

Idyllwild  
Folk Dance  
Workshop



June 21-28, 1985

IDYLLWILD WORKSHOP 1985

INTRODUCING OUR TEACHING STAFF:

DANIEL & GAELYN BEAL

JOE GRAZIOSI

JAAP LEEGWATER

STEPHEN KOTANSKY

SHERRY COCHRAN

AND OUR COMMITTEE:

FRAN SLATER - Chairperson

PAT COE - Bulletin Board, Decorations, First Aid, Refreshments

ELMA MC FARLAND - Executive Secretary, Refreshments

NORMA RUDIN - Folklore/Parties, Transportation

LAURA SAUTER - Syllabus

DAVE SLATER - Programs

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# Teek · koo · rees · tee

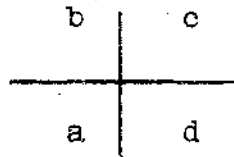
## TIKKURISTI

(competitive Finnish men's dance)

Lay sticks in cross on floor.

Basic step pattern

Begin standing in square a.



- MS I
- ct 1: Step into square b with R ft.
  - ct 2: Step into square d with L ft, making  $\frac{1}{2}$  CC turn.
  - ct 3: Close R ft beside L in square d.
- MS II
- ct 1: Step into square c with L ft, only turning slightly.
  - ct 2: Step into square d with R ft.
  - ct 3: Close L ft beside R in square d.

Dance repeats from new position. If man steps on a stick, he is "out." Tempo increases until only one dancer is left. Music ends and other dancers go over to congratulate him.

# Katrilli Repolasta

W leads M to ct, w draw step. M follows w ripaska step

Draw step: R ft bkwd (ct 1), L ft sltly bkwd (ct 2),  
R ft sltly bkwd (ct 2); w hands on  
shirt, ~~skirt~~ <sup>R elbow</sup> and turning slightly  
bkwd on ct 1. Rpt w/ opp ft w/ L shldr moving  
212

use for  
Rivattu → Ripaska step: (pronunciation RIH-pah-skah)

Variation 1: Arms crossed <sup>at chest ht</sup> shldr ht or extended fwd  
waist ht, M squats (ct 1) and  
extends on leg forward (ct 2)  
remaining down M steps sltly fwd  
on that leg and extends the other (ct 1)  
continuing fwd until he gets tired.

Variation 2: (same arm positions as above)

M squats, both knees together (ct 1)  
stands on L ft extending R ft (ct 2)  
squat, both knees together (ct 1)  
stands on R ft, extending L ft (ct 2)  
repeat

Variation 3: one hand behind head, other extended in direction  
of travel

M squats, knees apart (ct 1)  
stands on trailing ft, leading ft  
extended (ct 2)  
repeat

Finnish

Variation 4: fists on hips, body turning 1/4 to R then 1/4 to L  
hop on R and extend L leg, toe down, heel out (ct 1)  
hop on R and extend L leg, heel down, toe out (ct 2)  
Repeat as alternate ft w/

When M finishes his "solo" step w joins his hands <sup>w/ M</sup> and they circle  
CW returning to place

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BERATIS ✓  
(North Epiros)

**SOURCE:** Beratis, meaning of the town of Berat (in Albania), is a term used for several different dances done in Epiros, West Macedonia, & Thessaly. In Epiros it refers to a dance, primarily performed by men, found in the northern regions of the province. This particular version is from the Poghoni prefecture. In other areas of North Greece, Beratis can either refer to a face-to-face dance in 7/8 meter (as in Thessaly & Pindus Macedonia), a line dance in 12/8 (as in Florina), or (as in South Greece), a popular tune for the kalamatiano syrto (Peratianos). Source is Ted Petridis.

**MUSIC:**

*Greek Regional Dances - July 85, LA/B 2*

**FORMATION:** Semi-circle, open arm hold or 2 men side-by-side shoulder hold

**METER:** 8/8 (3+2+3); Dancer's cts 5+3

PATTERN

**Meas**

- Big at start of any musical phrase*
- 1 Weight on R ft, lift L ft & swing fwd (ct 1), continue L ft swing across & in front of R ft (ct 2), step L ft across R ft (ct 3), ~~lift~~ <sup>hop on right behind</sup> R ft ankle hgt (or calf hgt, men only) ~~beside~~ <sup>beside</sup> L ft (ct 4), hold (ct 5) *(ct 4-5 knee may do and swing L+R)*
  - 2 Step R ft R (ct 1), step L ft R in front of R ft (ct 2), lift R ft in preparation to swing (ct 3)
  - 3 Continue <sup>full</sup> swing of R ft across & in front of L ft (ct 1), swing R ft around & behind L ft (ct 2), step R ft behind L ft (ct 3), swing & bring L ft around & next to R ft ankle or calf (men only) (ct 4), hold (ct 5) *(ct 4-5 may lift on R & L knee may do and swing R+L)*
  - 4 Step L ft to L (ct 1), step R ft left behind L ft (ct 2), swing L ft behind & next to R ft ankle or calf (men only) (ct 3)

VARIANT

- 4 Step L ft to L (ct 1), hold (ct 2), step R ft behind L ft (&) swing L ft up (& behind) R ankle (ct 3)

Presented by Joe Graziosi  
Idyllwild Workshop, 1985

*meas 2 & 4, cts 2-3 maybe held until last min then done on ct 4 & 3*

GAIDA ✓

(Serres, Macedonia, Greece)

**SOURCE:** The Gaida is the most widespread dance found in Greek Macedonia. The name refers to the manner in which the musicians try to imitate the sound of a bagpipe (gaida = bagpipe). The fast part of this version (the slow part is pan-Macedonian) is danced in the region of Serres in east Macedonia. Source is as performed in villages between Serres and Siderokastron.

**MUSIC:** *Adly-85*  
*Tape D H/B1 - Greek Regional Dances*  
*Steps may be synchronized throughout dance.*

**FORMATION:** Open circle

**METER:** 2/4

**PATTERN**

**Meas**

BASIC (shoulder hold)

- 1 Step R ft to R (ct 1), step L ft across ~~and in front of~~ R ft (ct 2)
- 2 Turning to face ctr, step R ft to R (ct 1), lift L ft (knee fairly straight) up and in front of R ft (ct 2)
- 3 Reverse action of meas 2 (*L ←, lift R*)  
*Var: Replace m 2-3 by touch fwd on step lift/touch + step hook or triplets*  
TRANSITION (done only once; hands change to V hold)
- 1-3 Repeat action of meas 1-3 (Basic)
- 4 Repeat action of meas 2 (Basic) (*R →; lift L*)
- 5 Turning to face slightly R of ctr, step L ft bk to L (ct 1), step R ft ~~bk~~ and behind L ft (ct 2)
- 6 Repeat meas 3 (*L ←, lift R*)
- 7-8 Repeat meas 2-3 (*R →, lift L, L ←, lift R*)

*chg at beg of musical phrase*

FAST *400*

- 1 ~~Repeat meas 1 (Basic)~~ *Run R L in 2.0.2*
- 2 Step R ft to R (ct 1), close L ft beside R ft (ct &), step R ft to R (ct 2)
- 3 Reverse ftwk (not direction) of meas 2 above *L R L*
- 4 ~~Repeat meas 2 (Basic)~~ *step-hop R, lift L fwd, H raise to "W" pos*
- 5 ~~Repeat meas 5 (Transition)~~ *L R bkwd*
- 6 Turning to face L of ctr, step L ft to L (ct 1), hop on L ft, lifting R ft up (knee bent) and behind (ct 2)

GAIDA (cont'd)

7 Step R ft fwd (ct 1), turning to face R of ctr, hop on R ft, lifting L ft up and behind (ct 2)

8 Step L ft <sup>step</sup> fwd (ct 1), step R ft beside L ft (ct &), step L ft <sup>step</sup> fwd (ct 2) (*very slt fwd movement*) H lower to "W" pos

Presented by Joe Graziosi  
Idyllwild Workshop, 1985

ISSIOS  
(Kalymnos, Leros)

SOURCE: Issios or Issos meaning even or straight is found throughout the Dodecanese Island group in the Aegean Sea. It can also be danced as an "introduction" to the livelier Sousta dance. Source is Kalymnian communities, Tarpen Springs & NYC; Lerian community of NYC.

MUSIC: *Tape - Greek Regional Dances, July 85*  
*2 B/B 2*

FORMATION: *front basket (L over R)*  
Open circle, ~~cross-arm~~ hold or V hold

METER: 7/8 (Q Q S) (as played on "tsabouna" bagpipe) OR  
1 2 3

2/4 (S Q Q) (as usually played by contemporary violin-laouto ensembles on Leros, Kalymnos, Rhodes, etc.) OR  
1 2 3

8/8 (S S Q)  
1 2 3

Dancer's count however is (S Q Q)  
1 2 3

Beginning on beat 3 or Q Q S  
1 2 3

PATTERN

Meas

- 1 Facing slightly L of ctr, step R ft obliquely bk to the R (ct 1), step L ft bk (ct 2,3)  
*diag R*
- 2 Step R ft obliquely bk to the R (ct 1), touch L ft next to R ft (ct 2,3)
- 3 Step fwd to ctr of circle on L ft (ct 1), touch R ft next to L ft (ct 2,3)

VARIATION 1

- 1 Repeat action meas 1 above
- 2 Step R ft obliquely bk to the R (ct 1), *bring L knee close to R* step L ft slightly fwd & *rock back L* L of R ft (ct 2), rock bk onto R ft (ct 3)\* *Note: sand stick dur meas*
- 3 *diag* Step L ft fwd to ctr of circle (ct 1), *fwd* step R ft ~~fwd to the R~~ of L ft (ct 2), step L ft next to or slightly behind R ft (ct 3)\*

\*NOTE: There is often a slight push off from the foot once the step is completed as a preparatory step for the following meas.

KLEISTOS  
Thessaly, Greece

"Kleistos" means "closed", referring to the hand hold of this dance from the village of Argitheia in the Agrapha region of Thessaly. Because the area was so inaccessible (primarily the haunt of shepherds and Klephts), the Ottoman authorities never bothered to register the village for tax purposes, hence the name Agrapha ("the unwritten ones"). The dance is in two parts: 1) "Tsamiko"-like, in 6/8 meter, and 2) "STA DYO"-like, in 2/4 meter. As learned from Yvonne Hunt. This dance was presented by Joe Graziosi at the 1985 Idyllwild Workshop.

PRONUNCIATION: klee-STOHS

RECORD: Song of Thessaly , #1, SDNM 102 or;  
Greek Regional Dances (tape), Side A, B 1.

FORMATION: Mixed lines facing slightly R of ctr, elbows bent, forearms close together, (L over R), hands joined with finger clasped (optional) or in escort pos.

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

---

METER: 6/8 & 2/4

PATTERN

---

Meas.

Beg dance at start of any musical phrase.

FIG. I: SLOW (6/8 Meter = 2 cts [S,Q])

- 1 Step R in LOD (ct 1); step L across R (ct 2).
- 2 Step R in LOD (ct 1); slow swing L (knee bent) across R (ct 2).
- 3 Lean bk and rock bkwd on L, lift R toe up (heel remains on ground) (ct 1); roll onto R as L knee draws twd R knee (L toe can touch next to R (ct 2).
- 4 Touch L toe bkwd and slightly L (ct 1); step L across R (ct 2).

Do 8 times when beg with singing.

FIG. II: FAST (2/4 meter = S,Q,Q rhythm)

Face ctr, change hands to "W" pos and gradually open circle.

Transition: Step R to R (ct 1).

- 1 Step L across R as R leg swings around and in front of L (ct 2); bounce on L as R swings around and behind L (ct &).

2 Step R in back of L (ct 1); step L behind R (ct 2); step R to R (ct &).

Note: You may do a small hop on R ct "ah" in prep of stepping L across R when repeating meas 1.

SEQUENCE

Fig. I - Vocal

Fig. II - Instrumental

Repeat to end of music.

SONG

KLESISTOS HOROS

From Aryitheia, Agrafa Mts., Thessalia

//Ai Simera The' (more the') na katevo  
Kato se kria vrisi//

//Ai yia na vrotim (more tim) aghapi mu  
na tin periskaniaso//

Transition

\*//(Ai) tin ivra (ke more) ke tin skaniasa  
nisafe dhen tis kano//

//(Ai)n'igho ivra (ki'more) kl'arravoniasa  
na vriskl'esl na paris//

//(Ai) ki'an thelis (ki'an more) ki'an katadhehtis  
nouna na stefanosis

Today I want to go down to the cool well

In order to find my love and tease  
her to no end

\*I found her and I teased her,  
I didn't give her a break

"I've found (a love) and have gotten  
engaged, you should find one for yourself

And if you want and accept,  
you can be our wedding sponsors."

Presented by Vicki Maheu  
Camp Hess Kramer Institute  
October 11-13, 1985

KLEISTOS ✓  
(Thessaly, Greece)

**SOURCE:** "Kleistos" means "closed", referring to the hand hold of this dance from the village of Argitheia in the Agrapha region of Thessaly. Because the area was so inaccessible (primarily the haunt of shepherds and Klephts), the Ottoman authorities never bothered to register the village for tax purposes, hence the name Agrapha ("the unwritten ones"). The dance is in two parts: 1) "Tsamiko"-like, in 6/8 meter, and 2) "STA DYO"-like, in 2/4 meter. As learned from Yvonne Hunt.

**MUSIC:** Song of Thessaly, #1, SDNM 120, or available on tape. *SA/B1*

**FORMATION:** Open circle, facing slightly R of ctr, elbows bent, forearms close together (L over R), hands joined with fingers clasped (optional) or R arm hooked in neighbor's crooked L elbow.

**METER:** 6/8 & 2/4 *Tone* **PATTERN**

Meas

*beg at start of any musical phrase*

PART 1 (MUSIC 6/8 d DANCER'S CTS 1-2 [S-Q])

1 Step R ft fwd to R (ct 1); step L ft across and in front of R ft (ct 2)

2 Step R ft fwd to R (ct 1); lift-swing L ft (knee bent) up and in front of R ft (ct 2)

3 *lean bk +* Rock bk onto L ft, lifting ball of R ft (leg straight) with heel remaining on ground <sup>ct 1</sup>; roll onto R ft and draw L knee to R knee (L toe can touch next to R ft) (ct 2)

4 Touch L ft (toe) bk and slightly L (ct 1); step L ft across and in front of R ft (ct 2)

*Do 8 times when beg w/ ringing.*

PART 2 (MUSIC 2/4) (Hands change to "W" position) *Play them: S Q Q*

Transition: Step R ft to R (ct 1)

*H: Gradually open to "W" pos + open circle*

1 Step L ft across and in front of R ft and swing R leg (knee bent) around and in front of L ft (ct 2); bounce on L ft and swing R ft around and in bk of L (ct &)

2 Step R ft to the back of L ft (ct 1); step L ft ~~across and~~ behind R ft (ct 2); step R ft to R (ct &) *may do small hop on ct ak in prep to L across*

Presented by Joe Graziosi  
Idyllwild Workshop, 1985

Pattern:

vocal

instrumental

vocal

instrumental

KLEISTOS HOROS  
(Aryitheia, Agrafa Mts., Thessalia)

//Ai Simera The' (more the') na katevo  
Kato se kria vrisi//

//Ai yia na vro tin (more tin) aghapi mu  
na tin periskaniaso//

Transition

\*//(Ai) tin ivra (ke more) ke tin skaniasa  
nisafe dhen tis kano//

//(Ai)n'igho ivra (kl'more) kl'arravoniasa  
na vris kl'esl na paris//

//(Ai) ki'an thelis (ki'an more) ki'an katadhehtis  
nouna na stefanosis

Today I want to go down to the cool well

In order to find my love and tease  
her to no end

\*I found her and I teased her,  
I didn't give her a break

"I've found (a love) and have gotten  
engaged, you should find one for yourself

And if you want and accept,  
you can be our wedding sponsors."



LEVÉNDIKOS ✓  
(Macedonia)

**SOURCE:** Levéndikos, meaning "youthful vigor," is the most characteristic dance from the Flórina region of West Macedonia. This dance type, also known as Bérače or Berátis, is common throughout the neighboring Bitola region of Yugoslav Macedonia. Other names for the dance are Lytós, Amólitos, or Púseno. Source is a group of village women from Triandafylliá; also immigrants from Armenohóron village, living in Toronto, Canada.

**MUSIC:**

*July-85 D A/B 7 - Greek Reg One*

**FORMATION:** Semi-circle with W or V hand-hold

**METER:** 12/8 with counts of 3 2 2 3 2

S Q Q S Q

Dancers count: 1 2 3 4 5

PATTERN

**Meas**

1

*Intro: Beg at start of any musical phrase*  
Facing ctr, lift, and swing R across in front of L (ct 1); turning to move LOD and facing slightly R of ctr, step fwd on R, balancing body wt on both ft (ct 2); take full wt onto R ft (ct 3); cross and step L fwd in front of R (ct 4); step fwd R (ct 5)

2

Step L fwd across in front of R (ct 1); step fwd R, with wt on both ft (ct 2); shift full wt onto R (ct 3); step L ~~across in front of R~~, lifting R slightly off ground (ct 4); rock back onto R (ct 5)

3

*Bounce on R as L*  
Lifts<sup>37-40</sup> off ground with slight swing fwd, slight knee bend (ct 1); swing L behind and step on L close behind R, with wt on both ft (ct 2); take full wt onto L (ct 3); step back R (ct 4); rock onto L (ct 5)

VARIANT A:

On ct 5 of meas 3, step L across and fwd in front of R

VARIANT B:

On meas 3, turn to face ctr on ct 3; step R across in front of L, lifting L slightly (ct 4); rock back onto L (ct 5)

VARIANT C:

On ct 4 of meas 1, step L fwd behind R

Presented by Joe Graziosi  
Idyllwild Workshop, 1985

*Nee-zahm-ee-kahs*

NIZAMIKOS ✓  
(Naousa, Central Macedonia)

**SOURCE:** From the Turkish "Nizam" meaning a regular army, this dance is traditionally performed during the twelve days of Christmas carnival known as "Boules". Variants of the melody are found throughout Macedonia also associated with the ritual "Rousalia". Nizamikos is also performed during other dance occasions (weddings, saints' days, etc.) Source is St. Demetrios Naousian Society of Boston.

**MUSIC:** *July - 85 24/35 - Greek Reg Once*

**FORMATION:** Semi-circle, <sup>"w"</sup> open arm hold

**METER:** 2/4 **PATTERN**

**Meas**

- 1 Facing slightly left of center, cross and step R ft in front of L ft, slight bend fwd from waist (ct 1); step diagonally backwards on L ft to R (ct 2); step bkwd R ft next to L ft (ct &)
- 2 Step bkwd L ft to R (ct 1); step R ft R next to L ft, facing center (ct 2)
- 3 Step fwd L ft (w/slight rock of body fwd) (ct 1); rock back onto R ft in place (ct 2)
- 4 <sup>Bounce on R ft</sup> Lift L ft up (& swing <sup>short leg</sup> slightly fwd) (ct 1); step L ft in place next to R ft (ct 2)

When the tempo speeds up, change in meas 3 to:

- 3 Hop on R ft in place, swinging L ft slightly fwd (ct 1); step L ft in place next to R ft (ct &); step R ft in place (ct 2)

**NOTE:** The hops & lifts in meas 3 & 4 during the faster part are often accompanied by a slight twist of hips to the R

Presented by Joe Graziosi  
Idyllwild Workshop, 1985

Sousta

SOUSTA ✓  
(Karpathos, Greece)

SOURCE: The Sousta is the most widespread dance form in the Dodecanese Islands of Greece. "Sousta" means "spring of a carriage" and refers to the up and down movement caused by the lift on step 2. This version of the Sousta is performed on the island of Karpathos.

Sousta

p 9

MUSIC  
FORM  
METE

var 1 - meas 3. step R ft next to L ft (ct 2),  
~~rock back~~ <sup>shift weight</sup> onto L ft (ct 1).  
meas 6. as above, same ftwx

to from the  
of Karpathian

1 style: cts. 2+ in meas 2+3, 5+6 are ~~often~~  
usually performed syncopated rhythmically to  
2 ker-plunk. ("ker" on heel)

3 var: meas 2+3 can be performed moving more toward  
4-6 center of circle than meas 1+2 (eg.  $\rightarrow \frac{1}{2} \frac{3}{3}$ )

The Sousta as described above is the more popular form found in the southern part of the island. In the northern part (eg. villages of Mesohori & Elimbos), the more popular version is the Páno Horos, where the basic pattern is performed essentially in place (3 meas) with the leader, at his discretion, dragging the front of the line diag fwd & back (6 meas).

Basic.

1. as Sousta, substitute fwd with sideways <sup>movement</sup> (small steps)
2. " " " " " "
3. repeat meas 2. opposite ftwx opposite dir.  
of above  
leader may end leg of line in + out

SYRTO ✓  
(Aegean Islands & Coasts)

**SOURCE:** The Syrto as performed on the islands and coasts of Greece differs in both step and feel from the mainland Syrto. The term syrto means "pulled" & refers to the action of the leader who pulls the chain of dancers behind him. Whereas the basic steps of the mainland syrto/kalamatiano are step-together-step, the basic steps of the island syrto are step-step-together performed with a tilting movement. Source is Aegean communities in NY & Boston; Greece.

**MUSIC:** *Drak Regional D.m.c. Lidy 25 - S B/B1*

**FORMATION:** Open circle, <sup>on</sup> ~~W on V position~~ hand hold

**METER:** 8/8 (3-3-2)  
Dancers cts S S Q  
                  1 2 3                   PATTERN

Meas

- 1 Facing slightly R of ctr *of dip*  
Step R ft fwd R (ct 1), step L ft fwd in front of R ft (ct 2),  
step R ft next to or slightly behind L ft (ct 3) *(long-long-short)*  
*cut*
- 2 Repeat on opp ftwk, same direction

NOTE: The dance can be performed occasionally backwards facing L of ctr or it can be danced, for variety (2-3) meas fwd diagonally into the circle's center & (2-3) meas bk from the circle's center.

STYLISTIC VARIANT 'A LA POLITA'

- 1 Step R ft fwd R (ct 1), crush L ft across in front of R ft  
(or touch L ft in front or to the L of R ft) (ct 2), swing L ft  
slightly in front (and/or across) R ft (ct 3)
- 2 Repeat on opp ftwk, same direction

NOTE: Directional movement to the R can occasionally be interrupted, & the basic steps can be performed in place (usually facing center of circle either directly or diagonally) or moving directly in and out from the center of circle. The leader pulls ("serni") the dancers along the perimeter of a circle or in a spiralling or snakelike figure.

Presented by Joe Graziosi  
Idyllwild Workshop, 1985

- 1. Rpt Basic of m 1
- 2. Step L across R(1) step R fwd (2) step L next to or slty behind R(3)
- 3-4 Rpt m 2, alternating ftwk, 2x (3 in all)

ksee-syr-tohs

XISYRTOS ✓  
(Thrace, Greece)

**SOURCE:** The Xisyrtos, literally the "Un-Syrto" is one of the more popular line dances found in the Didymoteichon region of West Thrace. As in most line dances of the region there is a strict segregation of men and women, with the men performing a squatting step. It is this figure which gives the dance its name (as well as the variants "Ap' to Ghona"--"from the knees"-- and "Kathiston"--"squatting") because the hand hold is released during the kneeling part. Source is Theodoros Kekes, gaida player from Kyani village, and fellow Thracians.

**MUSIC:** Available on tape. *Dark Reg Dmc - July 25 - 2 H/137*

**FORMATION:** Open circle, segregated lines facing slightly R of ctr, "W" arm pos. *M who wish to squat at beg of line rest of line pick up on 2 end of line*

**METER:** 6/8, 1 count per 3 beats      **PATTERN**

**Meas**

- BASIC (*vocal*)  
*Moving in 200*
- 1 *run* Step R ft fwd to R (ct 1); close L ft slightly behind R ft (ct &); *run* step R ft fwd (ct 2)
  - 2 *run* Step L ft fwd (ct 1); close R ft slightly behind L ft (ct &); step L ft fwd, arms swing abruptly fwd and down (ct. 2)
  - 3 *turning to* Facing ctr, step R ft *in 200* fwd, arms beginning to swing fwd and up (ct 1); close L ft (no wt) beside R ft, arms reaching "W" pos (ct 2) or close L ft beside R ft (ct &); step R ft in place (ct 2)
  - 4 *diag L* Step L ft bk (ct 1); close R ft beside L ft, no wt (ct 2) or close R ft beside L ft (ct &); step L ft in place (ct 2)

MEN'S VARIATION (*instrumental*)

- 1-2 Repeat meas 1-2 of Basic
- 3 Facing ctr, step R slightly to R and clap both hands, raising L leg slightly, knee bent (ct 1); slap L hand on L upper thigh (ct &); leap onto L ft in place and slap R hand on outer R heel, which is raised to R side (ct 2)
- 4 Squat onto both ft, knees turned slightly out (ct 1); raise onto L ft, knee bent, and kick R ft, *diag* knee straight, slightly diag to R (ct 2)

Presented by Joe Graziosi  
Idyllwild Workshop, 1985

Zoh-nah-nah-dhee-kohs

ZONARADHIKOS  
(Thrace, Greece)

*Taps only*  
7-3-7-3 spiral (both head & tail  
can curl in)

**SOURCE:** The Zonaradhikos is the most common line dance of Greek Thrace. There are several variants of the zonaradhikos (meaning "belt" hold dance); this particular one comes from the Didymoteichon region of West Thrace. The source is Theodore Kekes, gaida player, Kyani village; Peristera Keke.

**MUSIC:** *Soly 85 - S 4/8 - Greek Reg Dance (hover R)*

**FORMATION:** Open circle, belt hold or cross arm hold; or men in front end of line shoulder hold, women at back end with belt hold

**METER:** 6/8  
*Rhythm QQSS = 3 measures or 6 steps*  
dancer's ct 1,2 **PATTERN**

**Meas** *Beat of drum beat*  
I. "APLO" BASIC

- 1 Step R ft to R (ct 1), step L ft to R in front of R ft (ct 2)
- 2 Step R ft to R (ct 1), hold on R ft but begin to move L ft behind R ft (ct 2)
- 3 Step L ft back behind R ft (ct 1), hold on L ft, lifting R ft slightly (ct 2)

II. Mesa Ki'EXO *IN AND OUT w/o spiral*

III. "K'LOURIASTO" SPIRALLING

A. Women's Part *GA (SOME JS II)*

- 1 Step R ft fwd (ct 1), step L ft fwd (ct 2)
- 2 Stamp or stamp/brush back R ft next to L ft, knees bent (ct 1); step R ft fwd (ct 2)
- 3 Step L ft fwd (ct 1), stamp R beside L (ct 2)
- 4 Step R ft bk (ct 1), step L ft bk (ct 2)
- 5 Step R ft bk (ct 1), lift & swing L ft gently fwd (ct 2)
- 6 Step L ft next to R ft (ct 1), lift & swing R ft gently fwd (ct 2)

B. Men's Part *optional*

Introductory step: facing line of direction right *(Front of line only)*

- 1 Step R ft fwd (ct 1), step L ft fwd (ct 2)
- 2 Step R ft fwd (ct 1), step L ft next to R ft kicking R ft out (ct 2)
- 3-4 Repeat meas 2 twice
- 5 Step fwd on R ft (ct 1), hop on R ft, lifting L ft off ground (ct 2)
- 6 Facing direction leader wishes to drag line, step ~~fwd~~ *bk* on L ft (ct 1), hop on L ft (ct 2)

*diag*  
*diag bk*  
*creates own circle*

## ZONARADHIKOS (cont'd)

REGULAR "KLOURIASTO"

- 1 Facing line of direction, step fwd on R ft (ct 1), step L ft fwd (ct 2)
- 2-3 Repeat meas 5-6 above

NOTE: The leader drags the line in different spiral formations fwd or bk, R or L, or occasionally repeating introductory step.

Presented by Joe Graziosi  
Idyllwild Workshop, 1985

*Sequenced sequence when doing to type*

I = performed during melody line (or singing)

II " " " melodic (or instrumental) break

III " " " when gaida plays series of high trill notes

A KJØRE VATTEN ✓  
(Norway)  
To Haul Water

SOURCE: Symra Leikarringen, Oslo Songdanslag, and other dance groups, Norway, 1977.

This songdance sums up the daily pursuits of a young man in the peasant culture of old Norway: hauling water, hauling wood, and looking for a wife. The last pursuit is of the greatest concern to the fellow in this song, who wistfully dreams of red roses, blue eyes, and beautiful girls in each refrain. At one point he sadly states to himself, "If I don't get married this year, then I want to live alone." Luckily for him, by the last verse he has found a wife who is both good and kind. "Now," he says, "it is fun to live." Pronunciation: Oh CHO-reh VAHT-ten (Western Norway dialect).

MUSIC: *Nordance CAS-DB-002, S1/B 2*  
Norse Folk Dances, cassette no. 1 *not available yet*  
Mike and Else Sing Norwegian Folksongs, Skandisk Recordings, LP-SK 1143

FORMATION: Cpls in ring facing  $e^R$  LOD with closed songdance hold. M is ahead of ptr

closed songdance hold

Extend L hand to person in front of you. Take L hand of person behind you with your R hand and tuck his or her forearm beneath your arm at aprx waist level. Thumbs should be uppermost with palms together.

STEPS: closed ballad step, light step

closed ballad step (*w/enthusiasm*)

Ct 1, step frwd on L ft. Ct 2, close R ft beside L with weight. Ct 3, step frwd on L ft. Ct 4, touch ball of R ft beside instep of L. Ct 5, step frwd on R ft. Ct 6, touch ball of L ft beside instep of R. Perform a dip on each ct of pattern. The "6 cts" may occur on downbeats of any time signature, often overlapping measure divisions.

light step

A springy step performed with weight toward ball of foot.

METER 3/4

PATTERN

Phrs	Ms	Part
		I. CLOSED BALLAD
A	1-8	Dance 4 closed ballad patterns.



A KJØRE VATTEN (cont'd)

II. W TURNS CC; M TURNS CW

Release handhold with corner person and face ptr *free H's face at side*  
(M makes  $\frac{1}{2}$  CWturn).

- B 1-2 Ptrs lift joined hands in arch above head level such that W can make 1 CCturn beneath uplifted arms with 6 light steps, beginning L ft.  
M looks toward W and dances 6 steps in place, beginning L ft.
- 3-4 Arms remain lifted such that M can make 1 CWturn beneath uplifted arms with 6 light steps, beginning L ft.  
W looks toward M and dances 6 steps in place, beginning L ft.

III. SIDE STEP WITH DIP

Man grasps ptr's L hand from beneath with his R hand such that her fingers rest on top of his. M bends R arm and draws W's L hand across to upper L side of his chest.

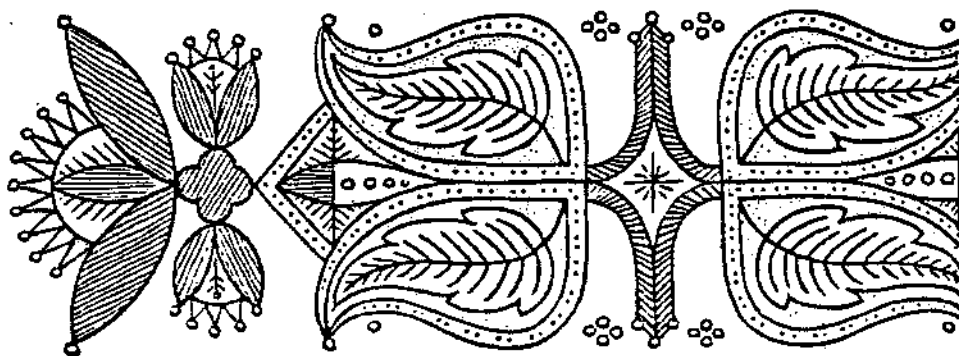
- 5 Beginning L ft, take 1 step sideways to L with good flexion in ankle and knee. Close R ft beside L and transfer weight to both ft; as R ft comes into place, rise to balls of ft, lower heels and perform dip on ct 3.
- 6 Repeat action of ms 5, Part III.

IV. COUPLE TURNS CW

Ptrs turn to face each other and join hands across, extending arms to either side.

- 7-8 Beginning L ft, cpl makes 1 CWturn with 6 light steps.

*End w/ face to ptr, H's out to side*



## SONG TEXT

A kjøre vatten, og kjøre ved,  
og kjøre tømmer over heia!  
Og kjøre a dom kjøre vil,  
je kjører jenta me ei'a!

## Refrain:

Di rau'e roser og di øyne blå,  
di vakre jenter holder je utå.  
Helst nar je får den je vil ha,  
da er det morosamt å leva.

Det star et tre i min faders gård,  
det har så underli'e greiner.  
Og visst je ikke blir gift i år,  
så vil je leva åleine.

## Refrain

A kjøre å dom kjøre vil,  
je kjører kjerringa me eia!  
Hu er så god, og hu er så snill,  
je kan visst aldri bli lei 'a.

## Refrain:

Di rau'e roser og di øyne blå,  
mi eia kjerring holder je utå.  
Nå har je fått den je vil ha!  
Nå er det morosamt å leva!

