

Idyllwild
Folk Dance
Camp



June, 1987

All of Bona's dances on computer

i.

IDYLLWILD FOLK DANCE CAMP, JUNE 19-26, 1987

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ABBREVIATIONS USED IN THE SYLLABUS

bkwd or bwd	backward
bt(s)	beat(s)
CCW	counter-clockwise
COH	center of hall
ct or cts	count(s)
ctr	center
CW	clockwise
diag	diagonal
dn	down
ft	foot - feet
fwd	forward
H	hand
L	left
LOD	line of direction
M	man - men
meas	measure
opp	opposite
pos	position
ptnr	partner
Q	linked arms or escort position
R	right
RLOD	reverse line of direction
sdwd or swd	sideward
twd	toward
W	woman - women
wt	weight
X	basket hold or belt hold position
dir	direction
rpt	repeat

AĞIR KÖVENK ✓
(Turkey)

1.

The name of the dance translates "slow dance." It's a man's dance from Bitlis.

PRONUNCIATION: *ahr* kuh-venk

MUSIC: Cappadocia '85, (LP) Side 2, Band 6

FORMATION: M in lines, shldr to shldr (L fwd of R), arms in "V" pos in back of body, fingers interlocked

STYLE: Very small ftwk, w/ 4 knee flex on ea meas (ct 1, 2, 3, 4)

Note: ea step is done as noted once 2 or 4 times as called by leader!

METER: 4/4

PATTERN

Meas.

INTRODUCTION: 8 meas

PART I:

1 Moving twd ctr, step R fwd with knee flex (ct 1); flex R knee (ct &); rpt cts 1-& twice more alternating ftwk - L, flex, R, flex (3 in all) (cts 2, &, 3, &); tch L toe ^{*rdly fwd*} in front of R (ct 4); ^{*flex R knee as*} push L fwd and down low (ct &)

NOTE: Flex knee twice on ea ct

2 Moving bkwd, step L bkwd (ct 1); ^{*flex R knee as*} push R fwd and down low (ct &); rpt cts 1, & twice more, alternating ftwk - R, push, L, push (3 in all) (cts 2, &, 3, &); bend L knee as R heel touches in front of L - lean bk and yell "hey!" (ct 4); tch R heel ^{*rd of the*} ~~sdwd~~ - yell "hey!" (ct &)

NOTE: Do only 1 time (meas 1-2) the 1st time through the dance

3-4 Rpt meas 1-2 (2x in all)

PART II:

1 In place, step R ^{*body leave hip!*} fwd with knee flex - bend fwd (ct 1); flex R knee (ct &); step L bk in place with knee flex - straighten body (ct 2); flex L knee (ct &); step R fwd with knee flex - bend fwd (ct 3); flex R knee (ct &); tch L toe in front of R (ct 4); ^{*straight body*} push R fwd and down low (ct &)

NOTE: ~~Flex knee twice on ea ct,~~ ^{*shldr relaxed to may shimmy during meas*} ^{*kick*}

2 Rpt Part I, meas 2 with smaller steps (L bk, flex, R bk, kick, L bk, kick, tch R heel front, tch R heel sdwd)

3-4 Rpt meas 1-2 (2x in all)

PART III:

1 Moving twd ctr, close ft tog - ^{*body*} bend fwd (ct 1); lift L fwd - bend bkwd (ct &); ^{*flex R knee as*} step L fwd - ^{*body*} bend fwd (ct 2); lift R fwd - bend bkwd (ct &); ^{*flex R knee as*} step R fwd - bend fwd (ct 3); ^{*flex R knee as*} lift L fwd - bend bkwd (ct &); tch L toe in front R - lean bkwd, yell "hey!" (ct 4); kick L fwd and down low - yell "hey!" (ct &)

2 Rpt Part I, meas 2 with smaller steps (L bk, push, R bk, push, L bk, push, tch R heel x, tch R heel sdwd)

3-8 Rpt meas 1-2, 3 more times (4 in all)

ARARAT ✓
(Turkey)

Ararat is a mountain in Eastern Turkey. The name Ararat is a shortening of the original name, "Agri dagindan uctum", translating as "I flew from the Ararat mountain." This dance was learned by Bora Özkok from Ugur Kavas in Ankara, 1982.

PRONUNCIATION:

MUSIC: Sölen '83, Bora Özkok and the Sultans *2/6*

FORMATION: Mixed line, short, with arms in T-pos (~~or shldr hold~~) *"V" pos shldr to shldr,*

STYLE: *fingers inter locked & behind body, 2 shldr in front of neighbors R shldr*

METER: 2/4

PATTERN

Meas.

