

Daw

Idyllwild
Folk Dance
Workshop



June 15-22, 1984

IDYLLWILD WORKSHOP 1984

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ABBREVIATIONS USED IN THE SYLLABUS

bkwd or bwd	backward
CCW	counter-clockwise
COH	center of hall
ct or cts	counts (s)
ctr	center
CW	clockwise
diag	diagonal
dn	down
ft	foot - feet
fwd	forward
H	hand
L	left
LOD	line of direction
M	man
meas	measure
opp	opposite
pos	position
ptr	partner
R	right
RLOD	reverse line of direction
sdwd or swd	sideward
twd	toward
W	woman
wt	weight

I D Y L L W I L D W O R K S H O P

June 15-22, 1984

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ROMANIA

BLACK SEA

DOBROUA

MOLDAVIA

SOVIET UNION

MUNTENIA

BUCHAREST

BULGARIA

TRANSYLVANIA

OLTENIA

BANAF

YUGOSLAVIA

POLAND

CZECHOSLOVAKIA

HUNGARY

not taught

ALUNELUL BATUT
(Dolj, Oltenia, Romania)

SOURCE: Pronunciation: Ah-too-NELL-oo! Buh-TOOT. Translation: The stamping
Hazelnut

MUSIC: Record: Hai La Joc, Noroc Volume I, Side A, Band 2

FORMATION: Short lines facing ctr - H joined in "V" pos

METER: 2/4 PATTERN

Meas

1-16 INTRODUCTION

1-3 Moving fwd leading with heel do three two-steps beginning R (ct 1,&,2,
2,&,2; 3,&,2)

4 Small step with L diag fwd to R (ct 1), large step with R diag fwd to L,
twisting body to L, bringing L ft up behind R knee (ct 2)

5 Moving diag L out of ctr, step L on ball of ft (ct 1); close R to L
with clicking step (ct &); repeat cts 1,& (ct 2,&)

6 Repeat cts 1,&,2 of meas 5 (ct 1,&,2). Stamp R beside L (ct &)

7-8 Repeat meas 5 & 6 with opp ftwk moving diag bk R

9 Facing ctr, step L to L (ct 1); step R behind L (ct &); step L to L
(ct 2); stamp R beside L (ct &)

10 Repeat meas 9 with opp ftwk and direction

11 Small leap to L on L (ct 1); stamp R beside L (ct &). Repeat cts 1,&
with opp ftwk and direction (ct 2,&)

12 Leap onto L in place as R leg swings fwd (ct 1); slap R ft fwd (ct 2)

13 Repeat meas 10

14 Repeat meas 9

15 Repeat meas 11 with opp ftwk and direction

16 Jump to ft apart pos (ct 1); click ft together in air (ct &); land on L
ft with R leg extended fwd low (ct 2)

Dance repeats from beginning

Presented by Sunni Bioland
Idyllwild Workshop, 1984

ALUNELUL DE LA BAILESTI
(Oltenia, Romania)

SOURCE: Translation: Alunelul (the little hazelnut (tree)) from Bailesti (a town in southern Romania). Pronunciation: ah-loo-NEH-loo deh lah buh-ee-LESHT

MUSIC: Record: "Roemeense Volksdansen Deel 3", Nevofoon 15012, Side 2, Band 2

FORMATION: Short lines of M and W (mixed). H are in "V" pos; face ctr

METER: 2/4 PATTERN

Meas

1-16 INTRODUCTION

FIGURE I STEP KICKS

- 1 In place, step on R (ct 1); small bounce on R, kicking L fwd (ct 2)
- 2 Repeat action of meas 1 with opp ftwk
- 3-4 Repeat action of meas 1-2

FIGURE II GRAPEVINE

- 5 Moving to the R, step sdwd on R (ct 1); step on L across behind R (ct 2)
- 6 Step on R sdwd to R (ct 1); step on L heel in front of R (ct 2)
- 7 Repeat action of meas 5
- 8 Step sdwd on R to R (ct 1); step slightly fwd on L (ct 2)

FIGURE III TWO-STEPS

- 9 Step on R heel fwd (ct 1); close L to R ft, but L remains behind R (ct &); small step on R fwd (ct 2)
- 10 Continuing fwd, repeat action of meas 9 with opp ftwk
- 11 Repeat action of meas 9
- 12 Small leap bkwd on L (ct 1); small leap bkwd on R (ct 2)

FIGURE IV SINGLE CROSSES

- 13 Dancing in place, step on L to L (ct 1); step on R across in front of L heel turned in slightly (ct &); step bk on L in place* (ct 2); step on R slightly diag fwd to R (ct &)
- 14 Step on L in place (ct 1); step on R across in front of L, heel turned in slightly (ct &); step bk on L in place (ct 2)
- 15-16 Repeat action of meas 13-14 using opp ftwk

ALUNELUL DE LA BAILESTI (Cont'd)

FIGURE V STAMPS AND DOUBLE CROSSES

- 17 Dancing in place, step on L beside R or slightly sdwd to L (ct 1); stamp R ft beside L (ct &); step on R in place (ct 2); stamp L ft beside R (ct &)
- 18 Step on L sdwd slightly to L (ct 1); step on R across in front of L (ct &); step bk on L in place (ct 2); step on R sdwd slightly to R (ct &)
- 19 Step on L across in front of R (ct 1); step bk on R in place (ct &); leap onto L beside R with accent, swinging R leg across in front of L (ct 2)
- 20-21 Repeat action of meas 18-19 with opp ftwk

FIGURE VI "TEN-BEAT - DOUBLE CROSSES AND STAMPS

- 22 Repeat action of meas 18
- 23 Step on L across in front of R (ct 1); step bk on R in place (ct &); step on L beside R or slightly diag bkwd to L (ct 2); stamp on R in place (ct &)
- 24 Step on R in place (ct 1); stamp L beside R (ct &)

FIGURE VII CLICKS AND STAMPS

- 24 (cont) Moving to the L and turning to face slightly L of ctr, step sdwd on L (ct 2); click R ft to L taking wt (ct &)
- 25 Step on L to L (ct 1); click R ft to L taking wt (ct &); facing ctr, step on L beside R (ct 2); stamp R beside L (ct &)
- 26-29 Repeat action of meas 24-25 twice
- 30 Step on R in place (ct 1); stamp L beside R (ct &)

FIGURE VIII "TEN-BEAT - LEAP, HOP AND CLICKS

- 30 (cont) Leap slightly fwd onto L, swinging R leg out and behind with bent knee (ct 2)
- 31 Hop on L in place, turning to face slightly L of ctr (ct 1); bring R leg fwd and click R ft to L taking wt (ct &); step on L to L (ct 2) click R to L taking wt (ct &)
- 32 Step on L to L (ct 1); click R to L taking wt (ct &); step on L to L facing ctr (ct 2); hold (ct &)

NOTE: *In this description, "in place" means at approximately the same spot where the previous step on that same ft was taken.

Presented by Sunni Bioland
Idyllwild Workshop, 1984

not taught 5

FRUNZA
(Oltenia, Romania)

SOURCE: This dance is from Oltenia, Romania. Frunza means "the leaf"

MUSIC: Record: Hai La Joc, Noroc Volume 1, Side B, Band 8

FORMATION: Mixed lines or open circle, H on shldr in "T" pos

METER: 2/4

PATTERN

Meas

1-32 INTRODUCTION

FIGURE I SIDEWAYS

1 Facing ctr, step R to R (ct 1), step L behind R to R (ct 2)

2-7 Repeat action of meas 1 six times

8 Three steps in place R,L,R (ct 1,&,2)

9-16 Repeat action of meas 1-8 with opp ftwk and direction

FIGURE II SINGLE CROSSES

1 Step R across in front of L (ct 1); step L in place (ct 2)

2 Step R diag bkwd R (ct 1); step L in place (ct 2)

3 Repeat action of meas 1, Fig II

4 Step R diag bkwd R (ct 1); hop on R (ct 2)

5-8 Repeat action of meas 1-4, Fig II with opp ftwk

9-16 Repeat action of meas 1-8, Fig II

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Idyllwild Workshop, 1984

MINDRELE
(Oltenia, Romania)

SOURCE: Mindrele is a Hora type which means pretty girls and comes from the village Obirsia (Oh-bur-she-uh) Dolj, Oltenia. It is a dance for "older" women and originally had a ceremonial function. Some of the dances on HIA LA JOC were learned by Sunni Bloland from "Puiu" Vasilescu and Sunni's colleague and counterpart in Holland, Marius Dorpel. Pronunciation: Mun-dreh-lehy

MUSIC: Record: Hai La Joc, Volume I, Side B, Band 9 *(slow record style)*

RHYTHM: 6/8 counted $\frac{S}{1-2} \frac{Q}{3} \frac{S}{4-5-6}$ (slow, quick, slower)

FORMATION: Open or closed circle of W with H in "W" Pos. Style: smooth and elegant.

METER: 6/8 **PATTERN**

Meas

INTRODUCTION

FIGURE A

1 Facing slightly to R and moving LOD, step R fwd (S), close L to R (Q), step R fwd (S)

2 Repeat meas 1 with opp ftwk

3 Step R while turning CCW approximately 1/2 turn to face RLOD (S), step bkwd L,R (S,Q)

4 Step bkwd L,R (S,Q), step L turning CW 1/4 to face ctr (S)

5 In place sway to R, stepping R (S), sway to L, stepping L (S), step R across L (Q) *on ball of foot*

6 Step L to L (S), step R behind L (Q), step L to L (S)

7-12 Repeat meas 1-6

FIGURE B

1 Facing slightly L, plie on L ft while brushing and raising R leg across L (S), with R hip leading bkwd in LOD step R,L (S,Q)

2 Continuing to move LOD, step R,L,R (S,Q,S)

3-4 Repeat meas 1-2 with opp ftwk and direction

5-6 Grapevine in RLOD step R across L (S), step L to L (S), step R across L (S), step L to L (S) *leg 2* *at behind*

7 Swaying to R, step R (S), step L near R heel (Q), step R across L, begin to move RLOD (S), step L twd RLOD (Q) *on ball of foot* *will of*

MINDERELE (Cont'd)

8 Continue grapevine, step R behind L (S), step ^{on ball of foot} L to L (Q), step R across L (S)

9-16 Repeat meas 1-8 with opp ftwk and direction

FIGURE C

1-2 Moving twd ctr, walk in an elegant manner, stepping R (S), L (S), R (S), L (Q), R (S)

3 Standing in place touch L toe across R (S), touch ^{toe} L, diag L (S)

4 Touch L toe ^{toe} across R (S), moving bkwd step L,R, (S,Q)

5 Step L bkwd (S), touch ^{toe} R across L (S)

6 Step bkwd R,L,R ^{toe} with slight lift on R (S,Q,S)

7 Step L to L (S), step R across L (Q), step L to L (S)

8 Repeat meas 7 with opp ftwk

9-16 Repeat meas 1-8 with opp ftwk

Repeat dance from beginning

Presented by Sunni Bloland
Idyllwild Workshop, 1984

RUSTEMUL SUCIT (Cont'd)

- 5 Facing diag R, step fwd R (ct 1); continue diag fwd, step L (ct 2); arms swing dn and up
- 6 Facing diag R and moving out of the circle, step R to R (ct 1); close L to R (ct &); step R to R (ct 2)
- 7 Step L slightly to L, twisting body to ^Llift R knee (ct 1); hop on L as body turns to face ctr, R leg with lifted knee swinging to R (ct &); facing ctr, moving to R, step R (ct 2); leap-close L to R (ct &)
- 8 Repeat meas 7, cts 2,& (step-close) (ct 1,&), step R to R (ct 2); hold (ct &)
- 9-16 Repeat meas 1-8 with opp ftwk and direction. Add preparatory heel lift at end of meas 16.

Repeat dance from beginning

Presented by Sunni Boland
Idyllwild Workshop, 1984

SIRBA LA DOI DE LA GOICEA MARE
(Oltenia, Romania)

SOURCE: Sunni Bloland learned this dance from Puiu Vasilescu of Bucharest. Typically the sirba dance motif is 3 measures of 2/4, while the musical phrase is 4 - 8 meas as in the case of Figure I of this dance. Pronunciation: suhr-bah lah doy deh lah goy-cha mahray.

MUSIC: Record: Noroc 1734 ELP-13-1 *Step 24/B*

FORMATION: Short lines of M and W (mixed) H joined dn in "V" pos

METER: 2/4 PATTERN

Meas *Notes: wait 3-meas + only do m1-3, 3x*
FIGURE I SIRBA

- 1 In place, step R across in front (ct 1); step L bk (ct &); step R to R (ct 2); step L across in front (ct &)
- 2 Step R diag bkwd (ct 1); large step diag bkwd on L to L (ct &); moving diag fwd R step R (ct 2); close L to R (ct &)
- 3 Step ^R fwd (ct 1); leap onto L slightly to L as R leg circles high around to front (ct 2)
- 4-12 Repeat meas 1-3 three times *(4-6 all)*
"Coda to Sirba -- moving in "box" shape CCW
- 13 Step on R diag L (ct 1); hop R (ct &); step bk on L (ct 2); hop L (ct &)
- 14 Step R to R (ct 1); hop R (ct &); step fwd L (ct 2); hop L (ct &)
- 15 Repeat meas 13
- 16 ^{stamp} Step R in place (ct 1); ^{fall} stamp L in place (ct &); step L in place (cts 2,&)

FIGURE II DOUBLE CROSSES AND GRAPEVINE

- 1 In place step R across in front (ct 1); step L bk (ct &); step R to R (ct 2); step L across in front (ct &)
- 2 Step R bk ^{turn off R} (ct 1); close L to R (ct &); long exaggerated step bkwd on R (ct 2); little leap fwd onto L (ct &)
- 3 Moving to L in a grapevine, step R ^{real} across in front (ct 1); step side L (ct &); cross R behind (ct 2); step side L (ct &)
- 4-5 Repeat meas 3, Fig II, ~~two times~~
- 6-8 *Repeat m 1-3, Fig I*
In place cross R in front (ct 1); step bkwd L (ct &); step sideways R (ct 2); step L across in front (ct &)

9-16 *Repeat m 1-8.*

SIRBA LA DOI DE LA GOICEA MARE (Cont'd)

- 7 Step R bkwd (ct 1); long exaggerated step, moving diag bkwd L (ct &);
step diag fwd to R on R (ct 2); close L to R (ct &)
- 8 Step fwd R (ct 1); leap onto L slightly to L as R leg circles high
around to front (ct 2)
- 9-16 Repeat meas 1-8, Figure II

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TINTAROIUL (Cont'd)

- 25-30 Repeat action of meas 17-22 same ftwk and direction
- 31-32 Moving bkwd, five small steps out from ctr beginning R ft and leap onto L (ct 1,&2,&1,&) stamp R ft no wt next to L (ct 2)
- Repeat dance from beginning

Presented by Sunni Bioland
Idyllwild Workshop, 1984

Armenia



ARMENIA AND THE ARMENIANS

The Armenians are descendants of a branch of the Indo-Europeans and described by the ancient Greek historian HERODOTUS as being related to the PHRYGIANS, who entered Asia Minor from THRACE. The various ancient peoples, mainly URARTIANS, who originally inhabited what is generally referred to as the Armenian plateau, one of the world's oldest centers of civilization (today, eastern Turkey, the southern Caucasus and extending partly into Iran, Iraq, and Syria) were gradually destroyed during the 5th and 6th centuries B.C. under the blows, among others, of Scythian, Assyrian, and Median armies. The Armenians established themselves and founded their new state. They call themselves HAE and their country HAEASTAN, the roots of which are derived from their folk here - HAEK.

The Armenian language is a member of the Indo-European family of languages but stands apart from the various branches. The people are traditionally Monophysite Christians and belong to the Armenian APOSTOLIC Church. There are small percentages of Catholics and Protestants. Armenia was the world's first Christian state accepting Christianity in 301 A.D. The alphabet was created by MESROB MASHTOTS in the early 5th century A.D. The Greek alphabet was, in part, an influence.

Modern-day SOVIET ARMENIA is part of ancient Armenia. Occupying a landlocked area just south of the great mountain range of the Caucasus, between the Caspian and Black Seas, Armenia is the smallest of the 15 republics making up the Soviet Union which it joined in 1920. It is the home of almost 3 million people of which Armenians constitute over 90 percent. Minorities consist mainly of Russians, Turks, and Kurds. The Republic is extremely mountainous with an area of over 11,500 square miles. It is a land of extinct volcanoes chopped by ridges, deep gorges and valleys. Its average altitude is 5,900 feet above sea level. Because of its deep inland position, the climate is extremely varied. Armenia is not generously endowed by nature but irrigation especially in the lower altitudes has brought about a rich abundance of various fruits and vegetables. The high elevations are extremely rich in minerals.

Historically, Armenia was consistently subjugated through wars by surrounding major powers of which the Persians, Byzantines, Arabs, and Turks are the most important to list. However, the Armenians developed territorial leadership through dynasties and principalities. Each invasion or conquest of Armenia and each migration into the land has left not only a genetic and biological imprint but also a linguistic, cultural, and religious stamp on the people of the region. The result appears to be an extremely rich and varied cultural expression and attitude of the Armenian people, as brought out in their songs and dances. Contributions to the world by Armenians in the field of literature, architecture, art, music, medicine, science, among other are vast.

At the end of the 15th century the invasion of Armenia by OTTOMAN TURKS began. Several centuries of wars between the Ottomans and others all but crippled the Armenian people. Turkey dominated Armenia into the latter part of the 19th century. Religious, economical, historical, political, etc. differences created hardships for the Armenian nation. Inspired by other members of the Ottoman Empire winning their independence, revolutionary activity among the Armenians developed. Unfortunately, their dreams for an independent Armenia were met with death and massacre at the hands of the Ottoman Turks. From the latter 19 century to 1915, almost 2 million Armenians lost their lives. The result of these killings was a dispersion by the hundreds of thousands in every direction - north to Russia, east to Asia, south to the Arab countries and west to Europe and the Americas.

ABBREVIATIONS USED IN THIS BOOKLET

approx	approximately	H	hand
beg	begin or beginning	L	left
bk	back	LOD	line of direction
bwd or bkwd	backward	M	man, men
CCW	counterclockwise	meas	measure
cpl	couple	opp	opposite
ct or cts	count	orig	original
ctr	center	pl	place
CW	clockwise	pos	position
diag	diagonal	ptr	partner
dir	direction	R	right
fl	floor	RLOD	reverse line of direction
ft	feet or foot	sdwd or swd	sideward
ftwk	footwork	twd	toward
fwd or frwd	forward	W	woman, women
		wt	weight

PRONUNCIATION GUIDE (as utilized in this booklet)

a = all (AGAR)
 e = ever (MEDAX)
 ee or i = even (TEEN)
 o = over (KOCHARKE)
 oe = gook (POMPOORKEG)
 u = hut (GUNEKGA)
 gh = r (french) (DZAGH)
 kh = loch (XORO)

NOTE: In the Eastern Armenian dialect, T's, K's, P's, J's, and Ts's are sometimes unaspirated.

ՀԵՐՇ ԷՄԱՐԱԷ

How Could I Know

ԱՔԷՐ ՕՐՎԱՅԷՏՆ ԿՐ ԳՄԱՏՅԷՔԷՐ
ԲԱՐՁՅԱՆ Է ԱՄԱՅԷ
ԲԱԴՅԱՐՖԷԼ ԷՔՆԷ ՇՅԱՏՅԷՔԷՐ
ԿՐ ԷՄԱՐԱԷ

From that very day that you left
My garden has been empty
And you didn't give any reason
So I couldn't have known

ՇՄԷ ԿՐ ԿՐԿՆՅՈՐԷՆ ՏՅՈՒՄՈՒՄ ԷՔԷ
ԷՔԷ ՃԼԱԳԷՔԷՔԵՐ
ԱՆԳԵՐԻՃԷ ՏՅՈՎ ԱՅՈՑՊԷՔԷ
ՏԷՐՈ ԿՐՈՒՄ

I'm not it so
I used to bring you flowers
And with a sincere heart
I expressed words of love

ԿԵՎ ԿՐԿՆՅՈՐԷՆ ՏՅՈՒՄՈՒՄ ԷՔԷ
ԿՐ ԲՈՐՔՎ ԿՐՅԵՐՈՒ ԷՔՆ ՏԷՐ
ԷՔՇԵՎ ԿՐ ԼԷՔԷՐ ԲԱԴՄՈՒՄ ԷՔԷ
ԷՔՇԵՎ ԷՄԱՐԱԷ

I touched you delicately
Your fine hair, my love
Whatever happened,
I would say so

ԱՔԷՐ ՕՐՎԱՅԷՏՆ ԿՐ ԳՄԱՏՅԷՔԷՐ
ՕՎԱՅԷՐ ՏՐԱԴ Է ԴԱՐՏԱՏԷԼ
ՃԼԱԳԷՔԷՔԵՐՈՒՄ ԷԼ ԷՔՆԷ ԷՔԷ
ԴԱՎԵՐԷԼԵՆ ԼԱՏԷԼ

From that very day that you left
I became bitter toward life
And even the flowers
Cried and were sad with me

ՏԷՔԷՐԷՆՆ ԿԵ ԿԵՐ ԴԱՐՏԱՏԷՐ
ԷՔԷ ԳԱՏԷՔԷ
ՏԷՔՈՍՈՒՄ ԷՔՆ ՓՈՐԴ ՕՐ ՇԷՐՄ ԿՐՈՒՄ
ԿԵՐ ՏԷՐ ԷՔՆ ՏԷՐ

If only, my love, you had returned
I would have said to you
You are my love with passion and fire
My true love

ԱՐՏՏԱԼՈՑԷՔԷՔԷՆ ԳՐ ԷՔՐՈՒՄ
ԷՔԷ ԱՄԲԱՐԱՄ ՃԼԱԳԷՔԷՔԷՆ
ՏՐՃԷՐԷՆ ԿՐՈՐԴՈՒՄ ԳՐ ԿՐՈՒՄ
ԿՐՈՐ ԱՐՇԷՐՈՒՄ ԿՐՈՐ

Darkness arrived
For you unfading flowers
Also in the depth of your heart
Penetrating and indelible songs

ԻՅԷ ՆՍՍԷՆՆԷՐ

Այն օրուանից որ զնացիր
Գարտազ է ամայի
Գամանն էլ ինձ չաւացիր
Որ իմանայի

Միտնիս թէ ես դոնայիր
Քեզ կաւտի
Միտնս դէս թորք եւ շերտ խօսքեր
Իմ սէր, իմ սէր:

Զէ որ ես միշտ թորում էի
Քեզ ծաղիկներ
Սեպտեմբեր սրտով ասում էի
Միտն խօսքեր:

Արշալոյսին կը թորեի
Քեզ անթառամ ծաղիկներ
Սրտիդ խորում կը թորեի
Թոր անշինջ երգեր:

Եւ թորչորեմ շոյում էի
Քո սուրբ վարսերը իմ սէր
Ինչ որ լինէր գամում էի
Ինչ իմանայի:

Այն օրուանից որ զնացիր
Սնանքս չաւ է դոնայցի
Ծաղիկներս էլ ինձ չաւ
Տիրել ես լացի:

AMKE DAGETS

AMKE DAGETS JOOR E GALEE
DOSH E DALEE PRORROOM
EN OOM YARUN E MUSTADZ LALEE
HONGOOR HONGOOR EN SAROON

AEE BACH JURER ZOOLAL JURER
VOR GALEES EK JAREREETS
GALEES APTSPOOM HAMD OO CHOLEN
YARUS EL KHUMETS ED JUREETS

ACHCHEEK KOYARUN YEGAV APTSAY
VARVADZ DARVADZ KO SEEROV
ERVADZ JEEGYARUN YEGAV APTSAY
THU HOVATSAV BACH JURON

Under the Clouds

Rain drops from under the clouds
Creating bubbles in the form of a breast
It seems someone's beloved is sitting and crying
That sound of crying on the mountain

That clean, clear water
Which is coming from the mountains
Which runs through the pasture and meadow
My love could have drunk from that water

Your beloved came and went
She was burning, inspired by your love
It was affecting her internally
Even the cold water didn't help

ԱՄՔԻ ՏԻԿՆԵՑ

Ամպի ասկից շո՞ւ է գալի
Տոչ է ասի քրքրորում
Ըն ուս Եարն է կսած լալիս
Հոնգուր հոնգուր էն սարում

Այ քաղ ջրերը գուլալ ջրեր
Որ գալիս էր սարերից
Գալիս անցնում հանդ ու շուր
Եարս էլ թմե՞ց էա ջրից:

Աղջիք քո Եարն Եկա անցա
Վտտուած արուած քո սիրով
Հրված ծիկեարն Եկա անցա
Չհոնվացա քո ջրով:

AGAR MAGAR
(Armenia)

- SOURCE:** This meaningless title probably evolved from the rhyming of an Armenian male first name. This folk custom of placing a made-up word or two with the same amount of syllables and rhyming with the main word is popular with the Armenian people even to this day. The dance was brought to the Los Angeles area in the early 1900;s by Armenian immigrants from ALEXANDRAPOL, now LENINAKAN, Soviet Armenia, and learned by Tom Bozigian as a youngster from his family. A large group of these Armenians, called "ROOSO HAAE" from the Caucasus (area between the Caspian Sea ^{and} the Black Sea) have in the past settled in the eastern metropolitan areas of Los Angeles. Tom Bozigian's father, Napoleon, and family were members of that group.
- MUSIC:** Record: "Tom Bozigian Presents Songs and Dances of the Armenian People". Volume II, GT 4001 *52/134*

FORMATION: Mixed line with dancers facing ctr utilizing shldr hold and leader at R

METER: 6/8

PATTERN

Meas

VARIATION I (Note: any or all of these variations can be danced)

- 1 Moving R, leap on both ft in straddle pos (wt more on balls of ft) (ct 1), Leap R slightly-R as L kicks fwd (straight leg) (ct 2-3); leap L across R as R lifts behind (ct 4-6)
- 2 Repeat meas 1 one more time (ct 1-6)
- 3 Leap to both ft in place (ct 1), leap to R as L knee raises in front, L ft beside R calf (ct 2-3) hop on R as L kicks fwd above fl (ct 4-6)
- 4 Repeat meas 3 with opp ftwk (ct 1-6) *Leg attract*
- 5 Repeat meas 3 (ct 1-6)
- 6 Leap to both ft in place, ft and knees together, ^{up fold side} (ct 1), hold (ct 2-6)

VARIATION II

- 1-2 Repeat Variation I, meas 1-2 (ct 1-6)
- 3 Leap R in place ^{on both ft (1) small hop to R on R} as L heel touches fl ^{land} in front (ct 1-2), hop R as L toes touch fl ^{bounce on} across R (ct 3-4); hop R as L heel touches fl ^{bounce on} in front (ct 5-6)
- 4 Repeat meas 3, Variation II with opp ftwk (ct 1-6)
- 5 Repeat meas 3, Variation II (ct 1-6)
- 6 Repeat meas 6, Variation I (ct 1-6)

AGAR MAGAR (Cont'd)

VARIATION III

- 1-2 Repeat meas 1-2, Variation I (ct 1-6)
- 3 Repeat meas 3, Variation II (ct 1-2); Hop R as L toes touch fl to L and L knee turns to point diag R, and hips twist R (ct 3-4), repeat meas 3, Variation II, cts 5-6 *up twist*
- 4 Repeat meas 3, Variation III with opp ftwk and motion (ct 1-6)
- 5 Repeat meas 3, Variation II (ct 1-6)
- 6 Repeat meas 6, Variation I (ct 1-6)

VARIATION IV

- 1-2 Repeat meas 1-2, Variation I (ct 1-6)
- 3 Leap R in place as L kicks fwd above fl (ct 1-2); chug fwd on R with plie as L lower leg is drawn to inside of R knee, ft in flex pos (ct 3-4) chug bkwd, ~~straight~~ on R as L kicks fwd once again above fl (ct 5-6)
- 4 Repeat meas 3, Variation IV with opp ftwk (ct 1-6)
- 5 Repeat meas 3, Variation IV (ct 1-6)
- 6 Repeat meas 6, Variation I (ct 1-6)

VARIATION COMBINED

- 1-2 Repeat meas 1-2, Variation I (ct 1-6)
- 3 Repeat meas 3, Variation II (ct 1-6)
- 4 Repeat meas 3, Variation III (ct 1-6)
- 5 Repeat meas 3, Variation IV (ct 1-6)
- 6 Repeat meas 6, Variation I (ct 1-6)

Presented by Tom Bozigian
Idyllwild Workshop, 1984

BEEJO ✓
(Armenia)

SOURCE: Beejo is from a group of dances from the region of SEPASTIA, Ancient Western Armenia. The major list of dances that the "SEPASTATSEE" performs are SEPO, JONPERDE, CHEKEEN, HALAEE, and HEKEREE. It was learned by Mr. Bozigian during the spring of 1977 on a research trip in Armenia communities of the eastern seaboard states. It was taught to him by ARSEN ANOUSHIAN who conducts the Armenian Folk Dance Society of New York and has worked for decades toward the preservation of original Armenian songs and dances. Beejo to this day is danced consistently by groups of Armenians in the eastern U.S.

MUSIC: Record: "Tom Bozigian Presents Songs and Dances of the Armenian People" Volume III, Side 1, Band 3

FORMATION: *closed circle*
Mixed line dance, with leader on R. H are straight dn at sides with little fingers joined. Note: arms always swing straight.

RHYTHM: 6/8 meter, notated for dancers as $\frac{1,2,3}{1} \frac{4,5,6}{2}$

METER: 6/8 PATTERN

Meas

FIGURE I

1-~~32~~¹⁶ Facing ctr in place, swing arms fwd and bkwd 32 times (ct 1-2, 16 times)

FIGURE II

1-~~32~~¹⁶ Continuing to swing arms, *32 to while* step R to R (ct 1); close L to R (ct 2). Repeat 15 more times (ct 1-2, 16 times in all)

FIGURE III *in ring - 100 & facing ctr*

1 Step R to R as arms swing fwd (ct 1); step L to R as arms swing bkwd (ct 2) *across*

2 Step R, L, R in place while turning body slightly diag LOD, arms swing fwd and bkwd (ct 1, 2) *R → L, R → (1+2)*

3 *10x* Stamp L fwd of R as arms swing fwd (ct 1), kick L fwd with slight hop on R as arms swing bkwd (ct 2) *kick* *not left*

4 Step L, R, L in place while turning body slightly diag RLOD, arms swing fwd and bkwd (ct 1, 2) *kick*

5 Stamp R *in circle* ahead of L as arms swing fwd (ct 1); kick R fwd with slight hop on L, arms swing bkwd (ct 2) *kick* *not left*

FIGURE IV TSERKER MECHKEEN (H on waist, fingers fwd)

1-5 Repeat Fig ~~II~~^{IV} except H are on waist, and on meas 3 clap on each ct (ct 1-2, 5 times) *in all*

FIGURE V BUDOOEET (Turn)

1-5 Repeat Fig II, except on meas 1 body makes full CW turn (ct 1-2, 6 times) *Do* *small*

BEEJO (Cont'd)

FIGURE VI HORO PAT

FX R-23 swing, L swing Do 9 times *no good - see DD notes*

FIGURE VII TSAKHEEN (To L)

- 1 Repeat meas 1, Fig III (R to R; L to R - arms swing fwd & bk)
- 2 Repeat meas 2, Fig III (R,L,R - swing arms)
- 3 Repeat meas 3, Fig III (Stamp L - arms swing)
- 4 Moving sdwd L with large steps, step L to L as arms swing fwd (ct 1); close R to L (ct &); large step L to L as arms swing bkwd (ct 2)
- 5 *Hop to explore as R stamp stride*
Jump on both ft (ct 1); hop on L and lift R knee fwd (ct 2), swing arms. Do Figure 5 times
add 1-2) 6

Presented by Tom Bozigian
Idyllwild Workshop, 1984

Ending:

*On last ^{ct} ~~meas~~ end line 14: Slipping 1 to 2 (2) hop in place,
lift R knee fwd to meet at 4 with W's to "W" pos & hold. R knee fwd*

DARONEE YERKER YEV BARER (AZGAGRAKAN) (Cont'd)

5-8 Repeat meas 1-4, except R H is straight up without dropping

REPEAT FIGURE I, BOTH PARTS, 3 more times (4 in all) and with R H raised over head and returning to neighbor's R shldr to start dance again.

FIGURE II FAST MUSIC (Described as 2 ct ea) 6/8 METER

PART I

Facing R of ctr w/
1-3 1-6 H joined at shldr level, beginning R do 3 two-steps in LOD, shldr and arms lean slightly R, L, R with 3 two-steps *forearms back (windshield wiper)*

7 Step L across R with plie, R lift bkwd

8 Step R bkwd, L raises and extends fwd *as R extends R +*

9 Moving R LOD, step on ball of L ft to L, body leans R LOD, as arms are brought dn and bk 45° and R leg extends in LOD *many down*

10 Step R across L with slight plie, arms come fwd 45°

11-14 Repeat cts 9-10, *normal (small)*

13 Step L twd ctr and diag L, arms come to shldr ht

14 Step R fwd with strong plie, arms drawn dn sharply to side

15 Step bkwd on L as arms return to orig pos ("W")

16 Stamp R beside L, no wt

PART II, FIGURE II

1-3 1-6 Release H and make *a 4ft* small circle CW with 3 two-steps, beginning R. M's arms move over head in windshield wiper movement (R,L,R), take H at end of 3rd two-step. W H move overhead, elbows slightly rounded and flexing at wrist circle in, dn and out, W repeat hand movement on 2nd two-step *ending in original pos.*

4-8 7-16 *both* Join hands at shldr level and repeat Fig II, Part I, cts 7-16, except clap hands with sharp downward motion on ct 14. Rejoin H on ct 15 *15 = W pose*

Presented by Tom Bozigian
Idyllwild Workshop, 1984

Do Fig II, Parts I + II, 3 times in all

*DAH-RO-NEE
YEH KEHR
YEH
BAH-REHR*

DARONEE YERKER YEV BARER (AZGAGRAKAN)
(Armenia)

SOURCE: This is a medley of Armenian village songs and dances from the Daron region, Ancient Western Armenia. It was learned by Tom Bozigian in February 1974 from Manook Manookyan, director - Wire and Binding Factory of Yerevan, where Tom Bozigian performed. This dance was presented by Tom Bozigian at the 1979 Folk Dance Symposium at Santa Barbara.

MUSIC: Record: "Tom Bozigian Presents Songs and Dances of the Armenian People" GT 5001, Side B, Band 2.

FORMATION: Medium to short mixed lines, leader on R. Lines face ctr, L H on own L waist with fingers fwd, R H on R shldr of dancer on R (lead dancer has R H fwd as if on next person's shldr). Dancer at L end of line does H movements as if another dancer were there.

RHYTHM: 6/8 meter, counted as: $\frac{1,2,3}{1} \frac{4,5,6}{2} = 2 \text{ cts.}$ *5/8 meter counted as: [1][2][3][4] 5*

METER: 5/4 & 6/8 **PATTERN**

Meas.

1-4 **INTRODUCTION:** No action (begin with singing)

FIGURE I, SLOW MUSIC 5/4 METER

Moving in LOD, step R to R as body turns slightly to R (ct 1), hold (ct 2), turning to face ctr, close L to R and bounce (ct 3), bounce (ct 4), hold (ct 5)

2-3 Repeat meas 1, 2 more times (3 in all)

4 Repeat meas 1, cts 1-2 (R to R, hold) (ct 1-2); step L in front of R with plie (ct 3); quickly step L beside R (ct 4); hold (ct 5)

5-8 Repeat meas 1-4

PART II, FIGURE I

1 Step bkwd on R on (ct 1), as R H drops to side and extends 45° up, palm facing away and L H is placed behind neighbor's lower back. L remains pointing (ct 1-5) fwd.

2 Step on L where L was pointed with plie, R arm comes dn in a CW circular motion to side (ct 1-2); bring R beside L, bounce as R H comes up to chin level, palm facing in, forearm vertical (ct 3); bounce (ct 4) hold (ct 5)

3 Facing ctr, moving RLOD, step L to L turning slightly R, pivot on ball of R ft, heel pivots, Leave R in place, toe touching. Elbow remains bent as the arm and hand change to horizontal pos, palm dn (ct 1), hold (ct 2); close R to L facing ctr, hand as in meas 2, ct 3 - R H at chin; palm in (ct 3); hold (ct 4-5)

4 Repeat meas 3

FIG. III: 2/4 MeterIntro: 2 beats

- 1 Facing and moving diag LOD, step R,L (cts 1-2).
- 2 Facing ctr, step R in place as arms begin lowering (ct 1); hop R in place as L lifts behind while arms lower to side and back (ct 2).
- 3 Touch L heel ahead on floor as arms return to "W" pos (ct 1); hold (ct 2).
- 4 Step L in place as R heel, leg straight, strikes fwd on floor twice (cts 1-2).
- 5 Strike R heel again (ct 1); hold (ct 2).
- 6 Bending torso fwd, strike R heel as hands clap in front (ct 1); clap again (ct &); strike R heel (ct 2).
- 7 Strike R heel as hands clap (ct 1); hold (ct 2).
- 8 Straightening torso and grasping hands, touch R toe beside L (ct 1); hold (ct 2).
- 9 Step R bkwd R (ct 1); step L bkwd on L (ct 2). Arms move in windshield fashion R-L (cts 1-2).

Do Fig III, 3 times in all.

FIG. IV: 6/8 Meter (Described in 2 cts)Medley cont'd on band 6.

- 1 Facing diag LOD with hands in orig pos, skip L,R in LOD (cts 1-2).
- 2 Facing ctr, skip L in place as arms swing down (ct 1); hop R in place as L lifts behind and arms swing back (ct 2).
- 3 Hop R in place as L heel, leg straight, strikes fwd fwd as arms return to "W" pos (ct 1); leap L in place as R kicks fwd, turning to face LOD (ct 2).
- 4 Hop on L twice in LOD as R heel strikes twice fwd on floor (cts 1-2).
- 5 Repeat meas 4 (hop/strike) in LOD, 2 more times (cts 1-2).
- 6 Continuing in LOD, execute running two-steps, beg R, as arms come gradually down (over the waterfall) (cts 1,&2)
- 7 Repeat meas 6, with opp ftwk.
- 8 Turning to face ctr with hands to side, leap onto both, ft tog, legs straight (ct 1); leap L in place, turn diag L (ct &); leap R in place as L lifts behind (ct 2).
- 9 Repeat meas 8 with opp ftwk and direction.