## TRANSLATION:

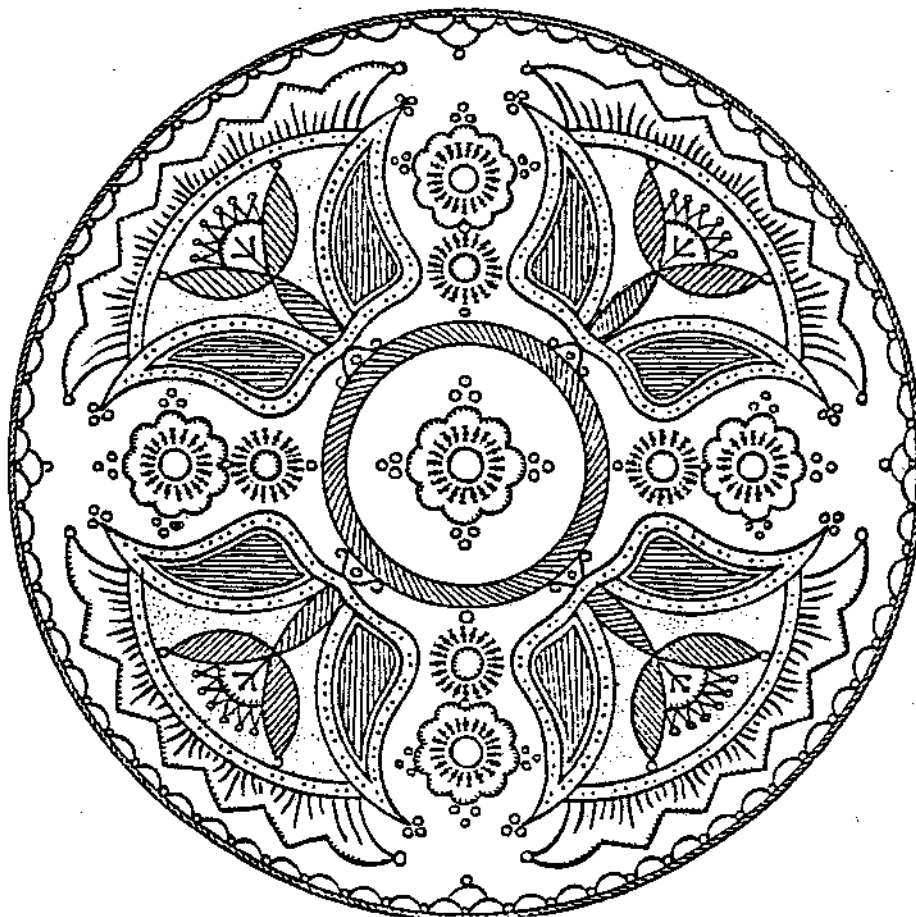
Hauling water, hauling wood,  
hauling lumber over the hill!  
Hauling what they like to haul,  
I haul that girl of mine!

I love the pretty girls  
with the red rosy cheeks & blue eyes  
Especially when I get the one I want  
then it is fun to live.

There is a tree in my father's yard  
it has such strange branches.  
And if I don't get married this year  
then I want to live alone.

Let them haul whatever they want  
I'll haul my own wife!  
She is so good, and she is so kind,  
I can never get tired of her.

I love the pretty girls  
with the red rosy cheeks & blue eyes  
Now I have gotten the one I want!  
Now it is fun to live!



*done at Party*FRAM DANSER EIN HAUGKALL ✓

(Norway)

## A Hill-Man Dances Forth

**SOURCE:** Symra Leikarringen, Oslo Songdanslag, and other dance groups, Norway, 1977. Norwegian folklore features a variety of mythological characters, from house-sized trolls to mouse-sized pixies (called "nisser," often mistranslated as gnomes). There are so many of these characters, in fact, that we are hard pressed to find a translation for each species. A haugkall is a good case in point. This is a kind of humanoid who inhabits underground places (usually a hill) and is dark blue in color. The Germans have a similar being called "kobold," whose name is probably derived from the blue mineral cobalt. The haugkall in this ballad turns into a bear during the day. He is attempting to convince a girl to live with him in the evenings. This is a medieval-style dance, based almost entirely on the ancient closed ballad step ("kvilesteg"). Pronunciation: Frahn DAHN-ser ein HAHEWG-kahl

**MUSIC:** Norse Folk Dances, cassette no. 1

**FORMATION:** cpls in ring facing C LOD with closed songdance hold. M is ahead of ptr

closed songdance hold

Extend L hand to person in front of you. Take L hand of person behind you with your R hand and tuck his or her forearm beneath your arm at approx. waist level. Thumbs should be uppermost, with palms together.

**STEPS:** closed ballad step, reinlender step

closed ballad step

Ct 1, step forward on L ft. Ct 2, close R ft beside L with weight. Ct 3, step frwd on L ft. Ct 4, touch ball of R ft beside instep of L. Ct 5, step frwd on R ft. Ct 6, touch ball of L ft beside instep of R. Perform a dip on each ct of pattern. The "6 cts" may occur on downbeats of any time signature, often overlapping measure divisions.

reinlender step

Ct 1, step frwd on L ft. Ct 2, close R ft beside L with weight. Ct 3, step frwd with L ft. Ct 4, perform small hop on L ft. (May also be done with opp. ft wk.) Perform a dip on each ct of pattern.

---

## FRAM DANSER EIN HAUGKALL (cont'd)

METER 2/4

PATTERN

Phrs Ms Part

A 1-8 I. CLOSED BALLAD  
Dance 5 closed ballad patterns. On last note of phrase and first intro note to next phrase, release closed handhold and face ptr (M makes  $\frac{1}{2}$  C turn, W dances in place) with 2 steps, LR.

B 1-4 II. CHAIN  
Take R hands with ptr on ct 1 and chain past 3 persons, counting ptr as no. 1. Beginning L ft, dance 1 reinlender step per person. M moves in CC LOD, W in C LOD.

Continue to chain to fourth person with L hand. Without releasing this handhold, W makes  $\frac{3}{4}$  CC turn in place with 3 steps, RLR. M comes to R side of W with 3 steps, RLR. Ptrs should now be facing circle center.

Release L hands and assume closed songdance hold to begin dance again.

Presented by Daniel S. Beal  
Idyllwild Workshop, 1985



## SONG TEXT

Fram danser ein haugkall fager og blå,  
 med gullring om håret som fløymer.  
 Han giljar for veslemøy til og frå  
 og tonar ikring honom strøymer.  
 A hildrande du, med meg skal du bu  
 i blåhaugen skal du din sylvrokk snu.

Om dagen er eg den brune bjørn  
 som bysker i skogen vide  
 og laugar mitt ragg i djupaste tjørn  
 og vassar i straumane stride  
 og leikar i strand og rår over land  
 sa langt som ditt auga det timja kan.

Men når det lid til midnettes bel  
 og dagen i haug er gjengen  
 da høyrer du klunk og yndeleg spel  
 some linnaste lokking frå strengen;  
 da kjem eg til deg frå villande veg  
 og søv i din arm til det vekkjer meg.

Men du skal sitja i blåhaug brur  
 i silke og sylv så det bragar  
 og aldri kjennast sår eller stur  
 i alle dei levedagar.  
 A hildrande du! Med meg skal du bu  
 i blåhaugen skal du din sylvrokk snu.

## TRANSLATION

A hill-man dances forth, handsome and blue,  
 with gold rings in his flowing hair.  
 He entreats the young maiden all he can  
 and the melodies stream about her.  
 "Oh hey diddle you, with me you shall live;  
 in the blue hill you will turn your silver  
 spinning wheel."

"During the day I am the brown bear  
 who bounds through wide forests  
 and bathes his fur in deepest lakes  
 and wades through swift rivers  
 and plays on the shores and rules over the lands  
 as far as your eyes can gaze."

"But when it approaches midnight time  
 And day has passed over this hill  
 then you will hear the elegant sound  
 of plucking strings that gently call;  
 then I will return to you from the wild ways  
 and sleep in your arms til I wake."

"But you shall reign as the Blue-hill bride  
 with silks and silver to dazzle the eye  
 and never shall you know hurt or sadness  
 in all your living days.  
 Oh hey diddle you, with me you shall live;  
 in the blue hill you will turn your silver  
 spinning wheel."

Translated by Daniel Beal

GAMALT  
(Breim, Nordfjord)  
"Old"

**SOURCE:** Nordfjord Leikarringen, Norway, 1984.  
Gamalt is a couple dance from Nordfjord, a mountainous district on the western coast of Norway. While gamalt is strictly a Nordfjord tradition, dances of this kind have been discovered in scattered locations throughout the southern half of Norway. They go by several regional names; bonde, gangar, halling, pols, rundom, and springar. Norwegians classify these dances as "bygdedanser."

Bygdedanser are a distinct group of historical dances, probably from the Renaissance period, that developed a characteristic dialect in each "bygd," or rural settlement. The people of these rural settlements danced almost nothing else until the so-called "old time dances" (such as waltz, polka, etc.) were introduced in the mid-1800s.

By any standard, the bygdedanser are difficult to learn. There are strange rhythms and subtle movements. But more challenging than these, the couple must learn to manipulate the elements of the given dance into a meaningful whole, according to the often irregular guidelines of local tradition. The most respected traditional dancers in Norway agree that a bygdedans takes a lifetime to perfect.

The following notation presents one method to perform gamalt. It is arranged to fit the music on Norse Folk Dances, cassette no. 2. Pronunciation: GAH-mahlt

**MUSIC:** *Nordance, CRS-DB-001, Gamalt, 21/31 slow to 44 rpm (used in class)*  
Norse Folk Dances, cassette no. 2 *not available yet*  
Leik og Dans, Sogn og Fjordaneringen instruction cassette 1984

**FORMATION:** M and W face CC LOD, such that M is ahead of W and to inner circumference of circle. M holds W's L hand in his R. His arm is extended bkwd, hers frwd, *free H loose at side*

**STEPS:** M--gamalt step  
W--light running step\*, spring step\*

gamalt step

*ball of*  
Ct 1, step frwd on given ft. During step, free leg comes frwd and bends at knee with quick contraction. Height of knee varies, but it was considered good and proper if M could lift knee such that thigh was parallel to floor. Ct &, perform small hop on supporting ft. During hop, free foot comes down in preparation for next step. Next gamalt step will happen directly in ~~front of last step~~ *LOD (like on a balance beam)*

GAMALT (cont'd)spring step

*long - close - short*  
Spring step consists of 3 light running steps that are performed in step-close-step sequence. There is 1 step per eighth note: 1 & 2; & 1 &; etc. Because of this, spring step patterns will overlap measures of duple-time music. W must dance "through music." *add more slowly fwd on 1st step of ea step pattern*

\*Specific ft wk for W's steps not given since this is variable.

*W hold skirt out to side*

METER 2/4

PATTERN

*Intro - 4ct*

Phrs Ms Part

## A 1-8 I. PROMENADE

Beginning L ft, M dances 16 gamalt steps in ~~CC~~ LOD with flirtation. During last 2 steps, M brings W alongside.

Beginning L ft, W dances aprx 11 spring step patterns in ~~CC~~ LOD.

B 1-2 II. UNDER ARM: W TURNS C<sup>W</sup>, M CW  
M lifts R hand such that W can make 2 C<sup>W</sup>(R) turns beneath his uplifted arm with 8 light running steps. Ft wk travels in overall ~~CC~~ LOD.

Beginning L ft, M dances 4 gamalt steps.

3-4 M keeps R hand lifted such that he can make 2 CW turns beneath own arm with 4 gamalt steps.

W dances 8 light running steps.

5-8 Repeat action of ms 1-4, Part II.

III. CPL TURNS CC<sup>✓</sup>

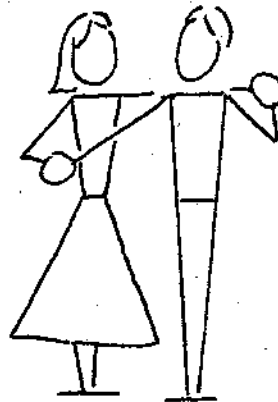
M lowers R H and quickly transfers W's L H to his L H. He then extends R arm below W's L arm and takes her R H. M's and W's arms are momentarily crossed.

C -1-~~4~~  
W M and W lift L hands above W's head level such that she can make 1 CC<sup>W</sup> turn beneath. W performs this turn while crossing in front of M with 2 light running steps. She concludes on M's left side in following pos.

GAMALT (cont'd)

- 1 <sup>W</sup> Beginning L ft, M dances 1 gamalt step to assume above pos. with ptr.
- 2-4 Without stopping momentum, make aprx 2 CC<sup>W</sup> turns in place. M dances frwd with 7 gamalt steps, W bkwd with 14 light running steps.

- IV. CPL TURNS CW
- 5-8 M and W now reverse pos. as follows. Without releasing handhold, M and W lift L hands above M's head level such that he can make  $\frac{1}{2}$  CC<sup>W</sup> turn beneath.
- 9 M performs this turn in place with 1 gamalt step and concludes in following pos:



- At same time, W makes  $\frac{1}{2}$  C<sup>W</sup> turn with 2 light steps in place to assume above pos. with ptr.
- 10-16 Without stopping momentum, make aprx 2 CW turns in place. M dances frwd with 7 gamalt steps, W bkwd with 14 light running steps. *W ends on outside of circle.*

- D 1-4 V. CPL TURNS CC<sup>W</sup>  
Without releasing handhold, reverse pos. (M  $\frac{1}{2}$  CW turn, W  $\frac{1}{2}$  CC<sup>W</sup> turn) and repeat action of ms 9-12, Part III.
- 5-8 VI. CPL TURNS CW  
Without releasing handhold, reverse pos. (M  $\frac{1}{2}$  CC<sup>W</sup>



GAMALT (cont'd)

turn, W  $\frac{1}{2}$  C<sup>W</sup> turn) and repeat action of ms 1-4, <sup>mean</sup> Part IV.

VII. UNDER BOTH ARMS: W TURNS CC<sup>W</sup>, M C<sup>W</sup>  
M passes L hand over his head. Ptrs' arms are crossed; they turn to face each other.

- C 1 Lift both arms such that W can make 1 CC<sup>W</sup> turn beneath with 4 light running steps.  
Beginning L ft, M dances 2 gamalt steps.
- 2 Keep arms lifted such that M can make 1 C<sup>W</sup> turn beneath with 2 gamalt steps.  
W dances 4 light running steps.
- 3-8 Repeat action of ms 5-6, Part VII three more times.

## VIII. "REFRAIN"

Without releasing handhold, repeat action of all ms in Parts III, IV, V, and VI.

- D IX. UNDER ARM: W TURNS C<sup>W</sup>, M C<sup>W</sup>  
1-4 Release L hands and repeat action of ms 1-4, Part II.

X. SIDE-BY-SIDE; CPL TURNS C<sup>W</sup>  
Release handhold. Assume almost side-by-side pos. with ptr, such that he or she is situated mostly to your own right-hand side:



- 5-8 Make aprx 2 C<sup>W</sup> turns in place. Beginning L ft, M dances 8 gamalt steps frwd. W dances aprx 5 spring steps frwd.

XI. SIDE-BY-SIDE: CPL TURNS CC<sup>W</sup>  
Release handhold. M and W change sides by moving sdwrd to own right and reverse relative pos.

GAMALT (cont'd)

C 1-4 Make aprx 2 CC<sup>W</sup>turns in place. Beginning L ft, M dances 8 gamalt steps frwd. W dances aprx 5 spring steps frwd.

On aprx last step, M takes W's L H in his R and turns her 1 time CC<sup>W</sup>under his uplifted arm. He then lets go.

XII. APART

M folds arms or lets them hang freely by sides. W holds skirt to either side.

5-8 Beginning L ft, M dances bkwd in CWLOD with 8 gamalt steps and shows off, perhaps slapping side of shoe. *of ft lifted bkwd.*

W follows after M, dancing several spring steps in CWLOD. For every 2 spring steps that she dances frwd, she may make 1 CW or CC<sup>W</sup>turn with 2 spring steps.

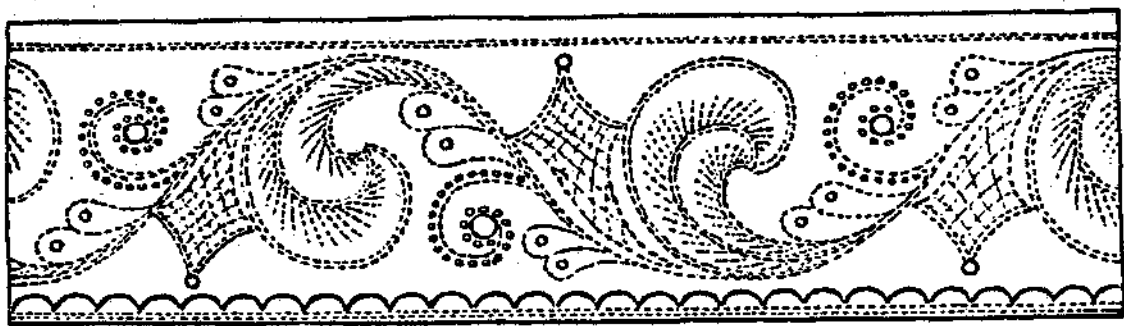
XIII. SIDE-BY-SIDE; CPL TURNS CW

D 1-4 Repeat action of ms 9-12, Part X.

XIV. SIDE-BY-SIDE; CPL TURNS CC<sup>W</sup>

5-8 Repeat action of ms 1-4, Part XI.

M concludes figure by turning W 1 time CC<sup>W</sup>as before. Instead of releasing her hand, however, he holds it <sup>(L)</sup> lightly to side and performs acknowledgement to ptr.



*not taught*

HEI HUSKOM I HEI  
(Norway)

(Exclamatory phrase that roughly translates as  
"Hey, what a Hullabaloo")

SOURCE: Symra Leikarringen, Oslo Songdanslag, and other dance groups,  
Norway, 1977. Pronunciation: HI HEWS-kohm EE HI.

MUSIC: Nordance 45 rpm

FORMATION: Cpls in ring facing C LOD. M is ahead of ptr. M extends R  
arm bkwd and hold ptr's L hand with his R.

STEPS: Change step, light step, open ballad step, stamp

change step

Ct 1, step frwd on L ft. Ct &, close ball of R ft beside  
instep of L. Ct 2, step frwd on L ft. Ftwk alternates.  
(May also be performed with opp ftwk)

light step

A springy step with weight toward ball of ft.

open ballad step

Ct 1, step sdwd to L on L ft. Ct 2, close R ft beside L with  
weight. Ct 3, step sdwd to L on L ft. Ct 4, touch ball of  
R ft beside instep of L. Ct 5, step sdwd to R on R ft. Ct 6,  
touch ball of L ft beside instep of R. Perform a dip on each  
ct of pattern. The "6 cts" may occur on downbeats of any  
duple time signature, often overlapping ms divisions.

METER 2/4

PATTERN

Phrs Ms Part

I. INTRODUCTION

M and W stamp frwd in C LOD with R ft on upbeat before ms 1.

Hei  
&  
R

II. W TURNS C; 2 LIGHT STEPS

A 1

M lifts W's L hand such that she can make 1 C turn beneath  
his R arm with 1 change step, LRL. W's change step travels  
a little frwd to R diagonal, bringing her to inner circum-  
ference of circle. (This inward position gives M flexibility  
he needs to turn W under his arm while still facing C LOD.)

Beginning L ft, M dances 1 small change step frwd in C LOD  
as W turns.

husk- om i hei  
1 & 2  
L R L

HEI HUSKOM I HEI (cont'd)

- 2 After turning action by W, M lowers R hand to comfortable position by his R shoulder, arm bent. W's L hand remains in M's R; her arm is extended frwd.

Beginning R ft, M and W dance 2 light steps frwd in C LOD; steps should be especially buoyant and elastic.

sa hal- lin- gen, eg  
 1 & 2 &  
 R L

## III. M TURNS CC; 2 LIGHT STEPS

- 3 M lifts W's L hand over his own head such that he can make 1 CC turn beneath the arms with 1 change step, RLR.

Beginning R ft, woman dances 1 small change step frwd in C LOD as M turns.

rug- gar meg sjøl  
 1 & 2 &  
 R L R

- 4 After turning action, M lowers R hand to comfortable position by his R shoulder, arm bent. W's L hand remains in M's R; her arm is extended frwd.

Beginning L ft, M and W dance 2 light steps frwd in C LOD; steps should be especially buoyant and elastic.

i kvel- lin- gen med  
 1 & 2 &  
 L R

## IV. OPEN BALLAD

Cpls face circle center and assume open handhold.

- 5-10 Dance 2 open ballad patterns. On next ct "&", step  
 (6 ms) frwd in C LOD on L ft and face C LOD to begin dance again. (This last step actually occurs on an additional "&" ct since the dance begins on the upbeat.)

ha- mar og tong sa mo- in- gen Kok  
 1 & 2 & 1 & 2 &  
 L R L 1

vel- ling pa graut sa  
 1 & 2 &  
 R r

sig - dø- ling-gen, sa lep- jar eg med sa  
 1 & 2 & 1 & 2 & &  
 L R L 1

kryl- lin- gen  
 1 & 2 &  
 R r; L  
 step

## Hei Huskom i Hei

Hei huskom i hei, sa hallingen,  
 eg ruggar meg sjøl i kvellingen  
 Med hamar og tong, sa moingen.  
 Kok velling pa graut, sa sigdølningen  
 Sa løpjar eg med, sa kryllingen.

Kvar var du i natt? sa jonsingen.  
 Av og kjøpte meg ein katt, sa tentingen.  
 Kva ville du med den? sa jonsingen,  
 Eg kjøpt'n for min ven, sa tentingen.

Kor lever han Jo med baten sin?  
 Han ligg utpa havet og fiskar sild,  
 Og far han 'kje sild, sa et han kling.  
 A silda var sur, sa hallingen.  
 A du talar som ein tjuv, sa noringen.

Flink kjerring hev eg, sa Husasen.  
 To slike hev eg, sa Lurasen.  
 Hot vi' du ha for ei, sa Husasen.  
 Ei alen med tobakk, sa Lurasen.  
 Det va' gampe ver, sa Huasen.

Hey what a hullabaloo, said the Hallingdal man,  
 I lumber along in the evening  
 With hammer and pliers said the man from Mo.  
 Cook porridge into gruel, said the Sigdal man  
 Then I'll lap it up, said the Krødserad man.

Where were you tonight? asked the Jøndal man.  
 Off to buy me a cat, said the man from Tinn.  
 What do you want to do with it? said the Jøndal man.  
 I bought it for my friend, said the man from Tinn.

Where does Jo live with his boat?  
 He lies out on the ocean and fishes herring.  
 And if he gets no herring, then he eats lefse.  
 Oh, the herring was sour, said the Hallingdal man.  
 Oh, you talk like a thief, said the man from Nore.

I have a clever wife, said Huasen.  
 Two such have I, said Lurasen.  
 How much do you want for one? said Huasen.  
 Two feet of tobacco, said Lurasen.  
 It is awful weather, said Huasen.

HUMPPA ✓  
Finland

SOURCE: Aune and Oiva Ylonen, Minneapolis, 1984.  
Humppa (HOOMP-pa) appears to have originated in Finland at the turn of the century. It exists in three variants, the oldest of which is described below. Humppa has much in common with old-time dances of the late 1800's (such as the Finnish masurkka) and sometimes appears at old-time dance gatherings. Today, however, it is best known as a ballroom dance. *This is old style Humppa.*

MUSIC: Finnish Folk Dances; Nordance Cassette 2 B/133/

FORMATION: Cpls with waltz pos in ring. M faces ~~SE~~ LOD, W ~~ER~~LOD.

STEPS: Humppa

Frwd: Ct 1, step frwd on L ft. Ct 2, step frwd on R ft. On last 16th note of Ct 2, close ball of L ft toward R, such that toes of L ft come even with heel of R. Ct 1, takes quick and short step frwd on R ft.

Bkwd: Ct 1, step bkwd on L ft. Ct 2, step bkwd on R ft. On last 16th note of Ct 2, close ball of L ft toward R, such that heel of L ft comes even with toes of R. Ct 1, take quick and short step bkwd on R ft.

May also be done with opp ft wk.

*Note: When ~~done~~ turning W R ft on ct 1 is between M ft*

METER 2/4 PATTERN

Meas.

1- I. TRAVEL FRWD AND BKWD  
With M beginning L ft and W R, dance several humppa steps in ~~SE~~ LOD. M dances frwd, W bkwd.

M now decides whether he and ptr will travel in opp dir. If so, M dances bkwd, W frwd.

Action of part I may be repeated.

II. CPL TURNS CW  
With M beginning L ft and W R, cpl makes several CW turns. There are 7 humppa steps per turn.

Dance repeats from beginning.

*Transition: on ct 2+3 turn 1/2 CW(R)*

Presented by Daniel S Beal  
Idyllwild Workshop, 1985

*Sample Pattern: 2 frwd in LOD - M frwd, W bkwd  
1/2 turn*

*2 frwd in LOD - W frwd, M bkwd*

*One Frwd style, but always beg w/ W moving*

*turn as many times as desired. Beg new pattern @ start of musical phrase*

KATRILLI REPOLASTA  
(Karelia, Finland-Russia)  
Quadrille from Repolasta

SOURCE: Antti Savilampi, Tanhukurssi, Excelsior, MN, 1983.

Karelia was a separate tribal state by at least the 9th century. It once formed much of south-eastern Finland. This meant Karelia shared a long border with Russia—more so than any other part of Finland. Not surprisingly, Karelia evolved as a mixture of Finnish and Russian culture.

The Soviets saw World War II as a good excuse to invade Finland. Most of Karelia was lost to the Soviet Union at this time.

Unlike quadrilles elsewhere in Europe, Finnish quadrilles seldom take place in a square formation. More typical are two lines of couples, as we find in Katrilli Repolasta. Pronunciation: KAH-tril-lee RE-poh-lah-stah.

MUSIC: Finnish Folk Dances, Nordance cassette *SB/B5*

FORMATION: *in contra Form.*  
2 lines with equal number of cpls in each, usually 4 cpls per line. Lines designated as SIDE A and SIDE B. M stands to L of ptr. Inside hands joined at aprx shldr height.

STEPS: Light running steps throughout. There <sup>are</sup> ~~is 1 step per beat.~~ *2 steps per meas*

M begins each fig. on L ft.

W begins first fig. and several others with R ft. Those that begin with L ft are marked below with an asterisk.

NOTE: Figures are presented in an abbreviated outline form due to length of dance.

METER 2/4

PATTERN

---

Phrs	Ms	
		<i>Intro 2 meas</i>
		Part 1
A	1-4	a. Vastu <i>4 fwd - 4 bk</i>
	5-6	b. Pass thru, W to inside
	7-8	c. Wheel as cpl, $\frac{1}{2}$ CC turn
	9-10	d. Pass thru, W to inside
	11-12	e. W in front, inside hands joined, faces M
	13-16	f. Polska pos, make 2-3/4 C <sup>m</sup> turns

KATRILLI REPOLASTA (cont'd)

Part 2

- B 1-4 a. M's challenge. <sup>1 Rk</sup> Frwd to R diag, stamp <sup>mit opp M, 2 shldr adj;</sup> bk to ptr <sup>1/2 ccw, turn(L) on R</sup>
- 5-8 b. Polska pos, make 2-3/4 C turns <sup>same, stop L & turning bk to opp M then hop on R completing ccw</sup>
- 9-12 c. M's karkelo. <sup>4 steps</sup> Frwd to R diag, 1 CC turn, frwd to turn, then cont opp W
- 13-16 d. Polska pos, make 2-3/4 C turns
- 17-20 e. M's karkelo *to ptr*
- 21-24 f. Polska pos, make 2-3/4 C turns

*Big*

Part 3

- B 1-4 a. W's Challenge.\* Frwd, ~~bk to ptr~~ <sup>W big L w/ W's on side, apt M step except no stamp</sup>
- 5-8 b. Polska pos, make 2 1/2 C turns <sup>run</sup>
- 9-12 c. W's karkelo.\* Frwd, 1 CC turn, frwd to opp M <sup>L R and other W</sup>
- 13-16 d. Polska pos, make 2 1/2 C turns <sup>run</sup>
- 17-20 e. W's karkelo.\* <sup>L R A / push off / leave R to ptr</sup>
- 21-24 f. Polska pos, make 2 1/2 C turns

*Big*

Part 4

- C 1-6 a. M's L elbow spin, <sup>(g to)</sup> make 2 CC turns, pick up ptr, <sup>MRH, WHH joined elbows bent</sup> make 1/2 CC turn.
- 7-8 b. Wheel as cpl, 1/4 CC turn to opp side.
- 9-10 c. Pass thru, W to inside <sup>cross over</sup>
- 11-12 d. W in front as before
- 13-16 e. Polska pos, make 2-3/4 C turns

*M big L  
W R*

Part 5

- C 1-6 a. W's R elbow spin, make 2 C turns, pick up ptr, <sup>same as abv</sup> make 1/2 C turn
- 7-8 b. Wheel as cpl, 1/4 C turn to opp side
- 9-10 c. <sup>cross over</sup> Pass thru, W to inside
- 11-12 d. W in front as before
- 13-16 e. Polska pos, make 2-3/4 C turns

*M big L  
W R*



KATRILLI REPOLASTA (cont'd)

Part 6

- D 1-4 a. Side A "showing." M from side B runs across on ms 3-4
- 5-8 b. Side A cpl, waltz pos, make 1 1/2 CW turns
- 9-10 c. Side A cpl, arch, M from side B under
- 11-12 d. W in front as before while M acknowledges ptr (joining RH, W & H)
- 13-16 e. Polska pos, make 2 1/2 CW turns

Part 7

- D 1-16 Side B repeats action of Part 6. M from side A now active.

Part 8

- E 1-12 a. See-saw. Cpls from side A begin. 1 Frwd and bk 3 times. Pick up cpls from side B on ms 7
- 13-16 b. Join hands, circle CW
- 17-20 c. Clap. Circle CCW to orig. pos
- 21-22 d. Pass thru, W to inside
- 23-24 e. Wheel as cpl, 1/2 CC turn
- 25-26 f. Pass thru, W to inside
- 27-28 g. W in front as before
- 29-32 h. Polska pos, make 2-3/4 C turns

Part 9

- D 1-4 a. Cha-cha. Waltz pos across to opp side w bkwd, m fwd / m pass
- 5-8 b. Polska pos, make 2 1/2 C turns
- 9-16 Repeat a and b as above.

Part 10

- F 1-24 Repeat action of Part 2 challenge + Rarkelo

Part 11

- G 1-24 Repeat action of Part 3 w challenge / close end of line on m 2, 4 to form oval

Part 12

- G 1-16 a. Grand R and L to 7th person; reverse and come bk to ptr
- 17-24 b. Polska pos, make 4-3/4 C turns

KATRILLI REPOLASTA - add to page 32

W leads M into ctr with draw step. M follow with ripaska step.

DRAW STEP - 1 meas

Step R bkwd (ct 1); step L-R slightly bkwd (ct &-2). W hands on skirt. R shldr turns slightly bkwd on ct 1. Repeat with opp ftwk and L shldr leading bkwd.

RIPASKA STEP (RE-pah-skah)

Variation 1 - Ukranian style

With arms crossed at chest ht or extended fwd at waist ht. M drop to squat on both ft (ct 1); extend a ft fwd (ct 2). Draw extended ft under body moving fwd slightly and extend other ft (ct 1); repeat ct 1 (ct 2). M continue fwd alternating ftwk until getting tired.

Variation 2 - Ukranian style

Same arm pos as Var 1. M drop to squat with knees tog (ct 1); bouncing on L extending R fwd (ct 2). Bounce on both ft, knee tog (ct 1); bounce on R extending L fwd (ct 2). M repeat alternating ftwk.

Variation 3 - Ukranian style

With R hand behind head and L hand extended fwd twd floor, M drop into squat with knees apart (ct 1); raise on R and extend L fwd turning slightly R (ct 2). Repeat with opp ftwk and hand wk.

Variation 4 - Finnish style

With fists on hips and turning 1/4 R, hop on R and extend L leg fwd, toe down, heel turned out (ct 1); turning 1/4 L, hop on R and extend L fwd with heel on floor and toe turned out (ct 2). Repeat with opp ftwk.

When M finish "solo" step, W join hands with M and they circle CW returning to place.

KATRILLI REPOLASTA (cont'd)

## Part 13

E 1-16 <sup>32</sup> a. 1st M does ripaska. *ptr style show off steps.* (Ptr dances several draw  
steps bkwd. *W leads into ctr of*

~~17-32~~ b. ~~2nd M does ripaska. Ptr dances several draw~~  
~~steps bkwd~~

## Part 14

G 1-8 a. Join hands, *every one* circle C\*N

9-16 b. Circle CCV to orig pos.

Presented by Daniel S. Beal  
Idyllwild Workshop, 1985

KERENSKI ✓  
(KEH-ren-skee) Finland

**SOURCE:** Aune and Oiva Ylonen, Minneapolis 1984.  
Finland was a grand ducy of Sweden from the 13th century to the beginning of the 19th. The country was then ceded Russia. This could only mean trouble for the Finns, since the Russians had been their enemies for centuries. It wasn't long before a bitter conflict began.

During the late 1800's, the czar, Nicholas II, decided that the Finns should be made into Russians. Henceforth Russian would be the only language allowed in Finland. All public officials would come from Russia. Freedom of speech would not be tolerated. All publications would be censored. Secret police would have the right to break into people's homes and send them to prison without trial.

Kerenski was the name of a Russian official who arrived in Finland to carry out the czar's demands. The Finns under his jurisdiction soon found him to be a merciless tyrant. They composed a derisive song about him and put this together with a folk dance. Soon Finns all over the country were dancing "Kerenski." The Russians were infuriated. They attempted to ban the song and dance, but to little avail. Today, Kerenski is still a popular folk dance in Finland.