INTRODUCTION: 6 meas *both both / R L both / both L*

FIGURE I: *w/ zurna music*

Starting pos, facing ctr, ft closed; ~~R a little in front of L, wt on L~~

- 1 Bend and strrch both knees (ct 1); rpt ct 1 (ct 2)
- 2 Bounce on L, lift R heel (ct 1); shift wt to R, (ct &); shift wt to both ft, bend and stretch both knees, ft are now beside ea other (ct 2)
- 3 Bend and stretch both knees (ct 1); bend and stretch R knee, lift L heel (ct 2) *lean bk sltly*

FIGURE II: *w/out zurna*

- 1 Jump on both ft facing diag L (ct 1); jump on both ft facing diag R (ct 2); hop on R, lift L heel sharply behind (ct &)
- 2 Leap on L in place, lift R heel sharply behind (ct 1); jump on both ft in place (ct 2); hop on R, lift L heel sharply behind (ct &)
- 3 Leap on L in place as you kick R fwd with straight knee along the floor, *toe up* (still facing diag R!) (ct 1); hop on L (ct 2) *tch R heel fwd*
- 4 Hop on L, tch R heel in front *toe up, straight knee* (ct 1); step on R moving LOD (ct &); step on L across in front of R (ct 2)

NOTE: The leader calls the figures, guided by the musical phrases. This means that Fig I can be rpted for 2,4,6,8.... etc. times, and Fig II can be rpted for 3,6,9... etc. times.

Try to end dnc w/ Fig II & by crossing L over R & holding

DAMBAŞI ✓
(Turkey)

SOURCE: *Girls dance Dinar (town), central western Turkey*
PRONUNCIATION: *dahm - bah - shah*
MUSIC: *Kismet '84 2/1*
FORMATION: *Circle of solo dancers; facing LOD w/ spoons*
STYLE:

METER: 9/8

PATTERN

Meas.

INTRODUCTION: *wait 1 meas. & do only 8x 1st line three or four w/ music*

Dancers' counts:

9	9	9	5
1	2	3	4
12	34	56	789

PART I: *(instrumental)*

1 Step on L in LOD, arms outstretched up ^{*also head ht*} (ct 1); facing out of circle, cross R behind L: ^{*hands come to*} ~~cross arms~~ down in front of body ^{*face*} (ct 2); step on L in LOD, arms out to sides and angled down (ct 3); step on R in LOD, ~~cross arms~~ in front of body (ct 4) ^{*at approx chest ht*}

2-9 Rpt above sequence 8 more times, *except on 8th rpt both arms move to R hip on ct 4*

PART II: *(when singing starts)*

1 Step on L, swing arms to L (ct 1); step on R, swing arms to R (ct 2); step on L, swing arms to L (ct 3); ~~step on R, swing arms to R (ct 4)~~

2-12 Rpt above sequence 11 times, then go back to Part I

*(ct 4) touch ball of R ft fwd & bounce & bounce on L, keep R touched fwd
ah) step R fwd, full ft*

*spoon held: w/ palms facing up, one spoon top under little finger, over ring finger & under middle finger.
Other spoon: top between thumb & index finger, bk sides will touch during clicking*

clicking of spoons throughout dance
9/8 meter

cts 1-2	click
3-4	"
5-6	"
7-8-9	clicks, clicks, hold

DELILE
(Turkey)

Thousand Lakes

This dance is from Bingol, Eastern Turkey. Taught at Bora Ozkok's Summer Seminar, Abant, Turkey, 1982 by Ugur Kavas.

TRANSLATION: Kurdish for "^{*Darling*}crpy girl"

PRONUNCIATION: *leh-lu-leh*

MUSIC: Solen '83, Bora Ozkok and the Sultans *1/6*

FORMATION: Open circle, mixed line; arms in W pos, little finger hold

STYLE:

(elbows bent forearm parallel to floor)

METER: 2/4

PATTERN

Meas.