Do Fig IV, 3 times in all.

From: Hing oo mehg

HEENG OO MEG
(Armenian)

SOURCE: During the mid 1950's and even before, interest in Armenia folk dance and song increased tremendously among the first and second generation Armenian-Americans. Orchestras were formed throughout the major Armenian communities of the U.S. and as an increase in weekend functions (dances, picnics) developed. In reality, the Armenian youth realized the rich culture their immigrant parents had brought. This realization occurred among other ethnic groups also. However, by the mid 50's, as a result of the immigrants growing old, unfortunately many original dances had dissolved. What evolved, then, was the creation of a series of dances using many original steps fitted to older traditional folk melodies and even songs. HEENG OO MEG was one of those dances. Others were "Sweet Girl", "California Hop", "Armenian Turn", "Detroit Hop", "New York Shuffle", "Gunega", etc. These dances have now become standard at most Armenian gatherings and done to a wide variety of melodies, even newly written ones. **TRANSLATION:** Five and One

MUSIC: Record: "Tom Bozigian Presents Songs and Dances of the Armenian People" Volume II, GT 4001 5/1/82 (Marsy/Eda)

FORMATION: Mixed line dance with the leader at R and dancers facing ctr with little fingers grasped at above shldr ht and away from chest

METER: 6/8

PATTERN

Meas.

VARIATION I - *Detroit hop var* (Sometimes called "California Hop" and can be danced with shldr hold)

- 1 Facing slightly LOD, step R to R (ct 1-3); step L across R (ct 4-6)
- 2 Facing ctr, step R across L (ct 1-2); hop bkwd on R as L heel lifts behind, knee fwd (ct 4-6)
- 3 Step bkwd on L (ct 1-3); step R to R (ct 4-6)
- 4 Moving LOD, step L across R (ct 1-2); step R beside L (ct 3); step L across R (ct 4-6) NOTE: Meas 4 is running "two-step"
- 5 Step R to R (ct 1-3); kick L across R (ct 4-6)
- 6 Step L in place (ct 1-3); kick R across (ct 4-6)

VARIATION II - Five and One

- 1-4 Facing diag LOD with little fingers grasped and dn at side, step R ahead (ct 1-2); step L ahead of R (ct 3); step R ahead of L (ct 4-6). Do this Armenian two-step 4 times.

NOTE: The two-step is a very important item in the Armenian dance vocabulary and is present in many line and solo patterns. Several ct values are evident as, for example, in the 6/8 tempo which is described above and in meas 4. There are also other variations of the two-step which differ in ct value, stress, and style-application. The 2/4 meter also utilizes this step. It's probably one of the first steps an Armenian youngster learns.

HEENG 00 MEG (Cont'd)

- 5 Facing ctr, step R in place as grasped little fingers raise to shldr ht and forearms bend to slightly R (ct 1-2); step L in place (ct 3); step R in place as L kicks in front above fl (ct 4-6)
Begin R to Horn family foot, raise H to W pos. and flick end of foot
- 6 Repeat Variation II, meas 5 with opp ftwk and direction and arm movements (ct 1-6)
Begin R to Horn 2-step in R & O (Mch)
- 7 Moving slightly fwd, repeat ftwk of Variation II, meas 5 as grasped fingers are lowered again to side (ct 1-6)
Begin R to Horn 2-step 1 and 2 on H lines to walk (Mch)
- 8 Moving slightly bkwd, repeat ftwk of Variation II, meas 5 as grasped fingers are raised once again to shldr ht (ct 1-6)
Begin L to Horn 2-step 1 and 2 on H lines to walk (Mch)
- 9 Facing ctr, step sdwd R as forearms bend R (ct 1-3); close L to R as forearms bend L (ct 4-6)
step behind
- 10 Repeat Variation II, meas 9, ct 1-3 (ct 1-3); slight hop R in place touching L beside R (ct 4-6)
step R →
- 11 Moving bkwd, step on L pivoting on R heel to turn toes out about 45° while forearms bend L (ct 1-3); repeat this meas, ct 1-3 with opp ftwk and direction of arms (ct 4-6)
lifts bkwd as pivot in design out
- 12 Repeat Variation II, meas 11, ct 1-3 (ct 1-3); repeat Variation II, meas 10, cts 4-6 (ct 4-6)
stamp R back 2-meas (4-6)

Presented by Tom Bozigian
Idyllwild Workshop, 1984

JO JON
(Armenia)

not taught

SOURCE: This dance was originally taught by Tom Bozigian throughout the U.S. during the early 1970s and was learned from ZHORA MAKARIAN, director of the California Folkloric Ensemble. Mr. Makarian did the dance as a child in his native region of SPEETAK, situated in the northern part of the Armenian SSR. The dance was originally taught under the title of ZHORA BAR, and in Armenia, it is performed as a man's dance.

MUSIC: Record: "Tom Bozigian Presents Songs and Dances of the Armenian People" Volume II, GT 4001

FORMATION: Line dance with the leader at the R end and dancer's arms resting on adjoining person's shldr and facing ctr. Optional hold is front basket (arms extending to each side, voer abdominal area of adjoining dancer, where the hands grasp the outreached hands of the second dancer on each side).

STEP: PAS DE BASQUE: Leap R in place as L knee raises at waist level in front, step L (wt on ball of ft) ahead of R as R lifts slightly off fl; step R in place as L knee raises in front.

METER: 2/4

PATTERN

Meas

PART I

- 1 Facing ctr do Pas De Basque step. (ct 1, & 2)
- 2 Repeat Pas De Basque step of meas 1, but with opp ftwk (ct 1, & 2)
- 3-6 Repeat meas 1-2 two more times (ct 1, & 2 times four)
- 7 Moving fwd, stamping step R to R of ctr without wt and slight plie as L heel lifts off fl behind (ct 1); stamping L to L and slightly fwd and in slight plie as R heel lifts off fl (ct 2) Yell: "Hey" twice, once on ct 1 and once on ct 2
- 8 Step bkwd on R as L knee raises slightly up (ct 1); leap bkwd on L as R knee raises in front at waist level and R ft (extended) ahead of L shin (ct 2) Yell: "Hey" on ct 2
- 9-12 Repeat Pas De Basque step of Part I, meas 1-2, two more times (ct 1, & 2 times four)

PART II

- 1 Extend R ahead (leg straight and ft extended) above fl and swing to point diag LOD (ct &); leap R to R as L kicks ahead (leg straight and ft extended) above fl and swing to point diag LOD across R (ct 1); leap L to R, across R ft, as R heel lifts off fl behind L (ct 2); hop on L off fl to slightly R as R extends to diag LOD (leg straight and ft flexed (ct &))

J0 JON (Cont'd)

- 2 Landing on L in place, knee flexed bend bottom half of extended R leg across L (R ft flexed and above fl while R knee points to diag LOD (ct 1) repeat meas 1 of Part II (ct &); repeat meas 2 of Part II (ct 1) but with bottom half of ft (R) behind L (ct 2); repeat meas 1 of Part II (ct &)
- 3 Repeat meas 2 of Part II, cts 1,&,2,&
- 4-12 Repeat Part II, meas 1-3, three more times except at meas 12 execute ct 1, ct &, ct 2 but then hold on ct &

PART III

- 1 Twisting to face diag RLOD and moving bkwd, hop on L heel pivoting inward raising R knee in front with heel behind (ct &), step bkwd on R (ct 1) repeat meas 1 of Part III ct &, 1 with opp ftwk but still moving bkwd (ct &,2)
- 2 Repeat Part III, meas 1 one more time (ct &,1,&,2)
- 3 Twisting to face diag LOD and moving ahead, pivot on L raising R knee in front with heel at inside of L calf (ct &) step ahead on R (ct 1); repeat meas 3 of Part III, cts &,1, with opp ftwk (ct &,2)
- 4 Twisting to face diag RLOD, hop bkwd on L as R, straight leg and ft, extended, kicks above fl ahead on L (ct 1), twisting once again sharply to diag LOD, leap R ahead as L heel lifts sharply behind at R calf level (ct &), step L ahead of R (ct 2) Yell: "Hey" on ct 1; "Ho" on ct &; "Pa" on ct 2.
- 5-8 Repeat Part III, meas 1-4 once more

NOTE: Complete dance is done four times in all and ends sharply on Part III, meas 8, ct 2 with L heel touching fl ahead of R instead of stepping.

Presented by Tom Bozigian
Idyllwild Workshop, 1984

KOCHAREE
(Armenia)

SOURCE: This dance is also called "HALE" or "HALAEE" by original Armenian immigrants from Western Armenia, which today takes up much of the eastern part of Turkey. It is one of the most popular Armenian dances and is done throughout Soviet Armenia and by the Armenians dispersed throughout the world. There are many regional styles and figures. This particular "KOCHAREE" was researched in several northwestern regions of Soviet Armenia - Leninkan, Spitak, Artik, Talin - but has spread throughout the republic. In the higher mountain areas where the shepherd - "HOVEEV" in Armenian - are grazing their herd during the hot summer, KOCHAREE is the most popular dance. The orchestra consists of two ZURNA - a double-reed, conical pipe with one producing the melody and the other holding the main drone of "DAM" and one double-skinned drum called "DUHOL". Some of the more complex movements are called "GHOCH", from the butting of the mountain ram and the 'KHACHADZEV", from the jumping style of the mountain deer. The dance was learned by Tom Bozigian as a youngster in Los Angeles during the summer, early 1950's.

MUSIC: Record: "Tom Bozigian Presents Songs and Dances of the Armenian People" Volume II, GT 4001 32/5

FORMATION: Mixed line dance with the dancers facing ctr and drawn closely side by side with palms grasped and fingers interlocked plus arms straight dn at sides. Leader, called "PAREE-GLOOKH" is at R and waves a handkerchief with free H over the head throughout the dance.

METER: 2/4 changing to 6/8 PATTERN

Meas.

2/4 FIGURE I - *slow music*

- 1 Moving sdwd, step R to R (ct 1) (NOTE: As the dance gets on, the participant has the option to make the initial R step a small double-bounce (ct 1,&); step L beside R as R lifts slightly off fl (ct 2). NOTE: Music A,B,A,B then change to Fig II (6/8)
- 2 Step R to R with slight plie (ct 1), double-bounce twice in place with R as L remains to L, touching fl (ct 2, &)
- 3 Switch body wt to L with slight plie (ct 1); switch body wt again to R with double-bounce (ct 2,&0)
- 4 Switch wt again to L with slight plie (ct 1); slight hop on L in pl as R knee raises in front and heel lifts behind (ct 2)

6/8 FIGURE II *fast music* (6/8 Open up line by bking up during 1st pattern)

- 1 Quickly switching arm hold to grasp shldr of adjoining dancers, hop on L to R as R knee raised in front and R heel is pulled sharply behind to calf level (ct &); step R to R with slight plie (ct 1-3); leap L across R still in slight plie (ct 4-6).

Note (1) *may be done as: Run R-L in 10B*
(2) *see next pg*

KOCHAREE (Cont'd)

- 2 Leap R to R as ball of L touches beside R (ct 1-3); hop R in place as L ft raised in front above fl, ~~knee at waist level~~ (ct 4-6)
(2) Jump on both ft on 1-3, not 4-6 (4-6)
- 3 Leap L in place as ball of R ft, with heel turned in, touches fl in front of L (ct 1-3); repeat this meas 3 of Fig II with opp ftwk (ct 4-6)
ct 1-3
- 4 Repeat meas 3 of Fig II ct 1-3 (ct 1-3); hop L in place as R knee, bent, raises in front, waist level, not across (ct 4-5); NOTE: The dance begins on ct 6 as described on meas 1, ct 8 of Fig II.
raises & kicks straight
- End dance with hold on L, R knee and yell "HEY"

Presented by Tom Bozigian
 Idyllwild Workshop, 1984

Loos-nee Shoghov

LOOSNEE SHOGHOV - MOON LIGHT
(Armenia)

SOURCE: This dance was arranged to music by Tom Bozigian, Armenian Researcher and Choreographer, from selected step-patterns, with movement vocabulary from the region of Leninakan (Gumru), Soviet Armenia, in which area he did dance research during the spring of 1974. Music and lyrics were written by Goosan (Minstrel) Ashot, born and reared in this very region located in the northwestern part of the republic.

MUSIC: Record: "Tom Bozigian Presents Songs and Dances of the Armenian People" Volume 3, Side 2, Band 2

FORMATION: ^{line} Chain dance with leader (Baree Gulookh) at R end. Little fingers grasp adjoining dancer's at shldr ht

METER: 2/4 PATTERN

Meas.

NOTE: Steps match musical phrasing although natives tend to begin dances at unpredictable points within the score.

- 1-2 Facing diag R twd LOD, do 2 two-steps, beginning R, H remain level
- 3 Turning to face diag L twd ^{+ moving shldr in LOD} RLOD, step bkwd R as H are lowered to side (ct 1), step L bkwd (ct 2)
- 4 Turning to face diag ^{R + moving in LOD} LOD, step R fwd as hands return to shldr ht (ct 1) ^{stamp} tap with accent L beside R (ct 2)
- 5 Facing ctr, step L fwd as H clap at chest level (ct 1); pivot CW (R) on L to face outside ^{tap} and tap with accent R beside L as H lower to side ^{wait} (ct 2), H on hips with fingers fwd (2) ^{roll of}
- 6 Step R fwd as H clap at chest level (ct 1); pivot CCW (L) ^{1/4} on R to face LOD and tap with L beside R as L H is placed on lower bk and R H is extended with little fingers of adjoining dancers once again grasped (ct 2)
- 7 Moving in BLOD, step L bkwd (ct 1); step R bkwd (ct 2)
- 8 Step L bkwd (ct 1), tap with accent R ^{stamp} beside L (ct 2)

Presented by Tom Bozigian
Idyllwild Workshop, 1984

Rolling
3 tap R & R in place

MISERLOU
(Armenian)

Mis-eh-100

SOURCE: The first variation evolved from "LORKEE LORKEE", a dance brought by Armenian immigrants from Daron, Western Armenia, during the early 1900's. The second variation came about as a result of an almost identical pattern done to what 2nd and 3rd generation ARMENIAN-AMERICANS called the "GREEK MISERLOU". Both variations were learned by Tom Bozigian during the late 50's and early 60's at Armenian youth functions held throughout California.

Music: Record: "Tom Bozigian Presents Songs and Dances of the Armenian People" Volume II, GT 4001 *S2/B1*

FORMATION: Mixed line dance with little fingers grasped at above shldr ht and away from chest and dancers facing ctr with leader on R.

METER: 4/4 PATTERN

Meas. *On fig 2, not out of closet into the big fig 2*
NOTE: Either or both of these variations can be danced. *at will, or*

VARIATION I/

- 1 *Touch* Cross L over R, touching L toes on fl (ct 1), ² lift toes on fl (ct &), lift toes from the ft (ct 2), touch L toes on fl to L (ct 3), lift toes from fl (ct 4) *3-4*
- 2 Repeat action of meas 1, ct 1-4
- 3 Pivoting on R, step L with wt across R to face diag LOD (ct 1-2), repeat action of meas 2, ct 1-2 with opp ftwk and motion (ct 3-4)
- 4 Repeat action of meas 3, ct 1 (ct 1), step R to R (ct 2), step L behind R (ct 3), step R to R (ct 4). Meas 4 is a grapevine step.

VARIATION II/

- 1 *step on R* Brush L on fl beside R and swing fwd (ct 1), slight hop on R as continues to swing with GCW movement to behind R (ct 2), step on L behind R (ct 3), step R to R (ct 4)
- 4 *face diag R* Step L across R (ct 1-2), slight stamp R beside L with wt pivoting to face ctr (ct 3-4)

When and number of times to dance the variations is left to the leader's discretion.

Presented by Tom Bozigian
Idyllwild Workshop, 1984

- 2 *step L to R (1), pivot on L to face diag L (2), step R to R (3), step L to L (4)*
step L to L (4)
- 3 *Step R behind L (1), step L behind R (2), step R behind R (3), step R to R (4)*
face diag R

SASOONASHENTSEE
(Armenian)

not taught

SOURCE: Sasoonashentsee is the name of a village in the western part of Soviet Armenia and is in the district of TALEEN, northwest of YEREVAN. "TSEE" which is generally written at the end of a town or village name, means "person from". SASOONASHEN and another nearby village named ASHNAK were two target areas on Tom Bozigian's research itinerary while he was a dance student in Armenia during Spring 1975. TALEEN is a district very rich in song and dance and heavily populated with Armenians, whose original immigrants came from TARON-SASOON, Western (Anatolian) Armenia. A similar form of this dance was learned by Tom Bozigian in Fresno, CA during the 1950's from original MOOSHETSEE Armenians who called the dance "MAEELORKE" or "MOOSH".

MUSIC: Record: "Tom Bozigian Presents Songs and Dances of the Armenian People" Volume II, GT 4001

FORMATION: Mixed line dance with leader at L end and H grasped at shldr ht with starting pos facing ctr

METER: 2/4

PATTERN

Meas

- 1 Twisting body to face L, step R over L as L heel lifts sharply behind and while H remain grasped, L H lowers to front waist level and R H to bk, waist level (ct 1); turning body to face ctr, step L in place as R extends fwd off ft while arms extend straight half way dn (ct 2)
- 2 Step sdwd on ball of R (heel slightly elevated) as body leans R while straightened L leg extends sdwd to L and above floor and arms swing swing (to become straightened) dn and behind body (ct 1) returning to upright pos, step L across R in plie as straight arms swing fwd in front of body (ct 2)
- 3 Skip off L to R as L touches in place while straight arms swing once again behind body (ct 1); hop slightly on R in place as L heel lifts sharply behind knee level (ct 2)
- 4 Dip on both ft in place (shldr width apart) with L ahead of R as arms return to starting pos (ct 1); straighten knees to take wt on R while L remains ahead on fl, no wt (ct 2), hop on R in place but not leaving ft as L ft kicks ahead and above fl (ct &)
- 5 Repeat ftwk of meas 4, ct 1 (ct 1), straighten to take wt on R as L ft kicks ahead and above ft (ct 2)
- 6 Execute 3 single steps in place, starting with L (L,R,L) as arms swing dn to side and up once again to starting pos, while body turns to face diag to L (ct 1,&,2)
- 7 Moving L and riasing grasped H to above head level, hop ahead on L as R heel touches fl in front (ct 1), leap ahead on R as L heel lifts behind (ct &); leap ahead on L as R heel lifts behind (ct 2). This is "KERTSEE" step
- 8 Execute one more "KERTSEE" step (ct 1,&,2)

SEENJANE-OVSANA
(Western Armenia)

SOURCE: Another pair of dances from the Uenovk Kazarian group representing VAN-VASPOORAKAN province of Western Armenia. SEENJANE is linked to the pair of word "EEM JANUS" which in Armenian means My Dear. OVSANA is a female name.

MUSIC: Record: "Tom Bozigian Presents Songs and Dances of the Armenian People" GT 5001, Side 1, Band 5

FORMATION: Mixed lines, leader at R, ~~little finger hold~~

METER: 2/4 & 6/8

PATTERN

Meas.

2/4 SEENJANE

- 1 Facing LOD with R H ahead and L H on lower bk, touch R to R (ct 1) (NOTE: When touching, support heel accents by striking fl slightly throughout) Kick R ahead (ct &) step R ahead (ct 2)
- 2 Touch L to L (ct 1), kick L ahead (ct &) step L ahead (ct 2)
- 3 Touch R to R (ct 1), touch R beside L (ct 2)
- 4 Touch R to R (ct 1), kick R ahead (ct &), step R ahead (ct 2)
- 5-8 Repeat SEENJANE meas 1-4 with opp ftwk

6/8 OVSANA (each meas described in 2 cts)

- 1 Facing diag LOD with H at shldr ht step R to R as arms swing fwd (ct 1) (NOTE: Arms swing with elbows bent throughout) Step L across R as arms swing bkwd (ct 2)
- 2 Step R to R as arms swing fwd (ct 1) Hop R in place lifting L behind as arms raise to orig pos (ct 2)
- 3 Touch L toe ahead (ct 1) Leap L in place as R lifts behind (ct 2)
- 4 Touch R toe ahead (ct 1), touch R diag R (ct 2) (NOTE: Support ft hops slightly)
- 5 Touch R toe ahead as L hops slightly (ct 1), hold (ct 2)
- 6-8 Repeat OVSANA meas 1-3 (ct 1-2 three times)
- 9 Turning gradually to face diag RLOD and moving RLOD step R ahead (ct 1) bounce on R, (ct &) leap ahead on L as R lifts behind (ct 2)
- 10 Repeat OVSANA meas 9 ct 1, &, 2
- 11 Step R ahead with plie lifting L behind as H are drawn closer to chest (ct 1) turning to face ctr, step L in place as arms push away from chest (ct 2)

TEEN
(Armenian-Kurdish)

- SOURCE:** The name is taken in part from the title of another folk melody. The dance was learned by Tom Bozigian in the early '60s from Jimmy Haboian of Detroit, MI. Mr. Haboian learned the dance in his youth from the Kurdish minority of that city. The dance is now extremely popular throughout the various Armenian Communities of the United States.
- MUSIC:** Record: "Tom Bozigian Presents Songs and Dances of the Armenian People" Volume II, GT 4001
- FORMATION:** Short mixed line with dancers side by side, facing ctr, elbow to elbow with arms bent and joined waist level (fingers interlocked) with leader on R.

METER: 2/4

PATTERN

Meas.

- 1 Facing slightly diag R and moving LOD, do a two-step, beginning R (ct 1, &, 2); swing L across R (ct &)
- 2 Step L across R with plie (ct 1); step R fwd (ct 2); swing L across R (ct &)
- 3 Repeat meas 2, ct 1 (ct 1); bounce twice on L and R heel lifts behind L at calf level (ct 2, &)
- 4 *diag* Step bkwd on L as R heel pivots (R toe turns out at 45°), wt is mostly on L (ct 1); repeat ct 1 R kicks fwd slightly (ct &) moving bkwd with opp ftwk (ct 2) *repeat ct 1 w opp ftwk (2x)*
- 4-5 *R to R (1), close 2/2*
- 6-8 Repeat meas 5, 3 more times, except on ct 2 of meas 8, touch ball of R ft beside L. Keep elbows close to body.

Leaders free R hand may rise to R, palm out, or palm to ear. Last dancer on L has hand behind bk. May "ssst" for self expression, no zaphareet (ululation).

Presented by Tom Bozigian
Idyllwild Workshop, 1984

Vasporakan
by hand

VANA GYOND (SOGHAG *SONG TITLE*)
 (Vasporakan, Armenia)

SOURCE: This dance was learned by Tom Bozigian from ARSEN ANOUSHIAN of New York, one of the original members of the New York Armenian Folk Dance Society. This organization collected the original dances of the Armenian immigrants who came to the United States during the early part of this century. Mr. Anoushian continues to perform and teach these dances in the New York area. He is known for his tireless efforts in the preservation of Armenian songs and dances. His parents are from SEPASTIA, Western Armenia.

MUSIC: Record: "Tom Bozigian Presents Songs and Dances of the Armenian People" GT 5001, Side 1, Band 1

FORMATION: *disc* Short mixed lines with leader at R. *same height* H joined at shldr ht ("W" pos) *forearms touching*

METER: 2/4 PATTERN

Meas.

INTRODUCTION: Begin on ct 13 of music

- 1 Facing ctr, touch L ~~toe~~ *hand R* fwd (ct 1), touch L ~~toe~~ *3rd toe R* beside R (ct 2)
- 2 Repeat meas 1
- 3 Jump slightly fwd onto both ft in a slight plie (ct 1); leap fwd onto L, lift R leg bkwd (ct 2)
- 4 Step R fwd (ct 1); small hop on R (ct &); small leap fwd on L, lift R leg slightly bkwd (ct 2)
- 5-6 *Note - as music gets louder it has to be done as described as above*
Continue twd ctr and repeat meas 4, 2 more times (3 in all) *(6 steps in all)*
- 7 Step R fwd (ct 1); slight hop on R in place, lift L bkwd (ct 2)
- 8 Touch L toe fwd (ct 1); touch L toe beside R (ct 2)
- 9 Chug fwd on R as L toe touches fwd (ct 1); leaping on L across R, turn almost 1/4 to face outside LOD, H lowers ~~to~~ *to* behind lower bk (ct 2)
- 10-12 Repeat meas 4, 3 more times, moving fwd out of circle returning to orig pos
- 13 Step R fwd (ct 1); hop R in place as L lifts bkwd (ct 2)
- 14 Touch L toe fwd (ct 1); step onto L where it touched, ~~R lifts bkwd~~ *in front of R* (ct 2)
- 15 Pivot on L, 1/2 turn L to face ctr, touch ~~R toe~~ *R toe* to R, H move up to orig pos (ct 1); step R fwd (ct 2)

Presented by Tom Bozigian
 Idyllwild Workshop, 1984

Yerzengatsee - Maeroke
YERZENGATSEE-MAEEROKE
 (Gareen, Armenia)

SOURCE: This pair of dances was learned by Tom Bozigian in fall of 1976 from YENOVK GHAZARYAN of Detroit, MI, an original immigrant of VASPOURAKAN-VAN VAN, of Western Armenia. Mr. Ghazaryan's father was an acknowledged dancer, specializing in the dances of this region. His profession was travelling throughout the area to teach dance to the many amateur groups. Yenovk continues to dance in Detroit at the many Armenian functions. His son, Ghazar, performs with him. Another son, Khachig, is a graduate of Julliard and clarinetist - director of this phase of the album.

MUSIC: Record: "Tom Bozigian Presents Songs and Dances of the Armenian People" GT 5001, Side 1, Band 2

FORMATION: Mixed lines, with leader on R. *NOTE: YERZENGATSEE leader at L / MAEEROKE leader at R* Little fingers joined at shldr ht ("W" pos)

RHYTHM: 9/8 Meter counted: $\frac{1,2}{1} \frac{3,4}{2} \frac{5,6}{3} \frac{7,8,9}{4} = 4$ ct

METER: 9/8 & 2/8 *4* PATTERN

Meas

9/8 PART I YERZENGATSEE - person from Yerzenga (Karin Province, Western Armenia)

1 Step R bkwd (ct 1); hop on R as L knee raised (ct 2); step L to L (ct 3); step R behind L as L kicks out (ct 4)

2 Repeat meas 1, cts 3-4, 2 more times (L on L; R behind L, kick L)

3 Step L bkwd (ct 1); hop on L in place as R knee raises (ct 2); step R to R (ct 3); step L behind R (ct 4)

4 With R on fl, pivot toe to R (ct 1); pivot and tap R toe fwd (ct 2); repeat ct 1-2 (ct 3-4) (Arms move windshield wiper fashion)

5 Moving twd ctr, step R fwd, lower arms to side (ct 1); hop on R in place as L lifts bkwd (ct 2); step L fwd, raise arms to "W" pos (ct 3); stamp R fwd, no wt (ct 4)

6 Step R bkwd, lower arms to side (ct 1); hop R in place, lift L bkwd (ct 2); step L fwd, raise arms (ct 3); stamp R fwd, no wt (ct 4).
NOTE: At end of dance release pinky and join H "W" pos. (OPTIONAL)

2/4 PART II MAEEROKE - *linked* joined to the word MAEEREEG meaning mother

1 Facing ctr, step L fwd (ct 1); close R to L (ct &); step L fwd (ct 2)

2 Touch R toe fwd (ct 1); step R bkwd (ct 2)

3 Touch L to L (ct 1); turning to face LOD, step L fwd, L H lowers to lower bk (ct 2)

4 Step R fwd and lean to R (ct 1); step L fwd and straighten body (ct 2)

5 Repeat meas 4

6 *note: meas 4-5. Do not muddle; walk up to R in 1st stroke you* Turning to face ctr, step R in place, lower H swing arms bk (ct 1); hop R in place as L lifts bkwd (ct 2)

Dances of Poland

by Ada Dziewanowska

Introductory Notes

As in most countries, Polish folk culture finds its origin mainly in rural regions where the majority of Poland's peasant population has lived. These hard-working people earned their living as farmers, shepherds and fishermen. Over the 1000 years of Polish history these people have developed and established an array of traditional folk celebrations and customs. Among the most beautiful and best known of these customs is that of Polish folk dancing.

Polish folk dancing was traditionally done: (1) As a part of a seasonal ritual, for instance, for the early Spring - Marzanna, for the transition between Spring and Summer - St. John's Eve (Sobótka), for the end of Summer - the Harvest Festival (Dożynki), and for the Winter - Christmas caroling (Herody). (2) At family celebrations: weddings, christenings, and burials. (3) For general social gatherings. Some customs had their origin in pagan times. After the acceptance of Christianity in Poland, in 966, several of them have been slowly adopted by the church.

In recent times Poland has lost much of its rural population as a result of industrialization and modernization, as is the case in most developing countries. This "falling away" from the peasant life has diminished the traditional practice of folk culture, including dancing, to a large extent. There are only a few isolated areas of nearly undisturbed Polish folk culture still remaining in Poland. One example is the Podhale region, located in the southern mountainous part of Poland, where ancient wedding celebrations have been preserved, and the traditional songs and dances are still being performed by the people in their native traditional garbs. Another example is the forest and swamp region of Kurpie, north-east of Warsaw. Otherwise, the many once customary folk songs and dances of Poland are being re-enacted or re-created only for the sake of tourist attractions, or to teach the younger generation of Poland about their own past.

There has been, however, a tremendous effort undertaken in Poland, since the end of World War II, to revive and preserve the old but vanishing folk culture of the land. The effort has relied heavily on the older population where native artists are encouraged to show their skills, whether it be dancing, singing, costume making, pottery, wood carving, painting, etc., and to teach it to the young. To guarantee the perpetuation of these beautiful and precious Polish customs, research teams have been formed to perform this ambitious task. Annual festivals are arranged to encourage talented artists, young and old, to display their crafts or abilities and compete for prizes. Numerous schools, universities, and factories have organized clubs or even folk song and dance ensembles, in which individuals are specifically trained for this purpose. For the singers and dancers there are also competing festivals on a national and international level.

The preservation and continuation of Polish folklore is avidly undertaken by some 10 million Poles living abroad. The United States is well represented by many Polish cultural organizations. Many of them have joined the ranks of the ACPCC (American Council of Polish Cultural Clubs) where they form a forum for Polish culture.



Regional Polish Folk Dances

Polish folk dancing can be separated into two different categories: the regional dances and the national dances.

The different regions of Poland had begun to take shape in pre-historic times. When the first settlers came to the land which is now Poland, they had to clear it by cutting through the thick forests and by draining the swamps to make the soil suitable for farming and raising animals. They had only crude tools for which to work with, so many hands were needed. Several families joined the effort and from these families evolved the first tribes of Poland. They inhabited the lands which they cleared. Often rivers, mountains, thick forests, or swamps defined the boundaries between the different tribes, therefore intra-tribe communication was somewhat limited. As a result individual cultural traits evolved in all ways of life, from language, to architecture, to working habits and even in folk dancing styles. As the centuries progressed, these natural boundaries which shielded these regions from

outside influences, helped to maintain these folk cultures in relatively pure form. As was stated before, the Podhale region as well as the Kurpie region best exemplify this trait. On the other hand, regions in which the transfer of communication was greater, clearly display the results of interchange of certain cultural features between neighboring regions. Consequently, it was difficult for these regions to maintain purity in their folklore. That is why we see evidence of the same dance patterns in differing regions, as for instance is the case with Cygan in the Lublin region and Krzyżok in the Rzeszów region. Songs and melodies have also had a tendency of wandering from place to place.

In addition to these inter-regional influences, Polish folk dancing was also subject to interchange with foreign countries. Poland is situated exactly in the center of Europe. She has often been called the cultural "bridge" or a "crossroads" between Eastern and Western Europe, as well as between Scandinavia and the Danubian countries. To quote a few examples of foreign penetration: the Dutch had left their mark on the dances of the Kurpie region, as a result of the importing of Dutch workers into the Kurpie region who were skilled in draining swamps. Hungarian influence is seen in the Rzeszów region from Hungarians working in oil wells in the south of Poland. Many more influences came from the intermingling of Polish and foreign merchants, and also from Polish people serving in foreign military forces, especially those of the partitioning powers: Russia, Prussia, and Austria.

The strongest evidence of foreign influence is seen in the mountainous area of Poland, situated in the southern part of the country. The nomadic Wallachian shepherds who in the 15th and 16th centuries wandered from the Balkans through the Carpathian Mountains, left the imprint of their lively, strong pastoral culture on all the people whose lands they crossed. As a result, the folk culture and dances of the Polish mountaineers are different from those of the rest of Poland, resembling those of the Slovaks, Rumanians, Hungarians, and even the Serbs.

In its very beginning, Polish dancing was done in the old Slavic style of a circle (koło). However, couple dancing, coming from Western Europe was later adopted, as Poland always looked toward the West for influence. The 3/4 and polka rhythms became the most favorite.

The National Dances of Poland

To the second category, the national dances, belong the chodzony (the walking dance) or the polonez (its French name), the mazur (from Mazowsze region), the krakowiak (from the Kraków region), the kujawiak (from the Kujawy region), and the oberek (from central Poland), whose name comes from the word obracać się (to turn, to spin). Although these dances originated in specific districts of Poland, they are regarded as national dances because of their popularity all over the country, and because they truly reflect the Polish nature. They have many steps and figures, as each region which adopted them added its own characteristic variations and styles (Poles being a nation of individualists). As a result it is impossible to include all these steps and figures in one single arrangement.

Most of the Polish national dances spread to Western and Eastern Europe and America, especially during the 18th and 19th centuries. One of the reasons for this phenomenon was the popularity of Fryderyk Chopin whose music is largely based on Polish folk themes. The music of the national dances, especially of polonez and mazur, has impressed many foreign composers and through their work has penetrated into opera and ballet.

Yes, numerous and varied are the Polish dances. To know them all takes a lifetime. To love them, not quite so long!

74 HUTZULKA, not taught

78 KAK U KLUCHIKA

Pronunciation: Cock oo CLOO-chee-kah

Music. The only available record at this time is the "National" label.

Steps, line 3, change to: Step R on ball of R ft in LOD (ct 1);
step fwd

Line 4, change ~~next-to-R-in-step~~ to ft (ct &); step fwd
on ball of R in LOD (ct 2);

Line 5, change to: ...extend L leg fwd (delete ~~diag~~ and R),
 toe close to floor and pointed out (ct &).

80 KARTULI

Chug Variation, line 2, add to end of ct 4: R knee, short and sharp (ct 4).

Fig I, meas 1-8, delete description for arms on line 2-3, replace with: Meas 1: R arm circles around side to front, chest ht elbows bent, while L arm circles around from front to back, elbows bent. Meas 2: Repeat with opp arm movement.

Fig II, meas 1-8, line 1, change to: ... Variation steps, turning to face CW on 1st variation, then return along.....

Meas 1-8, line 2 change to: ... R side at shldr ht, fists loosley clenched with knuckles pointed down.

Fig IV, meas 1-8, line 4, same hand pos as in Fig II

Fig V, meas 1-8 at bottom of page, delete entirely.

81 meas 1-8, add twd end of line L: bkwd (face RLOD), W

Meas 1-8, line 3, add: ... R side index fingers straight and lifted above rest of fingers; M's R

Fig VI, meas 1-8, add to beg of line 1: Facing ctr,

Add W arms to end of Fig: W arms arc up and over head as follows. Arms begin to arc up (ct 1); directly up they wave sdwd (ct 2); arms beg to lower (ct 3); arms to L (ct 4). Alternate arm movement.

Fig VII, line 1, change his to both

Line 3, change to beg of line: him twice, arms in.....

arms high with back of wrists tog almost touching on last...

Fig VIII, line 3, change to: ... up again (wrists tog) and tilting.....

Fig IX, line 1, change to: ... Touch steps, M starting on own R, W L. On...

Fig X, line 1, change twice to 3 times

Fig XI, line 2, change to: W dances a very slow CW...

Last paragraph, line 1, change to: ...M on his R knee, L leg

82 KATIA

Source: Our Katia (correct spelling)

Record: (45 rpm), title "Our Katia"

Meas 3-4, change walk to run; add to end: (free ft lifts bkwd)

Meas 7, change Walk to Low run; add to end: " " " "

Meas 19-20, line 2 change Stamp to Drop

CHODZONY KUJAWSKI (Cont'd)

2. Waving with Outside Arm

If the hold is not done by means of a handkerchief, W holds it in her outside H and from time to time she may bring it slowly up (shldr high) and dn, or bring it all the way up and do one or two quick circles overhead, and then slowly bring it dn. M may raise his free H diag up and gesture with it.

3. Stamps and Claps

Steps can be accented, for M only, on ct 1, or cts 1,2, or cts 1,2,3 as a highlight to the music, as a display of enthusiasm, or to end a phrase. Clapping of the hands may be used in the same way.

4. Turns Under the Joined Arms

Without interrupting the flow of the dance, cpl lifts the joined hands, and M may turn his ptr one full CCW turn, or he may turn himself one full CW turn, or both may turn at once one full turn either twd or away from each other. The turns should be done on even meas, and a turn should be separated from the next turn by at least one meas. Each group of turns should be concluded with a stamp or stamps by the M. If ptr's H are not joined by means of a handkerchief, during all the turns W holds M's index finger.

5. W Turns, M Follows

M leads W in front of himself, to face him, ptrs join R H overhead, W holding M's index finger, and cpl, moving M fwd, W bk, walks for a few meas around the circle; then W, beginning L ft turns slowly CW under the joined H, while M follows after her in a zig-zag pattern, stepping R,L,R diag to the R, and L,R,L to the L; after a few meas M leads ptr bk to starting pos.