**MUSIC:** Finnish Folk Dances, Nordance cassette 2A/03

**FORMATION:** Cpls with waltz pos in ring. M face away from circle center, W toward.

**STEPS:** *smooth polka turn on*  
pivot, walk

pivot

M: Ct 1, step frwd onto L ft and make 1/2 Cwturn. L ft turns inward. Descend through ball of ft. Ct 2, step frwd onto R ft and make 1/2 Cwturn. R ft turns outward. Descend through ball of ft.

W: Ct 1, step frwd onto R ft and make 1/2 Cwturn. R ft turns outward. Descend through heel. Ct 2, step frwd onto L ft and make 1/2 Cwturn. L ft turns inward. Descend through ball of ft.

## KERENSKI (cont'd)

## METER 2/4

## PATTERN

(Directions are for M; W is opposite)

Phr Ms Part

- I. SIDE STEPS; WALK
- A 1 Beginning L ft, step sdwd to L on Ct 1 and close R ft beside it on Ct 2.
- 2 Repeat actions of Ms 1.
- 3-4 Beginning Lft. fact <sup>e</sup> LOD and take 3 brisk walking steps frwd on Cts 1, 2, 1. Close R ft beside L on Ct 2 and face ptr.
- 5-8 Repeat action of Ms 1-4.
- 9-16 M bends L arm such that hand comes in front of shoulder; elbow points directly sdwd. Repeat action of Ms 1-8 in opp dir with opp ft wk.
- II. STEP SWING; TURN AWAY
- Release cpl pos. M takes W's L hand with his R. Ptrs face each other. *frd feet on hips*
- B 1 Beginning L ft, step sdwd to L on Ct 1 and swing R ft in front on Ct 2. *joined - H's; swing stly fwd (1)-bk (2)*
- 2 Repeat above action in opp dir with opp ft wk. *(123 clou)*
- 3-4 Beginning L ft, make 1 CCW turn away from ptr with 4 steps. Ft wk travels in ~~LOD~~ LOD. On Ct 1, swing inside arm frwd and release handhold in order to turn, *both H's (feet) on hips*
- 5-8 Ptrs join inside hands again. Repeat action of Part II, (4 ms) ms 1-4.
- III. IN AND OUT OF CIRCLE; PIVOT *or Polka Turn*
- Ptrs face each other and join both hands across at approx shoulder height.
- C 1-2 Beginning L ft, M dances 4 brisk walking steps bkwd and toward circle center. *H's in side and circular movement in conjunction w/ ptr*  
*Variation:*
- 3-4 Repeat above action of ms 1-2 in opposite dir.
- 5-8 Assume waltz pos with ptr. Beginning L ft, make 4 C turns with 8 pivot steps *in 2.00*  
*or smooth polka*
- Remain in same pos to begin dance again.

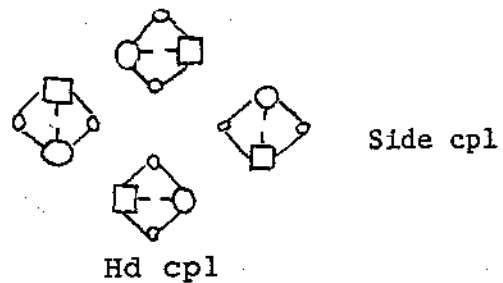
NOUTAN REPIANEN  
(Viitasaari, Finland)

*not taught*

**SOURCE:** Aune and Oiva Ylonen, Minneapolis, 1984  
This dance (NOO-oh-tahn RE-pee-aye-nen) symbolizes the ripping of fishing nets. There is a curious song that accompanies the dance. Roughly translated, it says:  
The fishing nets hang in the storage house. A dog barks, as if something is wrong. Two boys have brand new knives. "Isn't it fun ripping these nets? I'm glad they are not ours!"

**MUSIC:** Finnish Folk Dances, cassette No. 1

**FORMATION:** 4 cpls in square. Ptrs join hands and extend arms to either side.



**STEPS:** Gallop step, walking step

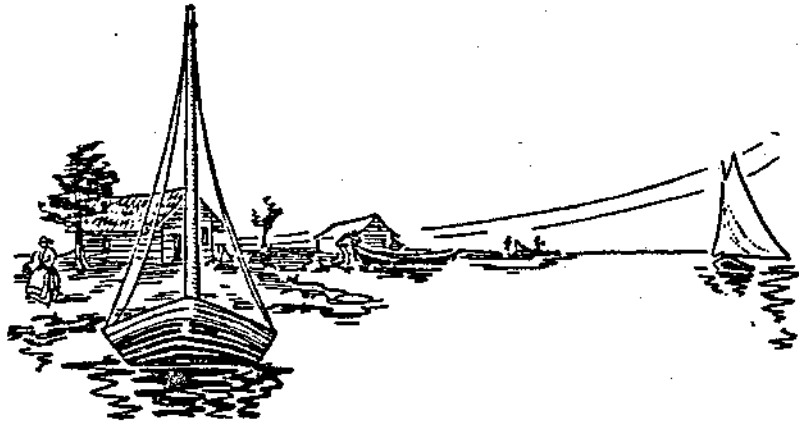
METER 2/4

PATTERN

Phrs	Ms	Part
<b>I. GALLOP ACROSS</b>		
A	1-2	With M beginning L ft and W R, head cpls dance sdwd and pass to R of oncoming cpl (M back to back) with 4 gallop steps. They should arrive in pos. across square and then stand in place.
	3-4	Side cpls repeat action of ms 1-2 from their relative positions.
	5-6	With M beginning R ft and W L, head cpls dance sdwd and pass to R of oncoming cpl (W back to back) with 4 gallop steps. They should arrive in home pos.
	7-8	Side cpls repeat action of ms 5-6 from their relative positions.
<b>II. TURN C WITH CORNER, CC WITH PTR</b>		
		Release handhold with ptr.
B	1-8	Beginning L ft, walk twd corner with approx 2 steps. Join hands, extend arms to side,s and make 1 C turn with approx. 4 steps. Release handhold.

NOUTAN REPIANEN (cont'd)

Walk twd ptr with approx 4 steps. Join hands with ptr and extend arms to sides. Make 1 CC turn with approx 4 steps. Stand in place and prepare to do dance again.



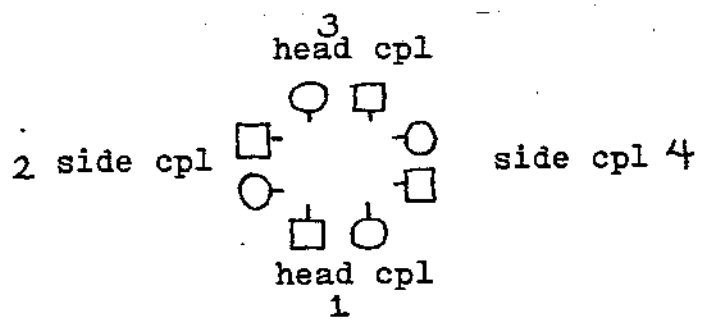
RIIVATTU ✓  
(Karelia, Finland)  
"Bewitched"

SOURCE: Aune and Oiva Ylonen, Minneapolis, 1984

Riivattu is one of several Karelian dances that feature a ripaska figure. Reminiscent of Ukranian dances, here the man must impress his partner with a dashing display of vigorous kicks and steps. Unfortunate is he who can't impress his partner in Riivattu. She has been bewitched by a suitor across the way. Now she has run off with him. Will our friend win his woman back again? Pronunciation: REE-vaht-too

MUSIC: Finnish Folk Dances, cassette no. 1 *27/28*

FORMATION: 4 cpls in square, facing square ctr. M stands to L of ptr. No handhold. Cpls are numbered as shown below.



STEPS: draw step, gallop step, light running step

draw step  
Ct 1, step sdwd as in gallop step. Ct &, draw other foot to place, lightly skimming surface of floor with ball of foot.

Rules: *Always turn ccw; run 1st, gallop 2nd*  
*Intro: 4 cts*

METER 2/4

PATTERN

*Intro: 2 meas*

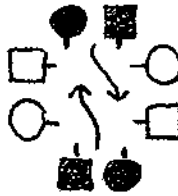
Phrs	Ms	Part
A	1-4	I. CIRCLE CW AND CCW Men will clap and stamp on ct 1. Beginning L ft, join hands with low handhold in ring and dance 8 light running steps in <del>8</del> LOD.
	5-8	Keep handhold. Beginning L ft, dance 8 light running steps in <del>8</del> LOD to home pos.
		II. HEAD CPLS: ACROSS, VASTU, M AND W EXCHANGE Head cpls assume side-by-side closed pos. (as in waltz, but M and W are turned side-by-side to face <i>across ret</i> LOD).

*draw turn ccw*



## RIIVATTU (cont'd)

- B 1-2 With M beginning L ft and W R, head cpls dance frwd and pass to L of oncoming cpl with 4 light running steps.



- 3-4 After changing place in this way, make  $\frac{1}{2}$  CCwturn with 4 light running steps.
- 5-8 With M beginning L ft and W R, head cpls gallop <sup>ndud</sup> 4 steps back to home pos, ~~this time passing to R~~ <sup>M pass bk to bk.</sup> Make  $\frac{1}{2}$  CCwturn with 4 light running steps.
- 9-12 Repeat action of ms 5-8, returning once again to opp. side of square.  
*(acknowledge opp cpl w/ feet 4 bk)*
- 13-16 Vastu fig. With M beginning L ft and W R, head cpls dance 4 light running steps twd each other and acknowledge. Back away with 4 draw steps.
- 17-20 Head M will clap and stamp on ct 1. Beginning L ft, M leaves ptr and dances to opp. W with 4 light running steps (passing opp. M to L). Assume previous closed pos. with new ptr and make  $1\frac{1}{2}$  CCwturns with 4 light running steps.
- 21-24 Beginning R ft, W leaves M and dances to ptr with 4 light running steps (passing opp W to R). Assume previous pos. with ptr and make  $1\frac{1}{2}$  CC turns with 4 light running steps.

While above happens, side cpls stand in place.

### III. SIDE CPLS: ACROSS, VASTU, M AND W EXCHANGE

- B 1-24 Side cpls repeat action of Part II. Head cpls stand in place.

### IV. CPLS ACROSS TO CORNER; M AND W EXCHANGE

Head cpl turns to face side cpl on their L. Side cpl turns to face head cpl on their R.

- B 1-4 With M beginning L ft and W R, dance frwd and pass to L of oncoming cpl with 4 light running steps. After changing places in this way, make  $1\frac{1}{2}$  CC turns wth 4 light running steps.
- 5-8 M leaves ptr to dance with opp. W as described in ms 17-20, Part II.
- 9-12 W leaves <sup>opp M</sup> ptr to dance with <sup>ptr</sup> opp. M as described in ms 21-24, Part II.

### V. CPLS ACROSS TO NEW CORNER; M AND W EXCHANGE

RIIVATTU (cont'd)

Head cpls turn to face side cpl on their R. Side cpls turn to face head cpls on their L.

B 1-12 Repeat action of Part IV with new corner cpls.

VI. HEAD M GOES "CALLING"

C 1-4 Head M will clap and stamp on ct 1. Beginning L ft, M dances 4 light running steps to corner W on his L. They assume closed pos and make aprx  $1\frac{1}{2}$  CC turns with 4 light running steps, such that they conclude facing square ctr.

5-8 With M beginning L ft and W R, dance frwd and pass to L of oncoming cpl with 4 light running steps. After changing positions in this way, make  $\frac{1}{2}$  CC turn with 4 light running steps.

9-12 With M beginning L ft and W R, gallop back to <sup>(m bk. to bk.)</sup> W's home pos, this time passing other active cpl to R. Make aprx  $\frac{1}{4}$  CC turn and return W to place with acknowledgement.

13-48 Head M repeats calling fig. with each of 3 remaining W in square, always starting fig. with corner W on his L.

VII. SIDE M GOES "CALLING"

C 1-48 Side M repeats action of ms 9-12, Part VI. Repeat calling fig. with each of 3 remaining W in square.

VIII. HEAD CPLS VASTU; M NO. 1 RIPASKA *(free style steps)*

D 1-4 Vastu fig. Head cpls repeat action of ms 13-16, Part II.

5-8 With M beginning L ft and W R, cpl no. 1 dances frwd to opp. cpl with 4 light running steps. Make aprx 1 CCW turn with 4 light running steps. W no. 1 leaves ptr and joins up with M no. 3, who puts arms around waists of his ptr and W no. 1. *WH around bk of M waist, W free H on skirt*

9-16 M no. 1 dances 8 light running steps back to home pos. He then makes  $\frac{1}{2}$  CCW turn to face square ctr and stands in place.

At same time, trio makes 1 CCW circle around inner square with 16 light running steps.

E 1-14 M no. 1 dances ripaska twd ptr. After due consideration, <sup>(wait & etc)</sup> W no. 1 leaves M no. 3 and coaxes her ptr along. She dances several draw steps bkwd to her original home pos. *WH on skirt*

RIIVATTU (cont'd)

- 15-16 M no. 1 and ptr assume clsd pos. and make  $1\frac{1}{2}$  CCW turns with 4 light running steps.
- D & E IX. HEAD CPLS VASTU; M NO. 3 RIPASKA  
Cpls reverse roles. Repeat action of Part VIII; M no. 3 dances ripaska
- D & E X. SIDE CPLS VASTU; M NO. 2 RIPASKA  
Side cpls repeat action of Part VIII; M no. 2 dances ripaska.
- D & E XI. SIDE CPLS VASTU; M NO. 4 RIPASKA  
Cpls reverse roles. Repeat action of Part X; M no. 4 dances ripaska.
- F XII. CIRCLE CWAND CCW  
1-8 Men will clap and stamp on ct 1. Beginning L ft, join hands with low handhold in ring and dance 16 light running steps in ~~LOD~~ LOD.
- 9-16 Keep handhold. Beginning L ft, dance 16 light running steps in ~~LOD~~ LOD.



Presented by Daniel S. Beal  
Idyllwild Workshop, 1985

RINGLENDER FRA RØROS ✓  
(Røros, Stø-Trøndelag)  
Ringlender from Røros

SOURCE: Brekken Leikarringen and Røros Leikarringen, Norway, 1979.  
During the mid-1800's the people of Røros began to perform an "old-time" dance that they call "ringlender" (REENG-len-der). It is one variation of the Norwegian reinlender (meaning, "one from the Rhineland"), from which the name ringlender is probably derived. Ringlender is an unusual dance in that several figures do not match the phrasing of the music--nor are they supposed to. The dancer must listen for the underlying beats.

MUSIC: *Norse dance CRS-DB-001, 2 2/B 2*  
Norse Folk Dances, cassette No. 2 *not available yet*  
Grovt og Grant, Fjedur LP: EFG-501 7 105

FORMATION: Several cpls in ring with M to inside. Ptrs face ~~to~~ LOD and join inside hands with light handhold. Free hand is on hip, thumb forward, *fingers to* *at elbow*

*Style:*  
STEPS: Reinlender step, ringlender step, trio step

reinlender step  
Ct 1, step on L ft. Ct 2, close R ft beside L with weight. Ct 3, step frwd with L ft. Ct 4, perform small hop on L ft. Perform a dip on each ct of pattern. (May also be done with opp ft wk).  
*To Turn: M step LRL fwd, RLR bkwd; W step RLR bkwd, LRL fwd*

ringlender step  
M: Perform reinlender step as given above. During step-hop, however, shift center of gravity a little bkwd. On Cts 1, 2 of next ms, make 1/4 turn CC and perform another step-hop in reverse LOD with L ft.

W: Beginning R ft, perform reinlender step, shifting center of gravity a little bkwd during last step-hop. On Cts 1, 2 of next ms, make 1/4 CC turn and perform another step-hop in reverse LOD with L ft.

trio step *(2 steps)*  
Ptrs are in a closed cpl pos and will turn around common axis (as in waltz). With M beginning L ft and W R, make 1/2 C turn with 3 quick and small steps on Cts 1 & 2. Weight is frwd and toward balls of feet.

Next trio step will continue turning C with opp ft wk on Cts 3 & 4

RINGLENDER FRA RØROS (cont'd)variation

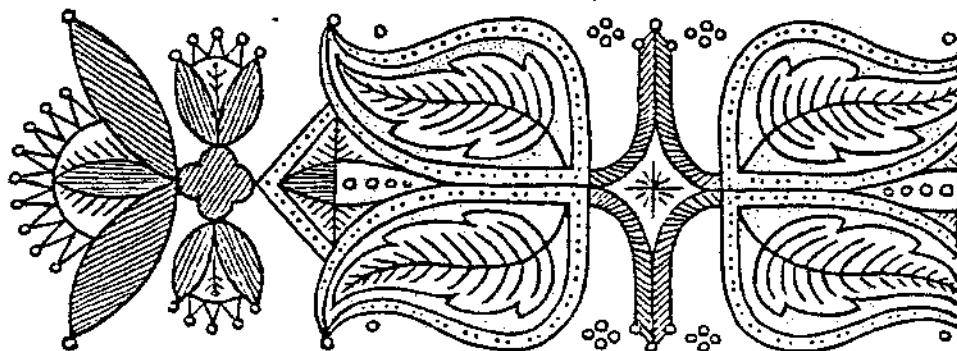
M: Beginning L ft, make 1/2 C turn with one trio step as given above. Beginning R ft, make 1/2 C turn with one step-hop.

W: Perform reverse of above with same ft wk.

METER 4/4

PATTERN

Phrs	Ms	Part
		I. RINGLENDER FRWD
A	1-4.5	With M beginning L ft and W R, dance 3 ringlender patterns in <del>CC</del> LOD. Inside hands swing sideward <sup>bk</sup> as ptrs turn to face each other on last step-hop of each pattern.
		At end of third pattern, take last step toward ptr (M R ft, W L) in preparation for next figure. M may stamp on this step.
		II. CPL TURNS CW <sup>pole</sup>
		Ptrs assume <del>elst</del> <sup>elst</sup> cpl pos. MR hand is around L shoulder blade of ptr. ML hand is placed on upper R arm of ptr.
	4.5-8.5	With M beginning L ft and W R, make 3 1/2 C <sup>W</sup> turns with 7 trio steps. <sup>or variation w/ step-hops &amp; trio step</sup> Continue turning C <sup>W</sup> with 1 step (M R ft, W L) such that M concludes facing <del>CC</del> LOD, W <del>CC</del> LOD.
		III. CPL TURNS CCW <sup>face</sup>
	8.5-16	With M beginning L ft and W R, make 3 1/2 CC <sup>W</sup> turns with 7 reinlender steps. Continue turning CC with 1 step (M R ft, W L) such that M concludes facing away from circle center, W toward. At same time, release position and assume light handhold to begin dance again.



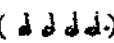
Presented by Daniel S Beal  
Idyllwild Workshop, 1985

V  
CERKESKA  
(North Bulgaria)

SOURCE: Dennis Boxell, 1973

MUSIC: Folkraft LP-26, side B, band 3 (2:04)--orchestra






FORMATION: Line dance, no partners, <sup>v on belt hold</sup> "W" position

METER: 9/8 (  ) counted 1-and, 2-and, 3-and, 4-and-ah; or  
~~"quick quick quick slow"~~ *SSS .4 S*


PATTERN

meas

VARIATION I -- Chorus step

- 1  Facing slightly and moving R, two running steps (R,L) fwd (Cts 1-2)  
Hop on L ft, swinging R ft across in front (Ct 3)  
Leap slightly fwd on ball of R ft (Ct 4)  
Leap slightly fwd on L ft (Cts &-ah)
- 2  Hop on L ft, swinging R ft across in front (Ct 1)  
Leap slightly fwd on ball of R ft (Ct 2)  
Step slightly fwd on L ft (Ct &)  
Leap slightly fwd on ball of R ft (Ct 3)  
Step slightly fwd on L ft (Ct &)  
Turning to face ctr, a slight leap swd R on R ft (Ct 4)  
Close and step on L ft beside R, bending L knee slightly (Cts &-ah)
- 3  Four CLICK-STEPS (R) swd L (Ct 1-&, 2-&, 3-&, 4&), pause (Ct ah)  
done as described below:  
CLICK-STEP (R) swd L (  ): With weight on L ft and L knee bent slightly, slide and click R ft against L, displacing L ft and straightening both knees (Ct 1), step swd L on L ft, bending knees slightly (Ct &).
- 4  Step on R ft directly in front of L (Ct 1)  
Step back on L ft in place (Ct &)  
Close and step on R ft beside L (Ct 2)  
Step on L ft directly in front of R (Ct &)  
Step back on R ft in place (Ct 3)  
Tap L heel slightly fwd (Ct &)  
Close and step on L ft beside R (Ct 4)  
Tap right heel slightly fwd (Cts &-ah)


VARIATION II -- In place

- 1  Step on R ft in place (Ct 1)  
Tap L heel slightly fwd (Ct &)  
Close and step on L ft beside R (Ct 2)  
Tap R heel slightly fwd (Ct &)  
Close and step on R ft beside L (ct 3)  
Brush L heel fwd (Ct &)  
Cross and step on L ft in front of R (Ct 4)  
Step swd R on R ft (Ct &)  
Tap L heel slightly fwd (Ct ah)

CERKESKA (cont'd)

2 Repeat pattern of meas 1 reversing direction and ftwk

VARIATION IIIa


1  Step on R ft in place (Ct 1)  
 Cross and step on L ft directly in front of R (Ct &)  
 Step back on R ft in place (Ct 2)  
 Close and step on L ft beside R (Ct &)  
 Cross and step on R ft directly in front of L (Ct 3)  
 Step back on L ft in place (Ct &)  
 Again, step on R ft directly in front of L (Ct 4)  
 Again, step back on L ft in place (Ct &)  
 Tap right heel next to L toe (Ct ah)

2 As II above, meas 1

3-4 Repeat pattern of meas 1-2 reversing direction and ftwk

VARIATION IIIb

~~As IIIa above, except:~~

1  Step slightly backward on R ft (Ct 1)  
 Step on L ft in place (Ct &)  
 Step slightly forward on R ft (Ct 2)  
 Step on L ft in place (Ct &)  
 Step slightly backward on R ft (Ct 3)  
 Step on L ft in place (Ct &)  
 Step on R ft directly in front of L (Ct 4)  
 Step on L ft in place (Ct &)  
 Tap R heel next to L toe (Ct ah)

2 AS II above, meas 1

3-4

Presented by Sherry Cochran  
Idyllwild Workshop, 1985

Sequence: requested

Fig 1 - 4x (or wait 1 & do 3x)  
 2 - 4x  
 3a - 2x  
 1 - 2x  
 2 - 4x  
 3b - 2x  
 1 - 2x

DERHULE  
(Turkey)

*not taught*

**SOURCE:** Derhule (Dehr-HOO-luh) is a "girls' name." It is a man's dance from Artvin in Northeastern Turkey. The dance was learned by Bora Ozkok in 1970 from Gunes Atac, of the University of Istanbul's performing group.

**MUSIC:** BOZOK 107. Side 1, Band 1. (45 rpm)

**FORMATION:** Short (6 or less) segregated lines. Little fingers hooked, held down at sides to start.

**STEPS & STYLING:** This is a man's dance of the LAZ people, who live in Northeastern Turkey. It is a fishermen's dance. Women can dance in their own lines. Lines should be tight, and shimmy whenever possible.

Rhythm throughout is counted: S,Q,Q

1,2,3	4,5	6,7
S	Q	Q

**METER:** 7/8

**PATTERN**

**Meas.**

STEP I: SALYA (Fisherman's term: "Let's start")

Do the following step until the singing starts.

Begin at start of music: first 2 cts are actually an upbeat (QQ) before meas 1. In this step, lines are very tight, hands down at sides, facing ctr, knees flexing, body rocking in place from side to side; ft may leave floor slightly.

upbeat      Bounce twice on L (QQ)

1            Shift wt to R (S), bounce twice more on R (QQ)

2            Shift wt to L (S), bounce twice more on L (QQ)

3-16        Repeat meas 1-2, 8 more times. On QQ of meas 16, in preparation for Step II, turn to face 1/4 twd LOD and hop twice on L (QQ). On S of meas 16, bring hands sharply up to shldr ht.

STEP II: HAGITHA (Let's go)

When hopping (on balls of ft), other leg is held in front, toes pointed down. Step moves slowly LOD.

1            Small leap onto R (S), hop twice on R (QQ)

2            Small leap onto L (S), hop twice on L (QQ)

3-16        Continue repeating meas 1-2, moving arms as follows: on S of meas 4, arms go sharply down; on S of meas 8, arms come sharply up; on S of meas 12, arms go sharply down; on S of meas 16, arms go sharply up.



DERHULE (cont'd)STEP III: HA GEL HA (Let's come)

Face ctr and move fwd and bkwd. Arms remain up throughout step.

- 1 Lead in with R shldr, move fwd with step on R (S), hop R (Q), step L (Q). Do step more or less flat-footed.
- 2 Repeat meas 1, continuing to move slightly fwd, and on the L step, bend fwd slightly so that L shldr points fwd twd ctr on last ct.
- 3-4 Repeat meas 1-2, moving bkwd, leading bkwd with L shldr.

5-8 Repeat meas 1-4.

STEP IV: HA GOK HA (Let's Squat)

- 1 Repeat meas 1, Step III and start to bring hands fwd and down in a circular fashion.
- 2 Bring arms down, squat on both ft (S) continuing to move arms bkwd and up behind body, come up with a stamp in place R,L (QQ).
- 3-4 Bring arms back up to shldr ht and repeat meas 3-4, Step III.
- 5-8 Repeat meas 1-4.

STEP V: HA SEK HA (Let's skip)

Face ctr and move alternately R and L.

- 1 Arms at shldr ht, step sdwd R to R (S), hop R (Q), step across R on L (Q).
- 2-3 Repeat meas 1.
- 4 Jump on both ft apart (S), stamp in place on L,R (QQ). Shimmy here.
- 5-8 Repeat meas 1-4, going L with opp ftwk. On meas 8, be sure to stamp R,L.
- 9-16 Repeat meas 1-8.

STEP VI: HA ISLE HA (Let's get things moving smoothly)

This step moves L, but very little ground is covered.

- 1 Facing ctr, and moving L step with R across L to L while moving arms to R and pointing R toe to L so body twists to L (S), moving hands to L, hop on R, pointing R toe fwd and keeping L ft behind R (Q), step L next to R (Q).
- 2-8 Repeat meas 1.

Repeat dance from beginning in sequence, this time dancing Step I for 8 meas only. End dance by continuing Step VI, or, if tired, go back to Step I.

DRENICA  
(Albania)

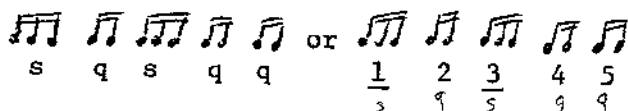
**SOURCE:** A Siptar Albanian dance from the village of the same name. It is interesting to note that because of the difficulty of the 12/16 rhythm, this dance is usually done by good dancers who follow festivals and weddings from village to village. The orchestra is a group of seven musicians from Pristina who are all members of the professional ensemble, Sota. Taught by Atanas Kolorovski.

**MUSIC:** LP- AK 005

**FORMATION:** Mixed lines, "W" hand hold; knees slightly bent, not stiff

*Style:* Knees are continually flexed to absorb w/ bounce of steps.

**METER:** 12/16



PATTERN

Meas

PART I

- 1 Facing ctr, step R ft to R (Ct 1)  
With a ~~light~~ leap, close L ft to R, <sup>quickly</sup> while taking wt off R ft.  
for next step (Ct 2) (*displace*)  
Repeat Ct 1-2 (Ct 3-4)  
Step R ft to R (Ct 5)
  - 2 Facing slightly in LOD, cross L ft in front of R (Ct 1)  
Step R ft to R (Ct 2)  
Repeat Cts 1-2 (Ct 3-4)  
Cross L ft in front of R (Ct 5)
  - 3 Facing ctr, <sup>bounce</sup> lift on L ft while giving the R ft a lift-push out  
in front (Ct 1)  
Step R ft in place (Ct 2)  
Repeat ct ~~1~~ with opp ftwk (Ct 3)  
<sup>leap</sup> Step L ft to L (Ct 4)  
Step R ft behind L (Ct 5) <sup>w/ alt step</sup>
  - 4 Step L ft to L (Ct 1,2)  
Step R ft in front of L, L ft is lifted slight behind R (Ct 3)  
<sup>Bounce</sup> Lift on R ft (Ct 4)  
Step back in place on L (Ct 5)
- Repeat Part I until leader signals change.

PART II

- 1-2 Repeat meas 1-2, Part I
- 3 Swing R ft fwd, stamp R ft <sup>diag R w/ bent knees</sup> taking no wt (Ct 1)  
<sup>Bounce</sup> Lift on L ft, continuing to swing R <sup>part 4/4</sup> ft to L (Ct 2)  
Cross R ft over L and step on R ft (Ct 3)  
<sup>Bounce</sup> Lift on R heel, while starting to bring L fwd (Ct 4)  
<sup>Bounce</sup> Lift on R heel, while bringing L ft fwd in front of R (Ct 5)

DRENICA (cont'd)

- 4 Stamp fwd on L ft, taking no wt (Ct 1)  
*bounce* Lift on R heel while swinging L ft behind R (Ct 2)  
 Step L ft behind R (Ct 3)  
 Step R ft to R (Ct 4)  
 Cross L ft over R to face slightly in LOD (Ct 5)

Repeat Part II until leader signals change.

PART III

- 1 Moving in LOD, lift on L ft while placing heel of R ft on floor  
 (Ct 1)  
 Step R ft to R (Ct 2)  
 Step on L ft (Ct 3)  
 Step on R ft (Ct 4)  
 Step on L ft (Ct 5)
- 2 Repeat meas 2, Part I, more subdued *ride - close*
- 3 Facing ctr, ~~lift~~ <sup>bounce</sup> on R while giving the L ft a lift-push out in  
 front (Ct 1)  
*leap* Step L ~~ft in place~~ <sup>diag. L b/s</sup> (Ct 2)  
 Step on R ~~ft in place~~ <sup>diag. L</sup> (Ct 3)  
 Repeat steps of meas 1 (Ct 4,5)

- 4 Repeat meas 4, Part I

Repeat Part III until leader signals change.

PART IV

- 1-3 Repeat meas 1-3, Part III

- 4 Facing slightly RLOD, <sup>are</sup> step L ft L (Ct 1,2)  
 Turning to face slightly on LOD, <sup>are</sup> step R ft to R (Ct 3)  
 Cross L in front of R (Ct 4,5) *are* *put close to floor*

Repeat Part IV until leader signals change.

Presented by Sherry Cochran  
 Idyllwild Workshop, 1985

GASELNITA  
(Romania)

**SOURCE:** Gaselnita is a line dance from Muntenia, Romania. It was taught to Mihai David by his brother Alexandru who had learned it from the Ensemble Perinita.

**MUSIC:** LP Gypsy Camp 5201, Side 2, Band 1

**FORMATION:** Line or circle

**STYLE:** Arms in W position, arms moving up and down from the elbows.

**METER:** 2/4

PATTERN

Meas

PART I

- 1 Facing LOD, step R to R (ct 1) close L to R bending L knee (ct &)  
step R to R (ct 2) close L to R bending L knee (ct &)
- 2-3 Repeat meas 1
- 4 Step R to R (ct 1) stamp L closing R, no wt, face ctr (ct &)  
fall stamping onto L fwd into ctr of circle bent knee, swing  
arms down (ct 2) step R back, swing arms up again to W hold (ct &)
- 5-8 Reverse meas 1-4, traveling RLOD

PART II

- 1 Repeat meas 1 Part I, facing slightly LOD
- 2 Fall stamping fwd onto R, bent knee into ctr of circle, swinging  
arms down (ct 1), step L back (ct &), swinging arms back up to  
W hold, step R,L,R in place (ct 2,&)
- 3-4 Reverse meas 1-2 Part II
- 5-8 Repeat meas 1-4 Part II

PART III - STAMPS FACE CTR

- 1 Bringing arms straight up above head step R (ct 1) stamp L  
(Ct &) R heel (ct 2) stamp L (ct &)
- 2 Step L to L (ct 1), stamp R closing to L (ct &) step L (ct 2),  
stamp R (ct &)
- 3 L heel (ct 1) stamp R (ct &) step R to R (ct 2) step L (ct &)
- 4 Step R to R (ct 1) brush stamp L fwd, no wt (ct &) fall onto  
l fwd (ct 2)
- 5 Brush stamp R fwd, no wt (ct 1) fall onto R (ct 2), swinging  
arms straight down.

GASELNITA (cont'd)

- 6           step L back bringing back straight above head (ct 1) stamp R  
             (ct &) L heel (ct 2) stamp R, no wt (ct &)
- 7           Step R back (ct 1) stamp L (ct &) R heel (ct 2) stamp L, no wt  
             (ct &)
- 8           Step L back (ct 1) stamp R (ct &) step L (ct 2).
- 9-16       Repeat meas 1-8 Part III

Presented by Sherry Cochran  
Idyllwild Workshop, 1985

GENCSI VERBUNK  
(Hungary)

**SOURCE:** Gencsi Verbunk (Gan-chee Vair-boonk) was learned by Andor Czompo from several young men from Gencsapat during a dance competition commemorating the Centennial of the Freedom Fight of 1848.

Gencsapat is a small village in Western Hungary. In the 16th and 17th centuries, its population consisted of border guards or professional soldiers. This Men's dance, after a long period of development, became very popular in 1848-49 during the Freedom Fight against the Hapsburg rule.

These directions are meant only as refresher notes for those who have learned the dance from a qualified teacher. Dance directions prepared by Ann I Czompo, Northern Illinois University, Dekalb, Illinois. Copyright 1965 by Andor Czompo. This description may not be reproduced without the written permission of Andor Czompo.