INTRODUCTION: 4 meas

FIGURE I:

- 1 Facing and moving LOD, ^{*R of tr*} big step on R ^{*in*} fwd (ct 1); bend and stretch R knee (ct &); big step on L ^{*in LOD*} fwd (ct 2); bend and stretch L knee (ct &)
- 2 Turn to face ^{*heavy*} step on L ^{*in LOD*} fwd (ct 1); tch ball of L ft beside R (ct &); ^{*implie keep R in pl, ready to move back*} step on R ^{*straight body*} bkwd in place (ct &); ^{*feel stly*} step on L a little bkwd (ct 1); pump R ^{*feel stly*} heel (ct &); step on R a little bkwd (ct 2); pump L ^{*feel stly*} heel (ct &)
- 3 Step on L a little bkwd (ct 1); pump R ^{*feel stly*} heel (ct &); step on R a little bkwd (ct 2); pump L ^{*feel stly*} heel (ct &)
- 4 Rpt meas 3, cts 1,& (ct 1,&); step on R in place (ct 2); step on L in place (ct &)

as h leg to cross R

NOTE: Arms make small movements ^{*arms bent in "2" pos, scoop feet to bk*} up and down in W pos. Also, if necessary dance a little twds ctr when rptng Fig I

FIGURE II:

- 1-2 Rpt meas 1,2 of Fig I with the following arm movement: with ct 1 extend arms up, stretching them fwd and lowering straight arms till ^{*down*} at ~~shldr level~~ ^{*down*} (ct 1), pulling elbows ^{*down*} in bringing hands to lower chest level (ct &), ^{*stretch*} stretch arms horizontally fwd twds ctr (ct 2), pulling elbows ^{*down*} in again bringing hands to lower chest level (ct &) ^{*(arm in "2" pos)*}
- 3-4 Rpt meas 3,4 of Fig I, arms in ^{*L*} W pos

FIGURE III:

- 1-4 Rpt meas 1-4 of Fig I clapping both hands in front of body at chin height on every "ct" and "f" ^{*stly*}

ORDER OF THE DANCE:	Figure	No. Times	Music
	I	7x	Instrumental
	II	4x	3x with singing, 1x yelling "hey!!!"
	I	5x	Instrumental
	II	4x	3x with singing, 1x yelling "hey!!!"
	III	5x	Instrumental

- 20 FINISH: i.e., 5th time of Fig III, step on L (ct 1); pump R ^{*feel stly*} heel (ct &); close R beside L and clap both hands, moving arms down at sides of body and yell "Hey!!!"

DELILE (cont'd)

Bingol dort dag icinde
 Yanarim yag icinde
 Kim Bingolu sorarsa
 Bir yarim var icinde

Chorus:

Delile, delile destane
 Delile, delile destane
 Heeeey!!!!

Su dere buz baglamis
 Icine giz baglamis
 Baba beni evlendir
 Bingolde kiz kalmamis

Chorus

Bingol is between four mountains
 I am burning with deep love
 Whoever asks me about Bingol
 I have a sweetheart there

Crazy girl, crazy girl, subject of
 " " " " "

This stream has ice on it
 It also has secrets in it
 Father help get me married soon
 All the girls are marrying fast

Presented by Bora Ozkok
 Idyllwild F.D. Camp, 1987

EMINEM ✓
(Turkey)

all computer

The name of this dance means "my Emine" (Emine is a girl's name). The dance comes from the Black Sea region of Turkey.

PRONUNCIATION: *eh-mee-nem*

MUSIC: Cappadocia '85 (LP), Side 1, Band 1

FORMATION: Mixed lines joined with elbows bent and forearms horizontal to floor with hands pointed down. Hands ^{relaxed but} move deliberately *in some up & down movement*

STYLE: You can dance very small or almost in place (dance in your own shoes); or it can be larger, depending on leader. *Shoulders loose w/ up & down movement*

METER: 4/4

PATTERN

Meas.

INTRODUCTION: 3 meas *or any musical phrase*

DANCE:

- 1 Facing ctr, step R in place (ct 1); bounce (ct &); tap/tch L toe ^{*slty fwd*} in place or lift L (ct 2); step L in place (ct 3); bounce (ct &); tap/tch R toe in place or lift R (ct 4)
- 2 Moving very slightly sdwd, step R ^{*fwd*} to R (ct 1); bounce (ct &); flick L fwd ^{*in arc*} low to floor (ct 2); step L ^{*fwd*} (ct 3); ^{*tap ball of*} close R to L (ct 4)
- 3 Step R-L bkwd very slightly. ^{*in front of R*}

When beg dnc agn m 1, ct 1 is slty bkwd

Presented by Bora Ozkok
Idyllwild F.D. Camp, 1987

GUL DALI
(Turkey)

not taught

Learned from Alison Snow who learned from the Anadolu Turizm ve Folklor Dernegi, Istanbul, Turkey, June 1980. It translates as 'rose branch', a W's dance from Bayburt, N.E. Turkey.