6. Wedding Figure

In the ctr of the circle a cpl (originally the best man and the bride) dance Figure 5; during cpl's walk, moving M fwd, W bk, they may dance the following variations: M leads ptr along a line which forms a Figure "8"; cpl intersperses the walk with a full R H CW turn and then a full L H CCW turn, H joined fingers up, elbows dn.

Music to this old Chodzony Kujawski is composed of alternating 8 and 6 meas phrases. Depending on the pattern chosen by the leader and the number of cpls the record should be played more than once.

Presented by Jas Dziewanowski
Idyllwild Workshop, 1984

CZARDASZ ORAWSKI
(Poland)

not sought
Czardasz
Orawski

SOURCE: Mountain dance collected by Jas Dziewanowski from the Orawa region in southern Poland about an hour west of Zakopane. This farming and lumbering area was controlled by the Hungarian government during the 19th century.

The dance has three figures, done in sequence. The length of each figure in this description corresponds to the phrasing of the music. The music has two melodies: A (meas 1-5; 10 cts), B (meas 6-10, 10 cts) and B (meas 11-15; 10 cts). Thus, each figure given here has fifteen measures. But when the dancers are comfortable with the steps and sequence, they may begin the next figure at any 5 meas break.

MUSIC: Record: JA-222 Tance Ludowe z Polski, Volume 3, Side A, Band 4. No introduction for this record.

STEPS: Basic Step: For M, a flat-footed two-step with bent knees: step fwd or bkwd with a heavy and slightly longer step (dn) (ct 1); 2 small lighter steps almost in place (ct 1,2); hold (ct 2,&). Repeat beg. opp ft but R ft is preferred in this sequence. For W, same two-step as M but lighter and on balls of ft.

Turning Step: CW Turn: Step heavily on R ft fwd, knees bent (ct 1); low hop on R, lifting L leg fairly high with L knee bent but keeping L ft under body (ct 1,&); come dn onto both ft together in place (ct 2); hold (ct 2,&). Repeat beg R ft. NOTE: This is NOT a Serbo-Croatian step-hop-step. CCW Turn: Same as CW but begin with L ft.

METER: 2/4

PATTERN

Meas

FIGURE I FORWARD AND BACK

A. Formation: Cpls face each other, M facing LOD, W facing RLOD. W H on hips; M bends fwd slightly from wasit but with straight bk and clasps his H lightly behind his bk. At M's discretion, cpl may vary hand hold by joining R H at about chest level.

1-15 Dance 15 basic steps, M moving fwd (LOD); W bkwd (LOD). NOTE: On 15th meas in this and every figure, M stamps 3 times (R,L,R or L,R,L) to change to new step or figure

1-5 B. Repeat Figure A, but M bks up and W moves fwd (into RLOD)

FIGURE II WHEEL AROUND

Formation: In the first few meas of this Figure, gradually move into a back-basket hold with the W on M's R side, both facing same direction. W's L arm behind M's bk, her L H on M's L hip. M's R arm behind W's bk, M's R H on W's W's R hip (M's R arm is outermost).

1-15 A. Turn CCW with 15 basic steps, M stamping on last meas (see note above). W moves fwd, M bk. NOTE: In this figure, person bking up can act as a pivot by taking smaller steps.

1-15 B. Repeat Figure II, A. but without changing position. M moves fwd, W bk. Turn CW with 15 basic steps.

DZARDASX ORAWSKI (Cont'd)

FIGURE III TURNING

Formation: In the first few meas of this Figure, move from the side-by-side pos into the Obyrtany pos. Cpls face standing R side to R side. R arm across ptr's stomach R H on ptr's L waist. L H rests lightly on ptr's upper R arm.

- 1-15 A. Dance 15 turning steps CW, both M and W beginning R ft. M stamping on last meas.
- 1-15 B. Repeat Figure III, A, but reversing hand hold and turning CCW. Both beginning L ft.

Presented by Jas Dziewanowski
Idyllwild Workshop, 1984

not taught

GOLABEK
(Poland)

- SOURCE:** Golabek is a dance in 2/4 time known all over the Upper Silesia in south-western Poland. The name means "a little pigeon," and is derived from the words of the accompanying song. The dance was first shown to Ada in 1973 by the teachers of the Folk Dance Ensemble of the "Technikum" (technical college) in Chorzow, Silesia. The description of the dance may be also found in Janina Marcinkowa and Krystyna Sobczynska, Peisni, Taniec i Obrzedy Gornego Slaska, Warsaw 1973. Pronunciation: goh-WOHM-beck
- MUSIC:** Record: XM-46755 "Easy Dances from Poland, Side B, Band 2"
- STEPS:** "Golabek" step (takes 4 meas): During the entire fig bend slightly fwd from waist and distribute wt evenly between both ft. Jump landing with R ft slightly fwd and L ft slightly bkwd (ct 1 of 1st meas); repeat action of ct 1 with opp ftwk (ct 2 of 1st meas); jump landing on both ft close together (ct 1 of 2 meas); jump landing with your ft slightly apart to sides (ct & of 2nd meas); jump landing with your ft a little more apart (ct 2 of 2nd meas); hold (ct & of 2nd meas.). Repeat action of 1st meas (ct 1,2 or 3rd meas); reverse action of 2nd meas (ct 1,&,2,& of 4th meas)
- Step Hop (takes 1 ct) is small and low
- Polka Step (takes 1 meas) is flat but light
- FORMATION:** Circle of cpls, facing M LOD, W RLOD, ptrs about one foot apart; Var. 1 place own H in the bk and join them by holding fingers of one hand with the other palm, elbows relaxed. Var 2 ptrs hold each other's R H at waist level, place L H on own hip, fingers fwd, thumb bk

METER: 2/4

PATTERN

Meas

1-2 INTRODUCTION

FIGURE I GOLABEK FIGURE (Me1 A - 4 meas repeated)

1-8 Dance twice the Golabek step

FIGURE II STEP HOP MOVING IN LOD (Me1 B - 8 meas)

1-7 Joining (if you used Var 1) R H with ptr at head level and placing L H on own hip, beg R ft, dance 14 step-hops traveling in LOD, M moving fwd, W turning CW under the joined H and making as many revolutions as is comfortable.

8 Dance 3 stamps (R,L,R W no wt on last stamp) acquiring closed social dance pos.

III POLKA AROUND THE CIRCLE (Repeat of Me1 B - 8 meas)

1-7 Beg M L, W R dance 7 polka steps making $\frac{1}{2}$ CW turn with each step and moving in LOD

8 With 3 stamps (M R,L,R; W L,R,L) get into the starting formation.

GOLABEK (Cont'd)

VARIATION TO FIGURE III (easier)

All join H in a circle and beg R ft, with 7 polka steps move fwd in LOD;
end with 3 stamps (L,R,L) getting into starting formation.

Repeat the entire dance 2 more times (3 times in all)

Presented by Jas Dzienowski
Idyllwild Workshop, 1984

KOKOTEK
(Poland)

SOURCE: This is a dance for a set of 2 cpls, in 2/4 time, known all over upper Silesia in south-western Poland, often under different names. This version comes from the area of Rybnik and Pszczyna; the name derived from the word kogut - rooster. The music is comprised of 3 melodies, each in a different tempo. Pronunciation: koh-KOH-tehk

MUSIC: Record: DR 7167 and RPC-713 "Tance Slaskie" (Silesian Dances), Side A, Band 3

FORMATION: Cpls in a circle (W on R of M) facing CCW; inside H joined dn, outside H on own hips; two cpls work as a set only in Parts II and III. Styling: Throughout the dance when H are placed on hips; fingers are fwd and thumbs bk.

METER: 2/4 PATTERN

Meas

1-4 INTRODUCTION

FIGURE I (Melody A - 8 meas played twice)

1 Cpls move in LOD around the circle (ct 1) step fwd on R ft, (ct 2) ^{drag long ground} close L ft to R ft (2)

2 Repeat action of meas 1

3 Turning to face ptr, still holding inside H (ct 1) with a slight leap onto R ft in place, thrust L ft fwd with toes touching the floor (this step is called the "szkrobok" from the verb skrobac - scrape, to scratch; (ct 2) repeat "szkrobok" thrusting R ft fwd

4 (Ct 1) "szkrobok" thrusting L ft fwd (ct 2) hold

5-6 Hooking R elbow with ptr, L H on own hip, with 8 light running steps, starting L ft turn once CW

7-8 Three szkrobok's as in meas 3-4, but this time start with a leap onto L ft and thrust R ft fwd, both H on own hips

9-16 Repeat action of meas 1-8, except for meas 13-14 in which 2nd cpl of the set does 1 1/2 CW turn putting the W on the ^{inside} of the circle.

FIGURE II (Melody B, slow - 4 meas played twice)

1-4 Set of 2 cpls forms a R H star starting with R ft move CW ^{with} 16 smooth steps (2 per ct); L arms raised overhead and slightly rounded, waving 8 times "in" on ct 1 and "out" on ct 2 of each meas; on the last step turn inward to form a L H star.

5-8 Repeat action of meas 1-4, Part II in opp dir, R arms waving now; on the last ct step bkwd, away from the ctr of the set and closing ft together to face the ctr of the set

KOKOTEK (Cont'd)FIGURE III (Melody C, fast - 8 meas played twice)

- 1-2 H on own hips, do 3 low jumps, keeping knees relaxed and ft together, moving twd the ctr of the set; on last jump W hold ct, bending knees lower, M jump higher and kick heels up in bk, knees bent.
- 3-4 Repeat action of meas 1-2, Part III moving away from the ctr of the set.
- 5-8 Repeat action of meas 1-4, Part III
- 9-10 With same 3 jumps and a hold (as W did in meas 1-2, Part III) do one solo CW turn in place. Styling point: ft should stay together, at the ct "hold" upper body turns slightly in the directin of the turn.
- 11-12 Repeat action of Meas 9-10, Part III in opp dir
- 13-16 Repeat action of Meas 9-12, Part III

INTERLUDE

- 1-2 All get into the starting pos, second cpl changing place with ptr to put the W again on the outside of the circle.

The dance is repeated from the beginning.

Presented by Jas Dziewanowski
Idyllwild Workshop, 1984

not taught

KOSEDŪR
(PoTand)

SOURCE: Koseder is a cpl dance in 2/4 time from Kaszuby (kah-SHOO-bih) in the eastern part of Pomorze (poh-MOH-zeh) (Pomerania), the Baltic Sea region, Poland's window on the maritime world. In their music, dances and costumes the Kaszuby people have assimilated into the native Slavic elements influences from other nations on the Baltic - the Germans and the Scandinavians. Like thw Swedes the mean wear yellow trousers. The W ornament their velvet bonnets with embroidery done with a golden thread, and wear necklaces made of amber, which is plentiful on the Baltic shores. The Kaszuby people make their living from farming, cattle breeding, and fishing. The name of the dance Koseder is derived either from an old word "kosej" or "kusej", which means a banquet, or from the word "koscic" (to mow), as this dance might have been done in the fields during harvesting, or from the word "na ukos" (diag), as there is a diagonal movement of the leg in the main step. The Kaszuby people consider the Koseder as their most representative dance. Another version of it, known as "kosejder", is done in the region of Warmia and Mazury. Ada and Jas have leanred the Kaszuby version in 1970 in Tuchola, Poland, from Kazimierz Przybylski, an expert Kaszuby dancer. There exist, however, other ways of doing it. See Pawel Szefka, Tance Kaszubski, Seszyt I (Gdansk, 1957 and 1978). The music of Koseder is composed of two parts: melody A (koseder step) and melody B (polka) Pronunciation: koh-SEH-dehr.

MUSIC: Record: ZM 40591, Tance Ludosw z Polski, Volume 1 (Folk Dances From Poland), Side B, Band 6

STEPS: Koseder Step (takes 2 meas). Beg L ft, dance 1 flat polka step fwd (ct 1,&,2 of 1st meas); hop on L ft extending R leg diag fwd to L (ct 1 of 2nd meas); leap in place onto R ft, slightly bk, bend L knee and cut bkwd with L ft across in front of R ankle, body hinges strongly fwd (ct 2 of 2nd meas). Repeat of Step is done with the same ftwk. Szefka's version: Dance the Koseder step the same way, except cross bent R let in front of L (ct 1 of 2nd meas) and extend L leg fwd (ct 2 of 2nd meas)

Polka with a Knysk (pronounced K'nihx, a word of German origin - curtsy) Beg R ft, dance a flat polka step fwd, on ct 2 step R ft with a quick vertical drop (knysk), free L ft flicks up in bk. Repeat of step with donw with opp ftwk

Turning Polka: Dances in closed social dance pos, with flat steps. Begin M-L, W-R make a 1/2 CW turn with each polka step; on ct 1 of each odd meas bend torso sdwd (M-L, W-R) in LOD, dipping joined H dn and on ct 1 of each even meas bend torso sdwd (M-R, W-L) in LOD, bringing joined H overhead.

Przytup (PSHIH-toop) - done on last meas of a phrase. Dance 2 stamps (ct 1,2)

NOTE: The above steps may be used in several different variations of figures. The following description is one of them.

FORMATION: Circle of cpls, facing LOD, W in front of M; H on own hips, fingers and elbows fwd

METER: 2/4 PATTERN

KOZACHOK (Cont'd)

SIDE KICK: Jump onto both ft in a squatting pos, knees turned out, bk straight (ct 1), hop on L traveling to L while raising up to a half squat and lift R leg to R, knee straight, toe pointed (ct 2), repeat 3 times traveling to L (4 times in all) may be repeated opp dir with opp ftwk. While traveling to L place L H behind head and hold out to side palm up, at shldr level *R.H.*

PRESHID WITH SLAPS: Described above

TOE HEEL: Described above

DOUBLE REEL: Described above

Any improvisational steps suitable for Hopak may also be used

METER: 2/4

PATTERN

Meas

Hands: Fists free, H on hips, M fists, W w/ fingers fwd

INTRODUCTION

1-8

Ptrs stroll LOD and assume H hold pos by end of introduction *to step 4*

FIGURE I

1-2

M starting with L, W, R dance one step and brush step in place. M & W will end facing slightly away from each other *aside H swing fwd*

3-4

M starting R, W, L, dance 2 step close steps moving LOD. *jump extend hands over*

5-8

Repeat meas 1-4 with opp ftwk. During this ptrs are facing *pk*

9-16

Repeat meas 1-8

FIGURE II

1-2

M (starting with jump onto both ft and continuing with hop on L), dance 2 jump-hop steps; W dance 2 jump-hop steps with opp ftwk. During first steps ptrs are facing away, during second step ptrs are facing eac other Arms (M's R, W's L) swing fwd (LOD) during first step and bk during second step

3-4

M starting with L, W, R, dance 2 step-close steps moving LOD. Ptrs facing

5-8

Repeat meas 1-4

9-16

Repeat meas 1-8

FIGURE III

1-2

M starting with jump onto both ft and continuing with hop on L, dance one jump-extend step moving LOD, fists on hips. W dances jump-extend step with opp ftwk also moving LOD, H on hips, fingers fwd *H*

3-4

M dances *one* preshid with slaps, W dances 4 buzz turn step turning CW 2 revolutions, *H* on hip, fingers fwd, R arm up and out to side at 45° angle.

5-8

Repeat meas 1-4 with opp ftwk; W turns CCW during buzz turn, Steps with opp H pos

not taught

OBYRTANY
(Poland)

SOURCE: Obyrtany is a mountain cpl dance in 2/4 time, collected by Jas Dziewanowski in the summer of 1980 in Szczawnica-Kroscienko (shchahn-NEE-tsah krohsh-CHEHN-koh) in the Pieniny (pyeh-NEE-nih) region in Souther Poland. Two hours east of Zakopane (zah-koh-PAH-neh) this is an area of forests, meadows and the famous Dunajec (doo-NAH-yehts) Gorge where tourists are rafted dn the river, past the ruins of medieval castles. Obyrtany means a "turning dance" in the dialect ("gwara") of the Pieniny mountainteers. Pronunciation: oh-bihr-TAH-nih

MUSIC: Record: JA-222, Tance Ludowe z Polski, Volumes 3 (Folk Dances from Poland), Side A, Band 2

STEPS: Walking Step is a heavy, flat-footed and done on bent knees; step R ft fwd (ct 1); step L ft fwd (ct 2)

Buzz Step: Step dn on R ft, pivoting on it (ct 1); step fwd onto ball of L ft, keeping both knees bent (ct 2); keep the step earthy and think not so much of stepping but of plunking your ft dn.

Cupkany (tsoop-KAH-nih) done only by M: Dancing in place, with knees slightly bent, stamp with R ft (ct 1); step with L ft (ct 2). There is no bouncing and the shifting of wt is very small.

FORMATION: Cpls face, standing more or less R side to R side. R arm across ptr's stomach, R H on ptr's L wasit. M holds ptr's R wrist with his L H, W's L H rests lightly on ptr's upper R arm, just above the elbow.

METER: 2/4

PATTERN

Meas

The dance has three turning figures done in sequence, first CW, then CCW. The length each is done is at the discretion of the M.

FIGURE I CW TURNS

Beginning at will with inside ft (both R), turn CW as a cpl with the walking steps.

Without breaking rhythm, change to the buzz step, continuing the CW turn

Changing to Cupkany step, M takes W's R H in his L H and raises it for her to turn CW under their joined H dancing the buzz steps. W's free H on own hip, M's on his lower bk or overhead rotated from wrist very quickly in a fluttering motion. To end this M lowers W's R H to stop her turning, timing it so that his L H drops easily to her R waist and her R H is free to rest on his upper L arm

FIGURE CCW TURNS

Repeat Part I, beginning L ft, turning CCW reversing H and ftwk

Keep repeating the entire dance until the music ends. The music is composed of 4 meas of Mel A, repeated and 7 meas of Mel B. There are 6 repetitions played on this record.

KOZACHOK ✓
(Ukraine)

- SOURCE:** Kozachok means "Cossack Dance". This cpl dance is an arrangement of typical Ukrainian and Cossack steps. Pronunciation: KO-za-chawk
- MUSIC:** Record: Zaparowski Z8410 *21/21*
- FORMATION:** Cpls scattered around the dance floor; the dance moves LOD.
- POSITION:** Hand Hold M on L, W on R, M holds W's L H in his R, elbows bent, H at shldr ht, free H on hip. *(W feet, W fingers forward)*
- Open Ballroom M on L, W on R, M's R arm around bk of W's waist, W's L H on M's R shldr, free H on hip. *(M feet, W fingers forward)*
- Closed Ballroom M with bk to ctr of dance floor, W facing M, M's R H on W's bk, M's L H holding W's R H, W's L H on M's R shldr
W up shldr
- STEPS:**
- STEP AND BRUSH: Step on L (ct 1), brush R fwd LOD (ct 2), brush R bk across L (ct 3), brush R fwd LOD (Ct 4), repeat with opp ftwk
- STEP-CLOSE: Step fwd LOD on R heel (ct 1), close L to R taking wt on L (ct 2), repeat same ftwk
- JUMP-HOP: Jump onto both ft facing LOD (Ct 1), hop on L turning to face L and kick R ft up behind with knees close together (ct 2), repeat opp ftwk
- JUMP EXTEND: Facing ptr jump onto both ft (ct 1), hop on L moving L and extend R leg toe pointed to R (ct 2), step R across L (ct 3), step L to L (ct &), extend R leg to R with R ft flexed and heel touching floor (ct 4), may be danced with opp ftwk and dir
- BUZZ TURN: Step dn on R ft while turning CW (ct 1), step up on ball of R ft behind R while continuing turn (ct &), repeat. May be danced turning CCW using opp ftwk
- PRESHID WITH SLAPS: Jump onto both ft in a squatting pos (may be full squat or half squat) knees turned out (ct 1), hop on L while raising up to a half squat and place R ft to R inverted (i.e place R toe on floor, heel up, knees together) (ct 2), lift R ft across behind L leg and slap R heel with L H (ct 3), extend R leg to R and slap R leg with R H (ct 4), may be danced with opp ftwk and opp H
- RUNNING PAS DE BASQUE: Leap fwd on L (ct 1), step fwd on R (ct &), step fwd on L (ct 2), repeat opp ftwk
- SLIDE: Step to L on L and bend both knees (ct &), close R to L and straighten both knees raising up on toes (ct 1), repeat
- JUMP-HOP-PAS DE BASQUE TURN: Turning to face slightly L jump onto both ft (ct 1), hop on R and extend L leg fwd, knee straight, toe pointed (ct 2), starting with L, dance a pas de basque bkwd (ct 3,&,4) repeat
- LEAP-HOP-PAS DE BASQUE/PERESKOK: Leap on R across L raising L ft in bk of R knee (ct 1), hop on R and kick L to L (ct 2), pas de basque moving L and starting with L (ct 3,&,4) repeat

SUROK
(Poland)

- SOURCE:** Surok is a cpl dance in 2/4 time of the Lachy (LAH-hih) people from Nowy Sacz (NOH-vih SONCH) region in southeast Poland. This region has been greatly influenced by both Krakow (CRAH-koof) and the mountain cultures. The most common rhythms of the Lachy music are in even meaters. Surok is their primary dance, done with pride and dignity by both young and old. The name of the dance is derived from the verb "szurac" (SHOO-rahch) to shuffle. The dance has been collected by Jas Dziewanowski in the summer of 1980, in Podegrodzie. Pronunciation: SOO-rohk
- MUSIC:** Record: JA-222 Tance Ludowe z Polski, Volume 3 (Folk Dances From Poland) Side B, Bd 4 *Slow waltz to 20 rpm*
- STEPS:** Running - small smooth, gliding steps, (2 per meas) moving in LOD
Turning - this will be a smooth CW turn, using 2 meas to complete one full turn. There is relatively little progression around the circle and it is done standing quite close to prt with knees almost completely straight. Beg L ft, dance a small flat two-step (ct 1, & 2 of 1st meas) with R leg straight shuffle R ft bkwd about 6 inches, ft flat on floor (ct 1 of 2nd meas); shuffle R ft fwd about 6 inches and put wt on it (ct 2 of 2nd meas). Step described for M, W begins step with the shuffle *leg is outside ft*
- FORMATION:** Cpls around the room in ballroom pos M's bk to ctr, arms of the joined H M L, W R extended at shldr level, M's H on top and outside of W's ptrs turn 45° twd LOD

METER: 2/4

PATTERN

The dance is composed of a running part and a turning part. The length of each is done is at the discretion of M. Beg each Fig M L, W R

FIGURE I RUNNING

Move in LOD with the running step

M bring arms down to signal change of step

FIGURE II TURNING

Changing to the Surok Arm Pos, turn CW around the room, moving in LOD, with the turning step. *M bring arms up to signal change of step*

Keep repeating the entire dance until the music ends. There are 16 meas repeated of Mel A and 16 meas repeated of Mel B, alternating. This record has 2½ sets of this Mel A and Mel B combinations.

Presented by Jas Dziewanowski
Idyllwild Workshop, 1984

Turning pos: Stand close to prt, sh straight, M holds top of W R H (see his 2) firmly down

OD BUCZKA DO BUCZKA (Cont'd)

POLISH TEXT

Od buczka do buczka po listeczku
 Powiedz mi, Jasienku, o wioneczky
 :0 wioneczky, o zielonym,
 Przez twoja dziewczynie uwinionym:

SONG

PRONUNCIATION

Ohd=booch-kah doh booch-kah poh lees tehch-koo
 poh-vyeht mee yah=shahn=koo oh vyoh-nehch-koo
 oh vyoh-nehch-koo oh zyeh-loh-nihm
 pshehz tfoh-yohm jehf-chih-neh oo-vee-nyoh-nihm

Presented by Jas Dziewanowski
 Idyllwild Workshop, 1984

not tonight

PONIEWIERANY
(Poland)

- SOURCE:** Poniewierany is a mixer in 2/4 time from the region of Szamotuly (shah-moh-TOO-wih) in the western part of Poland, called Wielkopolska (vyeh-koh-POLH-skah) (Great Poland). Wielkopolska, with Poland's first capital, Gniezno (GYNEHZ-noh) was the cradle of the Polish state. It is an important agricultural district and rich in varied folklore traditions. Some of the old costumes have been preserved there and are still worn on special occasions. Among them is the Szamotuly costume, which is characterized by the blue color of the unmarried woman's dress, a very elaborate white bonnet made out of starched tulle, which is one form or another is a part of many other Wielkopolsa costumes, and her indispensable small white handkerchief pleated in the shape of a fan, which she adroitly uses while dancing. M often dances with a big whip, held in his either right or left hand also ornamented with a big white handkerchief. In some dances when not dancing with a ptr, he snaps it. The name of the dance is derived from the verb "poniewierac" to illtreat somebody, or ponie-wierac sie - to be knocked about, which describes the fate of the women in this dance, where she cannot find a place of her own.
Pronunciation: poh-nyeh-vyeh-RAH-nih.
- MUSIC:** Record: ZM 46729 Tance ludowe z Polski, Volume 2 (Folk Dances from Poland) Side A, Bd 4)
- STEPS:** When danced not holding your ptr the polka step in this dance is 3 flat steps done on bent knees and the whole ft, the styling is heavy and down to earth, especially for the M. The third step is accented for the M by stamping and for the W by an extra bending of the knees. M's arms are free W's L H is held on own hip, fngers fwd, thumb bk, elbow slightly fwd. In her R H she holds a handkerchief and, whenever it is comfortable to do so, fans herself with it using mostly wrist action and holding it a few inches from her bust, elbow dn. When danced with ptr do a plain flat polka. The pivot in this dance, called the "okroczak" (oh-KROH-chahk) done with 2 steps per meas, is smooth and has the same style as the polka.
- FORMATION:** Cpls around the circle, ptrs facing, approximately 1 ft apart, M's bk to ctr. Beg all Fig M L, W R

METER: 2/4

PATTERN

Meas

1-2 INTRODUCTION

PART I

MEL A

- 1 M turning to face LOD do 1 polka step sdwd twd ctr (on ct 2 M may call "hey" (HAY). W making 1 CW turn, do 1 polka step away from ctr.
- 2 M do 1 polka step sdwd away from ctr and return to orig place, facing ptr. W do 1 polka step fwd into ctr and end facing ptr.

^{2 under E}
POLKA CIETA ✓
 (Poland)

SOURCE: Polka Cieta is a couple dance in 2/4 time from Podegrodzie in the Nowy Sacz region, in southesast Poland. The settlers in the Nowy Sacz region came from two different ethnic elements: the farmers from the ancient culturally rich Krakow regon and the shepherds from the Carpathian mountains. As a result, the Nowy Sacz region contains two folk cultures: one of the Lachy (LAH-hih, the inhabitants of the plains the the picturesque valley of the Dunajec river, and the other of the Gorale (goo-RAH-leh), the inhabitants of the Beskid mountains. This mixture created a very interesting and rich folklore, an obvious example of it is the man's costume, which is royal blue like that of the Krakow people, and ornamented with patterns of embroidery similar to that of the Podhale mountaineers. Polka cieta is one of the dances of the Lachy people. Although it is called a polka, it contains almost no polka steps. The name is derived from the verb "ciac" (chonch) to cut or to snip, because of a very fast moving step it contains. So maybe Polka cieta could be called "Snappy Polka" in English. Pronunciation: POHL-kah CHEN-tah.

MUSIC: Record: ZM 46729 Tance Ludowe z Polski, Volume 2 (Folk Dances from Poland) Side B, Bd 8 *speed rec. to 37 rpm*

FORMATION: Cpls around the circle insocial dance pos M's bk to ctr, W facing ptr, own feet about 10" *in* apart, ptrs joined hands (M's L; W's R) raised above the level of their heads, arms slightly rounded.

METER: 2/4

PATTERN

Meas

1-2 INTRODUCTION

FIGURE I STAMPS AND SLIDES

- 1 This whole Figure is danced on knees deeply bent. With head turned slightly in LOD, standing M on R ft, W on L ft, torso erect, do a wt less stamp (M L, W R), slightly increasing bend of the supporting leg; toes of the staping ft facing LOD (ct 1); slightly straighten the support leg (ct 2)
- 2-4 Repeat action of meas 1 three more times (4 wt less stamps in all)
- 5-8 Beg M L, W R do 8 small accented sliding step-togethers ending with wt on both ft.
- 9-16 Repeat action of meas 1-8 with opp ftwk and dir, except lean slightly in RLOD

Change: FIGURE II TURN WITH THE CIETA STEP

- 1-7 Assume ⁵chldr-wasit pos and beg M R, W L, turn CW in place with 14 light running steps, thigs vertical and lower legs kicking up in bk. Do as many revolutions as possible.
- 8 Do 1 more running step (ct 1), jump landing with both ft close together, knees bent (ct 2)
- 9-16 Repeat action of meas 1-8, Figure II with same ftwk but opp dir; end

POLKA PRZEZ NOGE ✓
(Poland)

SOURCE: Polka przez noge is a couple dance from the Krosno (KROH-snoh) province in the region of Rzeszow (ZEH-shoof) in southeastern Poland. The name means "polka over the foot". As often happens, this is one of those old names that loses its meaning in translation. In fact, it is not even danced as a regular polka. It is just one of the typical vivacious, fast-spinning Rzeszow dances done in 2/4 time. There exist several slightly different ways of doing Polka przez noge and it can be done to several different tunes, which usually have an accompanying song. Some have an 8 meas and some a 6 meas phrase. The tune used on this record is composed of a 6 meas melody A and a 6 meas melody B; melody B is repeated which often occurs in P-lish songs. The dance was shown to Ada and Jas by Leodadia Magdziarz, a well-known native authority on the Rzeszow folklore. It is also described in two books: Lidia Nartowska, Tance z okolic Rzeszoga, Warszawa 1967 and Jozef Szmyd, Tance Krosnienskie, Warszawa 1961. Pronunciation: POHL-kah pshehz NOH-gueh.

MUSIC: Record: JA-333 Tance rzeszowski (Polish Dances from the Rzeszow Region) Side A, Bd 3

FORMATION: Circle of cpls in ballroom pos M's bk to ctr, W faces ctr. The joined H are held in the Rzeszow style: M's L H over the bk of W's R H, his thumb on her palm, arms extended to the side, parallel to floor.

METER: 2/4

PATTERN

Meas

1-6 INTRODUCTION

FIGURE I SDWD STEP (Melody A - 6 meas)

1 *not taught* Slightly flexing M R, W L knee and tilting torso twd RLOD, step sdwd in LOD on M's L, W's R ft (ct 1) straightening knee and torso, slide inside ft to outside ft (ct 2)

2-5 Repeat action of meas 1 four more times (5 times in all)

(front ft kick bk, calf hit)
2 steps per meas
VARIATION Both facing LOD, ptrs may substitute the sdwd step with small running steps (beg outside ft ct 1, 2 of each meas) OR dance a few meas of the running step followed by a few meas of teh sdwd step.
Formation: open ballroom pos, feet flat, thumb bk on feet part of hips, arms well flex.

6 With one step M L, W R make $\frac{1}{4}$ CW turn, ending with M facing LOD, W RLOD; maintain the ballroom pos, OR acquire another typical Rzeszow hold: M place W's R palm on ^{his back} your L hip and hold it there; also at any point of Part II as a display of enthusiasm M may raise his L arm, while W's R H remains on his L hip or waist. *Posture: Bk's very tight, + torso from ft as far as possible*

FIGURE II THREE AND PIVOT (Melody B - 6 meas repeated)

Using $1\frac{1}{2}$ meas cpl will now dance a series of full CW turns moving in LOD

1 Do a deep knee bend (which will give the first step a lunging quality) and beg M R, W L with ~~2 steps~~ dance approximately a $\frac{2}{3}$ CW turn (ct 1, 2)

POLKA KUCANA ✓
(Poland)

SOURCE: The Rzeszow (ZEH-shoof) region in southeast Poland is known for its numerous, lively, fast spinning polkas. Polka Kucana - or the squatting polka - is one of them. It can be done to 2 or 3 different tunes, and there exists several slight variations of dancing it. This one is done to the tune "Bedziesz jadia", composed of a melody A (6 meas) and a melody B (6 meas repeated). The dance was shown to Ada and Jas in Poland, in July 1972 by Leokadia Magdziarz, and in July 1978 by Ignacy Wachowiak, both noted authorities on Polish folk dance. (For additional background information on the Rzeszow region see the introductory notes to Polka Hurra and to the Rzeszow Dances booklet. Pronunciation: POHL-kah koo= TSAH-nah.

MUSIC: Record: Tance Ludowe z Polski, Volume 3 (Folk Dances from Poland), Side B, Bd 9 *slow waltz to 31-32 rpm*

FORMATION: Circle of cpls in ballroom pos, M's bk to ctr, W faces ptr. The joined H are held in the Rzeszow style: M's L H over the bk of W's R H, his thumb on her palm, arms extended to the side, parallel to floor.

METER: 2/4

PATTERN

Meas

INTRODUCTION

1-2 No action (ct 1,&2) flex both knees and move the joined arms slightly dn to a 45° angle (ct &)

FIGURE I PREPARATION (Melody A - 6 meas)

1 Beg M L, W R, dance a stamping step *no higher than ankle level* sdwd in LOD, straightening knees and raising the joined arms slightly (ct 1); hold (ct &); slide the inside ft to (or across, if you want to travel faster) the outside ft (ct 2); repeat action of the last ct & of introduction (ct &)

2-5 Repat action of meas 1 Fig I 4 more times (5 times in all); the last time omit the action of the last ct &

6 With one stamping step M L, W R (ct 1) and one wt less step (M R, W L) (ct 2) make ¼ CCW end facing M LOD, W RLOD. W may now acquire the supporting pos; hold ptr under his R arm with your L forearm or hand

VARIATION TO FIGURE I

During meas 1-5 M may instead of the above described movement of the arms shake his L H high in the air in the characteristic Rzeszow "onion seller" fashion, i.e. quickly rotating his hand bk and forth; W's R fist is then placed on the fwd part of her R hip. Rejoin hands before starting Fig II

FIGURE II PIVOT WITH A SQUAT (Melody B - 6 meas repeated)

Using 3 cts (i.e. 1½ meas) cpl will now dance a series of full CW turns, moving in LOD; each turning pattern will be composed of 2 full turns (3 meas)

1 With knees slightly bent, beg M R fwd; W L bkwd, with 2 steps dance a 2/3 CW turn (ct 1,2)

POLKA KUCANA ✓
(Poland)

SOURCE: The Rzeszow (ZEH-shoof) region in southeast Poland is known for its numerous, lively, fast spinning polkas. Polka Kucana - or the squatting polka - is one of them. It can be done to 2 or 3 different tunes, and there exists several slight variations of dancing it. This one is done to the tune "Bedziesz jadia", composed of a melody A (6 meas) and a melody B (6 meas repeated). The dance was shown to Ada and Jas in Poland, in July 1972 by Leokadia Magdziarz, and in July 1978 by Ignacy Wachowiak, both noted authorities on Polish folk dance. (For additional bkground information on the Rzeszow region see the introductory notes to Polka Hurra and to the Rzeszow Dances booklet. Pronunciation: POHL-kah koo= TSAH-nah.

MUSIC: Record: Tance Ludowe z Polski, Volume 3 (Folk Dances from Poland), Side B, Bd 9 *slowly to 31-32 rpm*

FORMATION: Circle of cpls in ballroom pos, M's bk to ctr, W faces ptr. The joined H are held in the Rzeszow style: M's L H over the bk of W's R H, his thumb on her palm, arms extended to the side, parallel to floor.

METER: 2/4

PATTERN

Meas

INTRODUCTION

1-2 No action (ct 1, & 2) flex both knees and move the joined arms slightly dn to a 45° angle (ct &)

FIGURE I PREPARATION (Melody A - 6 meas)

1 Beg M L, W R, dance a stamping step *as higher than usual level* sdwd in LOD, straightening knees and raising the joined arms slightly, (ct 1); hold (ct &); slide the inside ft to (or across, if you want to travel faster) the outside ft (ct 2); repeat action of the last ct & of introduction (ct &)

2-5 Repat action of meas 1 Fig I 4 more times (5 times in all); the last time omit the action of the last ct &

6 With one stamping step M L, W R (ct 1) and one wt less step (M R, W L) (ct 2) make ½ CCW end facing M LOD, W RLOD. W may now acquire the supporting pos; hold ptr under his R arm with your L forearm or hand

VARIATION TO FIGURE I

During meas 1-5 M may instead of the above described movement of the arms shake his L H high in the air in the characteristic Rzeszow "onion seller" fashion, i.e. quickly rotating his hand bk and forth; W's R fist is then placed on the fwd part of her R hip. Rejoin hands before starting Fig II

FIGURE II PIVOT WITH A SQUAT (Melody B - 6 meas repeated)

Using 3 cts (i.e. 1½ meas) cpl will now dance a series of full CW turns, moving in LOD; each turning pattern will be composed of 2 full turns (3 meas)

1 With knees slightly bent, beg M R fwd; W L bkwd, with 2 steps dance a 2/3 CW turn (ct 1,2)

POLKA PRZEZ NOGE ✓
(Poland)

SOURCE: Polka przez noge is a couple dance from the Krosno (KROH-snoh) province in the region of Rzeszow (ZEH-shoof) in southeastern Poland. The name means "polka over the foot". As often happens, this is one of those old names that loses its meaning in translation. In fact, it is not even danced as a regular polka. It is just one of the typical vivacious, fast-spinning Rzeszow dances done in 2/4 time. There exist several slightly different ways of doing Polka przez noge and it can be done to several different tunes, which usually have an accompanying song. Some have an 8 meas and some a 6 meas phrase. The tune used on this record is composed of a 6 meas melody A and a 6 meas melody B; melody B is repeated which often occurs in P-lish songs. The dance was shown to Ada and Jas by Leodadia Magdziarz, a well-known native authority on the Rzeszow folklore. It is also described in two books: Lidia Nartowska, Tance z okolic Rzeszoqa, Warszawa 1967 and Jozef Szmyd, Tance Krosnienskie, Warszawa 1961. Pronunciation: POHL-kah pshehz NOH-gueh.