**MUSIC:** Crossroad Records, 4002B.  
The music is a moderate 4/4 meter, a traditional Verbunk melody.

**FORMATION:** Men in a circle, facing counterclockwise, a comfortable distance from each other. Thumbs are placed in the belt or front pocket.

**STYLE:** Very strong, masculine movement, depicting the readiness and enthusiasm for the patriotic fight.

**METER:** 4/4

**PATTERN**

Meas

1-4 Introduction

PART I

1 Step forward on the R ft (Ct 1-2)  
Step forward on the L ft (Ct 3-4)

2 Repeat Meas 1

3 Step on R heel on a R/forward diagonal (Ct 1)  
Step back to place on the L ft (Ct &)  
Step (slight stamp) on the R ft, bringing the L knee close to the R, with the lower part of the L leg extended to the side (Ct 2)  
Repeat cts 1-2 with opposite footwork (Ct 3-4)

4 Repeat Meas 3

**NOTE:** During Meas 3-4, you actually make a clockwise turn, with a free-hand-hold.

5-8 Repeat Meas 1-4

**NOTE:** During Meas 7-8, instead of completing the clockwise turn, finish facing the center of the circle (3/4 turn).

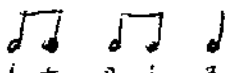
GENCSI VERBUNK (cont'd)PART II

- 1 Step to the R on the R ft, extending arms to side position to prepare for a clap (Ct 1)  
Close the L ft to the R, clapping hands together in front (Ct 2)  
Repeat Cts 1-2 with opp ftwk (Ct 3-4)
- 2 With two steps in place, R,L, do a complete clockwise turn, leading the turn with the R arm (Ct 1-2)  
Facing the ctr of the circle, jump with both ft apart and "pigeon-toed", with the knees close together (Ct 3)  
Close feet together, arms sharply extended to side (Ct 4)
- 3-8 Repeat Meas 1-2 three more times

PART III

- 1 Take a small step fwd toward the ctr on the R ft (Ct 1)  
Lift a straight L leg forward; at the same time hit the L inside boot top with the R hand (Ct 2)  
Step back on the L ft (Ct 3)  
Take a small step back on the R ft (Ct 4)
- 2 Repeat Meas 1 with opp ftwk (Ct 1-4)
- 3-4 Repeat Meas 1-2
- NOTE: The arm movement is like a "windmill," with the hit coming from above.
- 5 Hop on the L ft, turning hips slightly L, touching the R ft at the side, and turning the knee inward (Ct 1)  
Hop on the L ft, turning hips back to ctr, touching the R heel fwd (Ct 2)  
Jump on the balls of both ft, body lifted with arms extended at the sides (Ct 3)  
Do a small jump in place, bending the knees, with the arms still out at the sides (Ct 4)
- 6 Repeat Meas 5 with opp ftwk
- 7-8 Repeat Meas 5-6

PART IV

- 1 Clap hands in front of body (Ct 1)  
Leap onto the R ft, turning the hips slightly to the R; the lower part of the L leg is lifted to a back-side pos, with the L knee rotated inward (Ct 2)  
Hop on the R ft, facing ctr, bringing the bent L leg fwd from the hip, and hit the L boot top with the R hand (Ct 3)  
Do a small step on the L ft to the L (Ct 4)
- 2 Close the R ft to the L and bounce on both heels; at the same time, clap the hands in front. Do this pattern in the following rhythmic pattern:
- 
  
 1 + 2 + 3 4
- 3-9 Repeat Meas 1-2, three more times

GENCSI VERBUNK (cont'd)PART V

- 1-2 Repeat Meas 1-2 of Part I.
- 3 Facing the ctr of the circle, step to the R on the R ft (Ct 1)  
Close the L ft to the R with a slight heel-click, bending both  
knees (Ct 2)  
Step to the R on the R ft (Ct 3)  
Close the L to the R ft with a heel-click and straight knees (Ct 4)
- 4 Repeat Meas 3 with opp ftwk
- 5-8 Repeat Meas 1-4

PART VI

- 1-8 Repeat Part V

PART VII

- 1-8 Repeat Part I

PART VIII

- 1-8 Repeat Part II

PART IX

- 1-8 Repeat Part III

PART X

- 1-8 Repeat Part IV

PART XI

- 1-8 Repeat Part V

PART XII

- 1 Leap onto the R ft in place, bringing the bent L knee in front,  
hip high; the R arm hits the inside of the L boot top (Ct 1)  
Repeat Ct 1 with opp ftwk (Ct 2)  
Jump on both feet together, clap hands in front (Ct 3)  
Leap on the R ft, turning hips slightly to the R; the lower part  
of the L leg is lifted to a back-side pos, with the L knee  
rotated inward (Ct 4)
- 2-7 Repeat Meas 1, six more times
- 8 Repeat Meas 1, cts 1-2 (Ct 1-2)  
Jump on both ft together, arms extended to the sides (Ct 3)  
Pause (Ct 4)



HUSZÁR VERBUNK ÉS CSÁRDÁS  
(Hungary)

*check Andor notes*

SOURCE: This is actually three dances: a men's dance reflecting the dance style of the 18th and 19th century cavalry soldiers (Huzzar); a girls' dance in an inside circle; and a couple Csárdás. The main part of the dance is the Verbunk which is based on traditional step patterns from Ecser.

Huszár Verbunk és Csárdás (Hoo-sahr Vair-boonk ehsh Char-dahsh) is based on material learned from L. Tarczi, soloist of the Hungarian State Folk Ensemble and additional research done by Andor Czompo. This dance was arranged for recreational folk dancing in the United States by Andor Czompo.

This dance is recommended only for people familiar with basic Hungarian style and dance steps. Dance directions were prepared by Ann I. Czompo, Northern Illinois University, DeKalb, Illinois. Abbreviations added to fit U.O.P. syllabus format. Copywrited in 1967 by Andor Czompo. This description may not be reproduced without the written permission of Andor Czompo.

MUSIC: Huzzár Verbunk és Csárdás. Record: Buccaneer 14420  
*AC Special #2*

FORMATION: Girls' dance: Girls join in a circle, right hand on hip, left hand on left neighbor's right shoulder.  
Men's dance: Gather around the girls' circle, dance individually or join in short lines in shoulder-hold, facing the center of the circle.  
Csárdás: Couples scattered around the room.

STYLE: Men's dance: powerful, proud and elegant.  
Girls' dance: similar to the men's dance but more feminine.  
Csárdás: fast and lively.

BASIC STEPS: The following are descriptions of step patterns or combinations which occur in this dance. These are described in counts with the corresponding note value indicated.

COMBINATIONS FOR THE MEN'S DANCE

- Ct.
- |     |   |  |
|-----|---|--|
|     |   | (1) Walk, Cifra, Jump  |
| 1-2 | d | Turning hips and moving CCW, step fwd R in the LOD.  |
| 3-4 | d | Step L in the LOD.   |
| 1   | d | Cifra. Facing the ctr, step on the R ft to the R.  |
| &   | d | Step on the L ft behind the R ft.  |
| 2   | d | Step on the R ft in front of the L ft.   |
| 3-4 | d | Jump to the L, leading with the L ft, but the R ft closes with a heel-click to the L ft on landing. Knees are bent slightly. |
- NOTE: If the combination is repeated, it is repeated with the same ftwk in the same direction.  
 Cue: walk, walk/ Cifra, jump. (The jump actually starts as a leap but finishes with the wt on both ft).

(2) Single Csárdás Step

- 1-2 d Step to the R on the R ft, bending then straightening the knees.  
 3-4 d Close the L ft to the R ft with a slight heel-click, bending then straightening the knees.

NOTE: This Csárdás step is a so-called Upbeat Csárdás, where the straightening of the knees occurs on the musical beat. When the combination is repeated, it is repeated with opp ftwk.  
 Cue: side, close.

(3) Cross-step, and side-jump

- 1-2 d Step to the R on the R ft, turning hips slightly to the R.  
 3 d Step on the L ft across in front of the R ft with the knees slightly bent. At the same time, lift the R lower leg off the floor.  
 4 d Step on the R ft behind the L ft.  
 1-2 d Step on the L ft to the L, with a knee-bend.  
 3-4 d Jump to the R, leading with the R ft and closing both ft together on landing, with the knees bent.

NOTE: Although the movements are powerful, the steps are smooth and fluent. This gives the elegant style characteristic of the Hussar dances.

Cue: step, cross, behind/ side, jump R.

(4) Leg swing, Cifra, Jump

- 1 d Leap on the L ft in place. At the same time, swing the R ft across in front of the L ft with a straight knee.  
 2 d Hop on the L ft. At the same time, swing the R ft to the R side with a straight knee.  
 3 d Cifra. Step on the R ft in front of the L ft.  
 & d Step on the L ft behind the R ft, with  $\frac{1}{2}$  wt on the ft.  
 4 d Step on the R ft in front of the L ft.  
 1-2 d Hop on the R ft. At the same time, swing the L ft across in front of the R ft (knee straight) sharply.  
 3-4 d Jump to the L, leading with the L ft and closing the ft together on landing. The knees are bent quite deeply.

NOTE: This is a somewhat lively combination. The only point of relaxation is the last jump. When repeated, this is repeated with the same ftwk.

Cue: Swing, swing, Cifra/ Swing, jump.

(5) Hop-steps and Side Jump

- 1 d Do a small chug back on the ball of the L ft, pointing the R ft sharply in front of the L ft.  
 2 d Hop on the L ft, bringing the R ft (knee bent) behind the L ft.  
 & d Step on the R ft behind the L ft.  
 3 d Leap on the L ft in place, bending the knee slightly. In the meantime, swing the R lower leg back as a preparation for a kick.  
 4 d Hop on the L ft, kicking the R ft sharply fwd low.  
 1 d Leap slightly fwd on the R ft, bending both knees.  
 2 d Extend the L ft fwd and low (not a sharp movement here).  
 3-4 d Jump to the L, leading with the L ft and closing the ft together on landing.





NOTE: The first ct is a sharp movement with a definite "up" feeling. The following hop-steps (2) are quite rapid. In the last four cts, the movement of the L leg is continuous without a break. The slow side jump elegantly closes the fast starting combination.

Cue: chug, hop-step, leap, hop/ Leap, extend, and jump.




HUSZÁR VERBUNK ÉS CSÁRDÁS (cont'd)COMBINATIONS FOR THE GIRLS' DANCE(1) Slow Csárdás step

Same as Combination 2 for the Men's Dance, Single Csárdás step.







(2) Double Csárdás step

- |   |   |   |
|---|---|---|
| 1 |  | Step on the R ft to the R.              |
| 2 |  | Close the L ft to the R ft, taking wt.  |
| 3 |  | Step on the R ft to the R.              |
| 4 |  | Close the L ft to the R ft, without wt. |
- NOTE: The steps are small and Upbeat (moving sideways).  
If repeated, the ftwk is opp.  
Cue: step, close, step, close.





(3) Kukkós step (Koo-kohsh)

- |     |   |  |
|-----|---|--|
| 1-2 |  | Run in place, R, L.                                    |
| 3   |  | Jump on both ft together in place, bending both knees. |
| 4   |  | Pause.   |
- Cue: run, run, jump.








(4) Kukkós with turn

- |     |   |  |
|-----|---|--|
| 1-2 |    | Do 2 running steps in place, R, L.   |
| 3   |    | Jump on both ft together in place, bending both knees and turning 1/4 turn to the L. |
| 4   |    | Pause.   |
| 1-2 |    | With 2 running steps, R, L, make 3/4 turn to the R in place.                         |
| 3   |   | Close the R ft to the L ft.  |
| 4   |  | Pause.   |
- Cue: run, run, jump/ run, run, close.

(5) Cross step







- |     |   |   |
|-----|---|---|
| 1-2 |  | Step on the R ft to the R.                            |
| 3-4 |  | Step on the L ft behind the R ft, bending both knees. |
| 1-2 |  | Step on the R ft to the R.                            |
| 3-4 |  | Close the L ft to the R ft without wt.                |
- Repeat with opp ftwk.  
NOTE: The knee bend occurs only in the cross step.  
Cue: step, cross/ step, close.

(6) Rida with closing step

- |     |   |   |
|-----|---|---|
| 1   |  | Step on the ball of the R ft to the R.                            |
| 2   |  | Step on the L ft across in front of the R ft, bending both knees. |
| 3-4 |  | Repeat cts 1-2.   |
| 1   |  | Step on the R ft to the R.  |
| 2   |  | Step on the L ft to the L.  |
| 3   |  | Sharply close the R ft to the L ft.                               |
| 4   |  | Pause.  |
- NOTE: The two Rida steps are light, the close is sharp and definite.  
Cue: side, cross, side, cross/ side, side, close.

HUSZÁR VERBUNK ÉS CSÁRDÁS (cont'd)COMBINATIONS FOR THE CSÁRDÁS(1) Leg swing with heel-click

Footwork is the same for the Man and Lady.

- 1  Leap on the R ft in place, bringing the L ft up sharply in back.  
 2  Hop on the R ft, kicking the L ft sharply fwd and low.  
 3-4  Repeat cts 1-2 with opp ftwk.  
 1-2  Repeat cts 1-2 again.  
 3  Leap on the L ft in place.  
 4  Close the R ft to the L ft with a heel-click.

NOTE: Although this combination has a light, playful feeling, the leap-hops tend to be slightly staccato, sharp, and tense movements. When repeated, this combination is repeated with the same ftwk.





Cue: leap, hop, leap, hop/ Leap, hop, leap, close.

(2) Kukkos step *runrun jump*

Same as described in the Girls' Dance. Ftwk is the same for the Man and Lady.

(3) Rida with turnout

Ptrs face each other in shoulder-shoulder pos.

- 1  Step on the ball of the R ft to the R.  
 2  Step on the L ft across in front of the R ft, bending both knees.  
 3-12  Repeat the Rida (cts 1-2) five more times. *(6 in all)*  
 1-4  Do four running steps, Man in place, Lady making a full turn CW under her R hand which is joined with the Man's L hand.

*Note: Rida does not have usual staccato feeling, but use close to running steps*

METER: 4/4

PATTERN

Meas

MEN'S DANCE

MEN'S DANCEPART I (Melody 1)

- 1-8 Introduction. No movement.  
 9-16 Do the Walk, Cifra, Jump combination (#1) four times, moving CCW around the Girls' circle.

REFRAIN

- 1 Do one Single Csárdás step to the R (#2).  
 2 Do one Single Csárdás step to the L.  
 3-4 Do the Cross-step and Side-jump combination (#3) once.  
 5-8 Repeat Meas 1-4.

PART II (Melody 2)

- 1-4 Do the Walk, Cifra, Jump combination (#1) two times.  
 5-8 Do the Leg swing, Cifra, Jump combination (#4) two times.  
 9-16 Repeat Meas 1-8.

REFRAIN

- 1-8 Same as Refrain described above.

HUSZÁR VERBUNK ÉS CSÁRDÁS (cont'd)PART III (Melody 1 repeated)

- 1-4 Do the Walk, Cifra, Jump combination (#1) two times.  
 5-8 Do the Hop-steps and Side-jumps combination (#5) two times.  
 9-16 Repeat Meas 1-8.

REFRAIN

- 1-8 Same as described above.

GIRLS' DANCEPART I (Melody 1)

- 1-8 I Introduction, no movement.  
 9 Do one Slow Csárdás step to the R (#1).  
 10 Do one Slow Csárdás step to the L.  
 11 Do one Double Csárdás step to the R (#2).  
 12 Do one Double Csárdás step to the L.  
 13-16 Repeat Meas 9-12.

REFRAIN

- Release the handhold and place the L hand on the hip, too.  
 1 Do one Slow Csárdás step to the R (#1).  
 2 Do one Double Csárdás step to the L (#2), turning  $\frac{1}{4}$  to the R.  
 3-4 Repeat Meas 1-2. At the end of this combination, backs are twd the ctr of the circle, and the Ladies face out.  
 5-6 Do two Kukkós (#3) steps in place.  
 7-8 Do a Kukkós with turn (#4). End facing the ctr of the circle, and resume the original hand pos.

PART II (Melody 1 repeated)

- 1 Do one Slow Csárdás to the R (#1).  
 2 Do one Slow Csárdás to the L.  
 3 Do one Double Csárdás (#2) to the R.  
 4 Do one Double Csárdás to the L.  
 5-6 Do one Cross step combination (#5) to the R.  
 7-8 Do one Cross step combination to the L.  
 9-16 Repeat Meas 1-8.

REFRAIN

- 1-8 Same as described above.

PART III (Melody 1 repeated)

- 1 Do one Slow Csárdás (#1) to the R.  
 2 Do one Slow Csárdás to the L.  
 3 Do one Double Csárdás (#2) to the R.  
 4 Do one Double Csárdás to the L.  
 5-8 Do the Rida with closing step combination (#6) two times.  
 9-16 Repeat Meas 1-8.

REFRAIN

- 1-8 Same as described above.

HUSZÁR VERBUNK ÉS CSÁRDÁS (cont'd)

CSARDAS

PART I (Melody 2)

- 1-4 Ladies release the handhold in the circle and join their ptrs anywhere in the room with walking or rinnig steps. Ptrs face each other. Man's R hand joins Lady's L hand. Man's other hand is free. Lady's free hand holds her skirt or is placed on the hip.
- 5 Both ptrs do one Kukkós step <sup>Man moves in place</sup> (Girls' dance #3), Man in place, <sup>(move hand)</sup> Lady turning CCW under the joined hands and ending on Man's R side. Do not release hands.
- 6 Do one Kukkós step. Man moves in place. <sup>(move hand)</sup> The Lady moves CCW to end facing her ptr.
- 7 Change the hand pos: Man's L hand joins Lady's R hand. Do one Kukkós step. Man moves in place. <sup>(move hand)</sup> Lady turns CW under the joined hands, ending on the Man's L side. Do not release hands.
- 8 Do one Kukkós. Man moves in place. <sup>(move hand)</sup> The Lady moves CW to end facing her ptr.
- 9-12 Do the Rida with turnout combination (#3). At the end of this combination, ptrs face each other again.
- 13-20 Repeat Meas 5-12. At the end of Meas 20, ptrs face each other again and resume a R to L hand, L to R hand low pos with ptr.

PART II (Melody repeated)

- 1-4 Do the Leg swing with heel-click combination (#1) two times.
- 5-20 Repeat Meas 5-20 of Part I.

Presented by Sherry Cochran  
Idyllwild Workshop, 1985

# Învîrtita din Luna-Turda

Transylvania, Romania

Summi Bloland learned this învîrtita from Costea Costantine, an ethno-choreologist at the Institute of Ethnography and Folklore in Bucharest, Romania. He found the dance in the village of Luna-Turda in Jedet, Cluj in 1957. Compared with other more fully developed and complex învîrtitas, this one is fairly simple with only three figures.

In most of the învîrtite (from the verb învîrtare - to turn) I've seen, the women is forcefully directed by the man. She may appear passive, but in face she is quite busy being wound up, thrust, twisted, and turned. Her turns are often done as pirouettes on the heels, a skill requiring a fair amount of practice to master. The women usually carries her free arm down at her side or at her waist. She moves in a controlled way. She is strong, but modest in her demeanor. The peasants I've seen dance, through very active, are not flamboyant. The concentration seems to be more on what each is doing rather than on each other. The man's role is to direct his partner, prepare her for turns. Of the two, the man is the improviser.

Sunni Bloland taught this dance at various camps and institutes during the early 80's.

TRANSLATION: An învîrtita from the town of Luna-Turda

PRONUNCIATION:

MUSIC: NOROC 2708, (45 rpm) side A

FORMATION: Cpls scattered around the room, or a double circle facing RLOD. Cpls inside hands are joined at shldr ht with W on MR side, with both facing fwd.

STYLE: Flat-footed feel, often syncopated (&,1,&,2), etc). Both need strong arms (with tension) in order for M to move his ptr around. Hug ptr and/or kiss her hand when dance is over.

---

METER: 2/4

PATTERN

---

Meas.

**INTRODUCTION:** 8 meas, no action.

**FIG. I: MEN** (Do 4 times in all)

- 1 Hold (ct 1); step L in place - joined hands move fwd at shldr ht (ct &); hold (ct 2); step L in place - joined hands move bkwd at shldr ht (ct &).
- 2 Step L in place with bent knee - joined hands raise in prep for W CW (R) turn (ct 1); step R,L in place - on ct & hands move to waist ht to stop W turn (cts 2-&).
- 3-4 Repeat meas 1-2 with opp ftwk and move bkwd slightly.

NOTE: M must help W around by leading her. His free L hand is held either up or behind his back.

**FIG. I: WOMEN**

- 1 Hold (ct 1); step R fwd beg to move in front of M (ct &); hold (ct 2); step L fwd (ct &).
- 2 Turn 1-1/2 times (pirouettes) : Step out on R (ct 1); pivot on both heels (ct 2); end on R ft facing ptr with R shldrs tog (ct &).

- 3 Hold (ct 1); step L,R twd M, R side (cts &-2).  
4 Step L in place with bent knee turning R to face fwd (ct 1); step R,L, continuing turn to face fwd (cts 2-&).  
NOTE: On 4th repetition of the Fig. during meas 4, W remains facing M and cpls change to shldr-shldr blade pos. M places W hands on his shldrs to denote change of pattern.

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

Formation: Cpls face in shldr-shldr blade pos. Steps are described for M, W use opp ftwk.

- 1 Walk L,R fwd.  
2 Step L fwd with bent knee (ct 1); step R,L bkwd (cts 2-&).  
3-4 Repeat meas 1-2 with opp ftwk, but move in same direction.  
NOTE: On last repetition, M delete last step if doing version 1 (W if doing version 2), so as to change ftwk for Fig. III, and move into R shldr pos with ptr.

**FIG. III:** (Do only once)

Formation: Cpls with R hips adjacent, WR hand on ML shldr, W L hand on R upper arm, M hands on W shldr-blades. Ftwk same for both M and W.

Version #1 taught by Sunni

- 1 Step R,L fwd turning CW with ptr (modified "buzz" turn action). Beg by stepping R across L.  
2 Continuing to turn - beg R, do 4 quick steps. The 4th step is a little larger with a bent knee.  
3 Repeat meas 1. (RxL, L fwd - turn CW)  
4 Step R in place with bent knee (ct 1); step L across R (ct 2); step R to R with bent knee in prep to turning CCW.  
5-8 Repeat meas 1-4 turning CCW. M hold on last ct to change ft in prep to beg dance from beg while leading W to his R side.

Version #2 taught by Sunni

- 1 Step L,R fwd turning CW with ptr (modified "buzz" turn action). Beg by stepping R across L.  
2 Continuing to turn - beg L, do 4 quick steps. The 4th step is a little larger with a bent knee.  
3 Repeat meas 1. (LR fwd - turn CW)  
4 Step L to L with bent knee (ct 1); step R to R (ct 2); step L across R with bent knee in prep to turning CCW.  
5-8 Repeat meas 1-4 turning CCW. W hold on last ct to change ft in prep to beg dance from beg while leading W to his R side.

Original dance notes by Sunni Bioland

Corrected by San Diego Conf. and Idyllwild errata, 4-00,dd



INVIRTITA din LUNA-TURDA  
(Transylvania, Romania)

*ck ID notes*

**SOURCE:** Sunni Bloland learned this invirtita from Costea Costantin, an ethnochoreologist at the Institute of Ethnography and Folklore in Bucharest, Romania. He found the dance in the village Luna-Turda in Judet Cluj in 1957. Compared with other more fully developed and complex invirtitas, this one is fairly simple with only three figures.

In most of the invirtite (from the verb Invirtare - to turn) I've seen, the woman is forcefully directed by the man. She may appear passive, but in fact she is quite busy being wound up, thrust, twisted, and turned. Her turns are often done as pirouettes on the heels, a skill requiring a fair amount of practice to master. The woman usually carries her free arm down at her side or at her waist. She moves in a controlled way. She is strong but modest in her demeanor. The peasants I've seen dance, though very active, are not flamboyant. Their concentration seems to be more on what each is doing rather than on each other. The man's role is to direct his partner, prepare her for turns. Of the two, the man is the improviser.

**MUSIC:** NOROC 2708-A (45)



**FORMATION:** Cpls scattered around the room, or a double circle facing CCW. Cpls inside hands are joined ~~and down~~ <sup>at shoulder ht</sup> with W on M's R side, and both facing fwd.

**METER:** 2/4

**PATTERN**



**Meas**

FIG. I - MEN (Do 4 times in all)

- 1  Hold (Ct 1)  
Step L in place (Ct &) *joined H <sup>more</sup> fwd*  
Repeat Cts 1, & with R (Cts 2, &) *joined H <sup>more</sup> bk at shldr level*
- 2  Step L in place with plie (Ct 1) *joined H <sup>more</sup> up for W's turn*  
Step R in place (Ct 2)  
Step L in place (Ct &) *bring H to waist ht to stop W's pivot*
- 3-4 Repeat meas 1-2 with opp ftwk and move back slightly.

**NOTE:** M must help W around by leading her. His free L hand is held either up or behind his back.

FIG. I - WOMEN

- 1  Hold (Ct 1)  
Step R fwd (moving in front of M) (Ct &)  
Repeat Cts 1, & with L (Cts 2, &)
- 2  Turn 1½ full turns (pirouettes) CW (R)  
Step out on R (Ct 1)  
Pivot around on both heels (Ct &2)  
End on R facing ptr with R shldr together (Ct &)

INVIRTITA din LUNA-TURDA (cont'd)





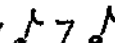

- 3  Hold (Ct 1)  
Step L twd M, R side (Ct &)  
Step R continuing twd M, R side (Ct 2,&)
- 4  Step L in place (plie) turning twd R to face fwd (Ct 1)  
Step R. (Ct 2). Continue turn to face fwd.  
Step L (Ct &)  
On 4th repetition, during the last meas W remains facing M and change to shldr-waist pos. (*M pulls W H on her shldr*)

FIG. II (Do a total of 2 times)

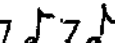

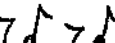

Formation: W facing M in shldr-waist pos.  
Steps are described for M, W use opp ftwk.

- 1  Walk L,R fwd.
- 2  Step L fwd with plie (Ct 1)  
Step R bkwd (Ct 2)  
Step L bkwd (Ct &)
- 3  Step R,L bkwd
- 4  Step R bkwd with plie (Ct 1)  
Step L fwd (Ct 2)  
Step R fwd (Ct &)

Note: On last repetition, <sup>M</sup> must leave out the last step so as to change ftwk for Fig. III. *+ move into R hip pos w/ ptr*

FIG. III (Do only once)

Formation: Same as Fig. II. Ftwk same for both M and W.

- Taught w/ notes  
ftwk, also taught  
by Summi  
as follows*
- 1  Stepping <sup>R</sup> L, <sup>L</sup> R move CW around ptr (modified "buzz" turn action) *Start by crossing R*
- 2  Continue turning with 4 quick steps. The 4th step is a little larger and with plie than the rest.
- 3  Repeat meas 1.
- 4  Step L slightly L with plie (Ct 1) *Step R in pl w/ plie*  
Step R to R (Ct 2) *L x R*  
Step L to R and begin turning CCW (Ct &) *R -> + big CCW turn*
- 5-8 Repeat meas 1-4 turning CCW (step 1,2-1,2,3,4-1,2,plie-1,2).  
On last ct W breaks at step R to switch ft, and M leads the W over to his R to repeat dance.

Presented by Sherry Cochran  
Idyllwild Workshop, 1985

KOPAČKA  
(Macedonia, Yugoslavia)

**SOURCE:** Kopačka (KOH-pahtch-kah) is a farmer's dance from the Delčevo-Berovo district of eastern Macedonia. Originally a dance for men only, the various figures mimic tasks of the farmer, in particular hoeing (kopacka means hoe). With its village style of steps and technique it is quite popular in Eastern Macedonia and widely used by exhibition groups there. The entire dance is actually a suite of two dances which take their names from the first lines of their respective songs Dimna Juda, Mamo and Derviško Viško, Mome.

Versions of the dance have been taught in the U.S. by Atanas Kolarovski who toured here with TANEC, the Macedonian State Folk Ensemble, in 1956. John Filcich learned the dance from Atanas and taught it in 1958. In 1957, Elsie Dunin learned the dance from members of TANEC in Skopje and subsequently taught the dance here. The version below is a compilation of several steps as being danced in the U.S. at this time. According to Dick Crum, who also learned the dance in Yugoslavia, there are many figures done by various groups in Eastern Macedonia of which these are only a portion.

The following dance is composed of a slow part which consists of a basic walking figure with two variations and a fast part that has six figures. The six figures in the second part may be considered to be three pairs for ease in remembering them as the figures in each pair are very similar. This version of the dance was taught to members of the Aman Folk Ensemble by Stanimir Visinski of Macedonia. Dick Oakes learned the dance from Mitch Allen, a performer with the Ensemble which makes its home in Los Angeles, California, and compiled these notes.

**MUSIC:** Festival (45 rpm) F-4001 (2nd part very fast);  
Jugoton (45 EP) EPY-3009 (2nd part very fast);  
A. Kolarovski (LP) AK008 (2nd part very fast);  
Fiesta (LP) FLP-1362 (2nd part very fast);  
RTB (LP) LP-1394 (2nd part slow to very fast);  
Nevofoon (LP) 15016 (2nd part medium-fast);  
AMAN (LP) A-106 (2nd part medium)  
*Fast part: slow records to danceable speed, usually to about 40 rpm.*

**FORMATION:** Originally lines of 8 to 10 M although usually not restricted in U.S. Dancers use belt-hold with R arm under. End dancer may tuck thumb in belt or hold free hand behind back. Leader often flourishes a handkerchief in R hand.

**STEPS & STYLING:** All steps are done with precision. In the slow part the steps are clear and are not scraped along the floor. In the fast part the steps are kept tiny and precise. The bearing is proudly erect yet relaxed.

*Steps are called by leader at will usually in order by number*

**METER:** 4/4 and 2/4 **PATTERN**

**Meas** INTRODUCTION - varies. Some recordings have none, some have 1 meas of 4/4 music, others have an extended gajda solo.

KOPACKA (cont'd)SLOW PART - 4/4 METERFIG. I: WALK

1-10 Facing slightly to R of ctr and beg R, take 40 walking steps in LOD (4 per meas).

FIG. II: BALANCE

1 Continuing in same dir walk 4 more steps beg R

2 Facing ctr, balance swd R (ct 1), slight bounce on R (ct 2), balance swd L (ct 3), slight bounce on L (ct 4)

3 Balance swd R (ct 1), slight bounce on R (ct 2), facing slightly to L of ctr step swd L in RLOD (ct 3), step R across in front of L (ct 4)

4 Step swd L (ct 1), step R across in back of L (ct 2), balance swd L (ct 3), slight bounce on L (ct 4)

5 Balance swd R (ct 1), slight bounce on R (ct 2), balance swd L (ct 3), slight bounce on L (ct 4)

6-10 Repeat action of meas 1-5.

FIG. III: WALK

1-10 Repeat action of meas 1-10, Fig I.

FIG. IV: STEP-LIFTS

1 Continuing in same dir walk 4 more steps beg R

2 Facing ctr, step swd R (ct 1), raise L leg in front of R with bent knee and a slight bounce on R (ct 2), step swd L (ct 3), raise R leg in front of L with bent knee and a slight bounce on L (ct 4).

3 Step swd R (ct 1), raise L leg in front of R with bent knee and a slight bounce on R (ct 2), facing slightly to L of ctr step swd L in RLOD (ct 3), step R across in front of L (ct 4)

4 Step swd L (ct 1), step R across in back of L (ct 2), step swd L (ct 3), raise R leg in front of L with bent knee and a slight bounce on L (ct 4),

5 Step swd R (ct 1), raise L leg in front of R with bent knee and a slight bounce on R (ct 2), step swd L (ct 3), raise R leg in front of R with bent knee and a slight bounce on L (ct 4).

6-10 Repeat action of meas 1-5.