MUSIC: Record: JA-333 Tance rzeszowski (Polish Dances from the Rzeszow Region) Side A, Bd 3

FORMATION: Circle of cpls inballroom pos M's bk to ctr, W faces ctr. The joined H are held in the Rzeszow style: M's L H over the bk of W's R H, his thumb on her palm, arms extended to the side, parallel to floor.

METER: 2/4

PATTERN

Meas

1-6 INTRODUCTION

FIGURE I SDWD STEP (Melody A - 6 meas)

1 *not taught* Slightly flexing M R, W L knee and tilting torso twd RLOD, step sdwd in LOD on M's L, W's R ft (ct 1) straightening knee and torso, slide inside ft to outside ft (ct 2)

2-5 Repeat action of meas 1 four more times (5 times in all)

(few ft kick bk, walk st)
step per meas!
VARIATION Both facing LOD, ptrs may substitute (the sdwd step with small running steps (beg outside ft ct 1, 2 of each meas) OR dance a few meas of the running step followed by a few meas of teh sdwd step

6 *Formation open ballroom pos, feet flat, thumb bk on foot part of hip, allow well feed.*
With one step M L, W R make $\frac{1}{2}$ CW turn, ending with M facing LOD, W RLOD; maintain the ballroom pos, OR acquire another typical Rzeszow hold: M place W's R palm on ^{her} L hip and hold it there; also at any point of Part II as a display of enthusiasm M may raise his L arm, while W's R H remains on his L hip or waist. *Polars: R's very strong, + torso from side in case in front*

FIGURE II THREE AND PIVOT (Melody B - 6 meas repeated)

Using $1\frac{1}{2}$ meas cpl will now dance a series of full CW turns moving in LOD

1 Do a deep knee bend (which will give the first step a lunging quality) and beg M R, W L with 2 steps dance approximately a $\frac{2}{3}$ CW turn (ct 1, 2)

2-10-68 E
POLKA CIETA ✓
 (Poland)

SOURCE: Polka Cieta is a couple dance in 2/4 time from Podegrodzie in the Nowy Sacz region, in south-east Poland. The settlers in the Nowy Sacz region came from two different ethnic elements: the farmers from the ancient culturally rich Krakow region and the shepherds from the Carpathian mountains. As a result, the Nowy Sacz region contains two folk cultures: one of the Lachy (LAH-hih), the inhabitants of the plains the the picturesque valley of the Dunajec river, and the other of the Gorale (goo-RAH-leh), the inhabitants of the Beskid mountains. This mixture created a very interesting and rich folklore, an obvious example of it is the man's costume, which is royal blue like that of the Krakow people, and ornamented with patterns of embroidery similar to that of the Podhale mountaineers. Polka cieta is one of the dances of the Lachy people. Although it is called a polka, it contains almost no polka steps. The name is derived from the verb "ciac" (chunch) to cut or to snip, because of a very fast moving step it contains. So maybe Polka cieta could be called "Snappy Polka" in English. Pronunciation: POHL-kah CHEN-tah.

MUSIC: Record: ZM 46729 Tance Ludowe z Polski, Volume 2 (Folk Dances from Poland) Side B, Bd 8 *speed rec to 37 rpm*

FORMATION: Cpls around the circle in social dance pos M's bk to ctr, W facing ptr, own feet about 10" ~~in~~ apart, ptrs joined hands (M's L; W's R) raised above the level of their heads, arms slightly rounded.

METER: 2/4 **PATTERN**

Meas

1-2 INTRODUCTION

FIGURE I STAMPS AND SLIDES

- 1 This whole Figure is danced on knees deeply bent. With head turned slightly in LOD, standing M on R ft, W on L ft, torso erect, do a wt less stamp (M L, W R), slightly increasing bend of the supporting leg; toes of the stamping ft facing LOD (ct 1); slightly straighten the support leg (ct 2)
- 2-4 Repeat action of meas 1 three more times (4 wt less stamps in all)
- 5-8 Beg M L, W R do 8 small accented sliding step-togethers ending with wt on both ft.
- 9-16 Repeat action of meas 1-8 with opp ftwk and dir, except lean slightly in RLOD

Change: FIGURE II TURN WITH THE CIETA STEP

- 1-7 Assume ⁵chldr-wasit pos and beg M R, W L, turn CW in place with 14 light running steps, thighs vertical and lower legs kicking up in bk. Do as many revolutions as possible.
- 8 Do 1 more running step (ct 1), jump landing with both ft close together, knees bent (ct 2)
- 9-16 Repeat action of meas 1-8, Figure II with same ftwk but opp dir; end

not taught

PONIEWIERANY
(Poland)

- SOURCE:** Poniewierany is a mixer in 2/4 time from the region of Szamotuly (shah-moh-TOO-wih) in the western part of Poland, called Wielkopolska (vyeh-koh-POLH-skah) (Great Poland). Wielkopolska, with Poland's first capital, Gniezno (GYNEHZ-noh) was the cradle of the Polish state. It is an important agricultural district and rich in varied folklore traditions. Some of the old costumes have been preserved there and are still worn on special occasions. Among them is the Szamotuly costume, which is characterized by the blue color of the unmarried woman's dress, a very elaborate white bonnet made out of starched tulle, which is one form or another is a part of many other Wielkopolska costumes, and her indispensable small white handkerchief pleated in the shape of a fan, which she adroitly uses while dancing. M often dances with a big whip, held in his either right or left hand also ornamented with a big white handkerchief. In some dances when not dancing with a ptr, he snaps it. The name of the dance is derived from the verb "poniewierac" to illtreat somebody, or poniewierac sie - to be knocked about, which describes the fate of the women in this dance, where she cannot find a place of her own.
Pronunciation: poh-nyeh-vyeh-RAH-nih.
- MUSIC:** Record: ZM 46729 Tance ludowe z Polski, Volume 2 (Folk Dances from Poland) Side A, Bd 4)
- STEPS:** When danced not holding your ptr the polka step in this dance is 3 flat steps done on bent knees and the whole ft, the styling is heavy and down to earth, especially for the M. The third step is accented for the M by stamping and for the W by an extra bending of the knees. M's arms are free W's L H is held on own hip, fngers fwd, thumb bk, elbow slightly fwd. In her R H she holds a handkerchief and, whenever it is comfortable to do so, fans herself with it using mostly wrist action and holding it a few inches from her bust, elbow dn. When danced with ptr do a plain flat polka. The pivot in this dance, called the "okroczak" (oh-KROH-chahk) done with 2 steps per meas, is smooth and has the same style as the polka.
- FORMATION:** Cpls around the circle, ptrs facing, approximately 1 ft apart, M's bk to ctr. Beg all Fig M L, W R

METER: 2/4

PATTERN

Meas

1-2 INTRODUCTION

PART I

MEL A

- 1 M turning to face LOD do 1 polka step sdwd twd ctr (on ct 2 M may call "hey" (HAY). W making 1 CW turn, do 1 polka step away from ctr.
- 2 M do 1 polka step sdwd away from ctr and return to orig place, facing ptr. W do 1 polka step fwd into ctr and end facing ptr.

OD BUCZKA DO BUCZKA (Cont'd)

POLISH TEXT

Od buczka do buczka po listeczku
 Powiedz mi, Jasienku, o wioneczky
 :0 wioneczky, o zielonym,
 Przez twoja dziewczynie uwinionym:

SONG

PRONUNCIATION

Ohd=booch-kah doh booch-kah poh lees tehch-koo
 poh-vyeht mee yah=shahn=koo oh vyoh-nehch-koo
 oh vyoh-nehch-koo oh zyeh-loh-nihm
 pshehz tfoh-yohm jehf-chih-neh oo-vee-nyoh-nihm

Presented by Jas Dziewanoswki
 Idyllwild Workshop, 1984

SUROK ✓
(Poland)

SOURCE: Surok is a cpl dance in 2/4 time of the Lachy (LAH-hih) people from Nowy Sacz (NOH-vih SONCH) region in southeast Poland. This region has been greatly influenced by both Krakow (CRAH-koof) and the mountain cultures. The most common rhythms of the Lachy music are in even meaters. Surok is their primary dance, done with pride and dignity by both young and old. The name of the dance is derived from the verb "szurac" (SHOO-rahch) to shuffle. The dance has been collected by Jas Dzienanowski in the summer of 1980, in Podegrodzie. Pronunciation: S00-rohk

MUSIC: Record: JA-222 Tance Ludowe z Polski, Volume 3 (Folk Dances From Poland) Side B, Bd 4 *Slow - try to 30 rpm*

STEPS: Running - small smooth, gliding steps, (2 per meas) moving in LOD
Turning - this will be a smooth CW turn, using 2 meas to complete one full turn. There is relatively little progression around the circle and it is done standing quite close to prt with knees almost completely straight. Beg L ft, dance a small flat two-step (ct 1, & 2 of 1st meas) with R leg straight shuffle R ft bkwd about 6 inches, ft flat on floor (ct 1 of 2nd meas); shuffle R ft fwd about 6 inches and put wt on it (ct 2 of 2nd meas). Step described for M, W begins step with the shuffle *beg in outside ft*

FORMATION: Cpls around the room in ballroom pos M's bk to ctr, arms of the joined H M L, W R extended at shldr level, M's H on top and outside of W's ptrs turn 45° twd LOD

METER: 2/4

PATTERN

The dance is composed of a running part and a turning part. The length of each is done is at the discretion of M. Beg each Fig M L, W R

FIGURE I RUNNING

Move in LOD with the running step

M bring arm down to signal change of step

FIGURE II TURNING

Changing to the Surok Arm Pos, turn CW around the room, moving in LOD, with the turning step. *(M bring arm up to signal change of step)*

Keep repeating the entire dance until the music ends. There are 16 meas repeated of Mel A and 16 meas repeated of Mel B, alternating. This record has 2½ sets of this Mel A and Mel B combinations.

Presented by Jas Dzienanowski
Idyllwild Workshop, 1984

Turning pos: Stand close to prt, shldr straight, M holds top of W R H (see fig 1) firmly down

OD BUCSKA DO BUCSKA
(Poland)

SOURCE: This is a cpl dance in 3/4 time from Upper Silesia in south-western Poland. It is romantic and a little sad and was done during weddings. In olden times dancers would sing while dancing it. The title comes from the first line of the song which goes: "From one beech tree to the next, leaf by leaf; tell me, Johnny, about the wreath, about the green wreath plaited by your girl." The wreath, often part of an unmarried girl's costume, appears very often in Polish folklore. "She lost her wreath,": may also mean "she lost her virginity." At the end of a wedding there is a ceremony called the "oczepiny" (word derives from the noun czepiec - cap bonnet, during which the married women take off the bridal wreath from the bride's head and replace it with a bonnet - symbol that she now belongs to the society of married women. This is usually accompanied by special songs and deep sobbing of the bride. In the following stanzas of the song the bride asks her husband whether he will be kind to her. But he never answers, as if warning her that married life is not easy, that she will not have to carry water from the well, as she will have plenty of it in her own eyes. Pronunciation: ohd BOOCH-kah doh-BOOCH-kah

MUSIC: REcord: DR 7167 and RPC 713 "Tance Slaskie (Silesian Dances), Side A, Bd 2
above to 31 again - rather play faster - see in old time & what time on log

FORMATION: Cpls in a circle, M facing CCW, W facing him, H on own hips, fingers fwd, thumbs bk

METER: 3/4

PATTERN

Meas

1-4 **INTRODUCTION**
FIGURE I "A" MUSIC 8 meas

M holds his arms extended sdways, slightly curved as if to encircle his ptr; W holds her skirt out at the sides, or eit Hof them crosses arms in front (putting one H over the other elbow) *either of*

1-8 Starting with L ft, with 8 smooth waltz steps, M moves in LOD; styling point with L ft he steps diag to L and with R ft diag to R; starting with R ft bkwd W moves in LOD with 8 waltz steps turning CW, she does 1/2 turn to each meas. Ptrs end by facing and joining both H sideways at chest level, M's ~~pams~~ *arms* at the back of W's H *arms form a circle*

FIGURE II "B" MUSIC 8 meas played twice

1 (ct 1) M with L ft, W with R ft step sdways twd the ctr of the circle, knees straight; (ct 2,3) hold while other ft remains touching fl in its place, bodies slightly bend away from the center, while ptrs look under the joined arms raising them slightly twd the ctr.

2 Shift wt onto the other ft, while bodies, heads and arms move in opp dir

3-4 Shifting wt onto M's L, W's R, repeat action of meas 1-2, Part II

5-6 M starting with L ft and W with R ft with ⁶7 steps ptr walk CW around each other ending with M facing the outside the W the inside of the circle

7 Cpl releases the hold of M's L and W's R H and with 3 even steps W does a full CCW turn under the joined arms. M while helping ptr does 3 steps in place

KOZACHOK
(Ukraine)

- SOURCE:** Kozachok means "Cossack Dance". This cpl dance is an arrangement of typical Ukrainian and Cossack steps. Pronunciation: KO-za-chawk
- MUSIC:** Record: Zaparowski Z8410 *21/R1*
- FORMATION:** Cpls scattered around the dance floor; the dance moves LOD.
- POSITION:** Hand Hold M on L, W on R, M holds W's L H in his R, elbows bent, H at shldr ht, free H on hip. (*M feet, W fingers fwd*)
- Open Ballroom M on L, W on R, M's R arm around bk of W's waist, W's L H on M's R shldr, free H on hip. (*M feet, W fingers fwd*)
- Closed Ballroom M with bk to ctr of dance floor, W facing M, M's R H on W's bk, M's L H holding W's R H, W's L H on M's R shldr
W up back
- STEPS:**
- STEP AND BRUSH: Step on L (ct 1), brush R fwd LOD (ct 2), brush R bk across L (ct 3), brush R fwd LOD (Ct 4), repeat with opp ftwk
- STEP-CLOSE: Step fwd LOD on R heel (ct 1), close L to R taking wt on L (ct 2), repeat same ftwk
- JUMP-HOP: Jump onto both ft facing LOD (Ct 1), hop on L turning to face L and kick R ft up behind with knees close together (ct 2), repeat opp ftwk
- JUMP EXTEND: Facing ptr jump onto both ft (ct 1), hop on L moving L and extend R leg toe pointed to R (ct 2), step R across L (ct 3), step L to L (ct &), extend R leg to R with R ft flexed and heel touching floor (ct 4), may be danced with opp ftwk and dir
- BUZZ TURN: Step dn on R ft while turning CW (ct 1), step up on ball of Rft behind R while continuing turn (ct &), repeat. May be danced turning CCW using opp ftwk
- PRESHID WITH SLAPS: Jump onto both ft in a squatting pos (may be full squat or half squat) knees turned out (ct 1), hop on L while raising up to a half squat and place R ft to R inverted (i.e place R toe on floor, heel up, knees together) (ct 2), lift R ft across behind L leg and slap R heel with L H (ct 3), extend R leg to R and slap R leg with R H (ct 4), may be danced with opp ftwk and opp H
- RUNNING PAS DE BASQUE: Leap fwd on L (ct 1), step fwd on R (ct &), step fwd on L (ct 2), repeat opp ftwk
- SLIDE: Step to L on L and bend both knees (ct &), close R to L and straighten both knees raising up on toes (ct 1), repeat
- JUMP-HOP-PAS DE BASQUE TURN: Turning to face slightly L jump onto both ft (ct 1), hop on R and extend L leg fwd, knee straight, toe pointed (ct 2), starting with L, dance a pas de basque bkwd (ct 3,&,4) repeat
- LEAP-HOP-PAS DE BASQUE/PERESKOK: Leap on R across L raising L ft in bk of R knee (ct 1), hop on R and kick L to L (ct 2), pas de basque moving L and starting with L (ct 3,&,4) repeat

not taught

OBYRTANY
(Poland)

- SOURCE:** Obyrtany is a mountain cpl dance in 2/4 time, collected by Jas Dziewanowski in the summer of 1980 in Szczawnica-Kroscienko (shchahn-NEE-tsay krosh-CHEHN-koh) in the Pieniny (pyeh-NEE-nih) region in Souther Poland. Two hours east of Zakopane (zah-koh-PAH-neh) this is an area of forests, meadows and the famous Dunajec (doo-NAH-yehts) Gorge where tourists are rafted dn the river, past the ruins of medieval castles. Obyrtany means a "turning dance" in the dialect ("gwara") of the Pieniny mountainteers. Pronunciation: oh-bihr-TAH-nih
- MUSIC:** Record: JA-222, Tance Ludowe z Polski, Volumbe 3 (Folk Dances from Poland), Side A, Band 2
- STEPS:** Walking Step is a heavy, flat-footed and done on bent knees; step R ft fwd (ct 1); step L ft fwd (ct 2)
- Buzz Step: Step dn on R ft, pivoting on it (ct 1); step fwd onto ball of L ft, keeping both knees bent (ct 2); keep the step earthy and think not so much of stepping but of plunking your ft dn.
- Cupkany (tsoop-KAH-nih) done only by M: Dancing in place, with knees slightly bent, stamp with R ft (ct 1); step with L ft (ct 2). There is no bouncing and the shifting of wt is very small.
- FORMATION:** Cpls face, standing more or less R side to R side. R arm across ptr's stomach, R H on ptr's L wasit. M holds ptr's R wrist with his L H, W's L H rests lightly on ptr's upper R arm, just above the elbow.

METER: 2/4

PATTERN

Meas

The dance has three turning figures done in sequence, first CW, then CCW. The length each is done is at the discretion of the M.

FIGURE I CW TURNS

Beginning at will with inside ft (both R), turn CW as a cpl with the walking steps.

Without breaking rhythm, change to the buzz step, continuing the CW turn

Changing to Cupkany step, M takes W's R H in his L H and raises it for her to turn CW under their joined H dancing the buzz steps. W's free H on own hip, M's on his lower bk or overhead rotated from wrist very quickly in a fluttering motion. To end this M lowers W's R H to stop her turning, timing it so that his L H drops easly to her R waist and her R H is free to rest on his upper L arm

FIGURE CCW TURNS

Repeat Part I, beginning L ft, turning CCW reversing H and ftwk

Keep repeating the entire dance until the music ends. The music is composed of 4 meas of Mel A, repeated and 7 meas of Mel B. There are 6 repetitions played on this record.

KOZACHOK (Cont'd)

SIDE KICK: Jump onto both ft in a squatting pos, knees turned out, bk straight (ct 1), hop on L traveling to L while raising up to a half squat and lift R leg to R, knee straight, toe pointed (ct 2), repeat 3 times traveling to L (4 times in all) may be repeated opp dir with opp ftwk. While traveling to L place L H behind head and hold out to side palm up, at shldr *level* *R.H.*

PRESHID WITH SLAPS: Described above

TOE HEEL: Described above

DOUBLE REEL: Described *above*

Any improvisational steps suitable for Hopak may also be used

METER: 2/4

PATTERN

Meas

Hands, knees flex, place them on hips, on fists, W w/ fingers fwd

INTRODUCTION

1-8 Ptrs stroll LOD and assume H hold pos by end of introduction

FIGURE I

1-2 M starting with L, W, R dance one step and brush step in place. M & W will end facing slightly away from each other *aside H swing fwd*

3-4 M starting R, W, L, dance 2 step close steps moving LOD. *jump side hands over*

5-8 Repeat meas 1-4 with opp ftwk. During this ptrs are facing *R.H.*

9-16 Repeat meas 1-8

FIGURE II

1-2 M (starting with jump onto both ft and continuing with hop on L), dance 2 jump-hop steps; W dance 2 jump-hop steps with opp ftwk. During first steps ptrs are facing away, during second step ptrs are facing eac other Arms (M's R, W's L) swing fwd (LOD) during first step and bk during second step

3-4 M starting with L, W, R, dance 2 step-close steps moving LOD. Ptrs facing

5-8 Repeat meas 1-4

9-16 Repeat meas 1-8

FIGURE III

1-2 M starting with jump onto both ft and continuing with hop on L, dance one jump-extend step moving LOD, fists on hips. W dances jump-extend step with opp ftwk also moving LOD, H on hips, fingers fwd *R*

3-4 M dances *one* preshid with slaps, W dances 4 buzz turn step turning ^(W) CW 2 revolutions, ^(W) H on hip, fingers fwd, R arm up and out to side at 45° angle.

5-8 Repeat meas 1-4 with opp ftwk; W turns ^(W) CCW during buzz turn, Steps with opp H pos

KOSEDUR
(Poland)

not taught

SOURCE: Koseder is a cpl dance in 2/4 time from Kaszuby (kah-SHOO-bih) in the eastern part of Pomorze (poh-MOH-zeh) (Pomerania), the Baltic Sea region, Poland's window on the maritime world. In their music, dances and costumes the Kaszuby people have assimilated into the native Slavic elements influences from other nations on the Baltic - the Germans and the Scandinavians. Like thw Swedes the mean wear yellow trousers. The W ornament their velvet bonnets with embroidery done with a golden thread, and wear necklaces made of amber, which is plentiful on the Baltic shores. The Kaszuby people make their living from farming, cattle breeding, and fishing. The name of the dance Koseder is derived either from an old word "kosej" or "kusej", which means a banquet, or from the word "koscic" (to mow), as this dance might have been done in the fields during harvesting, or from the word "na ukos" (diag), as there is a diagonal movement of the leg in the main step. The Kaszuby people consider the Koseder as their most representative dance. Another version of it, known as "kosejder", is done in the region of Warmia and Mazury. Ada and Jas have leanred the Kaszuby version in 1970 in Tuchola, Poland, from Kazimierz Przybylski, an expert Kaszuby dancer. There exist, however, other ways of doing it. See Pawel Szeffa, Tance Kaszubski, Seszyt I (Gdansk, 1957 and 1978). The music of Koseder is composed of two parts: melody A (koseder step) and melody B (polka) Pronunciation: koh-SEH-dehr.

MUSIC: Record: ZM 40591, Tance Ludosw z Polski, Volume 1 (Folk Dances From Poland), Side B, Band 6

STEPS: Koseder Step (takes 2 meas). Beg L ft, dance 1 flat polka step fwd (ct 1, & 2 of 1st meas); hop on L ft extending R leg diag fwd to L (ct 1 of 2nd meas); leap in place onto R ft, slightly bk, bend L knee and cut bkwd with L ft across in front of R ankle, body hinges strongly fwd (ct 2 of 2nd meas). Repeat of Step is done with the same ftwk. Szeffa's version: Dance the Koseder step the same way, except cross bent R let in front of L (ct 1 of 2nd meas) and extend L leg fwd (ct 2 of 2nd meas)

Polka with a Knysk (pronounced K'nihx, a word of German origin - curtsy) Beg R ft, dance a flat polka step fwd, on ct 2 step R ft with a quick vertical drop (knysk), free L ft flicks up in bk. Repeat of step with donw with opp ftwk

Turning Polka: Dances in closed social dance pos, with flat steps. Begin M-L, W-R make a 1/2 CW turn with each polka step; on ct 1 of each odd meas bend torso sdwd (M-L, W-R) in LOD, dipping joined H dn and on ct 1 of each even meas bend torso sdwd (M-R, W-L) in LOD, bringing joined H overhead.

Przytup (PSHIH-toop) - done on last meas of a phrase. Dance 2 stamps (ct 1,2)

NOTE: The above steps may be used in several different variations of figures. The following description is one of them.

FORMATION: Circle of cpls, facing LOD, W in front of M; H on own hips, fingers and elbows fwd

METER: 2/4

PATTERN

KOZACHOK (Cont'd)

FIGURE XII

1-16 Repeat Fig IX

FIGURE XIII

1-16 Facing ptr, M & W dance improvisational steps to end of music

Presented by Graham Hempel
Idyllwild Workshop, 1984

*Forming R.O.D. - mirror w.o. H out on 1st step, in on 2nd
Key only step timing - both leads w/ L, R H out to side*

HOPAK TRIO
(Ukraine)

SOURCE: Hopak is perhaps the best known and most popular dance of the Ukrainian people. This version is for a trio of one M and two W; it may also be dances as a duo and is so noted below where appropriate. Pronunciation: HO-pak trio

MUSIC: Record: *Zaporozhi Z-2410-B SB/B1 (Hopak) Sw to 301800*

FORMATION: Trios scattered around the dance floor the dance moves LOD. Modified promenade pos. M holds R H of W on his R with his R H, he holds L H of W on his L with his L H. W hold other W's H with W arms held over M.

Note: H & L Fing. by R unless otherwise noted
STEPS: *ok* CROSSING PAS DE BASQUE: Leap to R on R (ct 1), step on L in front of R (ct &), step bk to place on R (ct 2), repeat in opp dir with opp ftwk. Ft are lifted fairly high off of the floor.

H: W/ W H's free place on top of fingers fwd *ok* LUNGE CUT PAS DE BASQUE/VEPAD: *2nd lead w/ 4 - 4th lead* Side fwd on R with L remaining in place and both ft on floor (ct 1), cut L ft under R as R kicks fwd and dn with pointed toe (ct 2), leap fwd on R (ct 3), step fwd on L (ct &), step fwd on R (ct 4). Repeat with opp ftwk

ok REEL/VERIOVICKHA: Step R ft behind L (ct 1), hop R while circling L ft around behind L leg (ct &), repeat with opp ftwk

TWO STEP/RUSSIAN POLKA: Step fwd on R stepping on heel (ct 1), close L to R (ct &), drop onto R with emphasis bending R knee (ct 2), repeat with opp ftwk

BASIC PRESHID/PRESIATKI: Jump onto both ft in a squatting pos, knees turned out (ct 1), hop on L while raising up to a half squat and extend R leg diag fwd to R (ct 2) repeat with opp ftwk

ok KNEE KICK, PAS DE BASQUE/VEHENENYA: Hop on L bringing R heel up to almost touch L leg just below kneecap (ct 1), hop on L while kicking R fwd and dn with straight leg and pointed toe (ct 2), leap fwd on R (ct 3), step fwd on L (ct &), step fwd on R (ct 4), repeat with opp ftwk

ok RUNNING PAS DE BASQUE: Leap fwd on R (ct 1), step fwd on L (ct &), step fwd on R (ct 2), repeat with opp ftwk

ok BUZZ TURN: Step up on ball of L ft behind R (ct &), step dn on R ft while turning CW (ct 1), repeat. May be done turning CCW using opp ftwk

GALUPTSII: Hop on L while *clipping* beating R ft against L ankle (ct 1), repeat (ct 2), arms are folded across in front of chest and help up, pas de basque with half turn CW with arms opening to sides (ct 3,&,4) repeat from beginning using opp ftwk and turning CCW, arms fold in on first hop-

WINDMILL: Run fwd on R while slapping outside of L boot with L H and circling R arm around from behind to overhead (ct 1), run fwd on L while slapping outside of R boot with R H and circling L arm around from behind to overhead (ct 2), repeat. When several steps are repeated in succession the arms have a "windmill" effect

HOPAK TRIO (Cont'd)

BUZZ TURN COMBINATION (8 cts): Dance 4 buzz steps (starting with R ft in front) moving L (ct 1-2) leap to L on L (ct &), place R heel on floor diag fwd to R bending L knee (ct 5), leap to R on R (ct &), place L heel on floor diag fwd to L bending R knee (ct 6), pretope II (ct 7,&,8)

PRETOPE/LEAP-STAMP-STAMP: I. Leap on R in place (ct 1), stamp L taking wt (ct &), stamp R no wt (ct 2) II. Leap on L in place (ct 1), stamp R taking wt (ct &), stamp L taking wt (ct 2)

LEAPS BK: Backing up, leap bk on R extending L leg fwd toe pointed dn (ct 1) repeat opp ftwk (ct 2), repeat

STAMPING COMBINATION (8 cts): Moving sdwd slightly to R step R,L,R (ct 1,&,2) stamp L no wt (ct &), moving sdwd slightly to L step L,R,L (ct 3,&,4), stamp R no wt (ct &), step R in place (ct 5), stamp L no wt (ct &), step L in place (ct 6), stamp R no wt (ct &) repeat cts 1,2,& (ct 7,&,8,&)

TOE HEEL COMBINATION: Hop on L turning to face L (ct &), touch R toe behind bent R knee (ct 1), hop on L turning to face R (ct &), touch R heel fwd straightening R knee (ct 2), leap onto R still facing R (ct &), touch L toe behind bent L knee (ct 3), hop on R turning to face L (ct &), touch L heel fwd straightening L knee (ct 4), leap onto L still facing L (ct &), touch R toe behind, bent R knee (ct 5), hop on L turning to face R (ct &), touch R heel fwd, straight R knee (ct 6), hop on L still facing R (ct &), touch R toe across and to L of L ft (ct 7), hop on L still facing R (ct &), kick R ft fwd off floor toe pointed knee straight (ct 8) repeat with opp ftwk but start with leap onto R facing R

STEP ACROSS STEP BK HOP, LEAP: Step on R across L with bent R knee, R arm fwd and dn, L^RH on hip (ct 1), step bk on L^R (ct 2), hop on L^R extending R^L knee, ft pointed fwd & dn, R^L arm extended fwd (ct 3), leap onto R^L extending L^R slightly, R^L arm extended to R^L side (ct 4), repeat with opp ftwk and arms

RIGHT LEFT PAS DE BASQUE: Hop on L (ct &), touch R heel fwd with bent knee (ct 1), leap onto R^L (ct &), touch L^R heel fwd with bent knee (ct 2), leap onto L (ct 3), step on R^L (ct &), step on L^R (ct 4), repeat with same ftwk

LEAP TOUCH PAS DE BASQUE: Leap onto L (ct 1), touch R heel diag fwd to R knee straight (ct 2), leap onto R (ct 3), step L (ct &), step R (ct 4) repeat with same ftwk

SQUAT LIFT SQUAT EXTEND: Jump onto both ft in a half or full squat (as in the basic Preshid) (ct 1), hop on L while raising up to a half squat and lift R ft in front of L leg, R knee bent (ct 2), repeat squat (ct 3), hop on R moving slightly to R while raising up to a half squat and extending L leg to L, knee straight, foot flexed (ct 4), repeat opp ftwk

IMPROVISATIONAL STEPS W:

PAS DE BASQUE TURNS: Dance 2 running pas de basque while turning CW one revolution, travel around M CCW with successive turning steps.

HOP STEP TURNS: Hop on L while turning CW (ct &), step on R (ct 1), hop on R while continuing to turn CW (ct &), step on L (ct 2), repeat H are on hips, steps progress so that W moves CCW around M

HOPAK TRIO (Cont'd)

HOP STEP STEP TURNS CW: Hop on L turning CW (ct 1), step on R continuing turning CW (ct &), step on L continuing turning CW (ct 2), H on hip, R arms whips out to R side and up (ct 1,&) and dn (ct 2), repeat

HOP STEP STEP TURNS CCW/PIDSKOK: Hop on L turning CCW (ct 1), step on R continuing turning CCW (ct &), step on L continuing turning CCW (ct 2), R H on bk of neck, L arm extended to side, repeat

TOE HEEL TOE HEEL: Hop on L (ct &), touch R toe next to heel of L ft (ct 1) hop on L (ct &), touch R heel fwd (ct 2), leap onto R (ct &), repeat cts 1,2 with opp ftwk (ct 3,&,4); repeat

IMPROVISATIONAL STEPS M:

STRADDLE SQUAT: Jump onto both ft in a squatting pos, knees turned out (ct 1) jump onto both heels, ft spread far apart, knees straight (ct 2), repeat as desired.

GRINDER/LEG CIRCLING: In a squatting pos over L ft with both H on floor in front, extend R leg to R and begin circling it CCW around under body by first moving it fwd, then cutting out R arm which is immediately replaced, then L arm and then L leg, one rotation of leg takes 2 cts; repeat as desired.

SABACHKA (THE DOG): Starting pos: both ft and both H on the floor, facing the ceiling, torso parallel to the floor. Lift R H and L ft up off the floor (ct 1), with a springing motion switch H and ft landing on L H and R ft (ct 2); repeat as desired

POLZUNOK: In a squatting pos with knees fwd hop on L and extend R leg fwd (ct 1), spring up off floor slightly with L and tuck R leg under torso landing on R ft while extending L leg fwd (ct 2), repeat as desired

METER: 2/4

PATTERN

Meas

INTRODUCTION

1-8 Prs stroll LOD and assume starting pos by end of introduction. If dancing as a duo, M is on L and W on R.

FIGURE I

1-16 In modified promenade pos, all dance 16 crossing pas de basque steps moving LOD

FIGURE II

1-8 All dance 4 lunge cut pas de basque steps moving LOD, on last pas de basque W let go of other W's H and turn to face M with a pretope I step continue holding M's H, W are now facing RLOD

9-16 M dances 8 two-steps or 8 basic preshid while continuing to hold W H moving fwd in LOD, W dance 14 reel steps, ^{backward} bk'ing up LOD and then turn to face LOD with a pretope I step and assume starting pos at M's side *(no more feet to suit W)*

(2) RLB

HOPAK TRIO (Cont'd)

FIGURE III

- 1-16 W take other W's H across in front of M and all dance 8 knee kick pas de basque steps moving LOD

FIGURE IV

- 1-4 M turns to face W on R while she turns to face him and in modified shldr-waist pos (R hips adjacent, M's R H around W's waist, W's R H on M's L shldr, free arm out to side and up, elbow straight) they dance 4 running pas de basque steps moving fwd around each other and turning CW once or twice as a cpl, meanwhile the W on L dances 8 buzz turn steps turning CCW with R H on hip and L arm out to side and up.
- 5-8 M turns to dance with W on L using same pos and step as in meas 1-4 except turning CCW and W on R dances 8 buzz turn steps turning CW. If dancing as a duo both do buzz turns CW.
- 9-16 Repeat meas 1-8 except on last meas M ends slightly RLOD from both W and detached; W end facing each other. If dancing as duo repeat pas de basque turn except CCW and repeat buzz turn except CCW

FIGURE V

- 1-2 M dances 2 running pas de basque steps moving LOD but staying behind W. W dance a galuptsii step moving LOD and staying ahead of M; the R H W starts with a hop on L ft and the L H W starts with a hop on the R ft, both are facing each other at the end of this first galuptsii, W are facing away from each other. *at end of the first galuptsii*
- 3-4 M dances 4 windmill steps moving LOD, W dance another galuptsii step moving LOD, this second galuptsii starts facing away from other W and ends facing her.
- 5-8 Repeat meas 1-4
- 9-16 Repeat meas 1-8

FIGURE VI

- 1-16 M and both W form a circle in a shldr hold (if dancing as a duo take upper arms of ptr) and dance 4 buzz turn combinations ending with M's bk to ctr

FIGURE VII

- 1-4 All dance 8 leaps bk, M twd ctr, W away from ctr, starting with R ft
- 5-8 All dance 1 stamping combination in place starting with R ft
- 9-12 All dance 2 lunge cut pas de basque twd ptr beginning with L ft
- 13-16 All dance 1 stamping combination in place starting with L ft

HOPAK TRIO (Cont'd)

FIGURE VIII

1-16 All dance 4 toe heel combinations facing ptrs

FIGURE IX

1-8 M dances 4 leap touch pas de basque in place. W dance 4 step across step bk hop leap steps facing M

9-16 M dances 4 squat lift squat extend steps. W dance 4 right left pas de basques steps

FIGURE X

1-16 All improvise by dancing any of the preceeding steps or any of the steps listed above as improvisational steps.

Presented by Graham Hempel
Idyllwild Workshop, 1984

HUTZULKA
(Ukraine)

not taught

SOURCE: Hutzulka is a cpl dance of th Hutzul people who live in the Carpathian mountains in the western Ukraine. Pronunciation: Hoot-SOOL-ka

MUSIC: Record: Zaparoski Z8410 52/132

FORMATION: Cpls in a closed circle, M on L and W on R, facing ctr, M take H of other M, W put H on nearest M's shldr. Then cpls in a loosely scattered formation around dance ffoot moving LOD

Cpl Pos. M & W facing ea other holding upper arms of ptr with H, elbows slightly bent and held up at shldr ht

STEPS: RESTING STEP: Shift wt to R (ct 1), bounce with a bend of both knees over R leg (ct 2), repeat with opp ftwk in opp dir (ct 3,4), repeat

HUTZUL BASIC: Step on R in place (ct 1), hop R (ct 2), step on L in place (ct 3), hop L (ct 4), step on R to R (ct 5), step on L closing L to R (ct 6), step on R to R (ct 7), hop R (ct 8), repeat with opp ftwk in opp dir. On each hop, side of free ft may tap calf of supporting leg

HOP STEP STEP WITH HEEL CLICK: Hop on L while clicking R heel to L (ct 1), step on R to R (ct 2), step on L closing L to R (ct 3), repeat twice (3 times in all), step R to R (ct 7), hop R (ct 8), repeat with opp ftwk and dir

PAS DE BASQUE WITH STEP HOPS: Dance 2 running pas de basque fwd beginning with L ft (ct 1,&,2; 3,&,4) step on L fwd (ct 5), hop L (ct 6), step on R fwd (ct 7), hop on R (ct 8); repeat from beginning

HUTZUL TRAVELING BASIC: Step on L fwd (ct 1), hop L (ct 2), step on R fwd (ct 3), hop R (ct 4), step on L fwd (ct 5), step on R fwd (ct 6), step L fwd (ct 7), step on R fwd (ct 8); repeat. On each hop, side of free ft may tap calf of supporting leg

TWO STEP: Step on R fwd (ct 1), step on L closing L to R (ct 2), step on R fwd (ct 3), hold (ct 4); repeat opp ftwk

STEP CLOSE: Step on L to L (ct 1), step on R closing R to L (ct 2), repeat same ftwk

W SOLO STEPS:

HOP HOP LEAP: Hop on R and touch L heel to floor fwd (ct 1), hop on R and flick L ft out to L side keeping knee turned in (ct 2), leap onto L and flick R ft out to R side keeping knee turned in (ct 3), hold (ct 4); repeat with opp ftwk H are on hips, fingers fwd

REEL WITH PRETOPE: Step on L behind R (ct 1) hop L while lifting R ft up and around L leg (ct 2), step on R behind L (ct 3), hop R while lifting L ft up and around R leg (ct 4), step on L behind R (ct 5), stamp on R fwd taking wt (ct 6), stamp on L fwd taking wt (ct 7), hop on L while lifting R ft up and around L leg (ct 8); repeat with opp ftwk. H on hips, fingers fw

HUTZULKA (Cont'd)

LEAP KICK KICK KICK: Leap onto L across R turning to face slight R (ct 1), leap onto R while kicking Lfwd, knee straight toe pointed, turning to face slightly L (ct 2), leap onto L while kicking R fwd knee straight, toe pointed, still facing slightly L (ct 3), repeat ct 2 still facing slightly L (ct 4), repeat. R H is on chest, H is out to L side, level with shldr, palm dn

M SOLO STEPS:

BASIC PRESHID: Jump onto both ft in a squatting pos knees turned out slightly (ct 1), hop on L while raising up to a half squat and extend R leg fwd (ct 2), repeat with opp ftwk. H are held out to side for balance

SIDE KICK PRESHID: Jump onto both ft in a squatting pos, knees turned out, bk straight (ct 1), hop on L traveling to L while raising up to a half squat and lift R leg to R, knee straight, toe pointed (ct 2); repeat 3 times traveling to L (4 times in all); repeat with opp ftwk in opp dir. While traveling to L, place L H behind head and hold R out to side at shldr level, palm up

ONE SIDED PRESHID: Dance basic preshid except repeat with same ftwk, extending R ft fwd after each equat

METER: 2/4

PATTERN

Meas

INTRODUCTION

1-8 Starting in a closed circle of cpls all dance 8 resting steps in place starting R

FIGURE I

1-16 All dance 4 hutzul basic steps starting with R and moving LOD

FIGURE II

1-16 All dance 4 hop step step with heel click steps starting with hop on L and moving LOD

FIGURE III

1-16 Repeat Fig I

FIGURE IV

1-16 Repeat Fig II

FIGURE V

1-4 Transition: Cpls break from hold with other cpls, ptrs turn to face each other while dancing as follows: M: turning to face LOD, dance 1 two step starting R (ct 1-4) step on L in place (ct 5), hold (ct 6), step on R in place (ct 7) hold (ct 8); W: turning to face RLOD, dance 2 two steps starting with R (ct 1-8). Ptrs assume cpl dance pos.

HUTZULKA (Cont'd)

FIGURE VI

1-8 Cpls moving LOD, dance 2 pas de basque steps with step hops steps

FIGURE VII

1-8 Cpls moving in LOD, dance 2 hutzul traveling basic steps. At the end of this the cpl turns $\frac{1}{2}$ revolution CW so that M is facing out and W into ctr, still facing ptr in cpl dance pos.

FIGURE VIII

1-8 Moving LOD, dance 8 hop step step with heel click steps. M begins with hop on R and moves to L; W begins with hop on L and moves R

FIGURE IX

1-8 Moving LOD, dance 8 step close steps, M, L; W,R

FIGURE X

1-8 In place, dance 4 two step steps M begin L to L; W begins L to L; cpl rotates slightly CW on first two-step and CCW on second and so on. At end of this Fig M & W let go of each other.

FIGURE XI

1-8 M dances 8 basic preshids in place facing ptr. W dances 4 hop hop leap steps in place facing ptr

FIGURE XII

1-8 Repeat Fig VI

FIGURE XIII

1-8 Repeat Fig VII

FIGURE XIV

1-8 Repeat Fig VII

FIGURE XV

1-8 Repeat Fig IX

FIGURE XVI

1-8 Repeat Fig X

FIGURE XVII

1-8 M dances 8 side kick preshids (4 to L and 4 bk to R) facing ptr W dances 2 reel with pretope steps in place facing ptr

HUTZULKA (Cont'd)

FIGURE XVIII

1-8 Repeat Fig VI

FIGURE XIX

1-8 Repeat Fig VII

FIGURE XX

1-8 Repeat Fig VIII

FIGURE XXI

1-8 Repeat Fig IX

FIGURE XXII

1-8 Repeat Fig X

FIGURE XXIII

1-8 M dances 8 one sided preshids moving LOD and facing LOD. W dances 4 leap kick kick kick steps moving LOD but facing ptr

FIGURE XXIV

1-8 M and W may continue to dance individual solo steps as in Fig XXIII or they may take ptr in open ballroom pos and dance 8 pas de basque off the dance floor.

Presented by Graham Hempel
Idyllwild Workshop, 1984

KAK U KLUCHIKA
(Cock-u-KTu-chee-kah)

Cock as Clou-cher-kah

- SOURCE:** Horovod (a circle dance); "By a Spring" is a Russian Wedding Dance performed by women. Dance comes from Yaroslav region of central Russia. Learned from Anatol Jovkowsky, San Francisco, 1960.
- MUSIC:** Record: National Records N-4532-A; Folk Dances-Song Colosseum CRLPX 013, Side A, Band 10; Russian Folk Songs, Stinson SLP 1003 Vol 4, Side A, Band 6. *the only available record is the "National" label*
- FORMATION:** Closed circle of W almost facing LOD (CCW). Joined hands & held dn, heads bowed.
- STEPS:** BASIC STEP: Takes 2 cts to complete 1 step, so 3 steps are done in 2 meas. In preparation for step, bend L knee on upbeat of meas 1 and start reaching fwd with R ft. Step fwd R in LOD (ct 1), step on ball of L next to R instep (ct &), step fwd R in LOD (ct 2), bend R knee and extend L leg *diag.* fwd R, toe close to floor (ct &). Head and body are inclined twd extended ft. Repeat of step with L on ct 3 & and also uses ct 1 of next measure

METER: 3/4

PATTERN

Meas

- 1-4 INTRODUCTION. No action.
- 1-2 Dance 3 basic steps in LOD starting R (begins with vocal).
- 3 While turning to face ctr, move extended L leg in small arc to L and step on it (ct 1). This would be same as "step to L side with L" if dancer had been facing ctr at start of movement. Step R behind L, bending knees (ct 2). Close L to R (ct 3). Head and upper body follows direction of movement.
- 4 Still facing ctr, step to R side with R (ct 1). Step L behind R, bending knees (ct 2). Close L to R (ct 3). Head and upper body follows direction of movements. On upbeat, bend R knee & start reaching with L to move in RLOD.
- 5-8 Repeat action of meas 1-4 but starting with L and moving in RLOD. Face ctr for meas 7-8.
- Repeat action of meas 1-8 until end of music.

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Idyllwild Workshop, 1984

KARTULI

Georgia

Kartuli (KAR-too-lee), meaning "Georgian", is the most popular dance in the Georgian SSR. Said to have originated in the valleys of the Kartalinian region, where Georgia's capital city of Tbilisi is located, this spontaneous couple dance is still done today by Georgians of all ages, including children.

In former times it was preceded by a slower dance (*Davluri*) done by a number of couples. When *Davluri* ended, all the couples moved to the edge of the dancing area and formed a circle; then one man would move into the center to choose a partner and dance *Kartuli*. Nowadays these dances are done separately.



There are a number of traditional "rules" governing *Kartuli* in this spontaneous context, most of them reflecting the Georgian male's intense, almost medieval, chivalrous attitude toward women. He dances strongly and skillfully, but with great respect and attentiveness to his partner. She dances with simple elegance and restraint, but is actually determining the course of the dance, since one of the "rules" is that the man must never allow himself to lag behind her.


In addition, the man must never take his eyes off his partner and must never let "so much as the hem of his coat" touch her; at no time during the dance may he converse with anyone on the sidelines; he may not leave the dance until his partner has finished dancing; if the woman leaves the dance without finishing, he may not invite another partner; in some cases, he must dance bareheaded, although he may carry his cap in his hand; in *Kartuli* he must not dance up on his toes, a famous feature of Georgian male dancing technique that would be expected of him in other dances; if the woman succeeds in getting too far away from him, he must stop dancing, wait until she has finished, and then go up to her and acknowledge his "defeat".

The above rules apply to the spontaneous form of the dance as performed in its original context. The version presented here, learned from Vincent Evanchuk, is a fixed sequence of typical *Kartuli* movements and figures intended to introduce American folk dancers to the dance in a conveniently learnable form.

In Georgia, this dance may be accompanied either by group singing (various songs in 2/4 and 3/4 time) or by musical instruments (tunes in 6/8 or 12/8).

Recording: Festival FR 3606-B (45)

Meter and rhythm: 6/8, counted


 1 & 2 &, etc.

KARTULI (Cont'd)

MEN'S STEPS:

*W's arms extended
as they at all of
hands are always
extended back &
pointed down*

CHUG STEP: Step fwd on R ft (ct 1); raise L ft fwd in front of R leg and chug fwd on R ft, bringing L heel bk twd R knee (ct 2). Repeat on opp ft.

CHUG VARIATION: Three steps fwd: R, L, R (ct 1,2,3); chug fwd on R ft bringing L heel bk twd R knee (ct 4). Repeat with opp ftwk.

GEORGIAN PAS DE BASQUE: Leap on R ft lifting L ft twd L with knees together (ct 1), bring L ft fwd and step on L toe in front of R ft lifting R ft slightly in place (ct &); step bk onto R ft in place raising L ft slightly (ct 2). Repeat with opp ftwk.

SIDE TO SIDE WITH PIVOT: Step on R ft across to L (ct 1); step L ft L (ct 2); step R ft across L ft; pivot $\frac{1}{2}$ turn on R ft, swinging L ft around with knees together (ct 2). Repeat with opp ftwk.

SIDE TO SIDE WITH TOUCH: Step R ft R (ct 1), step L ft across R (ct 2), step R ft to R (ct 1), touch L toe next to R instep (ct 2). Repeat in opp direction (2 meas) with opp ftwk.

DOUBLE TOE TOUCH (ROCKING): Step onto R ft bringing L toe to touch behind R heel (ct 1); shift wt onto L ft, bringing R toe to touch in front of L toe (ct 2). Repeat

METER: 6/8

PATTERN

Meas.

1-4 INTRODUCTION

FIGURE I

1-8 W stands in place facing ctr. M dances 8 Chug Steps in a large CCW circle. Arms alternate each meas. R in front, L in back; L in front R in bk. *W-1: R arm, chop out up to front, chest at shoulder height, while L arm circles around from front to back, above head. W-2: Rpt w/ opp arm movement.*

FIGURE II

1-8 M dances 4 Chug Variation steps, returning along a CW circle, L H behind bk and R arm extended to R side, fists clenched and dn.

FIGURE III

1-8 M dances 8 Georgian Pas De Basques ending facing his ptr with bk to ctr. Arms alternate as in Fig. I.

FIGURE IV

1-8 M dances 4 Side to Side with Pivot steps facing W, starting by moving to the L, crossing with R ft. M's L H is behind head, R arm extended to side, fist clenched and dn.

FIGURE V

1-8 M and W move as a cpl with 16 walking steps in LOD, M moving bkwd, W

KARTULI (Cont'd)

FIGURE V (walking)

- 1-8 M and W move as cpl with 16 walking steps in LOD, M moving bkwd, W moving fwd. Arms in "gasure" pos: W's L arm across chest, R arm extended to R side; M's R arm across chest, L arm extended to L side in front of W. On 8th meas. M pivots $\frac{1}{2}$ turn (CCW), ending with L arm in front of chest and R arm extended behind W (M is now facing LOD)
- 9-16 Continue moving in LOD with 16 more walking steps - both M and W.

FIGURE VI (crossing)

- 1-8 M and W do 4 Side to Side with Touch steps, M moving to R behind the W W moving to L in front of M. M does alternating gasure with his arms: when L toe touches, R arm extends. W does very soft gasure pos.

FIGURE VII (w. arm)

- 1-8 M dances 8 Double Toe Touch steps in place with his H clenched and at his belt (as if holding a dagger). W takes 16 walking steps CCW around him, arms in gasure pos extended to R, bringing arms high on last ct and tilting body slightly R.

FIGURE VIII (crossing)

- 1-8 M dances 8 more Double Toe Touch steps in place. W dances 1 individual turn CCW in front of M, bringing her arms out and dn in 2 meas while straightening body, then raising arms up again and tilting body slightly L in 2 meas. Repeat movements of meas 1-4 in opp. dir.

FIGURE IX (crossing)

- 1-8 M and W dance 4 Side to Side with Touch steps, starting on own R. On 7th meas, M starts Side to Side but on ct 2 he kneels on R knee and spins CCW on knee, ending on 8th meas with L leg extended to L.

FIGURE X (w. arm)

- 1-16 W circles M (CCW) twice with arms in gasure pos to R, spiraling in to end in front of him and slightly to his R, ending with arms high and backs of wrists twd each other. M remains kneeling, and may tilt his hat, clap his hands, twist his dagger at his belt, or place his H over his heart and open them to the W.

FIGURE XI (w. arm)

- 1-16 M rises and dances 16 Double Toe Touch steps CCW around the W, H in front and clenched at his belt (he circles $1\frac{1}{2}$ times). W dances a CW turn in place, arms up, wrists together (almost touching).

Repeat Fig. V, VI, VII, VIII and IX, ending with M on his knee, L leg extended and looking at his ptr. W ends facing ctr.

Presented by Graham Hempel
Idyllwild Workshop, 1984

KATIA
(Nashey Kate)
(Russia)

SOURCE: "Our ^{K+}Katia" is a Horovod, or circle dance. Learned from Anatol Joukowsky, San Francisco, 1964.

MUSIC: Record: National N-4520-B (45) "Our Katia"

FORMATION: Closed circle, no ptrs. H joined and held dn.

STEPS: Russian Polka. Step fwd on heel of L ft (ct 1), close R to L (ct &), step fwd (with a stamp) on L (ct 2). Repeat of step beginning R.

METER: 2/4

PATTERN

Meas.

1-20 INTRODUCTION. Dances starts with the vocal.

1-2 Beginning L, dance 2 Russian Polkas to L (RLOD)

3-4 Continuing, walk 4 steps (L,R,L,R) *(face ft lefts ahead)*

5-6 Repeat action of meas 1-2

7 Walk 2 steps (L, R) in RLOD *(face ft lefts ahead)*

8 Step L in RLOD but turn to face ctr (ct 1). Step^R twd ctr (ct 2).

9 Stamp L beside R (no wt) (ct 1), step L twd ctr (ct 2)

10 Stamp R beside L (no wt) (ct 1), step bkwd on R twd orig pos (ct 2)

11-12 Continuing L, R, L, bk-up to orig pos, step R twd ctr (meas 12) (ct 2)

13-16 Repeat action of meas 9-12

17 Repeat action of meas 9

18 Stamp R beside L (no wt) (ct 1). Release H, extend arms to sides, L high and R low, palms out and elbows straight. Starting to make a 3/4 circle (CW), step R (ct 2)

19-20 Continuing the 3/4 circle CW to reform circle of orig. size, step L, R, L. Stamp R in RLOD (meas 20) (ct 2) and rejoin H to start dance again.

NOTE: Dance is written to conform to the musical structure. When dancing it, the first part seems to end on ct 1 of meas 8. The second part seems to start on ct 2 of meas 8 and end with the 3/4 CW circle having 5 steps. When cueing the dance, it might be convenient to use a dance ct. that starts again on ct 2 of meas 8.

VARIATIONS

May be done at any time by any of the dancers without disturbing others.

KATIA (Cont'd)

VARIATION I

*Small leap - stamp
L ft twd ctr
R ft twd ctr
stamp R*

No change up through meas 8, ct 1. Small leap on R ft twd ctr (meas 8, ct 2). Stamp L heel next to R (no wt) (meas 8, ct &). Small leap onto L ft twd ctr (meas 9, ct 1). Stamp R heel next to L (no wt) (meas 9, ct &). Bigger leap onto R twd ctr (meas 9, ct 2). Step L next to R (meas 9, ct &). Stamp R next to L (no wt) (meas 10, ct 1)

Dance continues as in orig from meas 10, ct 2 thru meas 12, ct 1

VARIATION II

To be used when backing away from ctr. Dance same as orig. thru meas 10, ct 1.

Moving bk to orig pos, step R (meas 10, ct 2), step L (ct &), step R (meas 11, ct 1), step L (ct &), step R (ct 2), step L (ct &). Stamp R next to L (no wt) (meas 12, ct 1). Actually 6 little steps and a stamp. Use also for meas 14, ct 2 thru meas 16, ct 1.

VARIATION III

Combine Variation I with Variation II: Do Variation I moving fwd into ctr and Variation II bk out of ctr.

VARIATION IV

Do Variation I moving fwd into ctr and then repeat it, except backing out of ctr.

Presented by Graham Hempel
Idyllwild Workshop, 1984

Part - 44

*Ending: Do a Russian Polka step (fig 2) then 4
steps with R, w/ full ft lifting hand*

Part m 1-4 to end of music

*When you are unsure to be leader, they break & repeat in
or interpretive doc. floor w/*

CRIHALMA
(Romanian)

SOURCE: Mihai David learned Crihalma when touring Romania in 1978 from Ion Vasiliu, director of Poenitza Ensemble from Brasov Romania. The dance is from the region of Fargaras and comes from the village of Crihalma. Much research has been done on the dance and the dances influences. This was originally a M's dance, but over a period of time the W began dancing it, and now it is being done by W only. Pronunciation: Cree-hah-lah-mah

MUSIC: Record: Romania, Romania, Volume 1 *21/B1 (speed 1/4 to 3/4)*

RHYTHM: Counted 1,&,2,&

FORMATION: Individual dancers in a line. Arm movements are free *free for mostly at unit it*

METER: 2/4 PATTERN

Meas

1-8 INTRODUCTION

No action or do Fig I, 4 times *just that time* when beginning dance

FIGURE I

1 *heavy* Moving sidw to L and facing ctr, do a grapevine step, Step R behind L, (ct 1), step L to L, (ct &), *w/ accent* step R heel across L, (ct 2), *heel points L* step L to L (ct &)

2-3 Repeat meas 1, 2 more times (12 steps in all, except on last (&) ct do a small leap fwd diag L on L

4 Jump diag fwd on both ft and land with knees bent (ct 1), hold (ct &), bounce once on both ft (ct 2), step on R while L lifts bkwd from knee (ct 2)

5-8 Repeat meas 1-4 with opp ftwk and direction

FIGURE II

1 In place, step on L (ct 1), with wt on L, extend R fwd and touch heel, toe, heel, (ct &,2,&) *point to R*

2-8 Repeat meas 1, alternating ftwk (8 in all)

FIGURE III

1 In place, small leap on L (ct 1), *stand R foot* touch R toe fwd (ct &), *stand on foot* small leap on R (ct 2) *stand L foot* touch L toe fwd (ct &)

2 Small leap on L as R moves fwd low to ground (ct 1), reverse ftwk of ct 1 (ct &), repeat cts 1,& (ct 2,&)

3-8 Repeat meas 1-2, alternating ftwk 3 more times (4 in all)

FIGURE IV

1-2 Repeat Fig III meas 1-2 (leap, touch)

3 Moving into circle, leap fwd on L (ct 1), move fwd by stepping R,L,R (ct &,2,&) knees and body bend fwd slightly when moving fwd. End with body straight.

CRIHALMA (Cont'd)

- 4 Moving bkwd out of circle, step L,R,L,R
- 5 In place step on L (ct 1), extend R fwd and touch heel, toe heel (ct &,2,&,
see also Fig 11, m=1
- 6-10 Repeat meas 1-5 reversing ftwk
- 11-20 Repeat meas 1-10, 2 more times (4 times in all), except on last (&) ct
step on L in place to begin again
- Repeat dance from beginning

Presented by Vicki Maheu
Idyllwild Workshop, 1984

INTRODUCTORY NOTES

The air of these teaching sessions is to convey, in as direct a manner as possible, the art and spirit of traditional dancing as has been practiced by the Swedish folk for many generations. Presentations of the material is based upon a unified approach to Swedish dancing, not just a collection of Swedish dances. Each acquired skill - from a simple step-hop turn in duple meter schottische rhythm to a relatively sophisticated smooth pivot-spin in triple meter polska rhythm - is meant to enhance further acquired skills, until the dancer's response to various Swedish rhythms becomes "second nature".

The dances to be presented are those actually danced by the Swedish people, primarily during the 19th century, some from the 19th century, but many with their roots going back to an even earlier era. Unlike the formalized and oftentimes contrived Swedish "folk dances" they are not performance-oriented. However this isn't to say that they cannot be neatly shown to an audience as an example of yesteryear's traditional Nordic dance cultures.

For the American folkdancer yet uninitiated into Scandinavian dancing, it might be well to point out a few salient features of the Nordic dance idiom. Though remnants of ancient seasonal rites are to be found in the two "long-dances" presented, and the courting aspects of singing-games are still evident in the North, it is safe to say that Scandinavian dances are virtually all of a recreational rather than of a conscious ceremonial nature. And in contrast to folk dances of many other cultures, they are nearly all co-educational; uniformly so in cpl dances, of course, this is also the norm for dances in rings and other formations. Likely the single most characteristic feature of traditional Scandinavian dancing is the predominance of cpl rotation. Furthermore, this turning is usually relatively fast, which brings into play certain physical factors not present in slower dances; momentum, counterbalance, torque, etc. No longer is the focus on two independent persons, but on a single cpl. But one of those persons must "start the wheel turning" and "steer"; and this is the M's job. Thus, last but not least, a strong male lead must be emphasized.

Due to time and space limitations, only four of the several legitimate "folk-style" rhythms which comprise Sweden's native dance heritage are covered here. But they should serve to allow the dancer to understand in theory and enjoy in practice, the fun of cpl rotation, which is the essence of the typical Swedish traditional dance.

In dealing with "oldtime dances", generic rather than specific forms have been chosen inasmuch as most dance steps and figures have been common throughout much of the land at one time or another. As for the "regional ethnic dances", an effort has been made to capture the spirit of the local idiom, rather than dwelling on minute differences among various versions and interpretations.

In dealing with "oldtime dances" generic rather than specific forms have been chosen inasmuch as most dance steps and figures have been common throughout much of the land at one time or another. As for the "regional ethnic dances", an effort has been made to capture the spirit of the local idiom, rather than dwelling on minute differences among various versions and interpretations.

It is the hope of the instructor that at the conclusion of the class series, students will be prompted to exclaim "I've learned to dance Swedish style!" rather than "I've learned x number of Swedish dances". Lycka till!

Gordon E. Tracie

FOOTWORK

As regards basic step pattern:

Repetitive: Each successive step pattern same as previous. Note: Inasmuch as a pivot-spin in duple meter is treated as a 2 ct pattern, the step is considered to be repetitive rather than alternating.

Alternating: Each successive step pattern same sequence of motions, but beginning on opp ft

As regards partnerwise step relationship:

Parallel: M and W dance same step pattern simultaneously (ex. buzz step)

Consecutive parallel: M and W dance same wt shift pattern simultaneously, but fwd or bkwd movement is consecutive (ex. Stegvals, Bakmes)

Opposite: M and W dance same step pattern, but each begin on opp ft (Ex. Walt)

Consecutive-complementary: M and W dance same basic step pattern but W's step follows M's step by 1 ct (Ex. fullturn polska)

SPECIFIC STEPS

OPEN POLSKA (forsteg)

Ft placement as in a walking step, heel making fl contact first; two wt changes in each meas of 3 cts.

L ft open polska:

Ct 1 step fwd into LOD on L

Ct 2 Wt temporarily on both ft, R sole remaining in place

Ct 3 Step fwd into LOD on R, L sole remaining in place

R ft open polska

Repeat as above with opp ftwk. NOTE: When this step is danced by a group of persons in a ring or broken circle - in which case it is always a L ft open polska - the dancers will face somewhat obliquely to the L, with the ring or circle moving CW

HALFTURN POLSKA (stegvals) Two wt changes in each meas of 3 cts. completing one revolution CW in 2 meas (6 cts)

M's Step

ct 1 Step diag R into LOD on R to begin a CW pivot

ct 2 Continue pivot on R, letting L follow sroung without change of wt

ct 3 Close L at R angle to R

ct 4 Step R behind in LOD, R sole near L heel

GAMMAL POLSKA
(Sweden)

Gammal polska (GAHM-ahl POHL-ska) means simply "Old Polska", and might well be called the archetype of the cpl-turning dance in Scandinavia. In 3/4 time, but differing from and much older than the waltz, the Polska is the most distinctive of all the Nordic rhythms, and is of course not to be confused with the relatively recent 2/4 time Polka. The triple-count of the Polska constitutes the rhythmic framework for the greatest share of all folk song, instrumental, and dance melodies in Sweden, and Norway too, where it is called Pols. American folkdancers are best acquainted with this rhythm in the Hambo and Snurrbocken, but there are countless hundreds of other dances based upon the same distinct meter.

The Polska as both a musical and rhythmical form, has been known in Scandinavia since the Middle Ages, and indeed reigned supreme as Sweden's "national dance" for over two centuries up to the middle 1800s. Today, however, except for the Hambo which still survives as an "oldtime dance", the traditional Polska is virtually gone as a popular dance form in Sweden. Only the country fiddlers have preserved a significant part of the incredibly rich treasure of Polska music. Fortunately, during the past few years, thanks to a number of devoted fiddlers and folklore-oriented teachers, a number of all-but-forgotten variations of the Polska have been brought to light through research among very old people, and have provided invaluable insight into the historical development of this intriguing dance form.

The old Polska described here is based upon this research, and contains the most fundamental of the Polska steps as used in a ptr turn. In effect, this turn is but an "extension" of a fwd-moving step done in Polska time, with two movements to a ct of three. One merely adapts the open step with its "one, --, three; one, --, three" wt shift pattern, to a closed tur - easily and naturally, without ever losing the basic rhythm. (Actually the whole thing is so simple is it astounding!)

As in the case in all cpl Polskas, the M is the master of the dance, and he must lead it, firmly, thoroughly, and unerringly. The W in effect gets a "free ride." If the M knows his step well, the W need only "let him drive". Gammal polska is surely not a complex dance, but like the Viennese Waltz, it is something that craves patience and practice. Once mastered, it can be one of the most relaxing, yet satisfying of cpl dances, and the conscientious dancer will be amply rewarded for his time.

SOURCE: As personally observed and danced by Gordon E. Tracie through research and field work in Sweden (1950-51, 1955, 1960-61, 1963).

MUSIC: Record: Aqua VIKING 830; Sveriges Radio RAEP-2

FORMATION: Any number of cpls, LOD CCW. Open shldr-waist pos, free H hanging loosely at sides (not on hips!); closed Swedish folk-dance hold (as described below)

METER: 3/4

STEPS: Open Polska Step, as used in Gammal Polska:

This is in essence a promenade, or a "rest step" if you will, in which the dancers move fwd in LOD in open pos, prior to making the closed turn. The ftwk, insofar as wt shift pattern goes, is identical to that used in the turn. There are but two ft movements during the 3 cts of each meas and these occur on the 1st and 3rd beats, the 2nd being a "hold"

GAMMAL POLSKA (Cont'd)

M's step

ct 1 Step L
 ct 2 Hold pos (L in front
 of R
 ct 3 Step R

W's step

ct 1 Step R
 ct 2 Hold pos (R in front of L
 ct 3 Step L

The steps on "3" and "1" thus come in immediate succession, whereas there is a pause between "1" and "3"

IMPORTANT. These steps should resemble an ordinary natural walk (the heel making contact with the fl before the rest of the ft), rather than slides or a ballroom dance-walk. Though somewhat syncopated, the movement should be smooth and flowing, not in any way jerky, or "military" in character.

Closed Polska Step, as used in turn in Gammal Polska:

This is a form of the L ft polska (referring to the M's step), and is therefore closely related to the step used during the turn in the Swedish Snurrbocken, the Danish Sonderhoning, and in once figure of the Norwegian Roros-pols. As danced in Gammal Polska, however, the step is much smoother and definitely does not accentuate each beat of the music.

M's Step:

ct 1 Pivot on L, leading around CW
 ct 2 Continue pivot on L, while keeping R close by so that it "trails" around in slight contact with ft (i.e. "both")
 ct 3 Step fwd LOD with R, with slight pivot, enough to complete full revolution around

W's Step:

In the transition into the step, W holds on ct 1, wt on L ft, ready to step R between M's both on ct 2. It may be helpful while learning it, to count "2,3,1" instead of "1,2,3".

ct 2 R ft between M's both
 ct 3 Step L (pivot CW)
 ct 1 Retain wt on L, touch R to fl, close to L

If the open Polska step is danced properly, there is no great change in the "feel" of the step pattern, once one begins the turn, it's simply a matter of moving the body around CW so as to make a full turn on each meas of music.

The turn should be extremely smooth, with neither too much "bounce" (as in Snurrbocken) nor any "dip" (as in Hambo). Yet it should in no way become lifeless or stilted, for there is a certain "lift" which is essential to the Polska's distinctive rhythm.

Relaxed, with flowing motion, yet firm and powerful.

The following two parts are not figures in the regular sense, but merely two dance pos utilizing essentially the same step, once in open fwd and the other closed turning alternated at will, with no fixed number of meas for either:

A. OPEN POLSKA FWD

In open shldr-waist pos, free H loosely at sides, beg on outside ft, any number of open Polska steps fwd in LOD

GAMMAL POLSKA (Cont'd)

B. CLOSED POLSKA TURN

Taking clsd Swedish folkdance hold (described below), cpl turns CW with any number of Polska turning steps, making one full revolution for each meas of music, and progressing fwd in LOD.

The turn is continued indefinitely, using the alternate open steps only when described.

Closed Swedish Folkdance Hold: Common to a great number of the older cpl dances throughout Sweden is a closed pos differing from both bhldr waist and the conventional waltz pos. Combining the best features of both, it is thus:

M's R arm around W's waist, W's L H on M's R shldr. M's L arm sharply bent with H open, palm facing in, in order to grasp W's R elbow. W's R arm held almost straight out from shldr, her R elbow in M's L H, and her R H holding M's L arm just above his elbow.

Exact location of M's L and W's R H is of course contingent upon relative arm lengths, but essentially M's L arm is bent, while W's R arm is almost straight. This allows for M's R ft to come between the W's ft and her R ft between his ft, while at the same time providing the solidity of the shldr-waist hold.

Among organized folkdancers in Sweden, this pos is recommended even for the Hambo, and is indeed called "Hambo hold".

Presented by Vicki Maheu
Idyllwild Workshop, 1984

GAMMAL POLSKA
(Sweden)

SOURCE: Gammal Polska is also known as "allman polska" (common Polska). At one time it was done generally throughout the land, now it is done mainly in localized forms in central and northern districts. It is considered a restored old time dance and was researched in Sweden by Gordon Tracie from 1950 on.

"Gammal Polska", literally meaning Old Polska, is in essence a "generic" form of the dance which prevailed throughout much of Sweden for a half-dozen generations. It is the "common denominator" of a myriad of sub-forms which are found in local districts throughout the land. A dancing cpl need only sense the basic rhythm as found in Gammal polska, and master the technique of rotating to it, to be able to grasp the spirit of the Swedish Polska idiom, and from there go on to learn any number of fascinating variants, each with their own individual dialect.

This dance was brought to the U.S. from Sweden in 1961, following research spanning a period of over 10 years, on old Swedish dance forms. It was danced in Seattle at Skandia Folkdance Society, and first introduced to the general American folk dance public, at Stockton Folk Dance Camp in 1962 - nearly a decade before domestic research by Swedes themselves began unearthing a myriad of similar forms. Through the devoted efforts of retired school teacher Johan Larsson of Dalarna, a number of other Swedish researchers, the Old Polska, in numerous local variants, is now firmly re-established in Sweden as a viable tradition dance. Pronunciation: Gahm-mahl Pohl-ska.

MUSIC: Record: Viking V-821-a (45 rpm)

RHYTHM: Triple meter; quaver (8th note) polska rhythm, tempo can be from moderately slow to moderately fast; definitely legato temperament.

FORMATION: Cpls in a circle (w on M's R) facing LOD (CCW) in open shldr-waist pos

STYLE: Legato, restrained and smooth or animated, depending on tempo and temperament of music being played; free form

METER: 3/4

PATTERN

NOTE: The following parts are not figures in the regular sense, but merely two dance positions -- rest step and turn -- which are alternated at will, with no fixed number of meas for either.

PART A Open polska fwd (forsteg)

In open shldr waist hold, begin on outside ft and move fwd in LOD with open polska steps

PART B Closed polska turn (rundpolska)

Whenever desired, cpls assume closed basic polska hold, and rotate CW with full turn polska steps; M: L, both, R W: both, L,R

Cpls may revert to open "rest" steps (promenade) at any time by merely breaking out into open pos again

Repeat till end of music

HORA DE LA GORJ
(Romanian)

SOURCE: Learned by Mihai David while a member of the Romanian State Folk Ensemble, 1965-68. Pronunciation: Ho-rah deh lah gorzh

MUSIC: Record: Gypsy Camp, Volume 3

FORMATION: H held shldr ht with elbows dn

METER: 2/4 PATTERN

Meas

1-16 INTRODUCTION

FIGURE I Travel LOD onslight diag into ctr and diag out

1-2 Face LOD, walk R,L,R, touch L (ct 1,2,1,2)

3-4 Turn to face RLOD still traveling LOD walk L,R,L, touch R (ct 1,2,1,2)

5-16 Repeat meas 1-4, 3 more times traveling on diag.

FIGURE II In place facing ctr

1 Jump landing with ft apart facing L diag (ct 1), jump landing ft together facing ctr (ct 2)

2 Jump ft apart facing R diag (ct 1), jump together to face ctr (ct 2)

3 Step R (ct 1), cross L in front of R (ct 2)

4 *vall* Step R in place (ct 1), step L in place (ct 2)

5 Cross R in front of L (ct 1), step L in place (ct 2)

6 *vall* Step R to R (ct 1), cross L behind (ct &), step R to R (ct 2), cross L behind (ct &)

7 Step R (ct 1), *shuffle* cross L behind (ct &)

8 Hop on R bringing L knee up (ct 1), stamp L (ct 2)

9-16 *Note - Meas 3-8, do on balls of ft*
Repeat meas 1-8, Fig II

FIGURE III

1-2 *slut* Leap onto L (ct 1), do 3 hops on L, R leg circling from L diag to R diag (cts 2,1,2,) extending leg on each landing

3 *up & back foot* Step R bk (ct 1), step L in front of R (ct 2)

4 *up & back foot* Step R bk (ct 1), step L in front (ct 2)

5-16 *Note: in 1-4, do on balls of ft*
To repeat meas 1-4, 3 more times, hop L (ct 1)

HORA DE LA GORJ (Cont'd)

FIGURE IV

- 1 Hop L (ct 1), slap R across L (ct 2)
- 2 Hop L (ct 1), ^selap R to R diag (ct 2)
- 3 Hop L (ct 1), ^{flat}step R behind L (ct &), ^{on ball}step L in front of R (ct 2)
- 4 ^{on ball}Step R bk (ct &), ^{1, 2, 3, 4, 5, 6}hop R (ct 1), step L behind R (ct 2)
- 5-6 Repeat meas 3-4, Fig IV
- 7 ^{Note - in 3-6, do on balls of foot}Step R (ct 1), ^{clear R}brush L fwd (ct 2)
- 8 ^{Foot on ally}Hop on R (ct 1), stamp L (ct 2)
- 9-16 To repeat meas 1-8, Fig IV, leap onto L on ct 1

To repeat dance take wt on last stamp L at end of the dance bringing arms dn with stamp.

Presented by Vicki Maheu
Idyllwild Workshop, 1984

MESARISKO ORO ✓
(Macedonia)

SOURCE: Depicts a Macedonian ceremonial wedding dance. The "Mesarija", or W who prepares the bread for the wedding feast, travels around the village and offers a toast to the bride and groom and invites friends to the wedding. The wedding party starts off with the Mesarija leading the first dance. *Dig. presented by Stane Kolarovski, '69*

MUSIC: Record: Festival Records FR 4016-A - 45 rpm; RTB LP 178 "Tanež" B-4

FORMATION: Broken circle, H joined and held at shldr ht

METER: 2/4

PATTERN

Meas

Leader may begin at the start of any musical phrase. *One musical phrase (2 measures)*

PART I

- 1 Moving in LOD, wt on L, lift L heel, R knee bent and lifted in front of L (ct 1), step R (ct 2)
- 2 Moving in LOD, step L (ct 1), step R (ct 2)
- 3 Moving in LOD, step L (ct 1), step R (ct 2)
- 4 Facing ctr, lift R heel, L knee bent and lifted in front of R (ct 1), bring L ft out and around behind R leg, bending R knee (ct 2)
- 5 Lift R heel, L knee bent and behind R leg (ct 1), touch L toe out to L side, raise and lower R heel twice (ct 2)
- 6 Leap on L ft beside R, R knee bent and lifted in front of L (ct 1), step on R to R (ct 2)
- 7 Lift R heel, L knee bent and lifted in front of R (ct 1), hold (ct 2)
- 8 Step L ft fwd crossed in front of R, step R in place (ct &), step L ft fwd crossed in front of R (ct 2)

NOTE: Repeat action of Part I until tempo of music increases. Leader signals change to Part II at his pleasure

PART II

- 1 Moving in LOD, step R (ct 1), step L (ct 2)
- 2 Continuing in LOD step R (ct 1), step L (ct 2)
- 3 Facing ctr, leap to R, wt on both ft (ct 1), leap L ft to L (ct 2), leap onto R ft, crossed in front of L (ct &)
- 4 Step L ft to L (ct 1), step R, L knee bent and lifted in front of R (ct 2)
- 5 Facing ctr, lift R heel, L knee bent and lifted in front of R (ct 1), move L leg out and around behind R (ct 2)
- 6 Facing ctr, moving LOD, step L behind R (ct 1), step R next to L (ct &)

MESARISKO ORO (Cont'd)

Step L in front of R (ct 2)

Repeat action of Part II to end of music.

Presented by Vicki Maheu
Idyllwild Workshop, 1984

NISKA BANJA
(Serbian)

SOURCE: Niska Banja is a popular Serbian song in 9/8 "Karsilamas" rhythm. It is a carefree song about the "hot springs at Nis" (title), rakija (spirits, drinking kind), gypsies and "Merakija" (Balkan jor de vivre). This dance was learned from recent Serbian immigrants and presented for the first time at Idyllwild in 1976 by John Filcich.