Repeat action of Fig I<sup>+</sup>IV to end of slow music. 3x more (4 in all)

KOPACKA (cont'd)

FAST PART - 2/4 METER

FIG. I: SCISSORS/SCISSORS

- 1 Facing ctr, small hop L, (ct 1), small step swd R (ct &), step L next to R (ct 2), hold (ct &)
- 2 Repeat action of meas 1, extending R low fwd on ct 2 in preparation for next step
- 3 Step in place R extending L low fwd (ct 1), step in place L extending R low fwd (ct &), step in place R extending L low fwd (ct 2), hold (ct &)
- 4 Repeat action of meas 3 with opp ftwk
- 5 Leap in place R simultaneously touching L swd to L with partial wt and a slight twist of body (ct 1), hop R bringing L up across in front of R with bent knee as body straightens fwd (ct 2)
- 6-7 Repeat action of meas 1-2 to L with opp ftwk
- 8 Step L next to R raising bent knee slightly in front, (ct 1), push R heel fwd and down with a "dig" motion without touching floor (ct 2)
- 9-10 Repeat scissor action of meas 3-4.
- ~~11-20 Repeat action of meas 1-10~~

*+ moving under body, lift R under body at ankle kt then kick fwd low to floor*

*lower leg raised b/c*

FIG. II: SCISSORS/RUNNING THREES

- 1-8 Repeat action of meas 1-8, Fig I.
- 9 Facing slightly to R of ctr run R diag R twd ctr (ct 1), run L diag R twd ctr (ct &), run R diag R twd ctr (ct 2), hold (ct &)
- 10 Repeat action of meas 9 in same dir with opp ftwk.
- ~~11-20/12 Repeat action of Fig II, moving diag bwd during meas 11-12.~~

*Note: on rpt of Fig II, move diag R bwd*

*Note: On all rpts of Fig II, move R diag bwd on m 1-2.*

FIG. III: DOUBLE TOUCH

- 1-5 Repeat action of meas ~~11-15~~, Fig I.
- 6 Hop R simultaneously touching L swd to L with partial wt (ct 1), hop R bringing L up across in back of R (ct 2),
- 7 Step back in place L next to R heel and simultaneously extend R low fwd (ct 1), step R next to L and simultaneously extend L low fwd (ct 2)
- 8-10 Repeat action of meas 8-10, Fig I.
- 9 R & R in place + twist lower body to R extending L x R
- 10 Hop R (ct 1), step L diag across in front of R (ct 2)
- ~~11-20 Repeat action of meas 1-10.~~

*Note: First time you do Fig III, you will be bk up from Fig II*

KOPAČKA (cont'd)FIG. IV: JUMP-HOLD

- 1-2 Repeat action of meas 1-2, Fig III *hop step step - hop step step →*
- 3 Jump to both in place with ft together (ct 1), hold (cts &,2,&)
- 4 Hold (cts 1,&,2,&)
- 5-10 Repeat action of meas 5-10, Fig III. *Touch lift - 2x*
- ~~11-20 Repeat action of meas 1-10.~~

FIG. V: BICYCLE

- 1 Repeat action of meas 1 only, Fig I
- 2-8 Repeat action of meas 3-9, Fig III
- 9 *push & diag* Hop R bringing L up beside calf in a bwd "bicycle" motion (ct 1), ~~continuing down in "bicycle" motion brush L fwd on floor~~ (ct 2) *(you may touch)*
- 10 Hop R bringing L up beside calf in a bwd "bicycle" motion (ct 1), ~~continuing down in "bicycle" motion step L next to R heel~~ (ct 2) *brush*

~~11-20 Repeat action of meas 1-10.~~

*Note:*

FIG. VI: SLAP

- 1-8 Repeat action of meas 1-8, Fig V. *Fig V may be called on m 5 of Fig IV & started by alternating m 10 of Fig IV & adding m 9-10 of Fig V. Key V not then rpt from beg. (starting only 1 hop-step-step)*
- 9 Hop R bringing L up fwd with straight leg (ct 1), slap L fwd onto floor bending supporting R knee (ct 2)
- 10 Repeat action of meas 10, Fig V.
- ~~11-20 Repeat action of meas 1-10.~~

~~Repeat action of FAST PART from beginning to end of music.~~

*Seq Seq*

*Fig 1 - 4x*  
*2 - 5x*  
*3 - 5x*  
*4 - 4x*  
*5 - 4x*  
*6 - 3x*

Presented by Sherry Cochran  
 Idyllwild Workshop, 1985

KOPAČKA

SONG TEXT:

DIMNA JUDA, MAMO

/Dimna juda mamó grad gradila/<sup>3</sup>  
/Na planina mamó na Vlaina/

/Što je holje mamó pobivala  
Sve ergenji mamó za glavenje/  
Sve ergenji mamó za glavenje

/Što je priče mamó zapričala  
Se devojke mamó za maženje/  
Se devojke mamó za maženje

(This third verse is omitted on  
some recordings.)

Repeat first verse

DERVIŠKO VIŠKO, MOME

/Derviško viško mome, derviško dušo/<sup>3</sup>

Rob ke ti bidam mome, rob ke ti bidam  
/Rob ke ti bidam mome, vremen tri godini/

Samo da ti vidam mome, samo da ti vidam  
/Samo da ti vidam mome, beloto liko/

I da go vidiš ludo, i da go vidiš  
/I da go vidiš ludo, fajda si nema/

Repeat entire song, then first two verses again.

POWOLNIAK  
(Poland)

**SOURCE:** Powolniak (poh-VOHL-nyahk) is a couple dance from the region of Kurpie zielone (KOOR-pyeh zyeh-LOH-neh), in northeast Poland, in the part of the country, called Mozowsze (mah-ZOHF-sheh) (Mazovia). This part of Kurpie is called "zielone" (green), because of the swampy, green undergrowth of its once dense virgin forests (puszoza-POOSH-chah), in contrast to Kurpie biała (BYAH-weh-white) The southern part of the Kurpie region, where forests grew on drier, sandy ground. The inhabitants of Kurpie zielone, until the end of the XIX century, were engaged in forest and river industry: pitch burning, digging iron ore and amber from bogs, hunting, fishing, and collecting wild bees' honey. Later, when the swampy grounds were drained and the thick forests cut down, farming became their main occupation. However, the soil was not very good, and cultivating it did not provide enough of a livelihood. As a result, a lot of Kurpie people have emigrated, some to the United States.

These special geographic conditions created an isolation of the Kurpie zielone region, delaying the process of modernization. This, in turn, helped to preserve the old folklore. That is why, even today, the old costumes are worn in some villages (mainly by women), and old customs, old ways of speech, and old songs and dances are still alive. The isolation of the villages also encouraged the preservation of local variations in the costumes and dances. There are, for instance, several ways of dancing the Powolniak. There are many tunes to which it can be done, some in 3/4 and some in 2/4 time. The tune used here is in 2/4 time, which makes it more challenging to dance to, as the turning pattern uses 3 beats. The name of the dance means "a slow dance," which it is not at all. Traditionally, it would start with all the cpls lined up against the wall, dancing the preparatory, warming-up stamps and steps in place; then cpls would take their turn in doing the quick turns around the room, and then returning to the "resting up" spot against the wall. This, however, is not practical in the American folk dancing situation.

In Kurpie dancing many steps are done on springy knees, with torso erect and a straight neck. This may be because the woman, when in full costume, is wearing on her head a "czołko" (CHOOW-koh), an 8 in high crown, tied in the back, made out of cardboard, covered with black velvet and ornamented with colored tapes, flowers and sequins, and she has to dance carefully so that the "czołko" does not become displaced. The "czołko" is worn by unmarried girls only, while married women wear a starched kerchief tied in a very special way. While wearing the "czołko" the girls get so used to that rigid posture, that they keep it even when they start wearing a kerchief. One cannot help but notice the similarity of the Powolniak with some of the Swedish turning dances. During the XVII century, after their invasion of Poland, the Swedish soldiers brought home some of the Polish dances, steps and tunes, and there are many other examples of cultural interaction between the two countries. This also resulted from the fact that Poland, at that time, had 3 kings from the Waza dynasty of Sweden. Dance introduced in 1977 by Ada and Jaś Dziewanowski, who learned it from Teresa Stusinska, dance teacher of the Regional Ensemble "Kurpie" from Ostrołęka, and from the local people in Myszyniec and Kadzidło.





POWOLNIAK (cont'd)

MUSIC: ZM-46729 "Tance ludowe z Polski"-Vol 2 (Folk Dances from Poland)  
Side B, Band 3, available from Ada Dziewanowska

FORMATION: Cpls around the room in open shldr-waist pos, both facing LOD and slightly twd ptr; M is slightly leaning twd ptr and his free (L) hand is in a fist, placed on the fwd part of his own hip, elbow slightly fwd; with her free (R) hand, W holds her skirt, spreading it out to the side. (Note: ptrs may also join the outside hands at waist level, elbows slightly bent.)

STEP: The Powolniak Turning Step

One full CW turn takes 1½ meas. Step is done on slightly bent knees. M: Step R ft fwd through the heel, starting a CW turn (ct 1 of 1st meas); step L ft bkwd, continuing the CW turn (ct 2 of 1st meas); place toes of your R ft on the floor behind your L heel, and complete the turn (ct 1 of 2nd meas). Repeat of step is done on ct 2 of 2nd meas and cts 1,2 of 3rd meas. W: Do the step identically to the M, except start the sequence by stepping L ft bkwd (ct 1 of 1st meas), then placing toes of your R ft behind your L heel (ct 2 of 1st meas), etc (Note: the cue is M: R-L-touch R; W: L-touch R-R, see diagram on last page of the Powolniak.)

METER: 2/4

PATTERN

Meas

1-4 INTRODUCTION - No action

FIG I: PREPARATION (Mel A - 6 meas played twice)

1-11 Beg M-L, W-R, move smoothly in LOD with 11 small, sliding, flat polka steps (bent knees - 1,2,3)

12 With 2 accented steps (M-RL, W-LT) ptrs face each other and assume closed social dance pos, straight arms joined and extended to sides.

VARIATIONS TO FIG I

1-11 DONE IN PLACE - be careful not to be in the way of the moving cpls:

1. With wt on inside ft, both knees bent, do a wtless stamp with outside ft on ct 1 and ct of each meas.
2. Beg outside ft, with bent and springy knees do 2 steps per meas.

DONE MOVING IN LOD:

3. Beg with outside ft, move in LOD with 2 small steps per meas, done on bent and springy knees, barely lifting the soles of your ft off the floor.
4. For MEN only: still in original pos move in LOD with 11 small sliding step-togethers, with L ft facing in LOD.

POWOLNIAK (cont'd)

12 In all 4 variations, with 3 steps (cts 1,&2 M-LRL, W-RLR) or with 1 step-hold (ct 1-2, M-L, W-R) get into the pos of meas 12 Fig I.

Note: Ptrs do not have to move with the same step-variation: for instance, M can use the polka step (meas 1-11, Fig I) while W uses the walking step (var 3) or M can use the sliding step (var 4) while W uses the polka step.

FIG II: TURNING AROUND THE ROOM (Mel B - 16 meas, see diagram below)

- 1-12 Dance 8 turning steps, moving in LOD, but make only 3/4 of a turn with the first one, as M is facing out of circle instead of LOD.
- 13 Start one more Turning Step (M-R,L; W-L,touch R).
- 14 Complete the last Turning Step (M-touch R; W-R) (ct 1) releasing hold of inside arms (M-R, W-L), raise the joined outside hands (M-L, W-R) overhead and step M-R ft, almost in place, W-L ft, starting to turn CW under the joined hands.
- 15-16 With 4 more steps M (LRLR) move slightly in LOD, helping ptr to turn, W (RLRL) continue and complete 1 or 2 CW turns.

VARIATIONS TO FIG II:

1. For M only: On 3rd beat of Turning Step, place R ft further in back of L heel and momentarily kneel, R knee close to floor; do this not more than 3 times per set of turns; ptrs continue holding the outside hands, or they may release them, placing fists on own hips, W may support ptr by placing her L hand under his R arm.
2. In 7½ meas dance 5 Turning Steps; with the remaining 8½ meas, turn CCW in place with 17 steps, beg M-R, W-L; you can move either with a step (M-R, W-L) bending knees as you step, followed by a step (M-L, W-R), or with scissors-kick steps.

Repeat the whole dance 5 more times (6 times in all).

	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16
M:	R L	* R	L *	R L	* R	L *	R L	* R	L *	R L	* R	L *	R L	* R	L R	L R
W:	L *	R L	* R	L *	R L	* R	L *	R L	* R	L *	R L	* R	L *	R L	R L	R L
*) place R ft behind L heel																

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Idyllwild Workshop, 1985

SHEIKHANI  
(Assyria)

SOURCE: Sheikhani is the national Assyrian dance. The Assyrians today are a minority living in Iraq and parts of Iran. Sheikhani is a boy's name and it is derived from the ancient Assyrian ta-ka'-ni which means "come, be happy." Taught by Dennis Boxell.

MUSIC: Folkraft LP-4; Folkraft 1547 "Aino Kchume" *used in class SA/B1 or SA/B7*

FORMATION: Arms straight down, *R shldr in front of* shoulders close to neighbor's, fingers interlocked, Kurdish style

METER: 2/4

PATTERN

Meas

- 1 Facing ctr, *heavy* step frwd on L ft (ct 1), step-close R,L *up/bounces* (cts 2,&)
- 2 Step frwd on R ft (ct 1), touch L heel frwd (ct 2)
- 3 *Step frwd from waist* Step bkwd on L ft, pivoting to face R, tucking L hand and neighbor's R hand into small of back (ct 1), continuing R, step frwd on R ft (ct 2)
- 4 *straight body* Step frwd on L ft, *lifting L hip* step-close R,L (ct 2,&) *own-down-up feeling*
- 5 Step frwd on R ft, *lifting R hip* (ct 1), step-close L,R (ct 2,&) *down-down-up feeling*
- 6 Step frwd on L ft (ct 1), turning to face center, step bkwd on R ft, and bring hands straight down to begin dance steps

NOTE: The walking in meas 3 and 4 (ct 1) can also be step-hops. Same in meas 5 (ct 1) and meas 6 (ct 1).

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Var

3 Turn <sup>(1)</sup> L + <sup>(2)</sup> ths. R in 1/2 squat pose, come up + hop on R (+)

Var

4 A 1 do a step-hop

5 " " " "

URVA FANKA  
(Aegean Macedonia)

SOURCE: Fanka is a girl's name. Source is Atanas Kolarovski. Pronunciation: OOR-vah FAHN-kah.

MUSIC: AK012, Side A/1

FORMATION: Mixed line, "W" pos

METER: 2/4

PATTERN:

Meas

FIG. I

- 1 Facing slightly ~~LOD~~<sup>R of ctr</sup>, step on R ~~↗~~ (cts 1,2)
- 2 Step on L ~~next~~<sup>behind</sup> to R (ct 1), step on R ~~↘~~<sup>to R</sup> (ct 2)
- 3 Step on L ~~↗~~<sup>X</sup> (cts 1,2), turning to face ctr
- 4 Bounce on L, raising R knee in front (cts 1,2)
- 5-6 <sup>Facing ctr</sup> Step on R to R (ct 1), step on L next to R (ct 2)  
Repeat cts 1, 2
- 7 Step on R to R (cts 1,2)
- 8 Bounce on R, raising L knee in front (cts 1,2)
- 9-10 Repeat meas 7-8 with opp ft

FIG. II

- 1-4 Repeat Fig. I, meas 1-4
- 5-6 Facing slightly LOD, walk on R (cts 1,2), L (cts 1,2)
- 7 Step on R fwd (cts 1,2)
- 8 Bounce on R and lift L knee in front (cts 1,2)
- 9 Step on L ~~slightly~~<sup>in pl</sup> back (cts 1,2)
- 10 Step on R ~~slightly~~<sup>in pl</sup> back (cts 1,2)
- 11 Step on L ~~in front of~~<sup>in pl</sup> R (ct 1), step ~~back~~<sup>in pl</sup> on R (ct 2)
- 12 Step on L in place (ct 1), hold (ct 2)

Fig. I and Fig. II are done alternately. Steps should be bouncy.

Cher-kes-koh

ČERKESKO ✓  
(Bulgaria)

SOURCE: This "Čerkesko horo" is from the town of Veliko Tarnovo, once the capital of the Second Bulgarian Kingdom. The name of the dance indicates influences from abroad. The "Čerkessians" are a tribe from the Caucasian Mountains, who settled in Bulgaria in 1864.

MUSIC: "Bulgarian Folk Dances"  
Nevofoon LP 15025. Side A, Band 5

FORMATION: Line or open circle, *own*  
Hands: - part 1: on hips, *fingers fwd*  
- part 2-5: v-position and W-position

METER: 9/8 : 1-2, 1-2, 1-2, 1-2-3. Counted here as  
1, 2, 3, I, II, III.

INTRO- 4 measures  
DUCTION:

METER: 9/8

PATTERN

Meas

Part 1 "Introduction"

- 1 facing *+ moving in 2 ct* ~~CCW~~, big step on R bending knee fwd (ct 1), big step on L bending knee fwd (ct 2), big step on R bending knee fwd (ct 3) *leap fwd* small step on L (ct I), small step on R (ct II-III) *fwd*
- 2 repeat action of meas 1 with opp ftwk
- 3-8 repeat action of meas 1-2 three more times (*4 in all*)

Part 2 - chorus

- 1 facing centre, *joining H.* repeat action of meas 1 of Part 1 *dip on ct 3* twd the centre of the circle. Arms move fwd and up from V-pos. *(over the water fall)* to W-pos. (ct 1-3) arms move fwd and down to V-pos. (ct I-III) *arms pull down sharp by on ct 3*
- 2 repeat action of meas 1 with opp ftwk bkwd
- 3-4 repeat action of meas 1-2, arms stay in W-pos. on meas 4 ct I-III

Part 3

- 1 facing centre, step on R heel sdwd (ct 1), step on L across behind R with a slightly bent knee (ct 2), repeat action of ct 1-2 two more times (ct 2-3), leap on R, lift L with bent knee (ct I), stretch L along the floor in front of R and move L to the L (ct II-III)
- 2 repeat action of meas 1 with opp ftwk
- 3-4 repeat action of meas 1-2
- 5-8 ~~(repeat action of Part 2)~~ arms swing down to V-pos. on meas 4 ct I-III

Part 4

- 1 facing centre, step on R diagonally R fwd(ct 1), step on L back in place(ct &), step on R in front of L(ct 2), step on L back in place(ct &), repeat action of ct 1-&(ct 3-&), repeat action of ct 2-&(ct I-II), kick R fwd along the floor with a straight knee(ct III)
- 2 *scissors* leap on R, swing L fwd along the floor(ct 1), leap on L, swing R along the floor(ct 2), repeat action of ct 1(ct 3), step on L with a straight knee in front of R(ct I-II), *full* step on R back in place(ct III)
- 3-4 repeat action of meas 1-2 with opp ftwk, on last ct. arms:V-pos
- ~~5-8 repeat action of meas 5-8 of Part 3~~

Part 5

- 1 repeat action of meas 1 ct 1-II of Part 4(ct 1-II), stamp R heel beside L toes(ct III)
- 2 leap on R(ct 1), stamp L heel beside R toes(ct &), leap on L(ct 2), stamp R heel beside L toes(ct &), leap on R, as L swings sdwd along the floor with a straight knee(ct 3), L moves fwd along the floor(ct &), step on L in front of R with a straight knee(ct I), ~~step on R back in place(ct II-III)~~
- 3-4 ~~repeat action of meas 1-2 with opp ftwk~~

*sequence*

1	1
2	2
3	3
2	2
4	4
2	2
5	5

*do so on as noted*

*touch R toe back 1 2 touch R heel fwd 3*

- 3. Facing fwd R, step R<sup>end</sup> (1) stamp L beside R (4) leap on L, facing fwd L (2) stamp R beside L (7) leap on L end, facing fwd R, kicking L straight fwd close to floor (3 4)
- 4 leap on L (1) stamp R rly fwd flat on floor (2) hold (3)

*Choo-koo-roff-ski' Boo-chee-mesh*

ČUKUROVSKI BUČIMIŠ ✓  
(Bulgaria)

SOURCE: Bučimiš from the town of Čukurovo, nowadays called Gabra in Šopluk, Western Bulgaria.

Čukurovo means village in a valley. The word Bučimiš is derived from the Bulgarian for horsetail. The dance probably got nicknamed after the horsetail comparing the irregular dance rhythm with the capricious structure of the plant.

Bučimiš belongs to the so-called type of Krivo Horo's. Krivo ("crooked") refers to:

1. The two end character of the dance i.e. the dance is performed in both directions and the leader at both ends draws a line in a curve inside.
2. The composed irregular dance-meter, in this case 15/8.

The Krivo Horo is the most characteristic dance type in the transition area between Šopluk and Trakia.

MUSIC: Record "Folk Dances from Bulgaria - 1"  
Balkanton BHA 10441. Side I. Band 6. *Tapl*

METER: 15/8

or

1 2 1 2 1 2 1 2 1 2 3 1 2 1 2

1 2 3 4 5 6 7

FORMATION: Half circle. Hands belt hold.

INTRODUCTION: 8 measures. *no intro*

METER: 15/8

PATTERN

Meas

Part 1 "Osnovno" (Basic)

- 1 facing and moving in LOD  
four running steps RLRL (cts 1-4)  
small lift on L ft immediately followed by a step on R ft (ct 5), hop on R ft, raising L knee in front (ct 6), step on R ft (ct 7)
- 2-4 repeat action of meas 1 three more times
- 5-8 repeat action of meas 1-4 in RLOD

ČUKUROVSKI BUČIMIŠ (continued)Part 2 "Pribirane" (Close)

- 1 facing diag R, moving in LOD,  
four small steps RLRL (cts 1-4),  
turning face ctr, step on R ft sdwd R (ct 5),  
step and close L ft, without wt, next to R ft (ct 6),  
hold (ct 7)
- 2 repeat action of meas 1 with opp ftwk and direction
- 3-8 repeat action of meas 1-2 three more times

Part 3 "Čukurovski"

- 1 facing ctr, dancing in place,  
step on R ft bkwd (ct 1), step on L ft <sup>lud</sup> in place (ct 2),  
step on R ft bkwd (ct 3), step on L ft <sup>lud</sup> in place (ct 4),  
small lift on L ft and place R heel <sup>lud</sup> on the floor (ct 5)  
small lift on L ft and place R heel <sup>lud</sup> on the floor (ct 6),  
leap onto R ft, raising L ft behind (ct 7)
- 2 repeat action of meas 1 with opp ftwk
- 4-8 repeat action of meas 1-2 three more times

Part 4 "Nabivane" (Heel stamps)

- 1 facing ctr, moving sdwd R,  
step on R ft (ct 1), step on L ft across behind R ft (ct 2),  
step on R ft (ct 3), <sup>ball</sup> step on L ft across behind R ft,  
bending L knee and raising R knee in front (ct 4),  
stamp R heel, without wt, next to L toes (ct 5),  
low leap onto R ft, raising L knee in front (ct 6),  
stamp L heel, without wt, next to R toes (ct 7)
- 2 repeat action of meas 1 with opp ftwk
- 4-8 repeat action of meas 1-2 three more times

Part 5 "Pleti" (Reel steps)

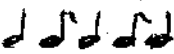
- 1 facing ctr, moving sdwd R,  
step on R ft (ct 1), step on L ft across behind R ft (ct 2),  
step on R ft (ct 3), step on L ft across behind R ft,  
bending L knee and raising R knee in front (ct 4),  
low hop on L ft, extending R leg down (ct 5), <sup>(stamp)</sup>  
hop on L ft, swinging R ft bkwd in an arc (ct 6),  
step on R ft behind L ft, lifting L ft off the floor (ct 7)
- 2 hop on R ft, swinging L ft bkwd in an arc (ct 1),  
step on L ft behind R ft, lifting R ft off the floor (ct 2),  
hop on L ft, swinging R ft bkwd in an arc (ct 3),  
step on R ft behind L ft, lifting L ft off the floor (ct 4),  
small leap onto both ft slightly apart (ct 5),  
close both ft together (ct 6), hold ct 7)
- 3-4 repeat action of meas 1-2 with opp ftwk and directions
- 5-8 repeat action of meas 1-4



GRAOVSKO  
(Bulgaria)

SOURCE: Dance from the Graovo-district in the western part of Šopluk, Bulgaria.

This is one of the most characteristic dance rhythms of the Šop ethnographical region.

The typical  Graovo rhythm is clearly to be recognized in the accompaniment of the music and reflected in the light, bouncy and almost "witty" performing style of the Graovo - dancer.

Another typical Šop-feature in this dance is the 10 measure dance phrase of the basic pattern, often performed to a 8 measure musical phrase. This we also find in other dances of Šopluk, like Šelsko Šopsko Horo, Za Pojas and Kjustendilska Račenica.

The tempo of Graovsko Horo is moderate and somewhat slower than dances from other parts of the area. It is done as a separate dance and sometimes also as an introduction to the small stepped and faster Sitno Šopsko Horo.

This version of Graovsko was taught by Ivan Donkov at Jaap Leegwater's 2nd Annual Summer Danceseminar in Bulgaria 1982.

The different figures are called by the leader.

MUSIC: LP "Nišava" NIS1212  
Side I. Band 2.

Record "Bulgarian Folk Dances"  
Jaap Leegwater Nevofoon LP 15025. Side I #2.

Or any other Graovsko Horo.

STYLE: Šopski  
- small energetic steps  
- the upper part of the body moves slightly fwd in coordination with the lifting of the knees  
- keep the shoulders relaxed so they can bounce with rhythm of the steps.  
The Bulgarians call this natrisane.

BASIC STEPS: Graovka, Šopska, Zaluša & Nošica

FORMATION: Open- or half circle.  
Hand belt hold, L over. (Za pojas or Na golan).

INTRO-  
DUCTION: 20 measures

GRAOVSKO (continued)

MEAS

DESCRIPTION OF THE BASIC STEPS

"ŠOPSKA"

- 1 R knee is up, L knee slightly bent (ct &)  
touch ball of R ft besides the L toes, straightening  
both knees (ct 1)  
lift R knee in front, slightly bending L knee (ct &),  
low leap onto R ft, lift L knee at waist level (ct 2)

N.B. This step is called Šopska R,  
when starting with the L ft Šopska L.

"ZALUŠA"

- 1 R knee is up, L knee slightly bent (ct &)  
touch ball of R ft besides the L toes, straightening  
both knees (ct 1)  
lift R knee in front, slightly bending L knee (ct &),  
low leap onto R ft across in front of L ft, lift L knee (ct 2)  
Note, the body leans a little bit to sđwd L and look to the  
R across the shoulder (ct 1)

N.B. This step is called Zalusa R,  
when starting with the L ft Zalusa L.

"NOŠICA" (Scissors)

- 1 both knees slightly bent,  
small leap onto R ft, extending L toe fwd along the floor  
(ct 1)  
repeat action of ct 1 with opp ftwk (ct &)  
repeat action of ct 1 (ct 2)

N.B. This step is called Nošica RLR,  
when starting with the L ft Nošica LRL.

"GRAOVKA"

- 1 low hop or čukče on L ft (ct 1)  
step on R ft (ct &),  
step on L ft (ct 2)

N.B. This step is called Graovka L,  
when starting with the R ft Graovka R.

(continued)

GRAOVSKO (continued)

METER:

PATTERN

Meas

Part 1 "BASIC"

- 1-2 two Graovka's L slightly diag R bkwd LOD  
 3-4 two Šopska's R & L in LOD  
 5 turning body face ctr, step on R ft sdwd R (ct 1)  
 hop on R ft, lifting L knee in front (ct 2)  
 6 keep facing ctr, moving sdwd L,  
 hop on R ft (ct 1), step on L ft (ct &)  
 step on R ft across in front of L ft (ct 2)  
 7 hop on R ft (ct 1), step on L ft (ct &),  
 step on R ft across behind L ft (ct 2)  
 8a jump on both ft together in place (ct 1),  
 hop on L ft, swing R ft diag R bkwd (ct 2)  
 9a Zaluša R  
 10a Zaluša L  
 8b jump on both ft together in place (ct 1),  
 hop on L ft, swing R ft diag R bkwd (ct 2),  
 swing R leg through sdwd R to the front (ct &)  
 9b touch the floor with the ball of R ft in front (ct 1)  
 lift R ft off the floor (ct &),  
 step on R ft in front of L ft (ct 2)  
 10b Zaluša L

N.B. The "b" marked measures are a variation on the  
 "a" marked ones.

Part 2 "NOŠICI"

- 1-10 repeat action of meas 1-10 of Part 1  
 11-12 two Nošica's in place RLR & LRL  
 13 facing and moving twd ctr,  
 big leap leap onto R ft (ct 1),  
 step on L ft (ct 2)  
 14-15 two Zaluša's R & L

(continued)

GRAOVSKO (continued)

Part 3 "TWIST"

- 1-7 repeat action of meas 1-7 of Part 1
- 8 step on L ft sdwd L (ct 1)  
lift R knee high across and in front of L knee,  
bending body at waist above R knee (ct 2)
- 9 facing and moving twd ctr,  
leap onto R ft, lift L knee across and in front of L knee,  
bending body at waist above L knee (ct 1),  
repeat action of ct 1 with opp ftwk (ct 2)
- 10 repeat action of meas 9
- 11-12 two Zaluša's R & L

Description by Jaap Leegwater © 1984

Presented by Jaap Leegwater  
Idyllwild Workshop, 1985

*Sequence: Sequenced*

1 - 4x

2 - 3x

3 - 3x

Yah-gees-kah-tah

JADZIISKATA ✓  
(Bulgaria)

SOURCE: Jadziiskata translates as "The Jadzii". The dance was named after the village of Jadzii, as it was called during the Turkish period. Nowadays it is called Strahiloto.

This dance is notated in the village of Pavel in the area of Veliko Turnovo, Northern Bulgaria (Severniaško). It is performed by the older men and women of the village. It came into their repertory as a result of exchange during Sedjanka's (working-bees) and the work in the fields with people from their neighbor village Jadzii.

MUSIC: Cassette "Bulgarian Folk Dances"  
Jaap Leegwater JL 1982.12. Side A. Nr. 4.

STYLE: Sitna, i.e. small steps with tapping accompanied with small shimmy body reactions. Slightly knee bending on every ct &.

FORMATION: Short lines. Hands belt-hold.

INTRO- 8 measures.  
DUCTION:

METER: 2/4

PATTERN

Meas

Part 1 Sitnaně

- 1 Facing ctr, step on R ft in place (ct 1),  
tap L whole ft next to R toes (ct 2)
- 2 repeat action of meas 1, reversing ftwk
- 3 repeat action of meas 1
- 4 facing ctr, step on L ft sdwd L (ct 1),  
cross and step on R ft behind L ft (ct 2)
- 5 step on L ft sdwd L (ct 1),  
hop on L ft, raising R knee across L leg, (ct 2) *R heel turned out*
- 6 step on R ft sdwd R (ct 1),  
cross and step on L ft behind R ft (ct 2)

Part 2 Pričukvaně

- 1 facing ctr, *fall* leap onto R ft in place (ct 1),  
tap L whole ft *taking out immediately* next to R toes (ct &),  
*fall* hop on R ft (ct 2),  
tap L whole ft *w/o rest* next to R toes (ct &)
- 2 repeat action of meas 1, reversing ftwk
- 3 repeat action of meas 1
- 4 facing ctr, leap onto L ft sdwd L (ct 1),  
cross and step on R ft in front of L ft (ct &),  
leap onto L ft sdwd L (ct 2),  
cross and step on R ft behind L ft (ct &)

(continued)

JADZIISKATA (continued)Part 2 (continued)

- 5 step on L ft sdwd L (ct 1),  
bringing R leg, knee bent, to the front (ct &),  
hop on L ft, raising R knee in front (ct 2),  
strike R heel next to L toes on the floor (ct &)
- 6 facing ctr, leap onto R ft sdwd R (ct 1),  
cross and step on L ft in front of R ft (ct &),  
leap on R ft sdwd R (ct 2),  
cross and step on L ft behind R ft (ct &)

SEQUENCE OF THE DANCE

Introduction 8 measures  
 Part 1 "Sitnanè" 5 x  
 Part 2 "Pričukvanè" 3 x } 2x

N.B. Finish the dance by changing the grapevine-step  
 in Part 2 meas 6 into :  
 a leap onto R ft in place, swinging L ft bkwd (ct1),  
 close L ft next to R ft (ct 2)

Presented by Jaap Leegwater  
 Idyllwild Workshop, 1985

Description by Jaap Leegwater, 1982

MALIŠEVSKO HORO ✓

SOURCE: Malko or maluk = small. "Mališevsko horo" is one of the most popular dances in Macedonia, i.e. the Pirin area and the eastern part of Yugoslavian Macedonia. The dance is done by men as well as by women in 2/4 meter and sometimes in 7/8 meter.

MUSIC: "Bulgarian Folk Dances"  
Nevofoon LP 150025. Side B, Band 4

STYLE: Small running steps on balls of the feet.

FORMATION: Mixed line of men and women. Arms V-position.

INTRO- 16 measures  
DUCTION:

METER: 2/4 PATTERN  
Meas

Part 1

- 1 facing CCW, run fwd R,L(ct 1-2)
- 2 leap on R(ct 1), step on L(ct &), leap on R(ct 2)
- 3 repeat action of meas 2 with opp ftwk
- 4 facing centre, step on R sdwd(ct 1), hop on R, lift L with bent knee(ct 2)
- 5 leap on L sdwd(ct 1), leap on R across behind L(ct 2)
- 6 Step on L sdwd, lift R off the floor with straight knee(ct 1) hop on L, R leg moves sdwd along the floor with straight knee(ct 2)
- 7-18 repeat action of meas 1-6 two more times

*lifts bk at calf ht*

Part 2

- 1-3 repeat action of meas 1-3 of Part 1
- 4 facing centre, step on R sdwd(ct 1), close L next to R(ct 2)
- 5 turn CW, run fwd L,R(ct 1-2)
- 6 jump with slightly bent knees(ct 1), leap on L, at the same time lift bottom half of R leg behind, knees closed
- 7 Step on R moving diagonal L fwd(ct 1), step on L moving diagonal R fwd, facing CCW(ct &), step on R moving CCW(ct 2)
- 8 *and free* repeat action of meas 7 with opp ftwk moving diagonal R fwd, back to the circleline
- 9-16 repeat action of meas 1-8

Part 3

- 1-4 repeat action of meas 1-4 of Part 1
- 5 facing centre, leap on L sdwd(ct 1), leap on R across behind L(ct 2)
- 6 repeat action of meas 6 of Part 1
- 7 jump bendening knees(ct 1), hold(ct 2)
- 8 jump in straddle position(ct 1), hop on L, at the same time swing bottm half of R leg across in front of bottom half of L leg(ct 2)
- 9-16 repeat action of meas 1-8

MARIKINO ✓  
(Bulgaria)

SOURCE: Mariikino translates as "Maria's dance". This original Pajduško as well as the dancesong to which it is performed "Ah da bih snala", is very popular in the district of the town of Gabrovo, Severnijaško (North Bulgaria).

It is done by both men and women in short lines facing each other and moving fwd and back.

Originally the old dances were done to specific songs. Later new melodies, often instrumentals, were used for the old dances or new dances were done to the old tunes.

This is one of the explanations why we often encounter a "non-synchronization" between the musical- and dance pattern phrasing in Bulgarian folk dance and music. It is one of its most characteristic features.

In North Bulgaria for example we will find Pajduška petorka (five measure phrase), Pajduška četvorka (four measure phrase) and many other variations.

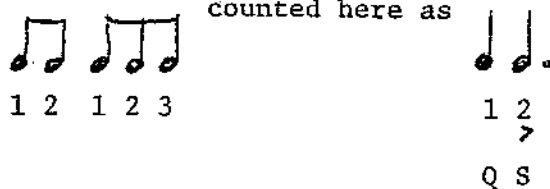
In this version of Mariikino we have the following relation between dance and music:

Part 1 has a 8 measure (3+2+1+2) dancepattern which is performed to a 12 measure (4+4+4) musical phrasing.

In Part 2 we have got a 10 measure Pajduško figure performed to a 8 measure musical accompaniment.

Mariikino or Mariikinata was taught by Svjatko Vasilev from Gabrovo to Jaap Leegwater on a studytrip in 1982 in Bulgaria.

MUSIC: Cassette "Bulgarian Folk Dances"  
Jaap Leegwater JL 1984.02. Side A #9.

METER: 5/8  counted here as

FORMATION: Short lines  
Hand front basket hold, L over in Part 1.  
W-position in Part 2,

INTRO-  
DUCTION: 16 measures *instrumental*



## PATTERN

Meas

Part 1 "SONG"

- 1 facing ctr,  
step in R ft in front of L ft (ct 1),  
small step on L ft fwd (ct 2)
- 2 step on R ft sdwd in front (ct 1),  
small step on L ft fwd (ct 2),
- 3 step on R ft in front of L ft (ct 1),  
small step on L ft fwd (ct 2)
- 4 hop on L ft <sup>in place</sup> (ct 1),  
step on R ft <sup>fwd</sup> (ct 2)
- 5 hop on R ft <sup>in place</sup> (ct 1),  
step on L ft (ct 2),
- 6 leap onto R ft in front of L ft, lifting L ft behind (ct 1),  
step on L ft bkwd (ct 2)
- 7 keep facing ctr, moving bkwd,  
hop on L ft (ct 1),  
step on R ft (ct 2) } *bkwd*
- 8 hop on R ft (ct 1),  
step on L ft (ct 2) }
- 9-24 repeat action of meas 1-8 two more times

Part 2 "INSTRUMENTAL"

- 1 Hands joined in W-position, facing ctr, moving sdwd L, ←  
small step on R ft in front of L ft (ct 1),  
step on L ft sdwd L (ct 2)
- 2-3 repeat action of meas 1 two more times
- 4 N.B. Swing the arms up trough fwd down at the sides on meas 3  
turning body face LOD, moving bkwd RLOD, ←  
hop on L ft, swinging arms bkwd (ct 1),  
step on R ft, swinging arms fwd low (ct 2)
- 5 turning body face ctr, hop on R ft (ct 1), ↑  
turning body face RLOD, step on L ft (ct 2) ←
- 6 N.B. Swing arms back in W-position  
leap onto R ft across in front of L ft, swinging arms  
up through fwd down (ct 1),  
step on L ft bkwd, swinging arms fwd low (ct 2)
- 7 facing and moving LOD,  
hop on L ft, bringing arms back into W-position (ct 1),  
step on R ft (ct 2)
- 8 hop on R ft (ct 1),  
step on L ft (ct 2)
- 9-10 repeat action of meas 7-8
- 11-30 repeat action of meas 1-10 two more times
- 31-32 repeat action of meas 1-2, dropping arms slowly from  
W-position down to the sides.

Note: See over for the words & translation to the song.

Description by Jaap Leegwater © 1984

Presented by Jaap Leegwater  
Idyllwild Workshop, 1985

## MARIKINO

The musical score consists of three staves. The first staff has a treble clef and a key signature of one flat (B-flat). The melody is written in a simple, folk-like style. The lyrics are written below the notes. Above the notes, guitar chords are indicated: G, F, C, c, D, dm, D, dm. The second staff continues the melody and lyrics, with chords am, A, am, G, g, D, dm. The third staff continues the melody and lyrics, with chords A, am, A, am, E, em, A, am.

1. Ah da bi znala /2  
če šte men da zemeš /2

2. Hurlila bih se /2  
v tihi beli Dunav /2

3. Mojata majka  
i tvojat tatko  
tebe zarobiha  
mene pogubiha

4. Koga otivam /2  
sutrín na gerana /2

5. Mojte družki /2  
vse mi se nadsmivat /2

6. Če sâm vzemala /2  
momče adžamijče  
momče aramijce

7. Ah da bi znala /2  
če šte men da zemeš /2

8. V gora zelana /2  
bih se zagubila /2

9. Snaga mi tãnka /2  
zmija da uviva  
zverove da gazjat.

1. Ah, if I would have known  
that you were going to marry me

2. I would have thrown myself  
into the quiet, clear Dunabe

3. My mother  
and your father  
have condemned you to slavery  
and me they have lost

4. When I go  
in the morning to the well

5. My friends  
all laugh at me

6. That I married  
a good for nothing

7. Ah, if I would have known  
that you were going to marry me

8. In the green forest  
I would have lost myself

9. My slender body a snake  
entwines and  
wild animals tear up

NARED ✓  
(Bulgaria)

**SOURCE:** Nared translates as "in order", "in line". Its origin is Dobrudza, Northeastern Bulgaria. It was learned by Jaap Leegwater on a study trip to Bulgaria from Svjatko Vassilev, choreographer from Gabrovo. *A type of Copac*

**MUSIC:** Cassette "Bulgarian Folk Dances"  
Jaap Leegwater JL 1984.02.  
Side A. # 4.

**STYLE:** Dobrudzanski  
- slight knee bend position

**METER:** 2/4 Counted here as 1 & 2 &

**FORMATION:** Half- or open circle. Medium length lines is also possible.  
Hands belt hold position, L over.

**INTRO-  
DUCTION:** 24 measures (this is the  
instrumental introduction)

METER: 2/4

PATTERN

Meas

Part 1 "Song"

- 1 face ctr, moving LOD,  
low leap onto R ft (ct 1), step on L ft (ct 2)
- 2 turning face ctr, step and close R ft next to L ft,  
shifting wt on both heels (ct 1), hold (ct 2)
- 3 turning face LOD, step bkwd on L ft (vt 1),  
bend body at waist and swing R leg behind (ct 2)
- 4-21 repeat action of meas 1-3 seven more times
- 22-23 repeat action of meas 1-2
- 24 step on L ft diag L sdwd (ct 1),  
stamp and close R ft next to L ft, bending both knees (ct 2)

Part 2 "Instrumental"

- 1 turning face ctr, step on R ft in place (ct 1)  
~~step~~ <sup>stamp</sup> on L ft next to R toes, bending both knees,  
wt equally divided on both ft (ct 2)
- 2 <sup>low</sup> stamp successively with R and L ft in place (ct 1), <sup>2x</sup>  
~~stamp on R ft~~ (ct 2)
- 3 step on L ft diag L sdwd (ct 1),  
stamp and close R ft next to L ft, bending both knees (ct 2)
- 4-5 repeat action of meas 1-2
- 6 facing and moving twd ctr, step on L ft (ct 1), *parallel to*  
lift on L ft, swinging R ft <sup>lower</sup> *leg* in a little arc close along the  
floor  ~~fwd~~ (ct 2)

NARED (continued)

Part 2 (continued)

- 7 step on R ft (ct 1), step on L ft (ct 2)
- 8 step on R ft (ct 1), low chug on R ft and swing L ft across L calf (ct 2)
- 9 facing ctr, moving bkwd, step on L ft (ct 1), step on R ft (ct 2)
- 10 step on L ft
- 11 step on R ft
- 12 step on L ft diag L sdwd (ct 1), stamp and close R ft next to L ft, bending both knees (ct 2)
- 13-24 repeat action of meas 1-12

PERNIŠKO HORO ✓  
(Bulgaria)

SOURCE: This dance, a Šopsko Horo (dance from the ethnographic region of Šopluk), is named after the town of Pernik, Western Bulgaria.

MUSIC: Record "Folk Dances from Bulgaria"  
Balkanton BHA 10441. Side II. Band 4.

STYLE: Šopski  
- small energetic steps  
- the upper part of the body moves slightly fwd in co-ordination with the lifting of the knees  
- keep the shoulders relaxed so they can bounce with the rhythm of the steps; the Bulgarians call this Natrisane.

BASIC Šopska R & L  
STEP: This step can be replaced by an easier small three-step RLR and LRL

FORMATION: Open circle  
Hands belt-hold (na pojas or za pojas)

INTRO- 32 measures  
DUCTION:

METER: 2/4

PATTERN

Meas

Part 1

1 facing CCW, step on R ft (ct 1), hop on R ft (ct 2)  
2 step on L ft fwd (ct 1), hop on L ft (ct 2)  
3 turning to face ctr, <sup>step</sup> step on R ft sdwd (ct 1),  
4 <sup>step</sup> step on L ft across behind R (ct 2)  
5 small leap on both ft together in place (ct 1),  
hop on R ft, lifting L knee in front  
6 touch L ft beside R toes (ct 1)  
7 lift L knee, slightly bending R knee (ct &),  
low leap onto L ft beside R, lifting R knee  
in front (ct 2)  
8 repeat action of meas 5 with opp ftwk  
9-32 step on L ft sdwd L (ct 1),  
step on R ft across behind L (ct 2),  
step on L ft sdwd L (ct 1),  
hop on L ft in place, turning CCW (ct 2)  
repeat action of meas 1-8 three more times

not taught  
ŠOPSKA L

ŠOPSKA R

(continued)

PERNIŠKO HORO (continued)

*yella*  
 m 5 - druž ze zemja  
 b. sop te kaže

Part 2a

- 1-4 facing ctr,  
 four Šopska-steps R,L,R,L in place  
 5 *yella* hop on L ft fwd, extending R leg fwd and touching  
 R heel in front, bend body slightly fwd (ct 1),  
 step on R ft fwd (ct 2)  
 6 repeat action of meas 5 with opp ftwk  
 7 leap onto R ft, lifting bottom half of L leg across  
 behind R (ct 1), ~~catch~~ L toes diag R across behind R,  
 looking across R shoulder (ct 2)  
 8 low leap onto L ft, swinging R leg straight fwd in front (ct 1),  
 slap R ft in front, R leg straight, bending body slightly  
 fwd (ct 2)  
 9 moving bkwd, leap onto R ft and lift L knee in front,  
 straightening the body (ct 1)  
 leap onto L ft, lifting R knee in front  
 10-12 repeat action of meas 9 three more times  
 13-14 two Šopska-steps R&L in place  
 15 low leap onto R ft in place, swinging L leg straight fwd  
 in front (ct 1), slap L ft in front, L leg straight,  
 bending body slightly fwd (ct 2)  
 16 repeat action of meas 15 with opp ftwk  
 17-32 repeat action of meas 1-16

Part 2b

- 1-6 repeat action of meas 1-6 of Part 2a  
 7 leap onto R ft, swinging L leg close to the floor diag L bkwd  
 with a straight knee (ct 1)  
 hop on R ft, swinging L leg across in front of R with a  
 straight knee (ct 2)  
 8-9 repeat action of meas 9 of Part 2a with opp ftwk two times  
 10 leap onto L ft in place, extending R leg diag R in front  
 at waist level (ct 1), hold (ct 2)  
 11 bend R knee (ct 1), hold (ct 2) *lift R ki in prep*  
 12 *pump* kick R ft diag R downwards (ct 1), *yell - ee*  
*pump* kick R ft diag L downwards across L (ct 2) *yell - hah*  
 13 small step on R ft across L, turning diag L (ct 1),  
 small step on L ft in place (ct &),  
 step on R ft in front of L, bending R knee (ct 2)  
 14 step op L ft next to R ft, turning face ctr (ct 1)  
 step on R ft in place (ct &),  
 big step on L ft across and in front of R  
 15 moving straight bkwd, hop on L ft (ct 1),  
 step on R ft (ct &), step on L ft (ct 2) } GRAOVKA  
 16 repeat action of meas 15  
 17-32 repeat action of meas 1-16

SEQUENCE OF THE DANCE

introduction - 1 - 2a - 1 - 2b - 1 - 2a etc.

PRAVO TRAKIJSKO HORO ✓  
(Bulgaria)

**SOURCE:** "Pravo Horo" (straight dance) from Trakija region, Bulgaria. The "Pravo Horo" is the most widespread and most popular folk dance throughout whole Bulgaria. Every region and every village has its own version reflecting the typical local style and characteristics. A North Bulgarian "Pravo" ("Dunavsko Horo or Svištovsko Horo") is different from the "Pravo Trakijsko" or the Pravo type ("Opas") which is done in Dobrudža. Still they are based on the same three measure basic pattern consisting of two small steps (quick-quick) followed by two bigger ones (slow-slow). Beyond the typical local variations one can find this typical "Pravo" character. Similar dances are also done in other Balkan countries, like the "Hora" in Roumania" and the "Hassapikos" in Greece.

Due to migrations, travelling musicians that are hired for local festivals and weddings the "Pravo Trakijsko Horo" nowadays gained a great popularity also outside the Trakija region. It is done at weddings and festivals all over the country and seemed to be accepted as the national "Pravo Horo".

The following patterns are good examples of some of the most popular variations. After starting with the slow basic step sdwd or fwd and bkwd the music often becomes more lively and faster. Usually the first dancer commands the different figures.

**MUSIC:** LP "Nisava NIS1212 Side I. Band 5.  
or any other typical Thracian Pravo recording.

**METER:** 6/8 or 2/4

1 & 2 &

**STYLE:** Slight knee bend position, dancing on the whole ft.

**FORMATION:** Open- or half circle.  
Hands belt hold position, L arm over.

**METER:** 6/8 or 2/4

**PATTERN**

Meas

Part 1 "BASIC"

- 1 facing ctr, moving sdwd R  
step on R ft (ct 1), step on L ft in front of R (ct 2)
- 2 Step on R ft (ct 1), slight bouncing on R ft, lift L ft  
off the floor across behind R (ct 2)
- 3 step on L ft across behind R (ct 1),  
lift R ft off the floor (ct 2)

Part 2 "FORWARD & BACK"

- 1 facing & moving diag R fwd,  
step on R ft (ct 1), step on L ft (ct 2)
- 2 step on R ft with knee bending (ct 1),  
bounce on R ft and lift L off the floor (ct 2)
- 3 step on L ft with knee bending (ct 1)  
step on R ft sdwd R in the second position, <sup>ft outside</sup> bending both knees (ct 2)
- 4 lift on R ft and lift L ft off the floor (ct 1),  
step on L ft diag R bkwd (ct 2)
- 5-6 repeat action of meas 2-3 diag R bkwd

Part 3 "DROBINKA FWD"

- 1 facing & moving diag R fwd, lift R knee in front (ct &)  
stamping step on R ft fwd (ct 1),  
step ("fall") on L ft next to R ft, lifting R ft off the floor (ct 2), scuff with R ft fwd (ct &)
- 2-6 repeat action of meas 2-6 of Part 2

Part 4 "DROBINKA SDWD"

- 1 facing ctr, moving sdwd L, lift R knee <sup>hi</sup> in front (ct &)  
stamping step on R ft across in front of L ft (ct 1)  
step on L ft sdwd L (ct 2),  
scuff with R ft across in front of L ft (ct &)
- 2 step on L ft sdwd L with knee bending (ct 1)  
step on R ft sdwd R in the second position, bending both knees (ct 2)
- 3-6 repeat action of meas 3-6 of Part 2

*Handwritten note:* Turn knee out during step

Part 5 "SKOK" (Jump)

*Handwritten note:* roll spider

- 1 repeat action of meas 1 of Part 2
- 2 step on R ft diag R fwd with knee bending (ct 1)  
lift L ft fwd turning out and pointing straight diag R fwd (ct 2)
- 3 ~~chuck~~ slightly bkwd on both ft together (ct 1)  
low leap on both ft together slightly fwd (ct 2)
- 4-6 repeat action of meas 3-6 of Part 2 straight bkwd

Part 6 "DVOJNA" (Double)

*Handwritten note:* roll spider

- 1-3 repeat action of meas 1-3 of Part 5
- 4 repeat action of meas 3 of Part 5 turning face ctr
- 5-7 repeat action of meas 3-6 of Part 2 straight bkwd



Part 7

- 1 facing & moving twd ctr, scaff R ft fwd (ct &)  
step on R ft (ct 1), scaff L ft fwd (ct &),  
step on L ft (ct 2)
- 2 scaff R ft fwd (ct &),  
step on R ft diag R fwd (ct 1),  
step on L ft across behind L (ct &),  
step on R ft fwd (ct 2)
- 3 repeat action of meas 2 with opp ftwk & directions
- 4 step on R ft fwd (ct 1),  
low jump on both ft <sup>together</sup> in-place (ct 2)
- 5-7 repeat action of meas 4-6 of Part 2 straight bkwd

Part 8 "PRISITVANE"

- 1 facing and moving diag L fwd,  
step on R ft (ct 1),  
step on L ft (ct 2)
- 2 gradually turning & moving to R diag fwd :  
step on R ft (ct 1),  
step on L ft (ct &),  
step on R ft (ct 2)
- 3 step on L ft (ct 1),  
step on R ft (ct &),  
step on L ft (ct 2)
- 3-6 repeat action of meas 1-3, facing ctr, moving diag R & L bkwd

Presented by Jaap Leegwater © 1984 Description by Jaap Leegwater  
Idyllwild Workshop, 1985

Sneh - bnehn - skah sz - boh. - neen - kah

SREBRANSKA SBORINKA ✓  
(Bulgaria)

**SOURCE:** Srebarna is a little village near the regional capital of Silistra, Dobrudža (Northeastern Bulgaria). It is beautifully situated at a lake which is also a national breeding place for birds. The village got its name ("silver") from the silvery shine of the nearby lake.

Sborinka is one of the most popular basic dances of the whole Dobrudžian ethnographic region. The name of the dance is derived from:

1. The noun sborište which translates to "gathering- or meetingplace", usually the village green or local dance-ground.
2. The verb sboričkam se which means "to shuffle".

This typical village - Sborinka was learned by Jaap Leegwater in March 1983 on a research trip in the Northern part of Dobrudža. His "private lecturer and teacher" was Veliko Stojanov Atanasov, by the villagers also called Baj Veliko ("Uncle" Veliko) at the age of 56 in the village of Srebarna, Silistra District.


**MUSIC:** Cassette "Bulgarian Folk Dances"  
Jaap Leegwater JL 1984.02. Side A. #4.

**STYLE:** Dobrudžanski  
- Heavy, weight on the whole feet and a slight knee bend position  
- Hips are slightly turned fwd  
- Upper body erect and proud  
- Every stamp is accompanied by a slight knee bending or dipping  
- A kind of peasant- or earthy quality

The dependence and strong bond of the Dobrudžanic with their property, the ground, becomes visible in the performance, styling and motives of the dances. Therefore a merely technical description of the dance-style of this region is hard to give, especially because it also has a strong emotional impact.

The dance usually begins very gently, slowly and very relaxed with rocking movements. Almost like a meditation, the dancer opens himself up for the energy that comes from the earth. In this way we could speak of some similarities with more Eastern dance cultures. As the dance progresses energetic and vivid movements of the body and the shoulders come in.

**FORMATION:** Half circle or medium length lines.  
Hands front basket position, L over.

**METER:** 2/4   
1 & 2 &

The various patterns are done on the command of the *horovodec* (leader of the line).

The dancers of Srebrarna usually kept the same here described sequence and varied the duration of the different parts.

Part 2 *Na Mjasto* ("in place") is often used as a kind of rest step or chorus step.

INTRODUCTION : The leader may start the *Ljus* or "Balance" movement anytime he wants.

METER: 2/4

PATTERN

Meas

Introduction *Ljus* ("Balance")

- 1 facing ctr and moving in place, standing with ft apart in second position, knees slightly bend, shift wt onto L ft (ct 1), bend L knee (ct &), shift wt onto R ft (ct 2), bend R knee (ct &)

Part 1<sup>a</sup> *Krâstosan Hod* ("Grape-vine")

- 1 facing ctr, moving sdwd R, step on L ft <sup>sdwd R</sup> across in front of R ft, turning body slightly to the R and bending at waist (ct 1), bend L knee (ct &), step on R ft sdwd R, turning and straightening body face ctr (ct 2), bend R knee (ct &)
- 2 step on L ft across behind L ft (ct 1), bend L knee (ct &), step on R ft sdwd R (ct 2), bend R knee (ct &)

*Our Fig* knees slty turned out & bent slty

Part 1<sup>b</sup> *Krâstosan Hod sas Drobinka*  
("Grapevine + scuff")

- 1 facing ctr, moving sdwd R, step on L ft across in front of R ft, turning body slightly to the R and bending at waist (ct 1), stamp (scuff) R ft, without wt, next to L ft (ct &), step on R ft sdwd R, turning and straightening body face ctr (ct 2), bend R knee (ct &)
- 2 repeat action of meas 2 of Part 1<sup>a</sup>

Part 2 *Na Mjasto* ("In place")

- 1 facing ctr, step on L ft in place (ct 1), stamp R ft, without wt, next to L toes (ct &), step on R ft in place (ct 2), stamp L ft, without wt, next to R toes (ct &)

Part 3 Na pred ("Forward")

- 1 facing ctr, moving twd ctr,  
step on L ft (ct 1), stamp R ft, without wt, next to  
R toes, bending both knees (ct &),  
step on R ft (ct 2), stamp L ft, without wt, next to  
L toes, bending both knees
- 2 repeat action of meas 1
- 3 step on L ft, swinging R leg straight first - across in front  
of L - then up fwd - and touch R heel on the floor (ct 1),  
take wt (actually step) on R ft (ct 2)
- 4 step on L ft (ct 1), step on R ft (ct 2),
- 5-8 do eight "step-dip's" bkwd, starting with the L ft

Part 4<sup>a</sup> Svivka ("Knee lift")

- 1 facing ctr, moving in place,  
step on L ft (ct 1), stamp R ft next to L toes (ct &),  
step on R ft (ct 2), stamp L ft next to R toes (ct &)
- 2 step on L ft (ct 1), stamp R ft next to R toes (ct &),  
step ("fall") on R ft diag R bkwd, turning face diag R and  
keeping L toe on the floor with the heel turned out (ct 2),  
hold (ct &)
- 3 *Face chr* step on L ft in place, swinging R leg in an arc fwd close  
along the floor (ct 1), leap onto R ft next to L ft (ct 2),  
leap onto L ft in place (ct &)
- 4 leap onto R ft in place (ct 1), leap onto L ft in place (ct &),  
leap onto R ft in place, lifting L knee in front (ct 2),  
hold (ct &)

Part 4<sup>b</sup> Klakanè ("Squat")

- 1-3 repeat action of meas 1-3 of Part 4<sup>a</sup>
- 4 leap onto R ft in place (ct 1), leap onto L ft place (ct &),  
squat, knees slightly apart (ct 2)

Part 5<sup>a</sup> Lost ("Straight")

- 1 facing ctr and moving twd ctr,  
step on L ft diag L fwd, turning face diag L (ct 1),  
stamp R ft next to L ft, bending both knees (ct &),  
step ("fall") on R ft straight fwd twd ctr, lifting L ft  
next to R ankle (ct 2), hold (ct 2)
- 2-3 repeat action of meas 1 two more times

Part 5<sup>a</sup> (continued)

- 4 step on L ft (ct 1), stamp R ft, without wt, behind L ft with arch of the R ft by the L heel (third position), bending body at waist (ct &), step on R ft bkwd, toes still pointing toward R, leaning body slightly bkwd (ct 2), stamp L ft with the heel at arch of R ft (ct &)
- 5 step on L ft in place (ct 1), slap R ft with straight leg across in front of L ft (ct 2)
- 6 slap R ft <sup>flat</sup> with straight leg diag R fwd (ct 1), squat (ct 2)
- 7 still facing ctr, now moving bkwd straighten up with a hop on L ft (ct 1), stamp R ft, without wt, next to L toes (ct &), low leap onto R ft (ct 2), stamp L ft, without wt, next to R toes (ct &)
- 8 step on L ft <sup>bk</sup> (ct 1), step on R ft <sup>bk</sup> (ct &), stamp and close L ft, without wt, next to R ft (ct 2)

Part 5<sup>b</sup> *Lost sâs vânšna i zadna svivka*  
 ("Straight and swing in front & behind")

- 1-5 repeat action of meas 1-4 of meas 1-4 of Part 5<sup>a</sup>
- 6 repeat ct 1 of meas 6 of Part 5<sup>a</sup> (ct 1), swing R ft raised up across L shin (ct 2)
- 7 swing R ft raised up sharply behind L (ct 1), squat (ct 2)
- 8 straighten up with a hop on L ft (ct 1), stamp R ft next to R toes (ct &), step ("fall") on R ft diag R bkwd, lifting L heel turned out (ct 2)

*Sequenced*SEQUENCE OF THE DANCE

<u>Part</u>	<u>Times</u>	<u>Measures</u>
Musical introduction		8
Introduction <i>Ljuš</i>	8x	8
Part 1a <i>Krâstosan hod</i>	8x	32
Part 1b <i>Krâstosan hod sas drobinka</i>	8x	32
Part 2 <i>Na mjesto</i>	16x	16
Part 3 <sup>a</sup> <i>Na pred</i>	16x	16 32
Part 4a 3 <i>Svivka</i>	2x	8
Part 4b <i>Klakana</i>	2x	8
Part 5a <i>Lost</i>	2x	16
Part 5b <i>Lost sâs vânšna i zadna svivka</i>	2x	16

*Rpt from beg*

TRITI PÂTI  
(Bulgaria)

*not taught*

SOURCE: Triti Pâti translates as "three times". The dance derived its name from the yell the first dancer uses to remind the lines of the first pattern w.i. starting with three "hop-steps".

Triti Pâti is from the Trakia region and was learned by Jaap Leegwater as a student at the school for Bulgarian folkdance and choreography in Plovdiv, Bulgaria in 1972 and 1975 from Dimitar Dojčinov.

MUSIC: LP "Bulgarian Folkdances" by Jaap Leegwater  
Nevofoon LP 15025. Side B. Band 7.

STYLE: Trakiiski  
- slight knee bend position  
- small low hops (sometimes only lifting the heel - čukče).

METER: 2/4 counted here as 1 & 2 &

FORMATION: Half or open circle  
Hands joined in "V" position.

INTRO- None  
DUCTION:

METER: 2/4

PATTERN

Meas

Part 1

- 1 facing and moving in LOD, hop on L ft, raising R knee in front (ct 1), step on R ft (ct &), hop on R ft, raising L knee in front (ct 2), step on L ft (ct &)
- 2 hop on L ft raising R knee in front (ct 1), step on R ft (ct &), step on L ft in LOD with straight leg, bending R knee (ct 2), step on R ft in place (ct &)
- 3 facing ctr, moving sdwd L, hop on R ft in place (ct 1), step on L ft (ct &), low leap ("fall") onto R ft across in front of L ft (ct 2), step on L ft (ct &)
- 4 step on R ft, next to L ft (ct 1), step on L ft (ct &), low leap ("fall") onto R ft across in front of L ft (ct 2), step on L ft (ct &)
- 5 hop on L ft in place (ct 1), step on R ft next to L ft (ct &), step on L ft across in front of R ft (ct 2), step on R ft in place (ct &)
- 6-7 repeat action of meas 3-4
- 8-28 repeat action of meas 1-7 three more times

N.B. Arm movements on Pattern 1  
Swing arms (elbows straight) fwd low on each ct 1 and bkwd low on each ct 2

TRITI PATI (continued)

Part 2

- 1 facing and moving twd ctr, low hop on L ft, raising R knee high in front and body bkwd (ct 1), stamp R ft fwd, straightening up body (ct &), "fall back" on L ft, raising R knee high in front (ct 2), stamp R ft fwd (ct &)
- 2 repeat action of ct 2 - & of meas 1, step on L ft fwd with straight leg, bending R knee (ct 2), step on R ft in place (ct &)
- 3 keep facing ctr, moving bkwd, hop on R ft (ct 1), step on L ft (ct &), hop on L ft (ct 2), step on R ft (ct &)
- 4 hop on R ft (ct 1), step on L ft (ct &), step on R ft in place (ct 2), step on L ft next to R ft (ct &)
- 5-12 repeat action of meas 1 - 4 two more times

N.B. Arm movements as in Part 1

Part 3

- 1 facing ctr, step on R ft fwd, arms straight fwd (ct 1), step on L ft diag R fwd, arms remain straight fwd (ct 2)
- 2 step on R ft diag R fwd, arms remain straight fwd (ct 1), close L ft, no wt, next to R, arms still straight fwd (ct 2)
- 3 momentary bend and stretch both arms straight fwd (ct & before ct 1), step on L ft bkwd, swinging arms bkwd low (ct 1), step on R ft bkwd, swinging arms fwd low (ct 2)
- 4 step on L ft sdwd L, swinging arms bkwd low (ct 1), close R ft, no wt, next to L, swinging arms low fwd (ct 2)
- 5-6 repeat meas 2-3
- 7 step on L ft sdwd L, swinging arms bkwd (ct 1), step on R ft next to L, swinging arms fwd low (ct 2)
- 8 repeat meas 4
- 9-24 repeat action of meas 1-8 two more times

### MUSIC AND DANCE OF RESIA

The conservation of the Resian folk traditions has been favored by the high mountain ranges which encircle the Resia Valley. In this valley one of the most archaic Slovenian dialects is spoken, a dialect which has even developed some original innovations; here the folk traditions has preserved archaisms rarely found elsewhere in Europe. The folk-tales that the Resians rich imagination continuously adapts to the present day circumstances are rooted in the oldest European myths; in the Resian music - in songs and dances - the old non-tempered scale is preserved and people sing and play only a single melody accompanied by a medieval bourdon; the valley's most typical folk instrument is still the violin, discarded elsewhere in favor of more modern instruments, and with it the Resians imitate the sound of bagpipes, surely still in use here 200 or 300 years ago; Resians still dance the medieval contre-danse and continuously enrich it through their inexhaustible imagination. The Val Resia Folk Group has performed the music and dances of these living Middle Ages all over Europe. The first report of a performance by Resian dancers and players outside the home boundaries dates back to the year 1838, when they took part in the festivities celebrating Emperor Ferdinand's visit to the city of Udine.

On the feast of the Assumption of the Virgin Mary (Šmárna Miša) and at Carnival (Púst) the squares and inns of all the valley villages overflow with song and dance. And it is the folk music which is again the Resian identification mark and community bond on other festive occasions like weddings (ženitke) and Resian emigrants' gatherings.

Resian players play the "cytira", violin which has been tuned to a higher pitch through the lowering of its bridge. The sound is thus sharper and more easily heard by the dancers in the square. The players sit and beat the rhythm by stamping their feet. They cannot read music and hundreds of tunes are handed down from father to son; the three young cytira players in the Resian Folk Group are all sons of older well-known local musicians. The "cytira" are accompanied by a "búnkula" (also "brúnkula", "valika cýtira", "bas") - an adapted cello or small three-string contrabass. The musician plays the bourdon on the open strings only using a contrabass bow. The "búnkula" player may be a man, a woman or even a child, which is not the case for the "cýtira" player.

Dance music is based on a rhythmic unit of 3/8 and may have shorter (Ta Calcéuca), longer (Ta Midvéda), symmetrical (Čérni Potók) or asymmetrical (Dó Po Štiglah) periods. The melodic extent can be confined to a fifth (Ta Ošöjska) and normally does not exceed an octave. The player first performs the motive on the highest or on the two highest strings (na ténko, in a "thin" tone); when the theme comes to an end, he repeats it on the subdominate (ma túslsto, in a "fat" tone) following an extremely simple modulation. The theme is repeated a number of times in the two tonalities, then the piece ends with a coda played in a "thin" tone and bowing on an open string or with a glissando on the higher string; with this sound the Resian players imitate the final emptying of a bagpipe.

Some tunes are certainly very old, thus Čérni potók with its archaic 15/8 rhythm, others are more recent: Poti me dó po Lipje and Lipa ma Marýca were composed in the years between the 2 world wars, while Ta lipauška was composed by Vysák for the 1977 Carnival. The titles of the tunes denote the village where they originated (Ta ošöjska from Osojani, Ta sólbaška from Solbica, Ta lipauška from Lipovac) or small places (Zagáta, Lipje, Bánt, Čalci), streams (Čérni potók) and names of old-time "cytira" players (Calabás). Sometimes the titles remind us of ancient rituals (Dó po štiglah - "going down the stairs" - is a wedding tune. The players used to wait for the bride to come out of her room on the first floor and go down the outside staircase on her way to the wedding; Ta pústaua is a Carnival dance) or of either real or mythical persons' names (Lipa ma Marýca; Anarý nu Anarój, or of



MSUIC AND DANCE OF RESIA, page 2

animals (Ta midvédaua - "the bear dance").

Few tunes are merely instrumental (Dó po štiglah), the most being linked to a written text. The Val Resia Folk Group sings here three such songs: one about the black brook - Čérni potók - which brought his sweetheart's corpse to the young man; one about the beautiful Marýca, whom her lover could not find because she had been kidnapped and married to another man; one about the Lipovac song (a song about a song!) which lured the composer away from his work so that he could join in the singing. This last example is a contemporary piece of evidence of the love the Resians feel for their songs and dance.