MUSIC: Record: *Dances of Yugoslavia DY-3405-B (F.R.) 52/32 (also 29 rpm)*
as Niska Banja

FORMATION: Typical kolo line, leader at the R. For convenience count "quick, quick, quick, slow" and start dance with vocal

METER: 9/8

PATTERN

Meas

PART I (H joined at shldr level)

Moving to the R, step R to R (q), step L behind R (q), step R to R (q), step L in front of R (s). This last step is preceded with a lift or chug on R ft and L ft ends nearer R ft (as in Fatise Kolo) than in the syrtos step. Repeat 7 more times. 8 times in all.

PART II (No hand hold, H swing for clapping)

Step R ft diag bkwd, slightly to R (q), step L ft next to R ft (q), step R ft fwd to orig place (q), step L ft in front of R (s), preceded with a lift or chug on R ft and ending with slightly bent knees. H's are brought fwd to accentuate the last step with a clap. Repeat 7 more times. 8 times in all.

Presented by Vicki Maheu
Idyllwild Workshop, 1984

RACHEL
(Israel)

SOURCE: Choreographer: Dani Dassa. Pronunciation: Rah-hell. Translation: Q women's name.

MUSIC: Record: Rikud, DAN-006, (LP) Side A, Band 1

FORMATION: Cpls with M's bk to ctr, both H joined and dn

STEPS: Yemenite R: Step R to R, leave L in place (ct 1), step L in place (ct 2), Step R across L (ct 3), hold (ct 4). Yemenite L done with opp ftwk

METER: 4/4

PATTERN

Cts

INTRODUCTION 4 meas begin with vocal

PART I - Ftwk described for M, W use opp ftwk

- 1-3 Yemenite R, lifting joined arms fwd (ML, WR) on ct 3
- 4 Step L bk, arms come bk dn
- 5-7 Turning to R, step R,L,R
- 8 Step L to L
- 9 Step R across L
- 10 Leap L on L
- 11 Step R fwd with slight plie
- 12 Shift wt bk onto L
- 13 Leap R to R
- 14 Step L fwd and face ptr, H cross in front and snap
- 15-16 Shift wt bk on R; step L fwd
- 17 Change places with ptr stepping R fwd with snap
- 18 Step L fwd
- 19-20 Step R fwd and snap fingers while turning $\frac{1}{4}$ to L, hold
- 21 Pivoting on R, turn $\frac{1}{4}$ to L
- 22-24 Yemenite L joining both H to face ptr in opp place
- 25-48 Repeat cts 1-24, end in starting pos
- 49-62 Repeat cts 1-14
- 63-64 Step R bk, L fwd
- 65-66 Close R to L making $\frac{1}{4}$ turn L to face CCW (LOD, ptr join L H fwd and R H behind W's R shldr, hold

not taught

RACHEL (Cont'd)

PART II (Ftwk same for both unless otherwise noted)

- 1-3 Step R,L,R fwd, plie on ct 3
- 4 Step L bk, release R H
- 5 Step R, turn $\frac{1}{2}$ to R (M's L H moves to bk of W's waist)
- 6-7 Step L fwd, R bk
- 8 Step L to L and turn $\frac{1}{4}$ L (bk to beginning pos of Part II)
- 9-12 Step R,L,R fwd, hold
- 13-16 Yemenite L
- 17-20 H joined: M: in place step R,L,R hold. W: step R,L,R turning $\frac{1}{2}$ under L
H arch, hold
- 21-24 Step L,R,L (M bk, W fwd) moving together with H joined in front, hold
- 25-32 With H joined, lift L arms up and circle once to L (same pos as beg of Fig)
M in place and W moving fwd with 8 steps, beg R
- 33-60 Repeat cts 1-28
- 61-62 Step R, hold
- 63-64 Lean and step on L, hold and release hands
- 65-66 Pivoting on R, W turn $\frac{3}{4}$ turn to R, M do 2 steps bkwd R,L
- 67-74 M: Yemenite R,L. W: Yemenite L,R
- Repeat dance from beginning

Presented by Vicki Maheu
Idyllwild Workshop, 1984

SCHIOAPA
Romania

SOURCE: A Romanian line dance from Oltenia. Presented by Mihai David.

TRANSLATION: The Limper

RECORD: Romania, Romania, Vol. I.

FORMATION: Mixed lines with hands joined in "V" pos.

STYLE: Very fast, very light, and danced mainly on balls of ft.

METER: 2/4

PATTERN

Meas Cts

No Intro

FIG. I:

1 1-2-1 With wt on L, extend R fwd (leg straight) and slap ft 3 times. First slap slightly L of ctr, second straight fwd, and third slightly R of ctr. There is a slight bend fwd from waist.

Crossovers (9 steps before leap)

2 Step R in place
& Step L across R

3 1 Step R back in place.
& Step L in place.
2 Step R across L.
& Step L back in place.

4 1 Step R in place.
& Step L across R.
2 Step R back in place

FIG. II:

5 & With wt on R, L beg to circle up.
1 Leap on L in place as R lifts up and circles across L with straight leg.
NOTE: Cts &, 1 from now on will be referred to as a large scissors leap.

Crossover (6 steps before going into ctr)

2 Step R across L.
& Step L back in place.

6 1 Step R in place.
& Step L across R.
2 Step R back in place.
& Step L in place.

Limping Step

7 1 Moving twd ctr, slap R across L with wt, leg straight.
& Heavy step fwd on L with plie.
2 Slap R diag R with wt, leg straight
& Heavy step fwd on L with plie.

8 1 Slap R across L with wt, leg straight
& Heavy step fwd on L with plie.
2 Slap R diag R with wt, leg straight

FIG. III:

- 9 / 1 Step L across R.
 2 Turning to face RLOD, step R close to L (R shldr twd ctr).
 & Moving out of circle sdwd, lift on R.
- 10 > 1 Step R to L.
 & Close R^h to L
 2 Step L to L.
 & Slight lift on L while turning to face ctr.

FIG. IV: CROSSOVERS WITH STAMPS (7 steps before stamps)

- 11 1 Step R in place.
 & Step L across R.
 2 Step R back in place
 & Step L in place.
- 12 1 Step R across L
 & Step L back in place.
 2 Step R in place
 & Stamp L in place
- 13 1 Step L in place.
 & Stamp R in place.
 2 Step R in place.
 & Stamp L in place.
- 14 1 Stamp on L without wt, as R cross over L in prep.
 & Hold.

FIG. V:Crossovers (5 steps before hold)

- 2 Step R across L
 & Step L back in place.
- 15 1 Step R in place.
 & Step L across R.
 2 Step R back in place
 & Hold.
- 16 1 Leap on L with slight plie, close R ft to L ankle.
 2 " " R " " " " L " " R "
 & Pivot on ball of R ft while turning to face RLOD.

FIG. VI: STEP-CLOSE OUT OF CIRCLE

- 17 1 Step L to L.
 & Close R to L.
 2 Step L to L.
 & Close R to L
- 18 1 Step L to L.
 & Slight hop on L to face ctr.

FIG. VII:Crossovers (9 steps before leap)

- 2 Step R in place.
 & Step L across R.
- 19 1 Step R back in place.
 & Step L in place.
 2 Step R across L.
 & Step L back in place.

- 20 1 Step R in place.
- & Step L across R.
- 2 Step R back in place.

FIG. VIII:

- 21 &-1 Large scissors leap onto L.

Crossovers (11 steps)

- 2 Step R across L.
- & Step L back in place.
- 22 1 Step R in place.
- & Step L across R.
- 2 Step R back in place.
- & Step L in place.

- 23 1 Step R across L.
- & Step L back in place.
- 2 Step R in place.
- & Step L across R.

- 24 1 Step R back in place.
- &-2 Large scissors leap onto L.
- Repeat dance 3 more times (3 in all).

ENDING:

Do Fig. I & II + ct 1, and end with slap fwd, leg straight.

NOTE: Cross steps always begin with R ft, whether stepping on or across.

Large Scissors Leap is always to L.

CUES:

- 3 slaps
- 9 steps (3 crossovers)
- 6 steps (2 crossovers)
- 7 steps (move twd ctr, limping)
- 3 steps (move out of circle)
- 7 steps (2 crossovers)
- 4 stamps
- 5 steps (2 crossovers)
- Leap L,R (slow)
- 5 steps (out)
- 9 steps (3 crossovers)
- 11 steps (4 crossovers)
- Leap L
- Repeat from beg.

very fast, style, very light, & danced mainly on balls of ft

SCHIOAPA ^{9/4} The Compass
(Romanian) ^{6/4}

SOURCE: A Romanian line dance. Steps are very fast. *Ottenia* Mihai '79

MUSIC: Record: Romania, Romania, Volume 1

FORMATION: H joined and held dn

METER: 2/4

PATTERN

Cts No Intro

PATTERN I

Mean

1-2

7-3

1,2,1)

extend R foot (leg straight) & slap ft 3 times

Stand on L ft, R ft reaches straight out in front and slaps 3 times. Each slap cts as 1,2,1. First slap is a little to L, second straight in front, and third is a little to the R. *Band foot slaps from wrist*

Crossovers (9 steps before leap)

4 2

Step on R in place

5 4

Step on L ^{across} crossed over in front of R

8 1

Step on R bk in pl

3

7 4

Step on L in pl

8 2

Step on R ^{across} crossed over in front of L

10 1

Step on R in p

4

12 4

Step on L ^{across} crossed over in front of R

12 2

Step on R bk in pl

(leg scissors leap)

1 leg to circle up, w/ out on R *reap on L as R lifts & circles across*
PATTERN II L ft is raised, L knee bent. Do a scissors step by stretching L leg out in front and stretching R leg out in front, leap from R ft and land on L ft (this step is so fast the scissors is almost an illusion)

5

Crossover (6 steps before going into ctr)

2

Step on R ^{across} crossed over in front of L

3 4

Step on L bk in pl

4 1

Step on R in pl

5 4

Step on L ^{across} crossed over in front of R

6

8 2

Step on R bk in pl

7 4

Step on L in pl

Temporarily steps

Waving hand w/ leaping step *slaps* *across* *w/ foot*
Go into ctr on next step by stepping on R crossed over in front of L, leg straight

7

9 4

Step heavily on L, still continuing into ctr

10 2

Step on R ft a little out to R side still going into ctr

SCHIOAPA (Cont'd)

- Heavy*
~~X 4~~ Step heavily on L ~~still continuing into ctr~~
- Step*
~~8~~ ~~12~~ 1 Step on R ~~across L~~ *up* ~~of plie~~ *leg straight*
~~+ 2~~ *Rpt ctr + 2, m 7* ~~(Heavy step fwd on + w/ plie (+)~~
PATTERN III *Step R diag R, up, leg straight (2)*
- Step*
~~9~~ 1 ~~Gross L in front of R and step on it~~
~~2~~ *Turning to face R (L) step in close to R* ~~Gross R in front of L and step on it~~ *R's holdr to ctr*
~~+~~ *Moving out of* ~~Go out of circle diag to L4, L shldr leading~~ *diag R, up, leg straight (2)*
- ~~8~~ 1 Step ~~twd~~ L with L ft
~~+~~ *close to L* ~~Gross R ft over in front of L and step on it~~
- ~~10~~ ~~8~~ 2 Step ~~twd~~ L with L ft
~~+~~ *lift* ~~A slight hop on L ft~~ *to face ctr*
- PATTERN IV *(cross over w/ stamps)*
 Crossovers (27 steps before stamping)
- ~~7~~ 1 Step on R *in pl*
- ~~11~~ ~~8~~ + Step on L ~~crossed over in front of R~~ *across*
- ~~8~~ 2 Step on R *blk in pl*
- ~~10~~ + Step on L *in pl*
- ~~11~~ 1 Step on R ~~crossed over in front of L~~ *across*
- ~~12~~ + Step on L *blk in pl*
- ~~12~~
PATTERN IV STAMPING STEP
- ~~X~~ 2 Step on R *in pl*
- ~~2~~ + Stamp with L *in pl*
- ~~3~~ 1 Step on L *in pl*
- ~~13~~ ~~4~~ + Stamp with R *in pl*
- ~~5~~ 2 Step on R *in pl*
- ~~6~~ + Stamp with L *in pl*
- ~~7, 8~~ 1 ~~+~~ *Stamp up* ~~Step on L with a small bounce after, R-X-L in prep of cross over~~
Hold
- ~~14~~
PATTERN V Crossovers (5 steps before hold step)
- ~~X~~ 2 Step on R ~~crossed over in front of L~~ *across*
- ~~2~~ + Step on L *blk in pl*
- ~~15~~ ~~3~~ 1 Step on R *in pl*

SCHIOAPA (Cont'd)

- 15 4 + Step on L ^{across} ~~crossed over~~ in front of R
- 5 2 Step on R *bk in pl*
- 6, 8 + Hold step ^{leap} ~~and step on L and bend R knee inward and hold~~ *(1) upst plie, close R to ankle*
- 16 2, 8 2 Step on R ^{leap} ~~and bend L knee inward and hold~~ *upst plie, close L to ankle*
- ~~Turning to face R.H.D., pivot on ball of R ft while~~
- PATTERN VI ~~Go sidw out of circle, L shldr leading~~ *moving*
- 7 1 Step L ←
- 17 2 + Close R ~~to R~~
- 3 2 Step L ←
- 4 + Close R ~~to R~~
- 5 1 Step L ←
- 18 6 + Slight hop on L *to face ctr*
- PATTERN VII ~~Crossovers (8); count is (9 steps before leap) to L ft~~
- 2 2 Step on R *in pl*
- 2 + Step on L ^{across} ~~crossed over~~ in front of R
- 3 1 Step on R *bk in pl*
- 19 4 + Step on L *in pl*
- 5 2 Step on R ^{across} ~~crossed over~~ in front of L
- 6 + Step on L *bk in pl*
- 7 1 Step on R *in pl*
- 20 8 + Step on L ^{across} ~~crossed over~~ in front of R
- 9 2 Step on R *bk in pl*
- 10, 8 + ~~leap to L ft by first raising L ft, knee bent, do scissors step~~ *see in 4-5 scissors, rec'd (by scissors leap)*
- PATTERN VIII ~~Crossovers (12) 12th et is leap to L ft~~ *(11 steps)*
- 21 2 2 Step on R ^{across} ~~ft crossed over~~ in front of L
- 2 6 Step on L *bk in pl*
- 3 1 Step on R *in pl*
- 22 4 + Step on L ^{across} ~~ft crossed over~~ in front of R
- 5 2 Step on R *bk in pl*
- 6 8 Step on L *in pl*
- 23 7 1 Step on R ^{across} ~~ft crossed over~~ in front of L

SCHIOAPA (Cont'd)

- 8 ± Step on L bk in sl
- 23 9 2 Step on R in sl
- 10 ± Step on L ft ^{across} ~~crossed over~~ in front of R
-
- 24 11 1 Step on R bk in sl
- 12, 8 2 ~~And leap to L ft by raising L ft, knee bent, do a scissors step by stretching L leg out in front and stretching R leg out in front and then land on L ft~~
 see over 4 at 2+ (by scissors leap)
 (This is very fast and scissors is almost an illusion)

Rat done 3X

Presented by Vicki Maheu
Idyllwild Workshop, 1984

Ending

Do Fig 1 + Fig 2 at 1 + a slap straight foot

Cue

3 slaps

9 steps (3 cross overs)

6 " (2 cross overs)

7 " (move two ctr/cross-side, etc)

3 " (out of circle)

7 " (2 cross overs)

Stamps (4)

5 steps (2 cross overs)

leap LR (slow)

5 steps (out)

9 " (3 cross overs)

11 " (4 cross overs)

leap L

up from leg

Note: X cross steps along leg w/ R ft
whether stepping or crossingX large scissors leap is along
to L

SZENNAI KARIKAZO ✓
(Hungary)

SOURCE: Circle dance from Szenna, a village in Somogy county, southwest of Kaposvar, in the heart of Transdanubia. The dance is done authentically by both M and W in a close shldr-to-shldr pos. Pronunciation: SEN-nah-ye KAW-ree-kah-zoh *Dance orig presented by Kalman & Judit Magyar*

MUSIC: Record: HRLP-002, Side A, Band 4

FORMATION: Dancers in closed circle or circles, M and W alternately if possible. Arms around shlds or adjacent dancers. Face ctr

METER: 2/4

PATTERN

Meas

FIGURE I STEP CLOSE TO LEFT (Slow)

1 Step on L to L, bending knee (ct 1), straighten knee in this pos (ct &), step R next to L ft, bend both knees (ct 2), straighten both knees in this pos (ct &)

FIGURE II TWO TO THE LEFT, ONE TO THE RIGHT - BASIC (Faster beat)

1 Step on L to L, bending knee slightly (ct 1), straighten knee in this pos (ct &), step R next to L ft, bending both knees slightly (ct 2), straighten both knees in this pos (ct &)

2 Repeat meas 1

3 Repeat meas 1 with opp ftwk and direction

FIGURE III VARIATION OF BASIC (STEPPING IN)

1 Step on L to L (ct 1), step on R in front of L, bending both knees slightly (ct 2)

2 Repeat Fig II, meas 1 to L

3 Repeat Fig II, meas 1 with opp ftwk and dir (to R)

FIGURE IV VARIATION 2 OF BASIC

1 Repeat action of Fig III, meas 1

2 Step on L to L, bending knee slightly (ct 1), straighten knee in this pos (ct &), raise R ft to L ankle, while bending and straightening L knee (ct 2, &)

3 Repeat meas 2 with opp ftwk and direction (to R)

FIGURE V CIFRA

1 Leap to L onto L (ct 1), step R next to L (ct &), step in place on L (ct 2)

2 Repeat meas 1 to R, but without leaping on ct 1. Take a small step sdwd R on R (ct 1)

SZENNAI KARIKAZO (Cont'd)

FIGURE VI UGROS STEP

- 1 Making a small jump s_dwd R, land on both ft and bounce (ct 1,&) settling onto full R ft, kick L ft fwd close to floor with knee straight (ct 2), swing L ft to L side (ct &). Cts 2,& together make a circular motion which is the start of a large s_dwd jump to the L.
- 2 Making a large jump s_dwd L, land on both ft and bounce (ct 1,&) settling onto full L ft, kick R ft fwd close to floor with knee straight (ct 2), swing R ft to R side (ct &). Cts 2,& together make a circular motion which is the start of a small s_dwd jump to the R.

FIGURE VII RIDA

- 1 Step on R in front of L, knees bent (ct 1), step on L to L, straighten knees (ct 2)
- 2-4 Repeat meas 1, three more times *(4 in all)*
- 5 Step on R in front of L, knees bent (ct 1), step on L to L, straighten knees (ct &), repeat cts 1,& (ct 2,&)
- 6-8 Repeat meas 5 three more times

SEQUENCEINTRODUCTION

- 1-16 Do Fig I 16 times *(instrumental only)*

MELODY A1

- 1-2 Pause
- 3-14 Do Fig II 4 times

MELODY B1

- 1-18 Do Fig III 6 times

MELODY B2

- 1-18 Do Fig IV 6 times *(beg singing)*

MELODY B3

- 1-18 Do Fig V 9 times

MELODY B4 *(instrumental only)*

- 1-18 Do Fig VI 9 times. Dance first 2 meas in place and then move as directed, on last ct & omit circular motion.

MELODY C (Duda Improvisation)

- 1-24 Do Fig VII 3 times. NOTE: Actually finish Fig on ct 2 of meas 24 with wt on R ft, to be ready to start above sequence again.

SZENNAI KARIKAZO (Cont'd)

Repeat above sequence again from Fig 2 through Fig 5

Harmat tojott a fekete kanya,
Engem szeret a kend barna lanya,
//Lipityembe, lapatyomba,
Bokreta a kalapomba.//

Akarmilyen szegeny legeny vagyok,
A kend lanya szeretoje vagyok,
//Lipityembe, lapatyomba,
gyere rozsam, a kocsimba//

Presented by Vicki Maheu
Idyllwild Workshop, 1984

Hármat

hozott a fekete

Szennei Karikázó
Sennawree Kaw-ree-kaa-zoo

Hármat tojott a fekete kánya
Kaar-mawt tow-olt aw feh-keh-feh kaa-nyaw

Engem szeret a kend barna lánya
Eng-am seh-reht aw kend bawr-naw laa-nyah

- ✓: Lilitvambe, lapatyomba,
Bokréta a kalapomba:✓
- ✓: Lee-pitiam-beh, law-paw-tjom-baw,
Bokk-rateraw aw kaw-law-pohm-baw:✓

Ákármiyen szegény legény vagyok
Aw-kaar meeyen seh-gany leh-gany vaw-gjolk

A kend lánya szeretésje vagyok
Aw kend laa-nyaw seh-reh-ter-neh vaw-gjolk

- ✓: Lilitvambe, lapatyomba,
Geere Rőzzám a kocsimba:✓
- ✓: Lee-pitiam-beh, law-paw-tjom-baw,
Gjah-reh Row-zhaam aw koh-tsim-baw:✓

TREI PAZESTE
(Romanian)

not taught

SOURCE: Trei Pazeste comes from Bistret-Bailesti, Oltenia. There are several hundred varieties of Trei Pazeste - each village in Oltenia having its own. Alexandru David learned the dance from Ion Petcu, former soloist of the Romanian Rhapsody Ensemble, now chairman of folk dance teaching at the Popular School of Arts in Bucharest

MUSIC: Record: Gypsy Camp, Volume IV, Side A, Bd 7

FORMATION: Line, semi-circle, 2 diag in V, M's dance, bkbasket hold

METER: 2/4

PATTERN

Meas

PART I

- 1 Bending knees on each ct, wt on L, kick R leg diag L fwd (ct 1), bring R ft to L knee (ct 2)
- 2-4 Repeat meas 1, 3 times, but stamp R, no wt on meas 4, ct 2

PART II

- 1 Step R bk (ct 1), step L (ct &), step R fwd (ct 2), brush L (ct &)
- 2 Step L (ct &)
- 3-4 Repeat meas 1-2

PART III

- 1 Travel sdwd L, step on R heel in front of L (ct 1) step L to L (ct &), step on R heel in front of L (ct 2), step L to L (ct &)
- 2-4 Repeat meas 1, 3 more times, but stamp R on meas 4, ct 2
- 5-6 Travel sdwd R, repeat meas 1 with opp ftwk and dir twice, but stamp L on meas 6, ct 2
- 7-8 Repeat meas 1 twice, but stamp R on meas 8 ct 2

PART IV

- 1 Leap fwd L (ct 1), bring R leg around and step R across L (ct 2), step L bk (ct &)
- 2 Step R across L (ct 1), step L bk (ct &), close R to L (ct 2)
- 3-4 Repeat meas 1-2.
- 5 Step L (ct 1), step R in front of L (ct &), step L (ct 2), step R (ct &)
- 6 Step L in front of R (ct 1), step R (ct &), step L (ct 2), step R in front of L (ct &)
- 7 Step L (ct 1), step R (ct &), step L in front of R (ct 2), step R (ct &)
- 8 Step L (ct 1), stamp R (ct 2)

TREI PAZESTE (Cont'd)

FIGURE V

1-8 Repeat Fig III with opp ftwk and dir

FIGURE VI

1 Fall on L (ct 1), stamp R, no wt (ct &), step R (ct 2)

2 Hold

3-4 Repeat meas 1-2

5-6 Fall on L (ct 1), stamp R no wt (ct &), step R (ct 2), step L (ct &)
step R (ct 1), step L (ct &), step R (ct 2)

7-8 Hold

FIGURE VII

1 Fall on L (ct 1), step R out (ct &), step L (ct 2), step R to L (ct &)

2-7 Repeat meas 1, 6 times

8 Fall on L (ct 1), stamp R, no wt (ct &), close R to L (ct 2)

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KERRY SET (Cont'd)

Meas Ct

- 2 1 Step fwd
 2 Close without taking wt
 3-4 Repeat meas 1-2 but with opp ftwk and away from ctr.
 5-8 Cpls turn once CW in place (*M fwd, W bk*)
 9-16 Repeat meas 1-9

FIGURE I - LADIES CHAIN (All four ladies chain R H across the set to opp M and bk to place)

- 1-2 4 ladies form R H star and dance CCW to opp M while M stand in place
 3 W meet opp M and join L H
 4-6 M and W ^{*circle*} dance CCW around each other while ^{*W*} M turns CCW $1\frac{1}{2}$ times under M's L arm to end facing the ctr of set
 7-8 4 ladies form L H star and dance bk to ptr
 9-16 Cpls in closed ballroom pos do very smooth buzz turn CW in place

CHORUS

- 1 In open ballroom pos, cpls dance moving slightly inward
 2 Repeat meas 1 moving slightly outward
 3-4 Cpls make $3/4$ turn CW while dancing to the pos of the cpl on their R (all cpls have now moved one pos CCW around set)
 5-16 Repeat meas 1-4 of Chorus three times until cpls return to their orig pos

FIGURE II TOP CPLS STAR

- 1 ^{*Head*} Top cpls form R H star
 2-3 Dance CW in star formation
 4 Turn inward to form L H star
 5-8 Dance CCW returning to orig pos
 9-16 ^{*Head*} Top cpls in closed ballroom pos, buzz turn CW in place

CHORUS

- 1-16 Repeat chorus

FIGURE III SIDE CPLS STAR

- 1-16 Side cpls dance pattern of Fig II

KERRY SET (Cont'd)

CHORUS

1-16 Repeat chorus

HORNPIPE

1 Basic hornpipe step = 1 meas = ftwk same as basic polka step. Variation 1: (brush, brush), step (ct 1), (brush step), step (ct &), (brush, brush), step (ct 2), stamp (ct &)
 Variation 2: During traveling steps ("House") a (ct &), step (ct 2), hop (ct &).
 Variation 3: The last two measures of "house" can be dances as step (ct 1), hop (ct &), step (ct 2), hop (ct &).

The basic hornpipe step is performed at all times. The M starts odd numbered meas with L ft and even meas with R ft. W have opp ftwk

1-8 MUSICAL INTRODUCTIONCHORUS

1 All cpls dance in open ballroom pos, moving slightly inward

2 Repeat with opp ftwk and slightly outward

3-4 All cpls make 3/4 turn CW while dancing to the pos of the cpl on their R (all cpls have now moved one pos CCW around set)

5-16 Repeat meas 1-4 of chorus three times until cpls return to their orig pos

HOUSE, *Around the*

1-8 All cpls turn CW while moving on a CCW path around the set and return to orig pos

FIGURE

1 All M dance inward, while W dance CW twd orig pos of M on their R

2 All M dance outward. W complete 3/4 turn to face ctr of set in new pos

3-16 Cpls in open ballroom pos repeat meas 3-16 or chorus

HOUSE, *Around the*

1-8 Repeat house

FIGURE1-16 Repeat Figure
Repeat "House + Fig" 2 more times or until you get pte bk.

Dance description by Vicki Maheu c 1979

Presented by Vicki Maheu
Idyllwild Workshop, 1984

YA ABUD
(Israel)

SOURCE: Ya Abud means "a man named Ya Abud". The music is of Arabic bkgnd and the dance was choreographed and introduced by Moshiko in 1974.
Pronunciation: Ya A-bood Yah Ah-bood

MUSIC: Record: MIH 3, Side 1, Band 6 "Dance with Moshiko" Volume 3

STYLE: All steps are bouncy, *steps tend to be flat footed, heavy feeling*

FORMATION: Either a line or circle may be used with arms joined and dn. Face ctr unless otherwise specified

METER: 4/4

PATTERN

Meas

1-2. INTRODUCTION

FIGURE I

1 Facing ctr and moving to R, step on R to R (ct 1), close L to R (ct 2) repeat cts 1-2 (cts 3-4) *Double Bounce on ea step, heavy flat footed movement*

2-8 Repeat meas 1, 7 more times

9 Moving twd ctr, stamp R next to L (ct 1), step R fwd (ct 2), step L fwd (ct 3), stamp R next to L (ct 4) *slt bounce movement on ea step*

10 Repeat meas 9 moving bkwd, start with R

11-12 Repeat meas 9-10

13 Hop on L, swing R fwd - leg straight (ct 1), hop on L, swing ^{lower} R leg bk - from the knee (ct 2), repeat ct 1 (ct 3), place R slightly fwd flat on floor and take wt - R leg straight, L knee bent slightly (ct 4), step L in place (ct 4)

14-16 Repeat meas 13, 3 more times. Raise arms to shldr level and slightly fwd on last 2 cts of meas 16

FIGURE II

1 Rock fwd on R moving slightly to R body leans slightly fwd (ct 1), rocking bk step L behind R - almost slide ft across floor - body returns to upright pos (ct 2), repeat cts 1-2 (ct 3-4) *Arms remain stationary in W pos*

2-4 Repeat meas 17, 3 more times

5 Retaining stride pos of R fwd and L straight bk, bend knees (ct 1), bounce twice (ct 2,&) repeat cts 1,2,& (ct 3,4,&) *slt bounce very slty to R, heavy feeling*

6-8 Repeat meas 5, 3 more times

9 Retaining stride pos with R fwd and L straight bk, jump on both ft (ct 1) jump on both ft with L fwd and R bk (ct 2), ^{jump} onto L in place while lifting R next to L calf (ct 3), stamp R next to L sharply (ct 4)

YA ABUD (Cont'd)

10-12 Repeat meas 9, 3 more times

13 Facing diag R and moving to R do 3 leaps fwd (R,L,R) keep H approximately shldr high as they make a circular movement (fwd & dn) on each leap (ct 1-3) stamp L next to R sharply, both knees and body bend and H move to a dn pos with a circular motion (ct 4)

14-16 Repeat meas 13, 3 more times

Presented by Vicki Maheu
Idyllwild Workshop, 1984



ETHNOGRAPHIC REGIONS OF BULGARIA

BULGARIAN FOLK DANCES

Folk dances form an important part of Bulgaria's national culture. The wealth of rhythms and melodies and the great variety of figures, steps and rapidity of movements demonstrated in the chain dances or HOROS, embody the creative genius handed down from generation to generation.

Until recently, the HORO was danced every Sunday and holidays, all over Bulgaria, by young and old. Even today, folk dancing is still a beloved entertainment among Bulgarians on wedding days, at country fairs, regional festivals and big national festivities. Many dances are connected with various rituals and customs. Presently, in every region of Bulgaria, there are local HOROS and versions of widely known types of dances which reflect the local taste and character of the people.

The names of some dances and tunes refer to the town or village they come from: RADOMIRSKO, KULSKO etc. Other names originate from a person's name: DENJOVO, GANKINO, DAJČOVO etc. Often, dances are related to the milieu in which they are danced or indicate a craft guild: GRÂNCARSKO HORO (potter's dance), KASAPSKO (butcher's) KALAJDŽIJSKO (tinsmith's) etc.

The 2/4 beat is quite common in Bulgarian folk music although the most characteristic rhythms are the ones which are the foundation of many unequal beats such as: 5/16 $\text{♩} \text{♩} \text{♩}$ (Pajduško), 7/16 $\text{♩} \text{♩} \text{♩} \text{♩}$ (Râčenica) or $\text{♩} \text{♩} \text{♩}$ (Četvorno), 9/16 $\text{♩} \text{♩} \text{♩} \text{♩}$ (Dajčovo) or $\text{♩} \text{♩} \text{♩} \text{♩}$ (Grâncarsko), 11/16 $\text{♩} \text{♩} \text{♩} \text{♩}$ (Gankino or Kopanica), 13/16 $\text{♩} \text{♩} \text{♩} \text{♩} \text{♩}$ (Krivo Sadovsko), 15/16 $\text{♩} \text{♩} \text{♩} \text{♩} \text{♩} \text{♩}$ (Bučimis), 18/16 $\text{♩} \text{♩} \text{♩} \text{♩} \text{♩} \text{♩} \text{♩}$ (Jove Male Mome) and other different combinations of HOROS with unequal beats.

Among the most popular Bulgarian musical instruments used in folk music today, are: The GAJDA (bagpipe), KAVAL (long wood pipe), DUDUK (block pipe, known as "frula" in Serbia), GÂDULKA (rebec), TAMBURA (a kind of mandoline), and for percussion, the TÂPAN (big cylindrical drum with beating sticks) and the TARABUKA (small hand drum). In the past century however, instruments such as the violin, the clarinet and the trumpet and accordeon have appeared in Bulgaria and have been widely used by talented musicians.

The most common hand holds used in Bulgarian line dances are: The NA LESA or NA KOLAN - when the dancers hold on to each others' belts (L over R), the NA RAMO (shoulder hold) and finally NA RÂKA (hands joined down at sides).

The RÂČENICA is also a very popular dance quite widespread and which can be performed as a solo dance, in couple and in a circle or line (HORO-RÂČENICA). It is considered by many as the liveliest of all Bulgarian dances for in it, dancers can show their greatest skills. It is done by young and old at weddings and general festivities. Every region has its own style of RÂČENICA. Among the most exciting are the ŠOPSKA RÂČENICA in Western Bulgaria where the movements are fast, small and sharp, the TRAKIJSKA RÂČENICA from Thrace with slower tempos and flowing arm movements and the men's RÂČENIK from Dobrudža Region in which the dancers often go through various tricky and acrobatic motions with much strength and emotion.