Article by Pavle Merku

RESIA DANCES - GENERAL INFORMATION

Clues that may be helpful:

1. W always cross over facing ptr  
M always cross over with back to ptr
2. Always dance in place during High Melody  
Always do corss-overs during Low Melody
3. Repetition of High Melody (sometimes it's only a portion of the High Melody) marks the ending of the dance. Dancers turn in place and end with the ending steps given in the syllabus under "Finale"
4. During the cross-over pattern (Low Melody) M may swing free foot fwd slightly (or stamp it beside the supporting ft) on the & ct following any of the "slow" steps
5. All the recordings for the dances in the syllabus have one note introduction before the High Melody starts. Since the introduction is so short, it is suggested that you let the High Melody go by and start on the Low Melody or pick up the dance on the last few measures of the High Melody



ČERNÍ POTOK  
(Val Resia, Italy)

*met. Tanght*

PRONUNCIATION: CHAIR-nee Po TOOK

TRANSLATION: Black Brook

MUSIC: Helidon FLP 03-006, Side 1, Band 7

FORMATION: Cpls or trios (2 across from 1) in a contra line. Cpls need not be of the opp sex. It is not uncommon for M to dance together. My informants consider these dances to be more solo in nature, although they are always danced in pairs or trios.

METER: 5/4

PATTERN

Meas

MEN'S STEP:

M arms hang at their sides and swing or lift slightly with the slight swaying movement of the upper body. Knees elastic.

Compass: "N"  
          "W"   "E"  
                  "S"

HIGH MELODY: (Turning in place + ending)

- 1 Standing in "S" slot and facing ptrnr or N, begin to turn to L (CCW), step L, face NW (ct 1); step R, face SW (ct 2); step L, face SE (ct 3); step R, face NE (ct 4); step L, face NW (ct 5)
- 2 Continuing CCW turn, step R, face SW (ct 1); step L, face SE (ct 2); step R, face NE (ct 3); step L, face N (ct 4); lift slightly on L (ct &); stamp R with wt, face N (ct 5)

LOWER MELODY: (Turn and cross over)

- 3 Turning CCW (L), step L, face SW (ct 1); step R, face E (ct 2); with back to ptrnr, and crossing over to exchange places, step L to L (ct 3); close R to L (ct &); turning CCW (L) to face N, step L fwd (ct 4); step R, face W (ct 5)
- 4 Step L, face S (face ptrnr) (ct 1); turning CW (R), step R, face W (ct 2); with back to ptrnr and crossing over to exchange places step L to L (ct 3); close R to L (ct &); turning CCW (L) to face S, step L fwd (ct 4); step R, face E (ct 5)

Repeat dance from meas 1

WOMEN'S STEP:

W hold the lower corner or bottoms of their skirts with their hands extended out to the side.

Compass: "N"  
          "W"   "E"  
                  "S"

High Melody: (Turning in place + ending)

- 1 Standing in N slot, begin facing ptrnr or S, step R slightly back and turn to face W (ct 1); beg to turn CCW (L), step L in place (ct 2); pivot on L and step R slight R, face E (ct &); continuing to turn CCW (L), transfer wt onto R (ct 3); step L in place (ct &); pivot on L and step R slightly R, face W (ct 4); transfer wt onto R (ct &); continuing to turn CCW (L), step L in place (ct 5); pivot on L and step R slightly across L, face E (ct &)

ČERNÍ POTOK (cont'd)

- 2 Continuing to turn CCW (L), transfer wt onto R (ct 1); step L in place (ct &); pivot on L and step R slightly R, face W (ct 2); continuing to turn CCW, transfer wt on R (ct &); step L, face E (ct 3); turning CW (R), face ptr or S, step R,L fwd with accent (cts 4,&); stam R fwd with wt (ct 5).

NOTE: The rhythm to this step is: S q S q S q S q S S q q S  
Two complete turns are made CCW (L) during the step

LOWER MELODY: (Turn and Cross over)

- 3 Turning CCW (L), step L, face NE (ct 1); pivot on L and step R slightly R (ct &); continuing to turn CCW, transfer wt onto R (ct 2); step L slightly fwd to face ptr (S) (ct &); turning CCW to face E, step R to R to cross over and exchange places (ct 3); step L behind R (ct &); touch ball of R slightly R (ct 4); turning CW (R) to face S, step R fwd (ct &); continuing to turn CW, step L across R (ct 5); pivot on L, face E (ct &)
- 4 Turning CCW (L) to face ptr (N), step R slightly back (ct 1); turning CCW to face W, step L in place (ct 2); step R to R, crossing over back to place (ct 3); step L behind R (ct &); touch ball of R slightly to R (ct 4); turning CW (R) to face N, step R fwd (ct &); continuing to turn CW (R), step L across R (ct 5); pivot on L to face ptr (S) (ct &)

Repeat dance from meas 1

FINALE

The end of the dance comes after meas 2 and is indicated by one more meas of the high melody. Turn one more time with the following steps:

- M: repeat meas 3, cts 1-3, moving twd ptr "N" (cts 1-3); stamp R,L,R with wt (cts 4,&,5)  
W: repeat meas 2

Collected & Presented by  
Stephen Kotansky  
Idyllwild Workshop, 1985



LIPA MA MARYCA (cont'd)WOMEN'S STEP:

W hold the lower corners of their skirts with their hands extended out to the sides.

Compass: "N"  
          "W"   "E"  
          "S"

HIGH MELODY: (Turning in place + ending)

"Quick-slow: pivot turn: Step L in place (Q) =  
Pivot on L and step R slightly  
to R (S) =

- 1-3 Facing ptrnr (S), use 4 "W,S" pivot steps, beg L, make 2 complete turns CCW (L): L,R,L,R,L,R,L,R  
Q,S,Q,S,Q,S,Q,S
- 4 Step L in place (ct 1); lift slightly on L (ct &); stamp R fwd with wt (ct 2)
- 5-8 Repeat meas 1-4
- LOWER MELODY: (Turn and cross over)
- 1 Turning CCW (L), step L, face NE (ct 1); pivot on L and step R slightly R (ct &, 2) ("W,S" pivot turn), face ptrnr (S), step L slightly fwd (ct &)
- 2 Turning CCW (L), face E, step R to R (cross over) (ct 1) cross over with ptrnr; step L behind R (ct &); touch ball of R ft slightly R (ct 2); turning CW (R) to face S, step R fwd (ct &)
- 3 Continuing CW turn, step L across R (ct 1); pivot on L, face E (ct &); turning CCW (L) to face ptrnr (N), step R slightly back (ct 2)
- 4 Turning CCW (L) to face W, step L in place (ct 1); step R to R (Cross over) (ct 2) cross over with ptrnr; step L behind R (ct &)
- 5 Touch ball of R ft slightly R (ct 1); turning CW (R) to face M, step R fwd (ct &); continuing to turn CW, step L across R (ct 2); pivot on L to face W (ct &)
- 6 Turning CCW (L) to face ptrnr (S), step R slightly back (ct 1); continuing to turn CCW, step L in place, face E (ct 2)
- 7-8 Repeat meas 2-3 of W Lower Melody (L to L; close R, L (N); R (W); L (S))
- Repeat dance from beginning (High Melody), always alternating with Lower Melody.

FINALE:

The end of the dance comes after meas 8 of the High Melody and is indicated by one more playing of the melody (meas 1-8). Simply repeat meas 5-8 of the High Melody

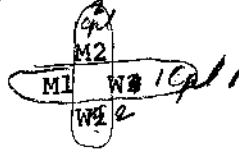
✓POTI ME DO PO LIPJE  
(Val Resia, Italy)

PRONUNCIATION: poh-tee may doe poh LEE-pyeh

TRANSLATION: Take me to Lipje

RECORD: Helidon FLP 03-006 21/183

FORMATION: Two cpls in a square or diamond. (They refer to this formation as a cross.) M1 faces W2; M2 faces W2<sup>2</sup>



METER: 2/4

PATTERN

Meas

This dance is basically the same structure as Lipa Ma Maryca and Ta Lipauska, except that it is done in a cross formation and the cpls cross at different times in the music.

HIGH MELODY (in *repts* only, all come together on Cadence)

1-8 *cpl 2* ~~M2 and W1~~ dance the complete dance exactly as in Lipa Ma Maryca and Ta Lipauska

*cpl 1* ~~M1 and W2~~ dance the High Melody as in Lipa Ma Maryca except M1 starts with the L ft as in meas 5 of Lipa Ma Maryca

LOW MELODY (Crossing)

M1 begins with the "L, close L..." portion of the cross-over figure while W2<sup>1</sup> begins with the "step, behind, touch, step" portion of the cross-over

1-8 *cpl 1* M1 and W2<sup>1</sup> cross immediately on ct 1 with their crossing step - so they cross on cts 1-2

*cpl 2* M2 and W2<sup>2</sup> cross on cts 3-4

1 M1 and W2<sup>1</sup> cross back on cts 6-7

2 M2 and W2<sup>2</sup> cross back on cts 8-9

1 M1 and W2<sup>1</sup> cross over again on cts 11-12

2 M2 and W2<sup>2</sup> cross over again on cts 13-14

1 M1 and W2<sup>1</sup> cross back on ct 16

This, of course, leaves M1 and W2<sup>1</sup> needing extra cts to finish off their cross-over before starting to turn. W2<sup>1</sup> uses the first 3 cts of the following High Melody to finish the cross-over. Then she proceeds as in Lipa Ma Maryca (but she would have only one turn (2 Q-S turning steps) left before the Cadence.

M1 uses the first 2 cts of the following High Melody to finish crossing over. Then he proceeds as in Lipa Ma Maryca but has only one turn (4 steps) left before the Cadence.

FINALE:

Repeat meas 5-8 of High Melody

*not sang kt*

TA MIDVEDAUA  
(Val Resia, Italy)

PRONUNCIATION: Tah Meed-VEH-dahoo-wah

TRANSLATION: The Bear

RHYTHM: (8/4 + 4/4 + 4/4 + 7/4 + 4/4 + 4/4) + (5/4 + 4/4 + 4/4)

FORMATION: Cpls scattered freely about the dance floor; ptrns across from one another.

"N"  
Compass: "W" "E"  
          "S"

METER: As above

PATTERN

Meas

MEN'S STEP

Arms hang at sides and swing or lift slightly with the slight sway movement of the upper body. Knees are elastic.

HIGH MELODY (Turning in place + ending)

- 1 (8/4) Facing ptrn (N), beg L ft, take 8 walking steps to turn freely at least 2 full turns CCW<sup>(L)</sup> (cts 1-8)
- 2 (4/4) Continuing CCW<sup>(L)</sup> turn, step on L ft (ct 1); step on R ft to face NE (slightly to R) (ct 2); run slightly fwd on L ft (ct 3); run fwd on R ft (ct 4); stamp L ft, no wt (ct 4), OR step fwd on L ft to face N (ct 3); bounce on L ft (ct 4); stamp slightly fwd on R ft with wt (ct 4)
- 3 (4/4) Repeat meas 2
- 4 (7/4) Repeat meas 1, first 7 cts
- 5 (4/4) Continuing CCW<sup>(L)</sup> turn, step on R ft (ct 1); step on L ft to face N or NE (ct 2); run fwd on R ft (ct 3); run fwd on L ft (ct 4); (the runs are light stamping steps); stamp R ft with wt (ct 4)
- 6 (4/4) Repeat meas 2
- LOW MELODY (Turn and cross over)
- 1 (5/4) Turning CCW (to L), step on L ft to face SW (ct 1); step on R ft to face E (ct 2); with back to ptrn and crossing over and exchanging places, step on L ft to L (ct 3); close R ft to L (ct 4); turning CCW to face N, step fwd on L ft (ct 4); step on R ft to face W (ct 5)
- 2 (4/4) Step on L ft to face S (ptrn) (ct 1); turning CW (to R), step on R ft to face W (ct 2); with back to ptrn and crossing over and exchanging places, step on L ft to L (ct 3); close R ft to L (ct 4); turning CCW to face S, step fwd on L ft (ct 4)
- 3 (4/4) Step on R ft to face E (ct 1); step on L ft to face W (ct 2); step on R ft to face E (ct 3); with back to ptrn and crossing over and exchanging places, step on L ft to L (ct 4); close R ft to L (ct 4). You are now in the middle of the third crossing. Just continue to ptrns place with L,R (cts 1,2 of the High Melody) turning 1/2 CCW to face ptrn; then continue with the rest of the High Melody as written except make only a 1/2 CCW turn in meas 2 (instead of a full turn).

TA MIDVÉDAUA (cont'd)

Repeat dance from the beginning. High Melody always alternating with the Low Melody.

WOMEN'S STEP

Hold lower corners of skirt with hands extended out to the sides.

HIGH MELODY (Turning in place + ending)

- 1-2  
(8/4 + 4/4) The first time, at the beg of dance, start by facing ptrnr (s) and use 6 "quick-slow" pivot turn steps (see Lipa Ma Maryca High Melody), starting with L ft to make 3 full 360° CCW turns (cts 1-9 - rhythm q S q S q S q S q S q S); step on L ft to L (ct 10); run fwd on R ft (ct 11), run fwd on L ft (ct &); (The runs are light stamping steps); stamp R ft with wt (ct 12)
- 3 (4/4) Turn CCW with one "quick-slow" pivot turn (cts 1,&); continuing CCW turn, step on L ft to face ptrnr (S) (ct & of 2); repeat cts 11,&,12 of meas 1-2 (cts 3,&,4)
- 4-5  
(7/4 + 4/4) Repeat cts 1-9 of meas 1-2 above; step on L ft to L (ct 10); bounce on L ft in place (ct &); stamp R ft slightly in front with wt (ct 11)
- 6 (4/4) Repeat meas 3

LOW MELODY

- 1 (5/4) Turning CCW (to L), step on L ft to face NE (ct 1); pivot on L ft and step on R ft slightly to R of L ft (ct &); continuing to turn CCW, transfer wt onto R ft (ct 2); step slightly fwd on L ft to face ptrnr (S) (ct &); turning CCW to face E, step on R ft to R to cross over and exchange places (ct 3); step on L ft across and behind R ft (ct &); touch ball of R ft slightly to R (ct 4); turning CW (to R) to face S, step fwd on R ft (ct &); continuing to turn CW, step on L ft over R ft (ct 5); pivot on L ft to face E (ct &)
- 2 (4/4) Turning CCW (to L) to face ptrnr (N), step slightly back on R ft (ct 1); turning CCW to face W, step on L ft in place (ct 2); step on R ft to R to cross over back to place (ct 3); step on L ft across and behind R ft (ct &); touch ball of R ft slightly to R (ct 4); turning CW to face N, step fwd on R ft (ct &)
- 3 (4/4) Continuing to turn CW, step on L ft over R ft (ct 1); pivot on L ft to face E (ct &); turning to face E, step slightly back on R ft (ct 2); turning to face W, step on L ft (ct 3); step on R ft to R to cross over and exchange places (ct 4); step on L ft behind and across R ft (ct &)

Repeat dance from High Melody.

NOTE: When High Melody is done after the Low Melody, the W will be coming out of the cross over step. The music breaks the step so that the High Melody begins in the middle of the cross over with the touch of the ball of the R ft (ct 1); turning CW, step on L ft over R ft (ct 2); pivot on L ft to face E (ct &); turning to face ptrnr (N), step slightly back on R ft (ct 3); repeat cts 4-12 of meas 1-2 of High Melody and continue with the rest of the High Melody.

FINALE: (Repeat of part of High Melody)

Repeat meas 4-6 of High Melody (7/4 + 4/4 + 4/4).



✓ TA PUSTAU  
(Val Resia, Italy)

PRONUNCIATION: Tah POOSH-<sup>T</sup>ah-oo-wah

TRANSLATION: The Carnival Dance

MUSIC: Helidon FLP 03-006

FORMATION: Cpls or trios in a contra line, *mis at "S" slot* facing ptrn (♂) at "N" ?

Compass: "N"  
"W" "E"  
"S"

*Big w/ low melody*  
METER: 6/4 + 5/4 + 5/4 + 5/4      PATTERN

Meas

MEN'S STEP

Arms hang at sides and swing or lift slightly with the slight swaying movement of the upper body. Knees are elastic.

HIGH MELODY: (Turning in place + ending)

6/4 + 5/4

1 (6/4) Standing in S slot, facing ptrn or N and beginning to turn CCW<sup>(1)</sup> (to L), step on L ft to face NW (ct 1); step on R ft to face SW (ct 2); step on L ft to face SE (ct 3); step on R ft to face NE (ct 4); step on R ft to face NW (ct 5); step on R ft to face SW (ct 6)

2 (5/4) Continuing to turn CCW<sup>(1)</sup>, step on L ft to face SE (ct 1); step on R ft to face NE (ct 2); step on L ft to face N (or slightly NE) (ct 3); stamp R ft, no wt (ct 4); stamp R ft again, no wt (ct 5); stamp R ft with wt (ct 5)

*cadence*

LOW MELODY: (Turn and cross over) (Same as Černi Potök)

1 (5/4) Turning CCW (to L), step on L ft to face SW (ct 1); step on R ft to face E (ct 2); with back to ptrn and crossing over and exchanging places, step on L ft to L (ct 3); close R ft to L (ct 4); turning CCW to face N, step fwd on L ft (ct 4); step on R ft to face W (ct 5)

2 (5/4) Step on L ft <sup>*lift R low x*</sup> to face S (face ptrn) (ct 1); turning CW (to R), step on R ft to face W (ct 2); with back to ptrn and crossing over and exchanging places, step on L ft to L (ct 3); close R ft to L (ct 4); turning CCW to face S, step fwd on L ft (ct 4); step on R ft to face E (ct 5) <sup>*stamp R in pt (optional) (♂)*</sup>

Repeat dance from beginning - High Melody always alternating with Low Melody

WOMEN'S STEP

Hold lower corners of skirt with hands extended out to the sides

HIGH MELODY: (Turning in place + ending)

1 (6/4) Standing in N slot, facing ptrn or S, step slightly back on R ft and turn to face W (ct 1); beginning to turn CCW (to L), step on L ft in place (ct 2); pivot on L ft and step on R slightly to R of L ft to face E (ct 3); continuing to turn CCW, transfer wt onto R ft (ct 3); step on L ft in place (ct 4); pivot on L ft and step on R slightly to R of L ft to face W (ct 4); transfer wt onto R

TA PUSTAU (cont'd)

ft (ct &); continuing to turn CCW, step on L ft in place (ct 5); pivot on L ft and step on R slightly to R of L ft to face E (ct &); transfer wt onto R ft (ct 6); step on L ft in place (ct &)

- 2 (5/4) Pivot on L ft and step on R slightly to R of L ft to face E (ct 1); lift on R ft and raise L ft up slightly (ct &); turning CW (to R) to face ptr (s), step on L ft (ct 2); lift slightly on L (ct &); step slightly fwd on R ft (ct 3); step slightly fwd on L ft (ct &); stamp R ft, no wt (ct 4); stamp R ft again, no wt (ct &); stamp R ft with wt (ct 5)

LOW MELODY: (Turn and cross over) (Same as Čérni Potök)

- 1 (5/4) Turning CCW (to L), step on L ft to face NE (ct 1); pivot on L ft and step on R slightly to R of L ft (ct &); continuing to turn CCW, transfer wt onto R ft (ct 2); step slightly fwd on L ft to face ptr (s) (ct &); turning CCW to face E, step on R ft to R to cross over and exchange places (ct 3); step on L ft across and behind R (ct &); touch ball of R ft slightly to R (ct 4); turning CW (to R) to face S, step fwd on R ft (ct &); continuing to turn CW, step on L ft over R (ct 5); pivot on L ft to face E (ct &)

- 2 (5/4) Turning CCW (to L) to face ptr (N), step slightly back on R ft (ct 1); turning CCW to face W, step on L ft in place (ct 2); step on R ft to R to cross over back to place (ct 3); step on L ft across and behind R (ct &); touch ball of R ft slightly to R (ct 4); turning CW (to R) to face N, step fwd on R ft (ct &); continuing to turn CW, step on L ft over R (ct 5); pivot on L ft to face ptr (S) (ct &)

Repeat dance from beginning. High Melody always alternating with Low Melody.

FINALE

Men: Three walking steps L,R,L to turn 360° CCW plus 3 stamps with the R ft (cts 1,2,3,4,&,5)

Women: Pivot turn CCW: step L (ct 1); step on R ft to R of L ft (ct &); hold (ct 2); step on L ft in place (ct &); step on R ft in place (ct 3); step on L ft in place (ct &); stamp R ft 3 times (cts 4,&,5)

Collected and Presented by  
Stephen Kotansky  
Idyllwild Workshop, 1985

TA ZAGATINA  
Val Resia, Italy

PRONUNCIATION: tah zah-GAH-tee-nah

TRANSLATION: Title refers to a small location named Zagata.

FORMATION: Cpls or trios in a contra line, facing ptr(s). M is a "S", facing ptr at "N".

Compass:    N  
              W    E  
              S

METER: 2/4

PATTERN

Meas Cts

MEN'S STEP:

M arms hang at their sides and swing or lift slightly to the side with the slight swaying movement of the upper body, knees are quite elastic and bounce subtly with movement.

High Melody: Introduction & Ending (12 cts)

1-3

Hold (intro)

4

1 Step L to L with accent turning to face (W) - 1/4 turn L.  
& bounce slightly on L  
2 Stamp R across L with partial wt  
& step or rock L bkwd in place, face ptr (N)

5

Repeat meas 4 with opp ftwk and direction

6

Repeat meas 4, but keep wt on R after stamp (ct &).

Low Melody: Turn & cross over (8 cts)

1

1 Step L, face "SW" }  
2 Step R, face "E" } 3/4 turn CCW (L) in place

2

1 Step L to L, face "E" } Move sdwd L (N) with back to  
& Close R to L } ptr to exchange places  
2 Step L fwd, face "N" } 3/4 turn CCW (L) in place.

3

1 Step R to R, face ptr (S) }  
2 Step L to L slightly, lift R low across L  
& Stamp R next to L (optional)

----- OR -----

1 Step R, face "W" }  
2 Step L, lift R low across L, face ptr (S) } 3/4 turn CCW  
& Stamp R next to L (optional) } (L) in place

4

1 Step R fwd twd ptr, face "W" }  
2 Step L to L } Move sdwd L (S) with back  
& Close R to L } twd ptr to exchange places

NOTE: This leaves you in the middle of the crossing step, but continue to ptrs place and do 1-1/2 CCW (L) turn with the next 3 meas.

High Melody: Turning in place + ending  
 1 1 Step L fwd, face "SE"  
 2 Step R, face "NE"  
 2 1 Step L, face "WN"  
 2 Step R, face "SW"  
 3 1 Step L, face "SE"  
 2 Step R, face ptr (N)  
 4-6 Repeat meas 4-6 of Introduction & Ending  
 Repeat dance from Low Melody (do not repeat Introduction & Ending).

WOMEN'S STEP:

W hold corners of their skirts, with their hands extended out to the sides.

High Melody: Introduction & Ending (12 cts)  
 1-6 Same action as Men.

Low Melody: Turn in place and cross over  
 1 1 Step L in place  
 &-2 Pivot on L as R steps slightly R } 1 turn CCW (L)  
 ("q,s" pivot turn)  
 & Step L fwd, face ptr (S)  
 2 1 Step R to R, face "E"  
 & Step L behind R } Move sdwd R (S). W pass  
 2 Touch ball of R ft slightly fwd } behind (& face) M back  
 & Step R fwd, face "S" } to exchange places.  
 3 1 Step L fwd and across R, face "W" } 3/4 turn CW (R)  
 2 Step R bkwd slightly, face ptr (N)  
 4 1 Step L fwd twd ptr, face "W" } Move sdwd R (N). W pass  
 2 Step R to R } behind (& face) M back  
 & Step L behind R } to exchange places.  
 NOTE: This leaves you in the middle of the crossing step.

High Melody: Turning in place + ending  
 1 1 Touch ball of R ft slightly fwd  
 & Step R fwd, face "N"  
 2 Step L fwd and across R, face "E" } 1 turn CW (R)  
 2 1 Step R bkwd slightly, face ptr "SW"  
 & Bounce on R, face "S"  
 2 Step L to L, face "E"  
 & Pivot on L, step R almost beside L, face "N"  
 3 1 Hold  
 & Step L in place, face "W"  
 2 Pivot on L, step R almost beside L,  
 face ptr (S)  
 & lift, or bounce slightly on R } 1 turn  
 CCW (L)  
 4-6 Repeat meas 4-6 of Introduction and Ending  
 Repeat dance from Low Melody (do not repeat Introduction & Ending)

FINALE: (Indicated by repeat of part of High Melody)

MEN:

- 1 Turn once CCW (L) with 2 steps, beg L (cts 1-2).  
 2 1 Step L twd ptr, completing turn  
 & bounce on L heel  
 2 Stamp R twd ptr, with wt

WOMEN:

- 1 1 Step L } Return CCW (L)  
 &,2 Step R }  
 & Step L }  
 2 1&2 Moving twd ptr, do 3 stamps - R,L,R

This dance was presented by Stephen Kotansky at the 1985 Idyllwild Workshop.

Presented by Vicki Maheu  
 Camp Hess Kramer Institute  
 October 11-13, 1985

Dance notes by Stephen Kotansky and Dorothy Daw

✓ TA ZAGATINA  
(Val Resia, Italy)

PRONUNCIATION: Tah Zah-GAH-tee-nah

TRANSLATION: Title refers to a small location named Zagata

FORMATION: Cpls or trios in a contra line, facing ptrn(s). M is a "S",  
facing ptrn at "N".  
"N"  
Compass: "W" "E"  
"S"

METER: 2/4

PATTERN

Meas

MEN'S STEP

Arms hang at sides and swing or lift slightly with the slight swaying movement of the upper body. Knees are elastic.

HIGH MELODY (12 cts) Introduction and Ending

Hold

*Intro*  
1-3

4

Accented step on L ft to L, turning to face slightly W (to L) (ct 1); bounce slightly on L ft (ct &); stamp R ft with partial wt across and in front of L ft (ct 2); step, or rock, back onto L ft in place (ct &)

5

Repeat meas 4 with opp ftwk and direction

6

Repeat meas 4 but keep wt on R ft after stamp (ct &)

LOW MELODY (8 cts) Turn and cross over

1

Turning CCW (to L), step on L ft to face SW (ct 1); step on R ft to face E (ct 2)

2

With back to ptrn and crossing over to exchange places, step on L ft to L (ct 1); close R ft to L (ct &); turning CCW to face N, step fwd on L ft (ct 2)

3

Step on R ft to face W (ct 1); step on L ft to face ptrn (S) (ct 2) *stamp R low x 2* *stamp R low x 2* *stamp R low x 2* (4)

4

Turn CW (to R), step on R ft to face W (ct 1); with back to ptrn and crossing over to exchange places, step on L ft to L (ct 2); close R ft to L ft (ct &)

HIGH MELODY - Turning in place + ending

1

Turning CCW (to L), step fwd on L ft to face SE (ct 1); step on R ft to face NE (ct 2)

2

Step on L ft to face NW (ct 1); step on R ft to face SW (ct 2)

3

Step on L ft to face SE (ct 1); step on R ft to face ptrn (ct 2)

4-6

Repeat meas 4-6 of Introduction and Ending

Repeat dance from Low Melody (do not repeat Introduction & Ending)

*Note: This leaves you in the middle of the crossing step, but continue to ptrn pl & do 1-1/2 ccw (2) turns w/ the first 6 cts of the High Melody as described below*

TO ZAGATINA (cont'd)WOMEN'S STEP

Hold lower corners of skirt with hands extended out to the sides

HIGH MELODY (12 cts) Introduction and Ending

1-6

Same action as Men's

LOW MELODY - Turn and cross over

- Crossing 5/12 m*
- 1 Turning CCW (to L), step on L ft to face NE (ct 1); pivot on L ft and step on R slightly to R of L ft ("q-S" pivot turn) (cts &,2); facing ptr (s), step slightly fwd on L ft (ct &)
  - 2 Turning CCW to face E, step on R ft to R (cross over) (ct 1); step on L ft across and behind R ft (ct &); touch ball of R ft slightly to R (ct 2); turning CW to face S, step fwd on R ft (ct &)
  - 3 Continuing to turn CW, step on L ft over R ft (ct 1); pivot on L ft to face E (ct &); turning CCW to face ptr (N), step slightly back on R ft (ct 2)
  - 4 Turning CCW to face W, step on L ft in place (ct 1); step on R to R (cross over) (ct 2); step on L ft across and behind R ft (ct &)

HIGH MELODY - Turning in place + ending

- 1 Touch ball of R ft slightly to R (ct 1); turning CW to face N, step fwd on R ft (ct &); continuing to turn CW, step on L ft over R ft (ct 2); bounce on L ft to face S (ct &)
- 2 Step slightly back on R ft to face <sup>ptr</sup>(SW) (ct 1); bounce on R ft to face S (ct &); pivot turning CCW (to L), step on L ft <sup>s/ft</sup> to L to face E (ct 2); pivot on L ft and step on R slightly to R of L ft, *face W* (ct &)
- 3 Hold (ct 1); continuing to turn CCW, step on L ft in place <sup>face W</sup> (ct &); pivot on L ft to face ptr and step on R ft slightly to R of L *face S* ft (ct 2); lift, or bounce slightly on R ft (ct &)

4-6

Repeat meas 4-6 of Introduction and Ending

Repeat dance from Low Melody (do not repeat Introduction & Ending)

FINALE (Indicated by repeat of part of High Melody)

MEN

- 1 Turn once CCW <sup>(L)</sup> in 2 steps beg L ft (cts 1,2)
- 2 Step on L twd ptr, completing the turn (ct 1); bounce on L heel (ct &); stamp R towd ptr, with wt (ct 2)

WOMEN

- 1 Turn once CCW <sup>(L)</sup> in 3 steps beg L ft as follows: step on L (ct); step on R (ct &,2); step on L (ct &)
- 2 Moving twd ptr, 3 weighted stamps R,L,R (cts 1,&,2)

Collected and Presented by  
Stephen Kotansky  
Idyllwild Workshop, 1985

HATEGANA or HARTAG  
(Transylvania, Romania)

*not sought*

**SOURCE:** This is one of a cycle of dances which is based on dances and steps from Bobohalma, Mures county in central Transylvania. The dances include a slow "Ponturi," "Purtata" or "de a Lungul," "Invirtita" and "Hategana" or "Hartag."

**PRONUNCIATION:** Hah-tseh-GAH-nah

**TRANSLATION:** From Hateg

**MUSIC:** Paprika Press 8601, or tape

**FORMATION:** Ptnrs facing ea other in closed shldr-blade to shldr-blade pos, or with W hands over M shldr and M hands held at head level with bent elbows pinching W arms

**METER:** 2/4

**PATTERN**

**Meas**

BASIC IN PLACE (Pas de Basque or Cifra)

1 M: Leap onto L slightly to L (ct 1); accented step on R beside L (ct &); step L in place (ct 2)

2 Repeat meas 1 with opp ftwk and direction

W: Do same steps in meas 1-2, but with opp ftwk and direction

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

STAMPING VARIATION IN PLACE (Done by both M & W, or W may use opp ftwk)

1 Fall on L in place (ct 1); stamp R beside L (ct &); repeat cts 1, & (cts 2, &)

2 Fall on L in place (ct 1); stamp R-L in place (cts &, 2)

OR

1 Repeat meas 1

2 Chug bkwd on both ft (ct 1); stam L fwd and slightly across R (ct 2)

3-8 Repeat either of the above, meas 1-2, 3 times (4 in all)

**NOTE:** Other variations are possible

TURNING STEP:

**Position:** Turning to face L, ML hand on WR upper arm or free to snap fingers, MR hand on WL shldr-blade or over her L shldr. WR hand on ML upper arm, her L hand on his R upper arm or hooked above his R elbow

**NOTE:** Other arm pos are possible

1 Step L fwd (ct 1); pivot on R in place (ct 2). W's step tends to be more fwd moving so that they travel around the M

2-6 Repeat meas 1, 5 times (6 in all)

7 M: Lift on R (ct 1); turning to face slightly R of ctr, step sdwd on L with heels turned out (ct 2)

8 Close R to L (ct 1); fall on L, accented, in place (ct 2)



HATEGANA or HARTAG (cont'd)

- 7            W: Step L on L, turning to face R of ctr (ct 1); stamp R beside L (ct 2)
- 8            Lift on L in place (ct 1); stamp R beside L (ct 2)
- 9-16        Repeat meas 1-8, with opp ftwk and direction of turn
- NOTE: During change of direction, meas 7-8, M can let go of joined upper arms and open up side by side
- TRAVELING RUNNING STEP:
- 1            Standing side by side with inside hands joined (MR, WL)
- "Face to Face"
- M: Step L fwd bringing joined hands bkwd at shldr ht (ct 1);  
            step R fwd (ct &); step L fwd (ct 2)
- W: Use opp ftwk, but same hands
- "Back to Back"
- 2            Repeat meas 1 with opp ftwk and hands move fwd at shldr level
- 3-4        M repeat ftwk of meas 1-2, but raise R hand over W head while W  
            turns twice CCW (L) under joined hands with a two-step or step  
            fwd on R heel, beg turn (ct 1); lower wt onto full ft (ct &),  
            step L beside R (ct 2). Repeat for meas 4
- M Step Variation:
- 3            Moving in LOD, step R,L,R (cts 1,&,2); stamp L (ct &)
- 4            Repeat meas 3 with opp ftwk
- 5-16        Repeat meas 1-4, 3 more times (4 in all)
- NOTE: Depending with which ft they prefer to start a particular  
            Fig, W may have to "fudge" to have the proper ft free for a  
            following Fig.

Presented by Stephen Kotansky,  
Idyllwild Workshop, 1985

FIG. IV: BOXING

- 1 Facing ptr with hands joined at shldr ht (arms bent at elbow) and moving sdwd R, step R to R and push R hand fwd (ct 1); close L to R and push LH fwd (ct 2); step R to R and push RH fwd (ct 3). During this step both dancers rotate slightly to L, but continue to face one another.
- 2 Repeat meas 1 with opp ftwk, direction and arms. (move sdwd L)
- 3 Walk R,L (cts 1-2 [S,Q]); moving CCW exchange places, arms push fwd R,L.
- 4 In new pos, repeat meas 1. (move sdwd R)
- 5-16 Repeat meas 1-4, alternating ftwk, direction and arms, 3 more times (4 in all).

Presented by Vicki Maheu  
Camp Hess Kramer Institute  
October 11-13, 1985

HORA MARE DIN BUKOVINA  
Bukovina, Romania

This dance comes from Bukovina on the norother border of Romania, adjacent to the Ukraine. Presented by Stephen Kotansky at the 1985 Idyllwild Workshop.

PRONUNCIATION: HO-rah MAH-rey deen BOOK-koh-VEE-nah

RECORD: Electrocord, "Bukovina III" or; tape.

FORMATION: Cpls (W on M's R side) in a closed circle joined in "W" pos.

STEPS: Basic Step: Step R (cts 1-2; step L (ct 3); step R (cts 4,5,6).

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

---

METER: 6/8

PATTERN

---

Meas.

FIG. I: FWD & BKWD

1-3 Beg R, do 3 basic steps twd ctr.

4 Stamp L next to R 3 times (S,Q,S).

5-8 Repeat meas 1-4, with opp ftwk and moving bkwd out of circle.

9-16 Repeat meas 1-8.

FIG. II: TRAVELING

1-2 Turning to face and moving LOD, do 2 basic steps, beg R.

3-4 Turning to face RLOD and backing up in LOD, do 2 basic steps bkwd, beg R.

5-16 Repeat meas 1-4, alternating ftwk and direction, 3 more times (4 in all). End facing ctr.

FIG. III: FWD & BKWD WITH ARM SWINGS

1-3 Beg R do 3 basic steps twd ctr.

4 Stamp L fwd and swing arms fwd and down (over the waterfall) (ct 1); stamp R in place as arms move to "W" pos (ct 4).

5-8 Repeat meas 1-4 with opp ftwk and moving out of ctr.

9-16 Repeat meas 1-8. Turn and face ptr at end, join both hands with ptr.

HORA MARE DIN BUKOVINA ✓  
(Bukovina, Romania)

PRONUNCIATION: *Ho-rah mah-neh deen Bōōk-oh-ree-nah*

MUSIC: Available on tape *Electrocard, "Bukovina III"*

FORMATION: Couples (W on M's R side) in a closed circle, arms in "W" pos

METER: 6/8 Dancers' cts  $\frac{1}{S}$   $\frac{2}{Q}$   $\frac{3}{S}$   $\frac{4}{S}$   $\frac{5}{S}$   $\frac{6}{S}$   
PATTERN

## Meas

FORWARD & BACK, TRAVELLING

- 1 *Tap dr* Step R fwd (ct 1,2), step L beside R (ct 3), step R fwd (ct 4,5,6)
- 2 Still moving fwd, repeat action of meas 1 with opp ftwk
- 3 Repeat action of meas 1
- 4 Tap L 3 times S,Q,S (cts 1-2,3,4-5-6)
- 5-8 Reverse ftwk and direction of meas 1-4
- 9-16 Repeat action of meas 1-8
- 17-18 Turning to face slightly R of ctr, repeat action of meas 1 and 2
- 19 ~~20~~ Turning to face L of ctr and backing up, step R back (ct 1,2), step L beside R (ct 3), step R back (ct 4,5,6). (*W yell-you, you, etc. 5 times in*)
- 20 Repeat action of meas 19 with opp ftwk *SSQQS rhythm*
- 21-32 Repeat action of meas 17 ~~20~~ three more times (4 times in all)

FORWARD & BACK WITH ARM SWINGS, "BOXING"

- 1-3 Repeat action of meas 1-3 of fwd steps above
- 4 Step L fwd and swing arms fwd and down (ct 1), step R in place and bring arms back to "W" pos (ct 4)
- 5-8 Reverse ftwk and direction of meas 1-4 above
- 9-12 Turning to face slightly R of ctr, repeat action of meas 1-4 above, moving to the R and crossing L or R on ct 1 of meas 12
- 13-16 Reverse ftwk and direction of meas 9-12 above
- 17 Turning to fact ptr and joining both hands with ptr at shoulder level (arms bent at elbow), step R to R side and push R hand fwd (ct 1,2), close L to R and push L hand fwd (ct 3), step R to R and push R hand fwd (ct 4,5,6). During this step both dancers rotate slightly to L but continue to face one another
- 18 Reverse ftwk, arms, and direction of meas 17
- 19 With 2 walking steps R,L (cts 1,4) moving CCW exchange places, arms push fwd R,L
- 20 In new pos, repeat action of meas 17
- 21-24 Reverse ftwk, arms, and direction of meas 17-20 above
- 25-32 Repeat action of meas 17-24

HORA MARE DIN BUKOVINA (cont'd)FORWARD AND BACK, ESCORT

- 1-4 Rejoin hands in a closed circle, repeat action of meas 1-4 of Forward and Back
- 5 Moving side to side, step L to L, arms move to L (ct 1,2), close R to L, arms move R (ct 3), step L to L (arms move to L) (ct 4,5,6)
- 6 Reverse ftwk, arms and direction of meas 5
- 7-8 Repeat action of meas 5-6 above
- 9-16 Reverse action of meas 1-8 above
- 17-18 Repeat action of meas 17-18 of travelling step
- 19-20 M release L hand, W, R hand, with 4 walking steps R,L,R,L (cts 1,4,1,4) M escort W in front, leading them with the R hand from the R side over to the L, rejoin hands in circle (M moves <sup>step</sup> hand out of W way)
- 21-22 Repeat action of meas 17-18 above
- 23-24 With 4 walking steps R,L,R,L M escort ptrn back from the L side to the R side
- 25-32 Repeat action of meas 17-24 above

Presented by Stephen Kotansky  
Idyllwild Workshop, 1985

✓ LASSÚ PONTOZÓ or SZEGÉNYES  
(Transylvania, Romania)

- SOURCE:** The Lassú Pontozó (slow dotting dance) or Szegényes (poor) is a slow Legénges (lad's) dance found amongst the Hungarians living between the Maros & Kukullo rivers in southern Transylvania. These variations were learned by Stephen Kotansky from Gyula Hajas.
- MUSIC:** Paprika Press 8601; Téka Hungarian Folk Music Group PCP-LP001 *82/131*
- PRONUNCIATION:** *lah* - *shoe* *pon* - *toe* - *voe* or *seh-g* - *ain* - *yesh*
- FORMATION:** Solo Men's dance, free around the dance floor. Arms bent at elbow and held about shldr level out in front of body, fingers snapping.
- NOTE:** This dance is traditionally done in an improvised or free style, adhering to its particular structure. For learning purposes it will be taught and described in a fixed sequence.

**METER:** 2/4

**PATTERN**

- Meas**                      **INTRODUCTION:** 16 meas "getting up the courage": Walk in a circle clapping hands in sequence rhythm or snapping fingers alternately
- VARIATION I:**
- 1                      Step R (heel leading) slightly fwd and to R (ct 1); step L in back of R (ct &); step R slightly to R with slight plie (ct 2)
- 2-4                      Repeat meas 1, alternating ftwk and direction, 3 more times (4 in all)
- 5                      Step R (heel leading) slightly fwd and to R (ct 1); step L in back of R (ct &); step R to R (ct 2); step L in place (ct &)
- 6                      Step R in front of L (ct 1); step L back in place (ct &); low jump on both ft in place, about 1 ft apart, knees slightly bent (ct 2); hold (ct &)
- 7-8                      Jump onto balls of both ft, R across L, knees well bent (ct 1); rotate once slowly CCW (L) in plie until L ends in front (cts 2; 1,2)
- VARIATION II:**
- 1                      Hop on L in place as R executes a small CCW or inward circle (ronde de jambe) (ct 1); step R in front of L, R knee turned inward and R toe pointing to L (ct &); step L back in place (ct 2)
- 2                      Lift twice on L as R leads outward executing 2 ronde de jambes CW (ct 1); close R to L (ct 2) *Leap to R hand up a click*
- 3-4                      Repeat meas 1-2, with opp ftwk
- 5                      Hop on L and slap R hand against raised R boot top (ct 1); clap hands together (ct &); hop on L and slap R hand against raised R outer heel to R side (ct 2); leap onto R to R raising L heel to L side clap hands in front (ct &)
- 6                      Slap L hand against raised L outer heel (ct 1); step on L (leg raised) across and in front of R (ct &); step on R in place (ct 2); clap hands together (ct &)
- 7-8                      Leaping L to L, slap R hand against R outer heel which is raised out to R side (ct 1); step on ball of R ft across L (wt on balls of both ft in plie), continue rotating CCW (L) as in meas 8, Var I

LASSÚ PONTOZÓ or SZEGÉNYES (cont'd)VARIATION III:

- 1 Step R bkwd, knee slightly bent (ct 1); step L fwd, leg straight (ct &); step R back in place (ct 2); lift on R and bring L out around and back (ct &)
- 2-4 Repeat meas 1, alternating ftwk and direction 3 more times (4 in all)
- 5 Step R bkwd (ct 1); hop on R and bring L up and around and in back (ct &); step L bkwd (ct 2); hop on L and bring R up, round and in back (ct &) (Reel like)
- 6 Step R bkwd (ct 1); close L to R (ct 2)
- 7 Lift toes and roll back on both heels (ct 1); hold (ct 2)
- 8 Hold (ct 1); step R bkwd (ct 2); step fwd on L (ct &)

VARIATION IV:

- 1 Hop on L in place as R hooks behind L ankle, bring R knee front R side to position in front of L leg (ct 1); step R in front of L (R knee turned in and R toe pointing to L (ct &); step L in place (ct 2)
- 2 Lift on L and execute 1<sup>st</sup> ronde de jambe outd CW (R) with R (ct 1); strike R heel fwd on floor (ct &); step R fwd (ct 2)
- 3-6 Repeat meas 1-2, alternating ftwk 2 more times (3 in all)
- 7 Lift L fwd (knee bent) and touch R fingertips to bottom of boot toe from the side as if wiping something off the bottoms (ct 1); hold or slowly release to straighten up (ct 2)
- 8 Continue (ct 1); step L bkwd (ct 2)


VARIATION V:

- 1 Bounce on L as R moves around and in back of L (ct 1); tap R toe behind L (ct &); bounce on L as R moves fwd and out to R of L (ct 2); tap R heel fwd (ct &)
- 2 Bounce on L as R raises slightly fwd (ct 1); tap R heel fwd (where it tapped before) (ct &); repeat cts 1, & (cts 2, &). Tap R heel twice in all, flicking heel up and out and down in a small CCW circle between heel taps
- 3-4 Leaping on R in front of L reverse ftwk of meas 1-2
- 5 Repeat meas 1
- 6 Bring R bkwd and repeat meas 5
- 7-8 Jump onto balls of both ft, R across L in plie and rotate once CCW (L) as in meas 7-8, Var 1

VARIATION VI:

- 1 Lift on L and slap R palm against R inner boot top which is extended fwd and slightly to R (ct 1); clap hands fwd at chest ht (ct &); step R beside L and clap both hands (ct 2); lift L leg up and fwd slightly to R and slap R hand against L upper thigh (ct &)
- 2-4 Repeat meas 1, alternating ftwk and hand wk, 3 more times (4 in all), leaving out the last slap to R thigh

LASSÚ PONTÓZÓ or SZEGÉNYES (cont'd)

- 5 Low jump to both ft slightly apart with knees bent (ct &); begin to leap up into the air with knees bent, ft back and out to side  clap hands in front of body (ct 1); slap palms against respective outer heel up in air (ct &); land on both ft (knees turned out) in plie (ct 2); slap palms against <sup>inside of</sup> respective boot tops (ct &)
- 6 Jump into air off both ft (legs extended straight down (ct 1); clap hands in front (ct &); land and clap hands (ct 2); slap L palm against L upper thigh (ct &)
- 7 Raise R leg up and fwd, and slightly to R and slap R boot top with R palm (ct 1); hold (ct 2)
- 8 Lower R slowly to L (cts 1-2), or step R bkwd (ct 1); step L fwd to place (ct 2)
- VARIATION VII:
- 1-4 Repeat meas 1-4, Var VI (slap R; clap, R in pl; slap L w/R; rpt alternating, 4 in all)
- 5 Lift on L and raise R out to R (knee bent), slap R palm against R outer heel (ct 1); lower R to ground with accent, wt on both ft, about 2' apart (ct &); hold bending over at waist (ct 2); slap L palm against L boot top (ct &)
- 6 Hold (ct 1); slap R palm against R boot top (ct &); slap L palm against L boot top (ct 2); hold, straightening body (ct &)
- 7-8 Repeat meas 7-8, Var VI (slap R, close)

SEQUENCE:

16 meas "getting up the courage" walk in a circle, clapping hands in sequence rhythms or snapping fingers.

Variations I-VII, one each time

Presented by Stephen Kotansky  
Idyllwild Workshop, 1985



Lorintz - neh-vee

LŐRINCREVI PÁROS ✓  
(Transylvania, Romania)

**SOURCE:** The dance cycle, as danced by the Hungarian-speaking inhabitants of Lőrincréve (Romanian Lorintz) in southern Transylvania, traditionally begins with the virtuoso men's dance "Pontozó," followed by the páros or couple dances: Öreges (old-timer's), Lassú (slow), and Friss (fast) csárdás. The structure of the couple dances is essentially identical except for variations in melody length, tempo, and, in the "friss", the addition of a few more challenging steps. As learned from Zoltan Zsuráfszky and Zsuzsa Vincze.

**MUSIC:** Délibáb Együttes, Hungária Records HRLP 005

**FORMATION:** Couples, facing partner, closed shoulder to shoulder-blade position (M places hands on W's shoulder blades, while she places hands on his shoulders)

**METER:** 4/4

**PATTERN**

Meas

DOUBLE CSÁRDÁS <sup>(Öreges)</sup>

- 1 M: moving slightly from side to side, step R fwd (ct 1) close L to R (ct 2), step R fwd (ct 3) close L to R (ct 4)  
W: backing up and moving from side to side, step L back (ct 1), close R to L (ct 2), step L back (ct 3) close R to L (ct 4) *W are very shy*
- 2 Reverse ftwk and lateral direction of meas 1. Continue to progress fwd
- 3-6 Repeat action of meas 1-2
- 7 Repeat action of meas 1, but M takes W's R hand in own L (arm held straight and down at waist level), turn to face slightly twds ctr
- 8 M: turn CCW (to L) and leading W around, step L fwd (ct 1), scuff R beside L (ct &), step R fwd (ct 2), scuff L beside R (ct &), step L fwd (ct 3), tap R beside L (ct &), tap R in front of L (ct 4)  
W: walks fwd 4 steps-R,L,R,L (cts 1,2,3,4)
- RIDA  
M's L hand on W's R shoulder-blade, <sup>under W R arm pit</sup> R hand up and snapping  
W's L hand on M's R shoulder-blade, <sup>under R arm pit</sup> R hand on his L upper arm
- 9 M turning CCW lift on L very slightly and land with weight on both feet ~~close together~~ <sup>lift and</sup> (ct 1), step L slightly fwd (ct 2), ~~lift and land bringing R ft together~~ (ct 3), step L slightly fwd <sup>(H) rpt ct 1-2 (3-4)</sup>  
W walking around M, step fwd R,L,R,L, (cts 1,2,3,4)
- 10-11 Repeat action of meas 9 except M scuff R ft on ct 4& of meas 11
- 12 M takes W's L hand in <sup>his</sup> R and turns her CCW <sup>(H)</sup> (to L), ~~R~~ step R fwd (ct 1) scuff L beside R (ct &), step L fwd (ct 2), scuff R beside L (ct &), close-click R to L (ct 3), accented step R fwd (ct 4)  
W turns CCW <sup>(H)</sup> (to L), step R fwd, heel lead (ct 1), bring L even with R, lower R heel (ct &), step L fwd to complete turn (ct 2), continuing to turn and backing up to end on M's L side, step R,L,R (cts 3 & 4). Cpl is more or less side by side, inside hands on upper arms, outside hands (arms straightened) joined and out in front

LÓRINCSEVI PÁROS (cont'd)

- 13-15 Reverse pos, ftwk and direction of meas 9-11
- 16 Opening up M's L hand taking W's R with W on M's R side, M repeats ftwk of meas 8, W turning and backing into pos on M's R side, W steps R,L, (ct 1,2), R,L,R, (cts 3 & 4)
- 17-20 Repeat action of meas 9-12 but end with weight equally distributed on both feet

REPEAT dance from beginning 2 more times (*3 in all*)

LASSÚ CSÁRDÁS

Lassú csárdás introduces a change in the melodic structure and tempo. The dance steps though remain the same, only the number of steps is changes.

- 1-6 Repeat action of meas 3-8 above (5 double csárdás steps & transition)
- 7-11 Repeat action of meas 9
- 12 Repeat action of meas 12
- 13-17 Reverse pos, ftwk, and direction of meas 7-11 of Lassú Csárdás
- 18 Repeat action of meas 16 of Öreges
- 19-24 Repeat action of meas 7-12 of Lassú Csárdás
- 25-48 Repeat action of meas 1-24 of Lassú Csárdás
- 49-54 Repeat action of meas 1-6
- 55-66 (4 meas phrasing) Repeat action of meas 9-20 of Öreges
- 67-74 78 Repeat action of meas ~~13-20~~<sup>1-12</sup> of Öreges, or ~~55-66~~ above, end facing ptner in closed shoulder-blade-shoulder pos

FRISS CSÁRDÁS

Facing ptner, M moving fwd, W back

- 1-4 M dances 8 "cifra" starting R; W dances 7 "cifra" starting L then R step, close L, (ct 3-4 of meas 4). "Cifra" R; leap onto R to R (ct 1), stp ball of L beside R (ct 8), step R in place (ct 2). "Cifra" L, reverse ftwk & direction of "Cifra" R
- Bokázo, Hell clicks
- 5 Click-close R to L (ct 1), click-close L to R (ct 2), click-close R to L (ct 3), lift <sup>extended</sup> straightened L leg diagonally fwd L, and raise and lower on R heel (ct 4)
- 6 Reverse ftwk of meas 5
- 7-8 Repeat action of meas 5-6 except M jump on both feet, slightly apart (ct 4 of meas 8)
- 9-11 W continue action of meas 5-8, <sup>end of a single step on L ft (ct 4)</sup> M jump up and click heels together in air (ct 1) with hands on W's shoulders; close, clicking heels together on ground (ct 2), bounce on both feet together (ct 3), jump out with both feet slightly apart (ct 4). Repeat action of meas 9, meas 10-11
- 12 Repeat action of meas 8 (Öreges)

LÓRINCÉVI PÁROS (cont'd)

- 13-24 Repeat action of meas 9-20 of Öreges
- 25 M pulling W with his R hand, <sup>pulls</sup> her ~~R~~ from his L side to his R, step L to L (ct 1), step R beside L (ct 2), step L to L thrust joined <sup>H</sup> fwd (ct 3), step R beside L (ct &), step L in place (ct 4) <sup>H:M H on top of W, palms down</sup>
- W step L crossing over (ct 1), step R (ct 2), backing into place step L (ct 3), step R beside L (ct &), step L in place (ct 4)
- 26 M pulling R hand down to assist W in turning from his R side to his L (reverse ftwk and direction of meas 25) and catch W <sup>on her R arm</sup> in ~~L~~ rounded arm
- W turning CCW (to L) step R heel crossing over (ct 1), bring L ft even with R and lower heel (ct &), step L fwd (ct 2), back into place step R,L,R (ct 3 & 4), rejoin outside hands (W, L - M,R)
- 27-28 32 Repeat action of meas 25-26. (3x)
- Repeat from beginning of Friss Csárdás until end of music.
- End of hug - lift (optional)*

Presented by Stephen Kotansky  
Idyllwild Workshop, 1985

Idy 8°  
9 12 2

corrected from Hans Kramer & Laguna, which are wrong

NE FÉLJ LÁNYOM  
Hungary

This dance is an arrangement by Stephen Kotansky, of Gyimesi Csángó csárdás steps to the Moldavian csángó melody "Ne Felj Lányom...", which means "Do not be afraid my daughter". The dance was taught by Stephen Kotansky at the 1985 Idyllwild Workshop.

PRONUNCIATION: neh fay LAHN-yohm

RECORD: Delibab Egyuttas, Hungaria Records HR-LP 005, Side, B, Band 5

FORMATION: Open circle joined in "V" pos.

METER: 4/4

PATTERN

Meas.

INTRODUCTION: 4 meas

CSARDAS:

- 1 Facing ctr, step R to R and turn to face slightly L of ctr (ct 1); close L to R (ct 2); step L to L and turn to face slightly R of ctr (ct 3); close R to L (ct 4).
- 2 Step R to R (ct 1); close L to R (ct 2); step R to R and turn to face slightly L of ctr (ct 3); close L to R (ct 4).
- 3-8 Repeat meas 1-2, alternating ftwk and direction, 3 more times (4 in all). End facing L of ctr and brushing R heel fwd (cts 4, meas 8).

WALKING:

- 1 Facing L of ctr and moving to RLOD, step R,L,R,L fwd (cts 1-4).
- 2 Step R fwd (ct 1); turning to face slightly R of ctr, step L bkwd (ct 2); step R beside L (ct &); step L bkwd (ct 3); step R fwd with dip (ct 4).
- 3-4 Repeat meas 1-2, with opp ftwk in LOD.
- 5 Turning to face slightly R of ctr, step R in place (ct 1); stamp full L ft slightly fwd of R (ct 2); turning to face slightly L of ctr, step L slightly L (ct 3); stamp full R ft slightly fwd of L (ct 4).
- 6 Turning to face slightly R of ctr, step R to R with accent (knees slightly bent) (ct 1); step L beside R (ct 2); step R in place (ct &); turning to face slightly L of ctr, step L to L with accent (knees slightly bent) (ct 3); step R beside L (ct 4); step L in place (ct &).
- 7-8 Repeat meas 5-6, except lift R bkwd then scuff R heel fwd (cts &,4, meas 8) in prep to walk; hold (ct &)

9-32 Repeat meas 1-8, 3 more times (4 in all) then:

VARIATION ON WALKING (RIDA):

- 1 Facing L of ctr and moving in RLOD, step R,L (cts 1-2); step R fwd (knee bent) (ct 3); step L fwd on ball of ft (ct &); step R fwd (knee bent) (ct 4); step L fwd on ball of L ft (ct &).
- 2 Repeat meas 2 (Walking) (R fwd RLOD, L bk<sup>R</sup>LOD, R beside, L bk, R fwd RLOD).
- 3 Repeat meas 1, with opp ftwk in LOD (LR fwd, rida).
- 4-8 Repeat meas 4-8 (Walking) (L fwd RLOD, R bk RLOD, L beside, R bk, L fwd LOD; R, stamp L, L stamp R; R, L beside, R, L, R beside, L; R, stamp L, L, stamp R, R, L beside, R, L, R beside, scuff L)
- 9-15 Repeat meas 1-7
- 16 Repeat cts 1-3, meas 8. End dance by stamping L ft.

Presented by Kalman Magyar  
Laguna Institute, Feb. 14-15, 1986

LET'S HAVE A CEILIDH  
Scotland

This dance is a modern 32 bar reel for 4 cpls in a longwise set. The dance was devised by Robert Campbell of Oakville, Ontario in October 1974 for Maureen and Norman Johnson of Oakville. The dance was published in 1976 in a collection entitled Glasgow Assembly and other Scottish Country Dances. This dance was taught at both the 1982 San Diego S.U.F.D. Conference and Idyllwild Workshop.

RECORD: Tacsound TAC 002 (LP), Don Bartlett and the Scotians Play Favourites.

FORMATION: 4 Cpls in a longwise set (32 bar reel)

STEPS: Skip Change of Step\* is used throughout.

\*Described in Scottish Steps, Terms & Styling

METER: 2/4

PATTERN

Bars.  
Chord

INTRODUCTION: M bow, W curtsey across the set.

DANCE:

- 1-4 1st and 4th cpls (working cpls) cross over giving R hands (2 bars), then 1st cpl casts off (down) while 4th cpl casts up (2 bars). 2nd and 3rd cpls (corner dancers) step up and down respectively on bars 3-4.
- 5-8 Working cpls dance a L hand wheel once round to finish facing the corner dancers. (Fig. 1).
- 9-12 All set to the dancer they face (2 bars), then turn with R hands to change places and face each other again (2 bars).
- 13-16 All set again to the dancer they face and turn with L hands to change places (2 bars). Working cpls finish in the middle facing CW, corner dancers back in corner places facing CCW. (Fig. 2).
- 17-24 Working cpls dance a R hand wheel, then a L hand wheel to finish in 2nd and 3rd places on opp sides. At the same time the corner dancers chase CCW once around the outside to finish back in corner places. All join hands on the sides.
- 25-26 All set R and L.
- 27-28 Working cpls turn ptr 1/2 round with R hand (1 bar), 1st W and 4th M dancing out to their L to enter and turn in the ctr and their ptr straight fwd dance around them (1 bar). At the end the 1st W and 4th M join L hands and release ptrs R hand. (Fig. 3).
- 29-30 1st W and 4th M 1/2 turn round with L hands while 1st M and 4th W dance 1/2 way round the turning dancers. (Fig. 4).
- 31-32 Working cpls, give R hands briefly to ptr in passing, cross over to finish on own sides. (Finish order is 2,4,1,3).  
Repeat with 2nd and 3rd and working cpls, then twice more from new pos each time.

NE FÉLJ LÁNYOM ✓  
(Transylvania, Romania)

**SOURCE:** This dance is an arrangement by Stephen Kotansky, of Gyimesi Csángó csárdás steps to the Moldavian csángó melody "Ne Félj Lányom...", which means "Do not be afraid my daughter."

**PRONUNCIATION:** Neh # Fay # Lahn - yohm

**MUSIC:** Delibáb Együttes, Hungária Records HRLP 005, Side B, Band #5

**FORMATION:** Open circle, arms held down in a "V" position

**METER:** 4/4

**PATTERN**

**Meas**

1-4 Introduction

CSÁRDÁS

1 *2 wing to csárdás RL* Facing ctr, step R to R and turn to face slightly L of ctr (ct 1), close L to R (ct 2), step L to L and turn to face slightly R of ctr (ct 3), close R to L (ct 4)

2 *dbl csárdás to R* Step R to R (ct 1), close L to R (ct 2), step R to R and turn to face slightly L of ctr (ct 3), close L to R (ct 4)

3-4 Reverse ftwk and direction of meas 1-2

5-8 Repeat action of meas 1-4, but finish facing L of ctr and brushing R heel fwd (ct 4, meas 8)

WALKING

1 *RL RL* Facing L of ctr, step R fwd (ct 1), step L fwd (ct 2), step R fwd (ct 3), step L fwd (ct 4)

2 *1/2 turn* Step R fwd (~~knees bent~~) (ct 1), turning ~~CW to R 180~~ *to face slightly R of ctr* to face R of ctr, step L back (ct 2), step R beside L (ct 3), step L back (ct 3), step R fwd, ~~knees slightly bent~~ (ct 4)

3-4 Reverse ftwk and direction of meas 1-2 (walking)

5 *step stamp step stamp* Turning to face slightly R of ctr, step R in place (ct 1), ~~tap~~ *stamp* full L beside but slightly fwd of R (ct 2), turning to face slightly L of ctr, step L slightly to L (ct 3), ~~tap~~ *stamp* full R beside but slightly fwd of L (ct 4)

6 *mixed pickles* Turning to face slightly R of ctr, accented step R to R (~~knee slightly bent~~) ~~and raise L slightly up and behind~~ (ct 1), step L beside R (ct 2), step R in place (ct 3), turning to face slightly L of ctr, accented step L to L (~~knees slightly bent~~) ~~and raise R slightly up and behind~~ (ct 3), step R beside L (ct 4), step L in place (ct 4) *mixed pickles*

7-8 Repeat action of meas 5-6 except *lift R bk then* scuff R heel fwd (ct 4 meas 8) in preparation to walk, hold (ct 4)

9-32 Repeat action of meas 1-8 (walking) 3 more times (4 in all), then

VARIATION ON WALKING

1 *walk walk* Facing L of ctr, step R fwd (ct 1), step L fwd (ct 2), step R fwd

NE FELJ LÁNYOM (cont'd)

- ride* (knee bent) (ct 3), step L fwd on ball of L (ct 8), step R fwd  
(knee bent) (ct 4), step L fwd on ball of L (ct 8)
- 2  $\frac{1}{2}$  turn Repeat action of meas 2 above (walking)
- 3 *walk w/ride* Reverse ftwk of meas 1 (variation on walking)
- 4-8 Repeat action of meas 4-8 above (walking) *{ 4 - 1/2 turn 5 - step stamp }*
- 9-15 Repeat meas 1-7 of variation on walking *{ 6 - mid pickler / 7-8 rpt 5-6 }*
- 16 Repeat cts 1-3 of meas 8, ~~close R to E~~ (ct)

*End Inc by stamping 1 ft*

Presented by Stephen Kotansky  
Idyllwild Workshop, 1985



ROATA DE LA VATRA DORNEI  
Bukovina, Romania

SOURCE: Presented by Stephen Kotansky at the 1985 Idyllwild Workshop.

PRONUNCIATION: roh-AH-tah deh lah VAH-trah-DOOR-nay

RECORD: Electrocard, "Bukovina III" or; tape.

FORMATION: Cpls (W on M's R side) in a closed circle, M join hands behind W backs, W's arms in front of M's, hook hands up and behind onto M's shldrs.

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METER: 4/4

PATTERN

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Meas.

No Introduction

FIG. I: REST STEP

- 1 Facing ctr, step R to R (ct 1); close L to R (ct 2); step R to R (ct 3), close L to R (ct 4). there is a slightly
- 2-8 Repeat meas 1, alternating ftwk and direction, 7 more times (8 in all).

FIG. II: STAMP STEP

- 1 4 accented steps (R,L,R,L) in place (cts 1-4).
- 2 Step R slightly to R (ct 1); close L to R (ct &); step R in place (ct 2); tap L heel beside R [optional] ((ct &); step L to L (ct 3); close R to L (ct &); step L in place (ct 4); tap L heel beside L [optional] (ct &).
- 3-4 Repeat meas 2, 2 times more, except thrust R across L (ct 4,&).

FIG. III: HOP - STEP - STEP

- 1 Moving to R and facing slightly R of ctr, hop on L and lift R up and slightly in front of L (ct 1); step R fwd (ct &); step L beside R (ct 2); repeat cts 1,&,2 (cts 3,&,4).
- 2 Repeat cts 1,&,2, meas 1 (cts 1,&,2); turning to face ctr, jump onto both ft slightly to R (ct 3); hold (ct 4).
- 3-4 Repeat meas 1-2 with opp ftwk and circle to L.
- 5-7 Repeat meas 1, 3 times (circle R).
- 8 Repeat meas 2 (circle R, hop-step-step-jump).
- 9-12 Repeat meas 5-8 with opp ftwk and direction (circle L 3x; hop-step-step, jump).

Repeat dance from beg in a large circle, form small circles (2-3 cpls), or dance with ptr.

Presented by Vicki Maheu  
Camp Hess Kramer Institute  
October 11-13, 1985

ROATA DE LA VATRA DORNEI ✓  
(Bukovina, Romania)

PRONUNCIATION: *Ro-ah-tah deh lah vah-trah door-nay*

MUSIC: Available on tape *Electro cord, "Bukovina III"*

FORMATION: Couples (W on M's R side) in a closed circle, M join hands behind W's back, W's arms in front of M's, hook hands up and behind onto M's shoulders. *Usually done in small circles 2-4 cpls*

METER: 4/4

PATTERN

Meas

*no intro*  
REST STEP

1 Facing ctr, step R to R (ct 1), close L to R (ct 2), step R to R (ct 3), close L to R (ct 4). There is a slight shaking movement with this rest step

2 Reverse ftwk and direction of meas 1

3-8 Repeat action of meas 1-2

STAMP STEP

1 4 accented steps (R,L,R,L) in place (ct 1,2,3,4)

2 Step R slightly to R (ct 1), close L to R (ct 2), step R in place (ct 3), tap L heel beside R ft (ct 4), step L to L (ct 5), close R to L (ct 6), step L in place (ct 7), tap R heel beside L ft (ct 8)

3 Repeat action of meas 2

4 Repeat action of meas 2 except thrust R ft fwd and across L ft on ct 4 &

HOP - STEP - STEP

1 Facing slightly R of ctr, hop on L and lift  $\frac{R}{2}$  ft up and slightly in front (ct 1), step R fwd (ct 2), step L beside R (ct 3). Repeat action of cts 1 & 2 above (ct 3 & 4)

2 Repeat action of cts 1 & 2 above (cts 1 & 2), turning to face ctr, jump onto both ft slightly to R (ct 3), hold (ct 4)

3-4 Reverse ftwk and direction of meas 1-2 above *circle L*

5-7 Repeat action of meas 1, *3X circle R*

8 Repeat action of meas 2

9-12 Reverse ftwk and direction of meas 5-8 *circle L*

Repeat dance from beginning *in circle form or w/ptr*