ABDALA
(Bulgaria)

Abd - dah - lah

- SOURCE: Abdala sometimes also known as Vlaško Dajčovo was learned by Yves Moreau during March 1970 from Nikola Vajtušev, a 75 year old male from the village of Vrāv, Vidin District in N.W. Bulgaria. This type of dance is quite common throughout several villages along the Danube in N.W. Bulgaria. It is danced by "Vlachs" (Romanian minorities). The term Vlachs is used in several ways in the Balkans. Most people agree that Vlachs originally came to Bulgaria from Southern Romania ("Wallachia") and were for a long time nomadic people who settled primarily in N.W. Bulgaria, N.E. Serbia, Macedonia, and Northern Greece. The term is also used in North Bulgaria to denote the "Banat Bulgarians" who originally fled Bulgaria to settle in Romania to later return to their homeland. Their language and folklore are a mixture of Romanian and local elements.
- MUSIC: Record: Balkanton BHA-734, Side B, Band 4 or any other Dajcovo 9/16 tune
- METER: 9/16 counted here as 2-2-2-3 or 1-2-3-4 or quick-quick-quick-SLOW
- STYLE: Erect proud carriage, knees bent slightly. Steps are small and sharp. Dance has a rather heavy quality. Leader indicates pattern change at own discretion.
- FORMATION: *Balls of ft* Short mixed lines, belt hold L over R. If no belt H joined dn at sides. Face LOD, wt on L

METER: 9/16

PATTERN

Meas

INTRODUCTION - None leader may start at beg of any 8 meas phrase

FIGURE I TRAVELLING & ROCKING STEP

- 1 Moving LOD, ^{leading w/ R,} lift on L (ct 1), step fwd on R (ct 2), ^{leading w/ L,} lift on R (ct 3), step fwd on L (ct 4). *almost steps, not raising of knees*
- 2 Lift on L (ct 1) turning to face ctr step on R to R (ct 2), step on L behind R (ct 3), step on R to R (ct 4)
- 3 In place, low hop on R bringing L around in front of R, ^{up and arc} L knee bent (ct 1) step on L in front of R leaving R in place (ct 2), rock bk on R (ct 3) rock fwd on L (ct 4)
- 4 Repeat action of meas 3 with opp ftwk
- 5-8 Repeat action of meas 1-4 reversing dir & ftwk. *On last it lift R, rock R knee bent*

FIGURE II CLICKS IN PLACE

- 1 In place, facing ctr, step R in front of L (ct 1), step bk onto L in place (ct 2), step ^{to side of R} fwd on R (ct 3), step bk onto L lifting R ft to R side, knees close together (ct 4)
- 2 Close R to L with a sharp click, wt on both ft equal, ^{high click} (ct 1), small ^{drop} leap with L, raising R to side again (ct 2), repeat for cts 3,4 ^{drop} (leap - HOP)
- 3-8 Repeat action of meas 1-2, Fig II, 3 more times (4 in all). On final ct raise R knee in preparation for next step

ABDALA (Cont'd)

FIGURE III TRAVELLING STEP & JUMPS

- 1 Facing and moving ^{leading w/ R} LOD, ^{leading w/ L} lift on L (ct 1), step fwd on R (ct 2), lift on R (ct 3), step fwd on L (ct 4)
- 2 Turning to face ctr, step on R to R (ct 1), step on L in bk of R (ct 2), step on R ^{in place} raising L ft to L, ~~knees close together~~ (ct 3), close L to R with sharp click (ct 4) ^{step on balls of ft.}
- 3 Jump to stride pos (ct 1), jump to ft together pos (ct 2), repeat for cts 3-4 (open CLOSE) ^{on ball of ft}
- 4 Hop on L in place ^{left knee} (ct 1), step on R ^{in place} to R (ct 2), step on L in front of R (ct 3), step bk on R in place (ct 4) ^{Ball of ft.}
- 5-8 Repeat action of meas 1-4, Fig III reversing ftwk and dir

FIGURE IV STAMPS IN PLACE

- 1 Facing ctr, step on ball of R ft in front of L, equal wt on both ft (ct 1) take full wt on R bending knee. Body bends fwd from waist, L ft is brought up sharply behind R, knee bent and turned out (ct 2), step bk on ball of L ft equal wt on both ft (ct 3), take full wt on L ft raise R leg sharply in front, knee bent (ct 4)
- 2 ^{Step} ~~Small leap~~ ^{bk} to R on R (ct 1), stamp L ^{step fwd (next to R)} next to R no wt (ct 2), ^{step} ~~small leap~~ ^{bk} to L on L (ct 3), stamp R ^{step} next to L no wt (ct 4)
- 3-8 Repeat action of meas 1-2, Fig IV, 3 more times

Presented by Yves Moreau
Idyllwild Workshop, 1984

DELČEVSKO HORO
(Bulgaria)

SOURCE: Delčevsko Horo comes from the area around the small town of Delčevo on the Bulgarian-Yugoslav border in Macedonia (Pirin). It has a ten meas pattern and is related in form to such dances as Ratevka, Berovka, Mališevsko and others from the Radoviš and Strumica region. It was observed at a festival in Petrič, Bulgaria as done by a village group from Simitli village, Blagoevgrad District (S.W. Bulgaria) spring 1970.
Pronunciation: Deh1-TCHEFF-skoh Ho2-ROH

MUSIC: Record: Worldtone WT-YM 1001, Side B, Band 1 *slow rec to 43 rpm*

METER: 7/16 counted here as 2-2-3, or 1-2-3 or quick-quick-SLOW

STYLE: Heavy peasant styling, Slight knee bend. Upper body erect

FORMATION: Short lines of M & W using belt hold, L over R. Face R of ctr (LOD)
wt on L ft. ~~slp not using belt hold, H in "V" pos~~

METER: 7/16

PATTERN

Meas

INTRODUCTION No special intro. Dance may start at beg of any musical phrase

1 Wt on L, facing LOD, small hop on L (ct 1), step ^{quickly} on R bending knees (ct 2)
step on L _{fast} (ct 3)

2 Repeat action of meas 1

3 Facing ctr, small hop on L (ct 1), small step onto heel of R ft to R (ct 2)
step on L behind R (ct 3) *leg extension*

4 Small step on R to R (ct 1), raise L leg crossing slightly in front of R
(ct 2), hop on R keeping L raised with knee bent (ct 3)

5-6 Repeat action of meas 3-4, reversing ftwk and dir

7 Repeat action of meas 4 *(hop)*

8 Repeat action of meas 4, reversing ftwk *+ turning to face dir & on L ft*

9 ~~Still facing ctr~~, small step on R *in place*, bending upper part of body slightly (ct 1), small step on L *next to R* keeping body bent (ct 2), small sharp stamp with R *next to L*, taking wt on R and picking up L ft sharply and slightly up behind (ct 3)

10 Hop on R ft turning to face LOD and extending ^{straight} L leg sharply fwd, upper part of body now becomes straight (ct 1), hold (ct 2), step on L fwd in LOD (ct 3)

Dance repeats from beginning

Presented by Yves Moreau
Idyllwild Workshop, 1984

DUJNI RANKE
(Bulgaria)

- SOURCE:** Dujni Ranke was observed by Yves Moreau at a festival in Petric in the Pirin Region of Bulgaria, in the summer of 1969. There are many dances of this form done throughout the Balkans: Rumunjsko Kolo, Osmica, Idam ne Idam, to name a few. Pronunciation: DOO-ye-nee RAHN-kay
- MUSIC:** Dances of Bulgaria DB 8105 Side A, Band 2 *slty faster (35 rpm)*
- STYLING:** Posture is erect, knee bent; dance has a solid feeling. Suggested sequence: Each figure done twice. *as leader may signal change of fig by twirling handkerchief.*
- FORMATION:** Open mixed circle, H joined dn at sides ("V" pos). Face R of ctr, wt on L ft

METER: 2/4

PATTERN

Meas

no intro

FIGURE I TRAVEL IN LOD AND RLOD SIDEWARD

- 1 Two long, reaching steps in LOD, stepping R,L (ct 1,2)
- 2 Step fwd in LOD on R ft (ct 1), step on L ft near R (ct &), step fwd on R ft (ct 2)
- 3 Repeat meas 2 with opp ftwk
- 4 Face ctr slight lift on L ft (ct &); heavy step on R ft to R (ct 1), hop on R, simultaneously raising L in front of R, knee bent (ct 2)
- 5-8 Repeat meas 1-4 with opp ftwk and direction
- 9 Repeat meas 4 *Face ctr* (both hop R)
- 10 Repeat meas 9 with opp ftwk (both hop L)
- 11 Small *step* to R on R ft (ct 1); step on L beside R (ct &); step on R in place (ct 2) (PDB-R)
- 12 Repeat meas 11 with opp ftwk and direction (PDB-L)
(both hop R) both hop L; hop # 2's hop 1-2's
- 13-16 Repeat meas 9-12 but turn to face R of ctr on last step

FIGURE II IN LOD AND RLOD TWD CTR

- 1-8 Repeat Fig I, meas 1-8
- 9 Facing ctr, jump onto both ft with ft together and knees bent (ct 1) transfer wt sharply onto R ft simultaneously kicking L ft up behind, knee bent (ct 2)
- 10 Repeat meas 9 with opp ftwk
- 11-12 Six light running steps twd ctr, stepping R,L,R (ct 1,&,2), LRL (1+2)
- 13-16 Repeat meas 9-12 but move bkwd on meas 15-16

Repeat dance from beginning

GJUŠEVSKA RĂCENICA
(Bulgaria)

- SOURCE:** Gjuševska Răcenița was learned in Sofia, Bulgaria in the summer of 1966 from Nasko Vassilev, director of dance group from village of Gjuševo on the Bulgarian-Serbian border. This dance is related to the basic type of dance common to this Southwest Sop District (Kjustendijska Racenița, Kopečto, Radomirsko, etc). Pronunciation: GYOO-shev-skah ruh-cheh-knee-tshah
- MUSIC:** Record: XOP0 X-318, Side b (45")
- METER:** 7/16 counted here as 2-2-3 or 1-2-3 or quick-quick-SLOW
- STYLE:** The Sop people are very proud by nature yet their dances remain somewhat heavy in character. Upper part of body is upright straight most of the time except for occasional bends. Movements are firm and sharp, head movements often accompany the intricate ftwk
- FORMATION:** Mixed or segregated lines (short) belt hold L over R, wt on L ft facing ctr (dance will begin moving bkwd)

METER: 7/16

PATTERN

Meas

~~INTRO~~ *no intro or wait 1 meas + beg w/ m-2*

FIGURE I TRAVELLING STEP

- 1 With wt on L ft and body facing RLOD, hop on L ft (ct 1), step bkwd onto L ft (ct 2), step bkwd onto R ft (ct 3) *lift R knee fwd ably*
- 2 Repeat meas 1
- 3 Turning to face ctr, step onto R ft to R (ct 1), step onto L ft in front of R (ct 2), small step onto R ft to R (ct 3)
- 4 Still facing ctr, step onto L ft in bk of R (ct 1), step onto R ft to R (ct 2), step onto L in front of R (ct 3)
- 5 Three small and sharp running steps in place R,L,R. On last step the L ft extends sharply fwd (1,2,3)
- 6 Hop onto R ft, simultaneously bringing L ft sharply fwd and around (CW circular motion) (ct 1), two steps in place L,R (ct 2-3)
- 7 Repeat action of meas 6
- 8 Turning to face RLOD *small step* two small steps L,R (ct 1-2) *last* step onto L ft ~~in place~~ with marked flexion or rolling motion (ct 3) *R lifted bk at ankle ht*
- 9-15 Repeat pattern of meas 1-7
- 16 Same ftwk as meas 8, but body faces ctr

FIGURE II TOUCH & CROSS FWD & BK

- 1 Facing ctr, bounce (light hop) on L ft, simultaneously touching ball of R ft diag fwd R - done twice - (ct 1,2) *on 2nd bounce 2nd sharp lift of R knee!* step sharply onto R ft crossing in front of L and with marked knee bend or roll (ct 3)
- 2 Same as meas 1 with but opp ftwk

GJUŠEVSKA RACENICA (Cont'd)

- 3-4 Repeat pattern of meas 1-2
- 5-8 Repeat pattern of meas 1-4 reversing dir & ftwk (bkwd)
- 9-16 Repeat pattern of meas 1-8

FIGURE III SIDE KICKS, FWD & SCISSORS

- 1 With W on L, hop on L simultaneously kicking and extending ^{straight} R leg up & fwd diag R (body facing same dir) (Ct 1), pause (ct 2), hop again on L and retract R leg to a pos slightly behind L ft (ct 3)
- 2 Three small running steps in place ~~R-L-R~~ ^{clear} (L, behind R, R, pt, L x (Cts 1-3))
- 3-4 Repeat action of meas 1-2
- 5-8 Repeat pattern of meas 1-4 ^{step} on 11-8 ~~to~~ R L R in place
- 9 Do a quick "pas-de-basque"-(Bulgarian style) starting with R and moving fwd twd ctr (ct 1,2,3)
- 10 Same as meas 9 with opp ftwk
- 11 Large ^{heavy} step fwd onto R ft (ct 1), pause (ct 2), hop onto R ft simultaneously extending L leg upward and across R (ct 3)
- 12 Same as meas 11 with opp ftwk
- 13-14 Repeat pattern of meas 9-10 (P L B) ^{end w/ R extended fwd, by straight}
- 15-16 With wt on L, two scissor steps in place R,L,R-L,R,L) with upper body bent fwd

FIGURE IV MOVE BKWD & HEEL TOUCH & CROSS STEPS

- 1 Facing ctr, hop on L ft, simultaneously touching floor diag fwd with R heel (ct 1), pause (ct 2), hop again on R ft simultaneously bringing R ft up in front of L (ct 3)
- 2 Hop on L ft (ct 1), step on R ft to R (ct 2), step onto L ft sharply in front of R with marked flexion rolling step (ct 3)
- 3 Step onto R ft slightly behind L (ct 1), step on L to L (ct 2), step onto R crossing in front of L with marked flexion or rolling step (ct 3)
- 4-6 Repeat pattern of meas 1-3, reversing dir and ftwk
- 7 Repeat pattern of meas 1 (*hop hop up back*)
- 8 Three small bouncing steps in place, ft together (ct 1,2,3)
- 9-12 Repeat pattern of meas 5-8, Fig II (*bounce, bounce, bk*)
- 13-15 Repeat pattern of meas 1-3, but turn to face L of ctr (RLOD) on meas 15
- 16 Still facing RLOD repeat pattern of meas 8. This puts you in orig starting pos to repeat dance from start.

not long lt

KOKIČE
(Bulgaria)

- SOURCE:** Kokiče was learned by Yves Moreau from Cvetan Cvjatkov in Pazardžik, January 1970. The dances comes from the region of Panagjurište in Western Thrace. It belongs to the same group of dances known under such varied names as Gankino, Kopanica, and Krivo Horo, using 11/16 meter.
- MUSIC:** Record: Balkanton BHA 734, Side A, Bd 5 or any other Kopanica 11/16 tune
- METER:** 11/16 counted here as 2-2-3-2-2- or 1-2-3-4 or quick-quick-SLOW-quick-quick
- STYLE:** Small sharp and light steps like in similar Gankino dances or other West Thracian dances (i.e. Sedi Donka, Bučimiš, etc.) Leader determines the number of repetitions for each pattern using "calls". The following sequence order is suggested.
- FORMATION:** Short mixed lines of M & W, belt hold L over R. If no belts, H are joined dn at sides, wt on L, face LOD

METER: 11/16

PATTERN

Meas

1-8 INTRODUCTION

FIGURE I OSNOVNO (BASIC STEP)

- 1 Moving in LOD, step R (ct 1), step L (ct 2), lift on L ft raising R ft slightly across L shin (ct 3), step fwd R (ct 4), step fwd L (ct 5)
- 2 Repeat action of meas 1
- 3 Facing ctr, step R to R (ct 1), step on L behind R (ct 2), step on R to R (ct 3), lifting on R, close L to R bouncing twice on both ft together (ct 4,
- 4 Repeat action of meas 3, reversing ftwk and dir
- 5-8 Repeat action of meas 1-4

FIGURE II GRADI (BUILDING OR ADDING)

- 1-2 Repeat action of meas 1,2, Fig I
- 3 Facing ctr, step on R to R (ct 1), step on L behind R (ct 2), step on R to R (ct 3), lift on R raising L ft to side, knees close together (ct 4), step L next to R (ct 5)
- 4 Lift on L raising R ft to side, knee close together (ct 1), step on R next to L (ct 2), thrust L ft fwd, knee straight (ct 3), hop on R (ct 4), step on L behind R (ct 5)
- 5-8 Repeat acitn of meas 1-4, Fig II

FIGURE III BIJ OTPRED (HIT FORWARD)

- 1-2 Repeat action of meas 1-2, Fig I
- 3 Facing ctr, step on R to R (ct 1), step on L behind R (ct 2), step on R to R, turning ft to R (ct 3), keeping knees close together, touch L toe next to R ft (ct 4), step on L fwd turning ft to L (ct 5)

KOKICE (Cont'd)

4 Touch R toe next to L (ct 1), step twd ctr on R (ct 2), repeat action of cts 3,4,5, meas 4, Fig II (thrust, hop, step)

5-8 Repeat action of meas 1-4, Fig III

FIGURE IV NA MJASTO (IN PLACE)

1-2 Repeat action of meas 1-2, Fig I

3 Face ctr, step on R to R (ct 1), step on L behind R (ct 2), step on R to R simultaneously kicking L ft up to side, knees close together (ct 3), click L ft to R sharply (ct 4), pause (ct 5)

4 Pause (ct 1,2), repeat action of cts 3,4,5, meas 4, Fig II (Thrust, hop, step)

5-8 Repeat action of meas 1-4, Fig IV

FIGURE V S LEVJA (WITH THE LEFT)

1-2 Repeat action of meas 1-2, Fig I

3 Facing ctr, step on R to R (ct 1), step on L behind R (ct 2), leap onto R (ct 3), raise L knee and then extend and touch L heel diag fwd L (ct 4), pause (ct 5)

4 In same manner, touch L heel again in same place (ct 1), pause (ct 2), repeat action of cts 3,4,5, meas 4, Fig II (Thrust, hop, step)

5-8 Repeat action of meas 1-4, Fig V

FIGURE VI V STRANI SKOČI (SIDE LEAPS)

1-2 Repeat action of meas 1-2, Fig I

3 Facing ctr, step on R to R (ct 1), step on L behind R (ct 2), low leap onto R to R (ct 3), leap on L to L (ct 4), pause (ct 5)

4 Leap on R to R (ct 1), pause (ct 2), leap on L to L (ct 3), touch R heel diag fwd R (ct 4), pause (ct 5), Free ft is raised up in bk slightly during leaps

5-8 Repeat action of meas 1-4, Fig VI

NOTE: On Balkanton BHA-734 recording there is a 2 meas musical "break" which occurs after the 9th musical phrase. If dancers wish to remain in regular phrasing with steps, they can add the 2 meas basic travelling step which is a common denominator throughout the dance. If not added, the dance still works out with the rhythm but not with the musical phrase.

Presented by Yves Moreau
Idyllwild Workshop, 1984

KOTLENSKA RĂCENICA
(Bulgaria)

SOURCE: Kotleńska Răcenița comes from the region of Kotel in Eastern Thrace. These steps were among some observed by Yves Moreau in Bulgaria in 1969-70. Pronunciation: KOHT-lehn-skah ruh-tcheh-NEE-tshah

MUSIC: Record: Dances of Bulgaria DB 8105 Side A, Bd 1 or other slow "Răcenița"

STYLE: Bent knees throughout dance. Proud and smooth

FORMATION: Mixed lines H joined shldr ht in "W" pos face R of ctr wt on L

METER: 7/16

PATTERN

Meas

1-8 INTRODUCTION

FIGURE I BASIC TRAVELLING STEP

1 Facing R of ctr, take small leap fwd on R (ct 1), brisk touch with ball of L ft next to R (ct 2), small sharp hop on R (ct 3)

2 Repeat meas 1 with opp ftwk

3 Quick hop on L ft (ct &), large step in LOD on R with marked knee flexion^{2. lift the hand} (ct 1) pause^{4. straighten} (ct 2), small hop on R (ct 3)

4 Repeat meas 3 with opp ftwk ^{2. lift the hand}

5 Turning to face ctr, jump onto both ft^{asynchronous (L, R, R, L)} apart, with marked knee bend (ct 1) pause (ct 2), hop on R with L leg crossing in front of R^{big ahead} (ct 3)

6 ^{moving to L} Still facing ctr hop on R ft (ct 1), step on L to L^{also to L} (ct 2), step R behind L (ct 3) ^{big ahead}

7 Repeat meas 6 exactly

8 Repeat meas 5 with opp ftwk but with ft together and facing more to the R

ARMS

H at shldr ht "W" pos during meas 1-5. On meas 6 arms ^(over the water fall) start moving upward, fwd, then bkwd and up again (straight arms). At end of meas 7 arms are stretched straight bkwd and "wait" for meas 8 (actually they slow dn) when they go up and in front on cts 1, & 2, & finally settle to "W" pos by ct 3

FIGURE II SOLO TRAVEL FWD AND BK

1-2 Same steps as meas 3-4 of Basic Traveling Step, but moving twd ctr. Arms move freely to R, waist high across body and bkwd. Repeat to L for meas 2.

3-4 Same steps as in meas 1-2 of Fig I. Arms for W: Close fists, palms twd face, elbows bent and H fairly close to body (ct 1); open H turn palms away and push H fwd a little (ct 2). Repeat for meas 4. Can also be done with just one H, the other on hip. Meas 3 for M; Arms to R side, L across body, R outstretched, and they move gently up and dn. Reverse sides for meas 4

KOTLENSKA ^{^v} ^{CA} RACENIA (Cont'd)

5-8 Repeat meas 1-4

Leader calls changes at will

Presented by Yves Moreau
Idyllwild Workshop, 1984

KUCINATA (Cont'd)

FIGURE I KUCINATA ARM MOVEMENTS

- 1 Hands push strongly from "W" pos to a pos dn and bkwd (straight elbows) (ct 1) hold (ct 2) arms move fwd in front of body (ct 3)
- 2 Repeat pattern of meas 1
- 3-4 Arms at shldr ht "W" pos
- 5 Throwing motion of arms, fwd and dn (ct 1), arms continue path downward and bk, straight elbows (ct 2), arms move up and fwd parallel to ground (ct 3)
- 6 Arms at "W" pos, shldr ht (ct 1) hold (ct 2), arms push sharply fwd and downward (ct 3)
- 7-8 Repeat pattern of meas 5-6
- 9-10 Repeat pattern of meas 1-2
- 11 Arms at "W" pos, shldr ht (ct 1), hold (ct 2), arms push up elbows still bent (ct 3)
- 12 Pulling motion from "W" pos slightly downward (along with heavy step) (ct 1) hold (ct 2) arms move upward, elbows still bent (ct 3)
- 13-16 Repeat pattern of meas 9-12

FIGURE II CHORUS STEP (RÁČENICA) Instrumental

- 1 Facing slightly R of ctr, step lightly onto R ft fwd (ct 1), hold (ct 2), step on L in front of R (ct 3). This is sort of a lazy hop-step-step.
- 2 Repeat pattern of meas 1
- 3 Three steps R,L,R moving slightly to R and bkwd with upper body bending slightly fwd (These steps describe a small CW elipse)
- 4 Three more small running steps L,R,L moving slightly to L and fwd (continuation of CW elipse)
- 5-16 Repeat pattern of meas 1-4, 3 more times

FIGURE II CHORUS STEP (RÁČENICA ARM MOVEMENTS)

- 1-2 Same as meas 1-2, Fig I
- 3 H at shldr ht, bouncing to rhythm of cts (1,2,3)
- 4 Same as meas 3, but on ct 3 arms are pushing downward to get into meas 1
- 5-16 Repeat pattern of meas 1-4, e more times

Each figure alternates once more

PANAGJURSKO HORO
(Bulgaria)

- SOURCE: Panagjursko Horo is a variation on the basic "Četvorno" and "Kamisiča" type of dance, popular in Western Bulgaria. It was observed at a festival in Batak, Bulgaria, in the summer of 1973. It is from the region of Panagjurište, Western Thrace. Pronunciation: pah-nah-GYOOR-sko ho-RO
- MUSIC: Record; Dances of Bulgaria DB 8105, Sid B, Bd 1 SHOULD BE SLOWED DOWN ~~A LITTLE~~ ^{# 90 rpm}
- METER: 7/16 counted here as 3-2-2- or 1-2-3 or SLOW, quick quick
- STYLE: Basic West Bulgarian style, fairly light and sharp movements (i.e. Jove Male Mome, Sedi Donka, etc.)
- FORMATION: Mixed lines, ^(avg 8 pp) belt hold, (L over R) wt is on L face slightly R of ctr
- METER: 7/16 PATTERN *sf and rising belt hold use "V" pass*

Meas

1-4 INTRODUCTION (on drum)

FIGURE I BASIC TRAVEL STEP

- 1 Step on R ft to R (ct 1), small hop or lift on R, simultaneously L leg starts crossing over to R (ct 2); step on L in front of R (ct 3)
- 2 Repeat meas 1 *Twirling in front.*
- 3 Step on R ft to R simultaneously L ft points on ground to ~~2~~ ^{no wt} (twizzle step) (ct 1); step on L ft to L (ct 2), step on R ^{ball of} behind L (ct 3) *across R leg front*
- 4 Step fwd to ctr on L (ct 1) hop twice on L touching R heel to floor (ct 2,3) *twice*
- 5 Repeat meas 4 but starting with R ft
- 6 Repeat meas 4
- 7 Dance three small running steps bkwd R,L,R
- 8 Still moving bkwd, dance three running steps L,R,L
Note: m 7-8, keep landing soft slow on floor, knees very flexed, almost scissors like motion

FIGURE II TRAVEL STEP WITH KICK

- 1-3 Repeat meas 1-3, Fig I
- 4 Move twd ctr with ^(high parallel to ground) heavy step onto L simultaneously picking up R ft sharply, knee bent (ct 1), two bouncing motions onto L heel in place, R knee still up (ct 2,3) *fast chugging*
- 5 Repeat meas 4, but starting with R ft
- 6 Repeat meas 4, but on last ct "push" or kick the R leg fwd, heel dn
- 7-8 Repeat meas 7-8, Fig I
- When moving twd ctr, ^{m 4-6} dancers in Bulgaria often bend elbows and pull close to neighbours. When moving bkwd, they open out to orig pos.

NOTE: Leader calls figure changes at will

Presented by Yves Moreau
Edwillwald Workshop 1984

TERVELSKA TROPANKA
(Bulgaria)

SOURCE: Terevlska Tropanka was learned by Yves Moreau in the village of Terevel, Tolboukhin District in Dobrudza (N.E. Bulgaria) Pronunciation: Tehr-VEHL-skah TROH-pahn-kah.

MUSIC: Record: Dances of Bulgaria DB 8105, Side B, Bd 1

STYLE: Knees bent upper body straight and proud. Heavy, earthy feeling. Arms strong and rhythmical. W dance as strongly as M.

FORMATION: Mixed lines, H joined at shldr ht in "W" pos. Wt is on L ft, face slightly R of ctr

METER: 2/4

PATTERN

Meas

INTRODUCTION: With above suggested recording either start right away with music or wait through meas 7, ct 1 and begin the dance with the two stamps with R ft (as described below)

FIGURE I BASIC TRAVELLING STEP

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

FIGURE II SIDE LEAPS, SCUFF & STAMPS

- 1 Small sharp leap onto R, sharply raising L knee (L ft is slightly crossed in front of R leg) (ct 1) pause (ct 2)
- 2 Repeat meas 1 with opp ftkw
- 3 Step on R to R (ct 1) step ^{bkwd} on L (ct 2)
- 4 Step on R to R (ct 1), samll stamp with L next to R (ct 2)
- 5-8 Repeat meas 1-4 with opp ftkw and direction
- 9 Step on R in place (ct 1), stamp with L beside R, no wt (ct 2)
- 10 Repeat meas 9 with opp ftkw
- 11 Heavy step with R to R with slight knee bend (ct 1) scuff step with L across R (ct 2)

TERVELSKA TROPANKA (Cont'd)

12 Heavy low step with L across R (ct 1) hold (ct 2)

13-14 Repeat meas 3-4, Fig II

15-16 Repeat meas 7-8, Fig I

FIGURE I ARM MOVEMENTS (Done simultaneously with ftwk)

NOTE: Free H of first and last dancer in line follows movements of joined H in both Figures

1 Extend H in an arc upwd and fwd, straightening elbows as arms swing dnward and a little bkwd (ct 1,2) *(over the waterfall)*

2 With elbows straight, arms swing bkwd as far as comfortable (ct 1), arms begin to swing fwd (ct 2)

3 Arms, elbows straight, swing up and fwd until they are parallel to floor (ct 1), arms swing dnward and a little bkwd (ct 2)

4 Arms swing bkwd as far as comfortable (ct 1), arms begin to swing fwd to floor parallel pos (ct 2)

5 Arms continue to swing up and retrace orig arc of meas 1 (ct 1), H are now up at "W" pos (ct 2)

6 Still at "W" pos (ct 1,2)

7 Still at "W" pos (ct 1) pulling motion dnward still in "W" pos (ct 2)

8 Again pulling motion as above (ct 1), pause (ct 2)

FIGURE II ARM MOVEMENTS (Done simultaneously with ftwk)

1-2 Arms remain in "W" pos

3-4 Same as arms motions in meas 1-2, Fig I *slowly (over the waterfall)*

5-8 Repeat meas 1-4 *Bring immediately to "W" pos &*

9-10 Arms in "W" pos

11 Raise elbows bkwd (ct 1) start pushing H dn. up and fwd (ct 2)

12 Extend arms high, elbows straight, diag ^f ~~dn~~wd (ct 1) hold (ct 2)

13-14 Repeat meas 3-4, Fig I

15-16 Repeat meas 7-8, Fig I *(pull 2x)*

Suggested sequence:

FIGURE I - 4 times

FIGURE II - twice

Thus each Fig is danced to 32 meas of music

VARNENSKO HORO
(Bulgaria)

not taught

- SOURCE:** These typical steps were observed in Varna region and from demonstration by Todor Pavlov, Varna, in 1978. Pronunciation: VAHR-nen-skoh ho-ROH
- MUSIC:** Record: Dances of Bulgaria DB 8707, Side B, Bd 1
- STYLE:** Dances of the Varna region are closely related to the basic Dobrudzhan type with some "oriental" features in some of the arm movements. Varnensko is sometimes called "Gaguzko" (referring to the Christian Turkish minority living in the area). The basic travelling step is related to the well-known "Dajcovo" form. Knees are slightly bent, upper body erect. Arm movements are proud and strong.
- METER:** 9/16 counted here as 2-2-2-3 or 1-2-3-4 or quick-quick=quick=SLOW (when dancing however cts 1 & 2 often blend into one longer ct giving a feeling of SLOW-quick-quick)
- FORMATION:** Mixed or segregated lines, H joined at shldr ht "W" pos. Wt is on L; face slightly R of ctr

METER: 9/16

PATTERN

Meas

1-8 INTRODUCTION

FIGURE I DAJCOVO TRAVELLING STEP

- 1 Small quick hop on L (ct &), step on R knees bent (ct 1), hold (ct 2), small sharp leap onto L simultaneously picking up R ft behind (ct 3), step on R, kicking L ft up behind (ct 4)
- 2 Repeat meas 1 with same dir but starting with hop on R. NOTE: Meas 1 & 2 do not cover much floor space, the movements are sharp and staccato
- 3-4 Repeat meas 1-2. NOTE: Take a long reaching step on ct 1 of each meas and cover more floor space. Do not pick up free ft as high.
- 5-8 Repeat meas 1-4 once more

ARM MOVEMENTS FOR TRAVELLING STEP

- 1-2 Arms are up at "W" pos, shldr ht, bouncing with each step
- 3 Extend H in an arc upward and fwd, straightening elbows as arms swing downward and bkwd as far as comfortable (ct 1,2) arms swing fwd (ct 3,4)
- 4 Repeat meas 3 but return to "W" pos at end

FIGURE II MEN'S VARIATION

- 1 Facing ctr, hold (ct 1), wt on L, step onto R with large step keep L ft on ground, marked flexion (ct 2), hold (ct 3), still leaning to R bring L ft up (ct 4)
- 2 Repeat meas 1 with opp ftwk and dir
- 3-4 Repeat meas 1-2 but do not raise R ft on last ct 4

VARNENSKO HORO (Cont'd)

- 5 No ft action during this meas
- 6 No ft action during this meas. NOTE: Look to L during above 2 meas
- 7 Turning to face R, step onto R with marked rolling flexion downward (ct 1) hold (ct 2), step on L facing R (ct 3) step on R facing ctr (4)
- 8 Repeat meas 7 with opp ftwk and dir. NOTE: Head remains facing ctr although body turns to R on ct 1 of meas 7 and to L on ct 1 of meas 8 above
- 9-16 Repeat meas 1-8

ARM MOVEMENTS FOR MEN'S VARIATION

- 1 H meet in front of body and arms extend straight up and out to sides and bk in front (ct 1), clap both H together "cymbal" fashion (ct 2), repeat cts 1,&,2 (ct 3,4)
- 2-4 Repeat meas 1, 3 more times ending in pos of meas 5
- 5 Extend L arm to L and diag fwd, palm outstretched and simultaneously R arm is bent behind head, R H next to R ear, clap on cts 2,&,4. When not clapping H are bk to stretched pos.
- 6 Repeat meas 5
- 7-8 H are behind bk, bent elbows. NOTE: Prior to ct 1 of meas 7, the H come to waist level in front of body and separate with a "parting of the waves" motion to end behind bk, palms facing out

FIGURE III WOMEN'S VARIATION

- 1 Facing ctr, step onto R slightly fwd with light flexion (ct 1), hold (ct 2), small step on L in place (ct 3), small step on R beside R (ct 4)
- 2 Repeat meas 1 with opp ftwk
- 3-4 Repeat meas 1-2
- 5-6 Do 6 light leaps in place beginning R
- 7-8 Do meas 7-8 of the M's Variation, Fig II
- 9-16 Repeat meas 1-8

ARM MOVEMENTS FOR WOMEN'S VARIATION

- 1-4 One circle is made by arms in meas 4, fingers snapping on cts 1,3,4
- 5 Arms extended above head level, wave H to the R bending elbows (ct 1) hold (ct 2) wave to ctr (ct 3), wave to R (ct 4)
- 6 Repeat meas 5 with opp arm movements
- 7 Bring H dn to waist level, around twd bk then in front of body about thigh level with palms out, fingers pointing dn, H close together (ct 1), hold (ct 2), turn H over and bring them bk twd body slightly and thrust them downward sharply (ct 2), thrust again (ct 4)

VARNENSKO HORO (Cont'd)

- 8 Repeat meas 7 beginning from thrust pos and moving H around twd bk.
Continue with movements in meas 7

Suggested dance sequence: Each Figure twice

Presented by Yves Moreau
Idyllwild Workshop, 1984

HORA IN DCUA PARTI
Romania

SOURCE: Mihai David

TRANSLATION: Hora in two parts.

RECORD: Gypsy Camp, Vol IV, Side 1, Band 6.

FORMATION: Mixed lines with hands joined in "W" pos, Face ctr.

METER: 2/4

PATTERN

Meas

INTRODUCTION: No intro or let 4 meas go by and do Fig I only 3 times the first time through.

FIG. I:

- 1 Moving diag R, step R,L, hands swing down and up (cts 1-2).
- 2 Facing ctr and moving diag R out of ctr, step R to R (ct 1); close L to R (ct &); step R to R (ct 2).
- 3 Moving sdwd L, step L to L (ct 1); close L to R (ct &); step L to L (ct 2); close L to R (ct &). (2 step-closes)
- 4 Repeat meas 3, except hold on L with R lifted back on last ct.

NOTE: There are a total of 4 step-closes during meas 3-4; hands make very small fwd circles during meas 3-4.

- 5-16 Repeat meas 1-4, 3 more times (4 in all).

FIG. II:

- 1 Stamp R fwd (ct 1); hold (ct &); step diag back L to L (ct 2); close R to L (ct &).
- 2 Step L to L (ct 1); hold (ct &); stamp R, no wt (ct 2); hold (ct &).

HANDS:

- 1 With hands in "W" pos, pull elbows bkwd (ct &); hands push fwd (ct 1,&); elbows pull bkwd, hands in "W" pos and close to body (cts 2,&).
 - 2 Hands slightly fwd at chest ht make a fwd circular motion (cts 1,&); hands make a smaller circle (ct 2,&).
- 3-8 Repeat meas 1-2 (both ftwk and hands), 3 more times (4 in all).

FIG. III:

- 1-2 Repeat Fig. I, meas 1-2 (RL-LOD; step-close-step to ^R)
- 3-16 Repeat meas 1-2, alternating ftwk 7 more times (8 in all).

Presented by Vickie Mahue
1984 Idyllwild Folk Dance Workshop

POLKA Z KROPKA

(Poland)

PRONUNCIATION: POHL-kah z'KROHP-koh(n)

SOURCE: Polka z Kropka (polka with a period) is a couple dance from the Rzeszow region in southeastern Poland. It is one of many turning dances in 2/4 time, typifying Rzeszow styling with its unusual footwork and arm movements. This dance was shown to Ada and Jas in 1972 by Leodadia Magdziarz, a well-known native authority on the Rzeszow folklore.

MUSIC: Record: JA-333 Tance Rzeszowski (Polish Dances from the Rzeszow Region) Side A, Band 1

FORMATION: Circle of cpls in open shldr-waist pos, facing LOD
free fists (M-L, W-R) in front of outside hip, elbows fwd.

NOTE: Footwork is described for M. W use opp ftwk.

METER: 2/4

PATTERN

4 measures introduction

FIGURE I - RUNNING STEP

Beginning on outside ft (M-L) 2 running steps in LOD (cts 1,2). Continue to end of a musical phrase or until M decides to change figures. Signal change by stopping and facing ptr in Rzeszow ballroom pos (leading arms (M-L) extended at shldr ht, hands joined palms down with M hand on top of W hand, M thumb in W palm).

FIGURE II - SIDEWARDS (TRANSITION) STEP

Slightly flexing R knee and lowering leading arms slightly, step sdwd L in LOD (ct 1). Straightening knee, slide R to L, raising leading arms briskly to shldr ht (ct 2). Repeat at least twice. End figure at will by stepping L in LOD while lowering arms (ct 1) then tap R toe in back of L with a deep dip (plié) on L (ct 2).

FIGURE III - TURN WITH TOE TAP

Turning CW in place, M step R fwd (ct 1) pivot on R and step on L (ct 2). Facing ctr and flexing L knee, bring R ft back to tap toe behind R (ct 1). Continue turning CW while progressing in LOD. M steps R (ct 2), pivots and steps L (ct 1), taps R toe (ct 2). Each pattern of figure III takes 1-1/2 meas. Repeat as long as desired, ending by releasing hands and placing fists on hips in open shldr-waist pos.

Repeat dance from beginning.

WHAT'S BUZZIN
U.S.A.

CHOREOGRAPHER: Henry "Buzz" Glass

RECORD: Singin' the Blues, Windsor 4-506

FORMATION: Cpls side by side, face LOD, inside hands in "W" pos,
free hand held down at side.

Directions for M, W use opp ftwk and direction.

METER: 4/4

FIG. A: AWAY, TURN, SIDE-TOUCH

- 1 Step L to L (ct 1); touch R to L (ct 2); step R to R (ct 3);
touch L to R (ct 4).
- 2 Dropping ptrs hand, make a full turn to L, stepping L,R,L,R.
End facing ptr.
- 3 Joining both hands with ptr and moving sdwd L, step L to L
(ct 1); step R to L (ct 2); step L (ct 3); touch R (ct 4).
- 4 Repeat meas 3.

FIG. B: TRIPLE LINDY AND BREAK STEP

- 1 Joining both hands with ptr and moving sdwd to L with a triple
lindy or shuffle step, step L,R,L (cts 1,&,2); step L bkwd
"break" (ct 3); rock R fwd (ct 4).
- 2 Repeat meas 1 with opp ftwk and direction.
- 3-4 Repeat meas 1-2. End side by side facing LOD.

FIG. C: STEP-KICK

- 1 In place, step L (ct 1); softly kick R fwd (ct 2); step R
bkwd (ct 3); touch L bkwd (ct 4).
- 2-4 Repeat meas 1, 3 more times (4 in all).

FIG. D: PROGRESSION

- M
- 1 Moving fwd step L,R,L, touch.
 - 2 Move diag fwd R behind W, step R,L,R, touch.
 - 3 Moving diag L fwd, step L,R,L, touch.
 - 4 Move bkwd to "even up" with ptr, stepping R,L,R, touch.
- W
- 1 Moving fwd step R,L,R, touch.
 - 2 Move diag fwd L, stepping L,R,L, touch.
 - 3 Move diag bkwd R, stepping R,L,R, touch.
 - 4 Move fwd to even up with ptr, step L,R,L, touch

With easy adjustment the progression can lead to changing ptrs.

1984 IDYLLWILD FOLK DANCE WORKSHOP - ERRATA

Page

2 ALUNELUL BATUT, not taught

3 ALUNELUL DE LA BĂILEȘTI (note addition of accent)
Music: ok as is, or play at tempo dancers can dance to. It
played at 30 rpm in class.

4 Fig. VIII, meas 30, line 2, change ct 2 to read: facing ctr
lift R across L (ct 2)

5 FRUNZA, not taught

6 MINDRELE

Music: Slow record slightly.

Fig A, add under meas 4: Note: Ball, flat feeling on meas
3-4 on the QS, QS cts.

Meas 5, "Q", change to: step on ball of R ft across L (Q)
Meas 6, "Q", change to: Step on ball of R ft behind L (Q)

Fig. B, add under meas 2: Note: Ball, flat feeling on meas
2 during the QS, QS cts

Meas 5-6, line 1, change to: step R across L, diag L
(S); step L to L (S); step R back and behind L (S).....

Meas 7, line 1-2, "Q" cts: step on ball of L ft.....

7 Meas 8 (top of page), "Q" ct: step on ball of L ft to L...

Fig. C, second "S", change to: touch L toe diag L (S)

Meas 4, change across to fwd

Meas 5, second "S", change to: touch R toe fwd (S).

Meas 6, delete: ~~with-slight-lift-on-R-(S,Q,S)~~

Meas 7, add to beginning of meas: Slight lift on R (ah)

8 RUSTEMUL SUCIT

Fig A, change left to lift

Note, change ct 2 to &

Meas 6, line 1, change to: With body straight and moving...

9 Fig. B, meas 7, change line 1 to:.... twisting body to L, lift.....

10 SIRBA LA DOI DE LA COICEA MARE

Music, delete 1734, change to: ELP-13-1, Side A, Band 1

Intro: Begin with music or wait 3 meas and only do meas 1-3,
3 times.

Fig I, meas 3, change line 1 to: Step R fwd (ct 1).....
...slightly to L (ct 2), R leg circles high.....

Meas 3, line 2, change 2 to &

Meas 16, ct 1, change step to stamp.....cts 2,&, change
step to fall

Fig. II, meas 2, ct 1, change to: Step R bk, turn slightly R

Meas 4-5, change Fig. II to Fig I, and delete ~~two-times~~

Meas 6, delete entirely and replace with: Meas 6-8

Repeat meas 1-3, Fig. I.

Add: Meas 9-16 - Repeat meas 1-8.

12 TINTAROIUL, not taught

19 AGAR MAGAR

Source, change da to and

Var I, even though not taught corrections are included below
 meas 1, line 2, change leap to bounce on cts 2-3.

Meas 3, cts 4-5, change to:.....fwd above fl, leg straight

Meas 6, ct 1, change to:.....knees together with slight plie

Var II, meas 3, change to: Leap on both ft in place (ct 1);

small leap R on R as L heel touches fwd (ct 2); bounce on

R as L toes touch fl in front of R (cts 3-4), cts 5-6 are ok.

20 Var III, ad to end of meas 3: with twist.

Var IV and Var Combined were not taught but are ok as published.

21 BEEJO

Formation, make the following changes: Mixed, closed, circle.
 ...little fingers or hands joined.

Fig. I, change meas 1-32 to 1-16.....delete at end of line:
 (cts 1-2, 16 times)

Fig. II, change meas 1-32 to 1-16.....change ct 1 to read:

....swing arms 32 cts, while stepping R to R (ct 1)....

Change end of line 2 to read:....times (~~ct-1-2~~, 16 times
 in all)

Fig. III, add to beg of meas 1: Moving in LOD and facing ctr....

Meas 1, ct 2, change ~~te~~ to across

meas 2, delete and replace with: Step R to R (ct 1); step
L across R (ct &); step R to R (ct. 2). Arms swing fwd
 and bkwd (cts 1-2)

Meas 3, ct 1, change ~~fwd~~ to beside; ct 2, line 1, change
~~kick~~ to flick, change ~~kep~~ to heel lift

Meas 4, delete: ~~while-turning-body-slightly-diag-RL0D;~~
 change 1, &, @ to 1-2

Meas 5, ct 1, change ~~ahead~~ to beside; ct 2, line 1 change
~~kick~~ to flick, change ~~kep~~ to heel lift

Add to end of Fig: Do 10 times in all

Fig IV, meas 1-5, change Fig. I to III.....line 2 delete et
 1-2 and change to read (Do 5 times in all)

Fig V, meas 1-5, change of of maas to read: (Do 6 times in all)

22 Fig. VI, delete entirely and replace with:

Fig. VI: HORO

Meas 1: Step R to R (ct 1); step L across R (ct 2). Arms
 swing fwd and bkwd (cts 1-2).

2: Step R to R (ct 1); slight kick of L across R (ct 2).
 Arms swing fwd and bkwd (cts 1-2).

3: Repeat meas 2 with opp ftwk and direction, but with
 same arm swing.

4-30: Repeat meas 1-3, 8 more times (9 in all).

Fig VII, meas 1, change Fig I to III; change (~~R te-R+-L-te-R~~
 to (R,L in LOD - arms swing....)

Meas 5, ct 1, change ~~Jump-on-both-ft~~ to Hop L in place
as R stamps beside L

Meas 4, ct 2, delete: large

Meas 5, line 2, change to read: arms fwd and bkwd (cts 1-2).

Do Fig. 6 times

22 Add to end of dance: Ending - On last ct raise hands to "W" pos and hold with R knee lifted.

23 DARONEE YERKER YEV BARER

Pronunciation: Dah-roh-NEE Yehr-KEHR Yehv Bah-REHR

Formation: Average 8 people in a line with same ht people dancing tog.

Rhythm: 5/4 with accents as follows: 1 2 3,4 5

Fig I, meas 1, ct 1: step R to R with plie; change slightly to almost 1/4

Meas 4, cts 1-2, change to: Repeat meas 1, cts 1-2, but no plie (R in LOD and face diag R, hold)

Add to end of Fig I: Leaders hands only during meas 1-7:

Meas 1: R hand extended fwd at shldr ht, palm up, arms, slightly rounded (cts 1-2); bending at R elbow hand circles up and over to chest ht, palm down, arm parallel to ground.

2-7 Repeat meas 1.

8 Repeat cts 1-2, meas 1. (cts 1-2); bend R forearm horizontally, palm out (ct 3); return arm to extended pos as in ct. 1 (ct 4); hold (ct 5).

Change Fig I to read: Fig I, Part I, Slow Music, etc

Change Part-II, -Fig-I to Fig I, Part II

Meas 1, line 1, change to: Step R bkwd; L extended fwd, leg straight with toe pointed and touching floor (ct 1); Hold (ct 2-5). R hands lowers to side then extends up to a 45° angle, palm

Meas 1, line 2-3, delete: L-remains-pointing-(cts 1-5) fwd.

Meas 2, line 2, add to end of cts 1-2: just missing dancer on R (ct 1-2)

Meas 3, line 1, change slightly to almost 1/4

Meas 3, line 2, change to: R ft, heel pivots inward, R remains in place, toe-touching.

Meas 3, line 4, change faciing to turning to face at chin ht, palm in, forearm verticle

Fig. II, Part I, meas 1-6, change shldr-and-arms-lean-slightly to forearms bend like windshield wipers

Meas 8: Step R bkwd in place, L.....

Meas 10: Step flat on R across.....

Change meas 11-14 to 11-12, then add to end: once more (2 in all)

Meas 13, change and to on slight; then add arms come up to.....

Change Part-II, -Fig,-II to Fig. II, Part II

Meas 1-6, delete small and GW, then change to read: make 1 4 ft bkwd CW circle.....beginning R and ending in orig place.

Meas 1-6, line 2, change take to grasp

Meas 1-6, add to end of meas: both join hands at shldr level on 3rd two-step.

Meas 7-16, delete: Join-hands-at-shldr-level-and

Meas 7-16, line 2, change ct 16 to 15

Add to end of Fig II: Do Fig. II, Parts I-II, 3 times in all.

See page 24-a for Fig. III-IV.

25 HEENG OO MEG

Pronunciation: Hing oo MEHG
 Music, Side 1, Band 2 (Mareeyeda)

Var I, titled: Detroit-Hop Variation. Not taught in class.

Var II, meas 1-4, line 2, change to: fwd (ct 1-2); step L beside R (ct 3); step R fwd (cts 4-6).

26 Delete meas 5-12, and replace with:

- Meas 5: Beg R, do 1 Armenian two-steps in LOD, raise hands to "W" pos.
 6: Beg R, do 1 Armenian two-steps in RLOD.
 7: Beg R, do 1 Armenian Two-step twd ctr as hands lower to side.
 8: Beg R, do 1 Armenian two-step bkwd to orig place in circle. Raise hands to "W" pos.
 9: Facing ctr, step sdwd R (cts 1-3); step L behind R (cts 4-6).
 10: Step R to R (cts 1-3); slight hop R in place as L lifts bkwd (cts 4-6).
 11: Moving bkwd, step L pivoting on R heel to turn toes out about 45° (cts 1-3); repeat cts 1-3 with opp ftwk (cts 4-6).
 12: Repeat meas 10, cts 1-3 (cts 1-3); stamp R beside R, no wt (cts 4-6).

27 JO JON, not taught29 KOCHAREE

Pronunciation: Koh-char-REE
 Music: Side 2, Band 5.

Fig. I, put in L hand margin: 2/4. Put next to Fig. I -
Slow Music

Fig I not taught in class.

Variation I-II were taught in class. Add as follows:

Variation I:

- Meas 1: Step R to R (ct 1); step L behind R (ct 2).
 2: Step R to R (ct 1); bounce on R as L toe touches beside R (ct 2); bounce on R as L kicks fwd (ct &).
 3: Dip on Both ft, L fwd of R (ct 1); repeat meas 2, cts 2,& (touch L beside/kick L fwd)(cts 2,&).
 4: Dip on both ft, L fwd of R (ct 1); leap on L in place as R knee raises fwd while ft is behind (ct 2).

Variation II:

- 1-2: Repeat meas 1-2, Var I.
 3: Dip on both ft, L fwd of R (ct 1); leap on L as R heel touches fwd (scissors) (ct 2); repeat scissors with opp ftwk (ct &).
 4: Leap on L across R as R toe touches bkwd on floor (ct 1); hop on L as R knee raises fwd with ft behind (ct 2).

Do Var I, 4 times and Var II, 4 times, then repeat until end of slow music.

Fig. II, put in L hand margin: 6/8. Put next to Fig. II -
Fast Music

- 30 Meas 2, line 2, change ~~raised~~ to kicks....change ~~knee-at waist-level~~ to straight leg
 Add below meas 2: Variation of meas 1-2
 Meas 1: Run R,L in LOD.
 2: Jump on both ft in LOD (cts 1-3); hop on R in place as L kicks in front above floor, straight leg (cts 4-6).
 Delete meas 4 and replace with: Repeat meas 3, cts 1-3 (cts 1-3); hop L in place as R raises and kicks straight fwd (cts 4-6).
 Change last sentence to read: End dance with hold on L, raising R knee and helling "HEY".

31 LOOSNEE SHOGHOV

Pronunciation: Loos-nee Shoh-GHOV
 Meas 4, ct 2, change to: Stamp ball of L ft beside R
 Meas 5, line 2, change ~~tap-with-accnt~~ to stamp ball of R ft
 ...change side to waist....line 3, change ~~(ct-2), H-en-hips-with~~ to fingers fwd (ct 2).
 Meas 6, line 1, ct 2, change to...pivot CCW (L) 1/4 on R to
 Meas 6, line 2, change ~~tap-with~~ to stamp ball of L ft
 Meas 8, ct 2, change ~~tap-with-accnt~~ to stamp ball of R ft
 Add to end of dance: Ending - stamp R,L,R, in place.

32 MISERLOU

Music: Side 2, Band 1
 When taught in class, Tom did Fig I until end of clarinette solo then began Fig II.
 Add to end of "Note": at will
 Change Var I to II and II to I
 Var II, meas 1 delete and replace with: With wt on R, touch L toe across L (cts 1-2); touch L toes diag L (cts 3-4).
 Meas 2, delete: ~~ct-1-4.~~
 Meas 3, cts 3-4, delete and replace with: step R across L, face diag L (cts 3-4).
 Meas 4, delete, replace with: Step L across R, face diag L
 Var I, meas 1, line 1, delete: ~~slight-hop-on-R-as~~
 Meas 1, line 2, add to end of line: behind R
 Add, meas 2-3:
 Meas 2: Pivoting on R, step L across R, face diag R (cts 1-2); step R across L, face diag L (ct 3); step L to L (ct 4).
 3: Step R behind L (ct 1); circle L behind R (cts 2-3); step L behind R (ct 3); step R to R (ct 4).

33 SASOONASHENTSEE, not taught

34 SEENJANE-OVSANA

Intro: 4 meas.
 Sennjane, meas 1, ct 1, add: touch R to R, turning to face diag R (ct 1);
 Meas 1, add to end: Hands: Arms move R at approx waist ht.
 Meas 2, add to beg of meas: Turning to face slightly L....
 add to end of meas: arms move to L.
 Meas 3, add to beg of meas: Turning to face slightly R...
 add to end of meas: arms move to R

34 Ovsana, add on top of meas 1: Arms in "W" pos, join either hands or pinkie.

Meas 5, mead 2, add: bring arms down and hold (ct 2).

Meas, 9, add to end of line 1: leave L in place

Meas 9, line 2, ct &, add to end of ct: L in place

Meas 11, add to end of line 2: and down.

35 TEEN

Intro: 8 meas

Meas 1, delete: ~~and-moving-LOB~~. Change to read: Facing and moving slightly.....

Meas 1, line 2, ct &, delete and replace with: kick L diag R fwd (ct &).

Meas 2, ct &, delete and replace with: kick L diag R fwd (ct &).

Change meas 4 to 5

Add meas 4: Step R to R (ct 1); close L to R (ct 2).

New meas 5, delete and replace with: Step bkwd on R (ct 1); short kick fwd with R (ct &); moving bkwd, repeat cts 1,& with opp ftwk (cts 2,&).

36 VANA GYOND (SOGHAG - song title), NOTE addition to title
Formation: the lines are close and dancers are approx same ht.

Hands joined with forearms touching in "W" pos

Meas 1, cts 1-2, delete ~~tee~~

Add to end of ct 1: bend R

Add to end of ct 2: straighten R

Meas 3, line 2, change ~~leg~~ to heel

Meas 4, ct 2 change to read: ~~small-hop-on-R-(ct-&)+-small-leap~~
step fwd on L, lift-R-leg-slightly-bkwd-(ct 2).

Add under meas 4: NOTE: as music gets faster meas 4 can be done as originally described.

Add to end of meas 5-6: (6 steps in all)

Meas 9, line 2 change 1/4 to 1/2; delete ~~outside-LOB~~; delete ~~te-L~~

Meas 14, delete: ~~R-lifts-bkwd~~

Meas 15, line 1, change to:.....to R in front of neighbor, H

37 YERZENGTSEE-MAEEROKE

Formation, delete: ~~with-leader-on-R-~~. Replace with: Yerzengatsee-leader on L, Maeeroke - leader on R.

Meter, change 2/3 to 2/4

Part I, meas 5, line 3, change fwd to next to L

Meas 6, line 2, ct 4, change fwd to next to L

Meas 6, Note: the note is optional

Part II, to R of Part II, change ~~lined~~ to linked

Meas 2, ct 1, delete ~~teuek~~ and ~~tee~~, it now reads: Tap R heel fwd (ct 1)

Meas 3, ct 1; change to: Touch L heel diag L fwd (ct 1)

Meas 4, ct 1, lean torso to R

Meas 5, add to end of meas: except on ct 2, turn to face ctr as arms swing fwd.

Add below meas 5 add: Note - meas 4-5, do duck waddle (walk with ft in slight stride pos)

Meas 6, delete: ~~Turning-te-face-etc~~; change hop to bounce

- 41 CHODZONY KUJAWSKI, not taught
- 43 CZARDASZ ORAWSKI, not taught
- 45 GOLABEK, not taught
- 47 KOKTEK
Fig. I, meas 1, delete et-1; change ct 2 to ct 1; add to end of meas (ct 2).
Meas 9-16, line to, change isde to inside
- 49 KOSEDER (not correction of spelling), not taught
- 51 OBYRTANY, not taught
- 52 OD BUCZKA OD BUCZKA, note corrected spelling, also correct index
Music: Slow to 31 rpm
Fig. I, meas 1-8, line 5, delete and change to: arms form a circle.
Fig. II, meas 5-6, line 1, change 7 to 6
- 53 Meas 15-16, line 2, change to:....open ballroom pos facing ptr and putting.....
Meas 15-16, line 3, add:....bow head to each....then put (ct 2,3) at end of sentence.
Part IV, meas 8, change to:...released H, do a slight bend and straighten of knees and slowly.....
Meas 9-10, line 2, add after (ct 2-3): slight lean in LOD
- 55 POLKA CIETA
Music: Speed up to 37 RPM
Title, there is a z under the "E" in Cieta
Change Fig-III to Chorus; Fig. III to II; -Fig-IV to Chorus
Chorus, delete meas-9-16 on bottom of page
- 56 Meas 9-16, line 2, add to end of line: ,palms up
Fig II, meas 3-16, add to end of meas: M may occasionally do a large scissors clap during this Fig.
Chorus, meas 1-16, add to end of meas: M end facing out of circle.
- 57 POLKA KUCANA
Music: Slow slightly to 31-32 rmp
Fig. I, meas 1, line 2, after the word "slightly" add: (no higher than shldr level) (ct 1)
Meas 6, ct 2, change step to stamp
Var of Fig. I, line 3, after the word "fist" add: (thumb back)
- 58 Meas 2, line 2:.....in the air (lower leg parallel to floor)to....
Meas 3, line 1, change jump to drop
- 59 POLKA PRZEZ NOGE
Fig. I, not taught in class
Variation, line 2 change to read: running steps - free ft kicks bkwd, calf ht (beg outside ft ct 1 of each meas - 2 steps per meas) OR dance a few meas

- 59 Variation, directly below add: Formation - Open ballroom pos, free fist, thumb back on fwd part of hip, elbow well fwd.
 Meas 6, line 3, change year to her own
 Add to end of meas 6: Posture: Back's very straight and torso away from ptr as far as possible.
- 60 Fig. II, meas 1, line 2, delete: with-2-steps-dance-approximately-a-2/3-GW-turn
 Change meas 2 to 3
 Above the new meas 3, add: Meas 3 - Repeat meas 1 with opp ftwk, continuing turn (meas 1-2 equal approximately 3/4 turn CW)
 Delete old meas 3 and description, except for "NOTE" which is ok.
 New meas 3, line 2, change "&" to "2"....change "2" to "&"
 Meas 4-12, line 2-3, delete: of-repeating-action-of-cts-1, &-of-meas-2, Fig. II.
- 61 PONIEWIERANY, not taught
- 63 SUROK
 Music: Slow to 30 rpm
 Steps, just before "(2 per meas)", add: beg on outside ft
 Fig I, add to Fig:M bring arms down to signal change of step.
 Fig II, add to end of line 2: M bring arms up to signal change of step
 Add to end of Fig II: Turning pos: Stand close to ptr, back straight, M hold top of W R hand in his L firmly down.
- 64 KOZACHOK
 Music: Zaporozki (corrected spelling). Side 1, Band 1
 Positions, add: Hands - whenever a hand is free, M place fist on hip, W place hands on hip with fingers fwd.
 Steps: Steps are noted for M, W use opp ftwk unless otherwise noted.
 Buzz Turn, line 1, change R to L and change GW to CCW
 line 2, change L to R....line 3 change GGW to CW
 Preshid with slaps, line 3, change ft to toe
- 65 Toe-Heel Men, change all {et-&} to "and"
 Change "*" to 8
 Toe-Heel Women, change {et-&} to "and"
 Line 3, change to read: taking wt (ct &); stamp R, taking wt (ct 8), repeat cts 1-8.....
 Scissors Kick/Kolesenya, note correct spelling.
 Line 1, change to: Facing ptr leap on R.....
 Squat-Kick-Cross Kick/ Preshid Pereskokum, note corrected spelling
- 66 Side Kick, line 3, change nee to knee; line 5, change to: behind head and R hand held out to.....
 Line 6, add to end of line: level.
 Double Reel: Described above

- 66 Intro: Ptrs stroll 16 steps in LOD.....
 Directly below meas 1-8 add: Hands: Joined inside hands bkwd twd LOD, free hand on hip.
Hands: When they are free they are placed on the hip, M with fist, W fingers fwd.
 Fig. I, add to end of meas 1-2: inside hands swing fwd.
 Meas 3-4, add to end of sentence: Joined inside hands move bkwd.
 Fig II, meas 1-2, line 1, add () as follows: M (starting with jump.....with hop on L), dance 2
 Fig. III, meas 1-2, add to end of line 2: to R
 Meas 3-4, line 1, change are to one; change GW to CCW
 Line 2, change L to R and R to L
 Meas 5-8, change GGW to CW
 Fig V, meas 1-4, change to:.....ballroom pos, starting WL, WR
 Fig VII, meas 1-8 change to:...hold pos, starting MR, WL,
 Fig IX, meas 5-8, add to end of meas: W start both jump-hops on R.
 Fig XI, meas 1-8, change 1* to 16
- 69 HOPAK TRIO
 Record: Zaporozki Z8410-B, Side B, Band 1 (Hopak). Slow to 30 rpm
 Add above steps: Note: All Fig's beg R unless otherwise noted.
 Also add: Hands: When W hands are free place on hip with fingers fwd.
 Correct: Lunge-Cut-Pas de Basque/Vepad:
 Lunge-Cut, cts 1-2 add: They can have a slight lead with R shldr.
 Galuptsii, ct 1 change beating to clicking; ankle to ft
 Line 2, change to:folded one on top of the other across in.....and held up at chest ht, pas de.....
 Line 3, change to:.....opening up and out to sides
- 70 Stamping combination, add:....step R,L,R (step-close-step) (cts 1,&,2)
 Toe Heel Combination, change all "{et-&}" to the word "and"
 Step Across, Step Bk, etc, change all R's to L's and L's to R's.
~~Right-Left-Pas de Basque~~, note that ~~Right~~ was deleted.
 Change all R to L and L to R
 Ct &, line 1, change to: Hop R, lift L knee slightly
 At beginning of ct 1, add: land on R and
 " " " 2 " : land on R and
- 71 Intro, meas 1-8, delete last sentence entirely: ~~If-coming....~~
 Fig II, meas 9-16, line 3, add to end of line: (M move fwd to meet W.)
- 72 Fig V, meas 1-2, line 4, change ~~end~~ to beginning
 Meas 1-2, add to end of line 5: at end of the first galuptsii.
- 73 Fig IX, meas 9-16, change ~~right~~ to left and ~~left-to~~ to right

- 96 NISKA BANJA (note addition of accent)
Record: Dances of Yugoslavia DY-8405-B (EP), Side 2, Band 2
(Slow to 28 rpm) OR any good recording of Niska Banja
- 97 RACHEL, not taught
- 99 SCHIOAPA, see new revision of dance
- 103 SZENNAI KARIKAZO
Source: Originally presented by by Kalman & Judith Magyar
- 106 TREI PAZESTE, not taught
- 108 TWO DANCES FROM THE KERRY POLKA SET
Music: Side A, Band 1-2.
- 109 Introductory Fig, meas 5-8, add to end: (M fwd, W bkwd)
Fig I, meas 4-6, change ~~dance~~ to circle; change while W turns....
Fig II, change ~~Step~~ cpls to Head cpls
- 110 Add to end of dance: Repeat "House" and "Fig", 2 more times or until you get ptr back.
- 111 YA ABUD
Pronunciation, correct to: Yah Ah-boo'd
Style, add: steps tend to be flat footed and heavy feeling.
Fig I, add to end of meas 1: Double bounce on each step, flat heavy footed movement.
Meas 9, add to end: Slight bounce movement on each step.
Meas 13, ct 2, line 1:....swing lower R leg bk
Meas 13, delete ~~slightly~~
Fig II, meas 1, add to end of meas: Arms remain stationary in "W" pos.
Meas 5, add to end: Moves very slightly to R, heavy feeling.
Meas 9, line 2, ct 3, change ~~jump~~ to leap
- 115 ABDALA
Pronunciation: Ahb-dah-lah
Style: Done mostly on balls of ft.
Fig I, meas 1, cts 1,3, change to: leading with R (L), lift on.....
Meas 3, ct 1, change to:.....front of R with small arc, L.....
Meas 5-8, add to end: On last ct lift R sawd R, knee bent.
Fig II, meas 1, ct 3, change to: step R in front of L
Meas 2, add to end of ct 1: legs straight
Meas 2, line 1, change ~~leap~~ to drop
- 116 Fig III, cts 1,3, line 1, change to: leading with R (L), lift on...
Meas 2, line 2, change ~~in-place~~ to to R; delete knees-else together
Meas 2, add to end: Steps are on the balls of the ft.
Meas 3-4, add to end: Steps are on the balls of the ft.
Meas 4, ct 1, add to end: in place, lift R knee
" " 2, change ~~to-R~~ to in place
Fig IV, meas 2, ct 1, change ~~Small-leap~~ to Step back
Meas 2, ct 2, change ~~next-to-R~~ to slightly fwd and next to R toe
Meas 2, ct 3, change ~~small-leap~~ to step back

Fig IV, meas 2, ct 4, change next-~~te~~ to slightly fwd

117 DELČEVSKO HORO(note accent)

Music: Slow to 43 rpm

Formation: add: If not using belt hold, hands in "V" pos.

Meas 3, ct 2, add to end: R leg straight (ct 2);

Meas 8, add to end: and turning to face diag L on last ct.

Meas 9, change ~~Still-facing-ctr~~ to: Facing diag L; ALSO

change to read: ...small step on R in front of L, bending fwd upper.....

Meas 9, line 2, change next-~~te~~-R to back in place

Line 3, change next-~~te~~-L to fwd in place

Meas 10, line 1, change to:....extending straight L leg.....

118 DUNJI RANKE

Music: Speed up to 35 rpm

Styling, add to end: or leader may signal change of Fig by twirling handkerchief.

No Intro.

Fig I, meas 4, change & to ah

Meas 11, ct 1, change ~~step~~ to leap

Fig II, meas 11-12, add to end: L,R,L (cts 1,&,2)

119 GHUŠEVSKA RĂCENICA, note addition of accents

No Intro or wait 1 meas and beg with meas 2.

Fig I, meas 1, ct 1, add to end: lift R knee fwd slightly (ct 1

Meas 8, cts 1-2, change to: two small steps, leap L, step R

Meas 8, line 1, delete ~~in-place~~, change to: step fwd on L

" " " 2, add to end of ct 3: R lifted back at ankle ht.

Fig. II, meas 1, line 2, cts 1-2, add to end of ct: on 2nd bounce do a small sharp lift of R knee

Fig III, meas 1, line 1:....extending straight R leg.....

Meas 2, delete ~~R,L,R~~, replace with: step L close behind R, step R in place, step L across R.(cts 1-3).

Meas 5-8, add to end: on meas 8 step R,L,R in place.

Meas 11, ct 1, change to: Large heavy step fwd.....

Meas 13-14, add to end: end with R extended fwd, leg straight

121 KOKICE (note accent), not taught

123 KOTLENSKA RĂCENICA (note addition of accents)

Fig. I, meas 3, line 1, add to end of line: L lifts bkwd

Meas 3, ct 2: pause and straighten

" " " 3, add: L lifts bkwd (ct 3).

Meas 5, line 1, change to: ...both ft with syncopation (step L (ah); step R (ct 1), apart, with

Meas 5, add to end of ct 3: , leg straight (ct 3).

Meas 6, change ct 1-2 to read: Still facing ctr and moving to L, hop slightly on R to L (ct 1); step L to L, straight leg (ct 2);.....

Arms, line 2: add: ...(straight arms)(over the waterfall)

125 KUCINATA, not taught

127 PANAGJURSKO HORO

Source, Cetvornó; Kamisiča; note addition of accents

Music; slow to 30 rpm

Formation: Average 8 people. If not using belt hold join in "V" pos.

Fig I, meas 1, ct 2, add to end: touching in front (ct 2)

Meas 3, change to read: Leap on R diag back to R, simultaneously L toe touches on ground across R, leg straight (twizzle step)(ct 1); step on ball of L ft to L (ct 2); step on ball of R ft behind L (ct 3).

Meas 4, cts 2-3, add to end: , twice (cts 2,3)

Add to end of Fig: Note: meas 7-8, keep trailing ft low on floor, knees very flexed, almost scissors like motion.

Fig II, meas 4, line 2, add to end of ct 1: (thigh parallel to ground)(ct 1)

Meas 4, line 2, change ~~beameing~~ to fwd chuging; then delete in-plae

Paragraph above NOTE, change to read:....twd ctr, Meas 4-6, dancers in.....

128 TERVELSKA TROPANKA

Fig I, meas 3, ct 2, change to: step bkwd on L.....

Fig II, meas 3, ct 2, change bkwd to behind

Fig I, Arm Movements, add to end of meas 1: (over the waterfall)

Fig II, " " , meas 3-4, add to end: (slowly over the waterfall)

Meas 5-8, add to beg: Bring immediately to "W" pos and

Meas 12, change dwd to fwd

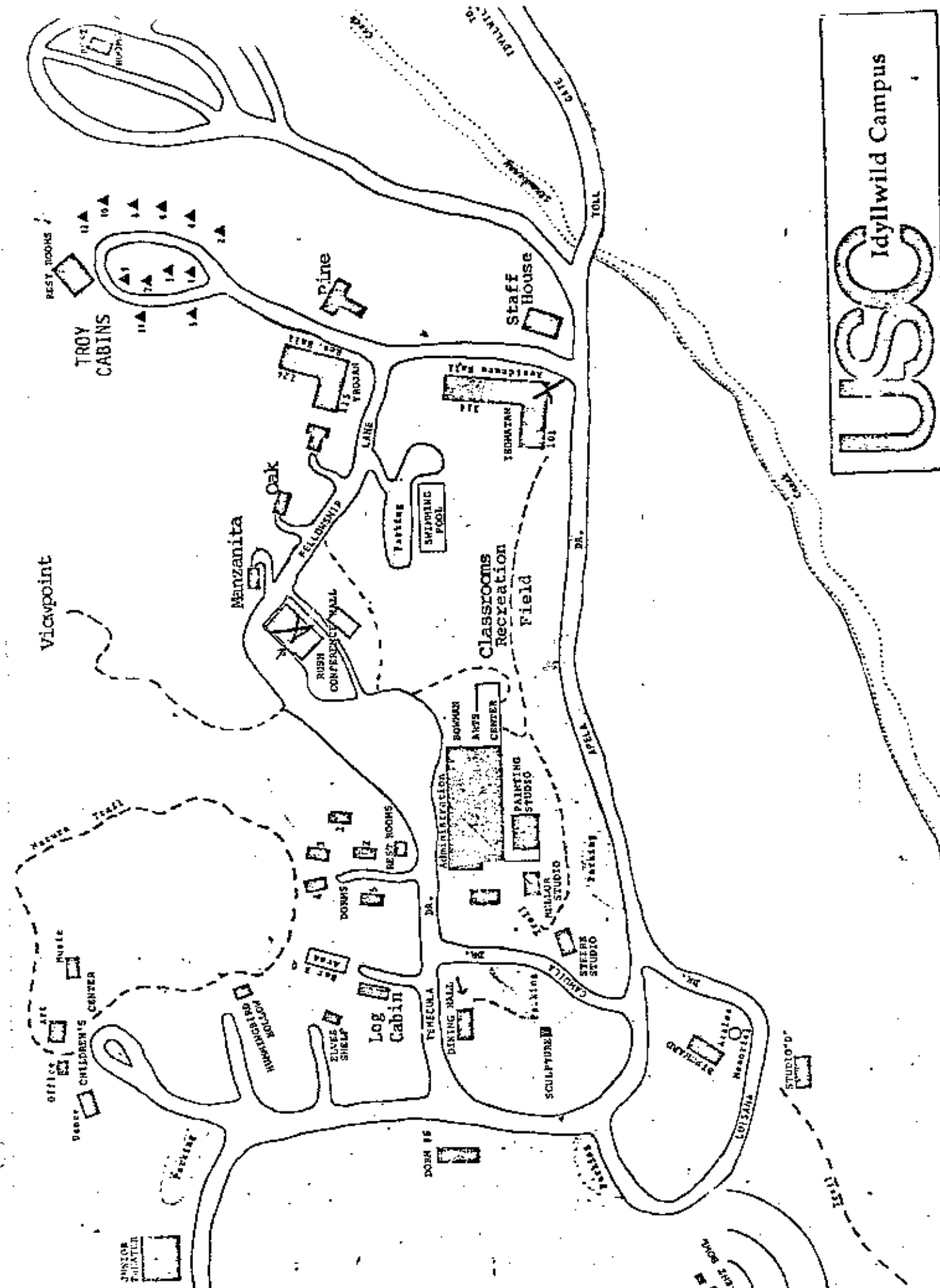
Meas 13-14, change Fig. II to I

130 VARENSKO HORO, not taught

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THE END



USC

Idyllwild Campus

SUNNI BLOLAND

Sunni Bloland was born in New York City and grew up in the shadow of the Yankee Stadium. In the long ago days, that was a wonderful neighborhood, a child's paradise. She graduated from Sargent College of Physical Education, Cambridge, Mass., with a B.S. degree, and from the University of Wisconsin with an M.S. in Dance. After several years of experience teaching dance at both high schools and colleges here and on the east coast, she joined the U.C. Berkeley faculty of Physical Education to teach dance. This is where she really discovered folk dancing and the power of its appeal made this her main area of interest. In 1967 she took a year's sabbatical, and with a Fulbright Grant studied dance for one year under the auspices of Romania's great Institute of Ethnography and Folklore. She has returned to Romania almost every year since then to learn dances, collaborate on a book and conduct American folk dancers on three tours throughout the country.

Sunni has taught Romanian dances at virtually all the folk dance camps in the U.S. She has given workshops in Seattle, Washington; Tucson, Arizona; University of Kansas, Moshe Eskayo's camp in New York, Alaska, to mention just a few.

TOM BOZIGIAN

Tom Bozigian was born in Los Angeles to Armenian parents, the father of whom immigrated from Leninakan (formerly Gumri-Alexandranpol) Armenian S.S.R. He was raised and educated in Fresno, California's Armenian community, receiving his B.A. degree in Russian Area Studies and M.A. in Education. Armenian song and dance played a distinct and unique role during his youth, and much of his time was spent with original immigrants. And his many years as an athlete and Armenian drummer tied in directly to his dance development and expansion.

Tom spent 2 years in Soviet Armenia graduating from the State Choreographic School Sayat Nova and in coordination with the University of Yerevan Ethnographic Institute, did regional field research filming and recording songs and dances of the Armenian S.S.R. interior.

He has taught in most countries of the world, and has set innumerable suites of Armenian dances for stage presentation, working with both Armenian and non-Armenian organizations. Some of the notable performing ensembles with whom he has worked are Arax of Fresno, Aman of Los Angeles, BYU of Provo, Duquesne University Tamburitzans of Pittsburgh, International Dance Theatre of Amsterdam, and Nayiri of Paris.

JAS DZIEWANOWSKI

Jas began his dance training at age 13 under his mother's (Ada Dziewanowska) instruction as a member of the Krakowiak Polish Dancers. Shortly after he made his first trip to Poland with the "Krakowiaks" where they danced at the International Festival in Rzeszow. Since then he has made 8 trips to Poland, including 3 summers at the Course for Instructors of Polish Dance.

Since 1967, Jas, with his mother Ada, has given numerous workshops in Polish dance, mainly in the U.S., as well as abroad. They have been on staff at leading folk dance camps in the U.S., including Stockton, San Diego, Mendocino, Buffalo Gap, Texas, Maine, and North Country; and have also taught in 30 of the states in the U.S., including Alaska, and Canada, and abroad in Germany, Switzerland, Israel and Mexico. They have instructed and arranged choreographies, songs, music, and costumes for American and Polish-American ensembles.

At age 18 Jas started a career as a professional ballet dancer. He studied for 1 year at the Cambridge School of Ballet, and for 2 years at the Joffrey Ballet School in New York City, and has appeared with the Joffrey Ballet Company. He has performed with and choreographed for numerous folk dance ensembles, including Tanyets of Carleton College, Minnesota; Kujawiaki of Alliance College, Pa.; Khadra of San Francisco; Komenka of New Orleans, LSU Performing Group of Baton Rouge, and Tucson Folk Dance Company.

Jas is a graduate of N.Y.U. Film School and has worked in the motion picture industry in New York City as an audio engineer, and is currently marketing solar energy systems in Florida.

GRAHAM HEMPEL

Graham Hempel performed as a solo dancer with the Don Cossack Chorus and Dancers of New York on two tours of the United States and Canada, was a dancer and assistant choreographer with the Russian Folk Dance Ensemble of San Francisco, founded and directed the Khadra Ethnic Music and Dance Ensemble of San Francisco, and worked for the Aman Folk Ensemble of Los Angeles as a solo dancer, dance director, choreographer, and teacher.

While primarily versed in many styles of folk dance, Graham has received considerable training in other forms of dance such as ballet. He holds a Master of Arts degree in Creative Arts Interdisciplinary from San Francisco State University. Mr. Hempel is currently an Associate Professor of Physical Education at San Diego State University, and continues to present workshops for folk dance clubs, and mount choreographies for folk dance ensembles, throughout the United States.

VICKI MAHEU

Vicki McGrew-Maheu has been studying dance for over 25 years. She has taught international folk dance in northern and southern California for the last 15 years, including the Aman Institute in Los Angeles.

Vicki received her B.A. in Ethnic Arts from UCLA and is currently completing her M.A. in Dance Ethnology at UCLA. She is currently teaching at UCSD, San Diego Community College, Jewish Community Center and The Folk Dance Cafe in San Diego.

Vicki made several research trips abroad for the study of dance, textiles, and music, including Ireland, Indonesia, Yugoslavia, Bulgaria, and Romania. She studied dance at the invitation of the Bulgarian and Hungarian governments, and has just completed a project called the Carnival Parade of the Arts for the City of San Diego.

YVES MOREAU

Yves Moreau lives in Montreal, Canada and is recognized today as one of North America's foremost exponents of Bulgarian dance and folklore. He has lived in Bulgaria for 2 years (1969-70) and travels there almost yearly to research dances and record folk music in all regions of the country. He has also spent several months in other Balkan countries such as Yugoslavia, Romania and Greece, attending seminars and festivals.

He has lectured and conducted workshops throughout Canada, the United States (including Alaska and Hawaii), as well as in Western Europe, Mexico, Japan (4 times), New Zealand, Australia, Hong Kong and Taiwan.

He has choreographed several stage suites for performing groups such as the Duquesne University Tamburitzans and for twelve years has been founder and director of the Montreal-based folk ensemble "Les Gens de Mon Pays" which has toured North America, France, Greece and Bulgaria with a repertoire of Bulgarian and French-Canadian folk music and dances.

Yves has also researched traditional material among Canada's Macedonian and Bulgarian communities and since 1975 has been on the staff of the Canadian Folk Arts Council as special projects coordinator.

In 1980, he was awarded the "Kiril & Metodi" Order (1st degree) by the Bulgarian State, the highest decoration in the cultural field, for his work in popularizing Bulgarian folklore in North America during the past fifteen years. He was the first Canadian and one of the rare outsiders to have received this Medal!

Yves is currently completing the production of an anthology of recorded Bulgarian village music, soon to be released.

Occasionally, Yves also teaches dance selections from his native Quebec as well as some interesting line dances from Brittany, in France, where he has often spent his vacations. Yves often travels with his wife France, an active folk dancer and children's dance specialist. They are the parents of a son, Francis, born in 1980, and the latest addition is Catherine, born in April, 1983.