PRONUNCIATION:

MUSIC: Turkiyem 82 LP

FORMATION: Lines, with little fingers held at shldr height

RHYTHM: 9/8 counted as Q,S,Q,Q, (4 beats/meas) with 4 meas completing a full dance sequence

STYLE:

METER: 9/8

PATTERN

Meas.

INTRODUCTION:

DANCE SEQUENCE:

- 1-5 In line formation, facing ctr, little finger hold at shldr ht, step L twds L twisting R knee to L (R heel raises off floor, toe tches), head looking L, hands moving windshield twds L; shift wt back to R ft in place, with L knee twisting twds R, hands moving windshield to R (cts 1,&,2,&); head looking R moving LOD, cross L over R in a 1,2,3 step (L,R,L), hands ctr bouncing slightly (cts 3,&,4)
- 6 In LOD facing ctr, step R, windshield hands twds R; step L over R, hands moving windshield towds L (cts 1,&,2,&); step R, hands moving windshield twds R (cts 3,&); wt on R, lift-kick L across R from the knee (ct 4); head looking R
- 7 Moving RLOD (facing ctr), step L, hands moving windshield L; step R next to L hands moving windshield R (cts 1,&,2,&); step L, hands moving windshield L (cts 3,&); wt on L, lift-kick R across L from the knee (ct 4); head looking L
- 8 Rpt meas 6 moving LOD
- 9-48 Rpt above sequence (meas 5-8) 9 more times
- Finish last sequence with bringing L into place next to R

KABADAYI ✓
(Turkey)

This dance is from the region of Kirklareli, ^NWestern Turkey. It was taught at Bora Ozkok's Summer Seminar, Abant, Turkey, in 1982 by Ugur Kavas.

TRANSLATION: Title of honor given to M of good and honest character

PRONUNCIATION: kah-bah-dah-yuh

MUSIC: Solen '83, Bora Ozkok and the Sultans 1/3

FORMATION: Mixed lines; slow part, open circle, arms in T pos, hands on shldrs;
fast part, open circle, arms in W pos with little finger hold

STYLE:

METER: Slow part 14/4
Fast 6/4

PATTERN

Meas.

INTRODUCTION: ~~None~~, begin dance on ct ¹⁰ ~~8~~ ^{Intro 2 measures} instrumental, + 3 drum beats

Slow part (14/4); every musical phrase takes 14 cts

Fast part (6/4); every musical phrase takes 6 cts

FIGURE I: (Slow part)

1 Facing and moving LOD, raise on ball of L ft, lifting R with a slightly bent knee in front (LOD) (ct &)

step on R, ^{rise} lift L ft beside R calf (ct 1); hold (ct 2)

4 raise on ball of R ft, lift L with slightly bent knee in front (ct &); ^{R does reverse bicycle, toe points down}

5 step on L, lift R ft beside L calf (ct 3) repeating action of ct 1 with opp ftwk; hold (ct 4)

raise on ball of L ft, lift R with a slightly bent knee in front (ct &); ^{R does reverse bicycle, toe points down}

turning to face ctr, step on R, lift L behind R calf, L knee pointing sdwd (ct 5)

bring ~~L~~ L knee ^{rise} in front, L ft in front of R shin bone, toes pointing down, L knee touch b. (ct 6)

bend and stretch R knee, push the hip to R and back (ct 7)

17) rpt action of ct 7 two more times (cts 8,9) bend ^{rise} fwd ^{attract} bare L ^{back} (ct 8)

loop on L behind R, as you kick R fwd with straight knee along the floor (ct 10)

lift R knee slowly in front (drummer beats a roll) (ct &, 11)

rpt action of cts 7-9 with opp ftwk (cts 12-14)

2-4 ~~8~~ Rpt action of meas 1 ⁷ three more times (8 in all)

FIGURE II: (Slow part)

1 Facing and moving LOD, raise on ball of L ft, lift R with a slightly bent knee in front (ct &)

step on R while keeping L on floor and squat, L knee touches floor (ct 1)

raise on R, lift L ft beside R calf (ct 2)

raise on ball of R ft, lift L with slightly bent knee in front (ct &)

rpt action of cts 1-2 with opp ftwk (cts 3-4)

raise on ball of L ft, lift R with slightly bent knee in front (ct &)

rpt action of ct 1 (ct 5)

turning to face ctr, raise on R, L ft behind R calf, L knee pointing sdwd (ct 6)

lift L knee in front, L ft in front of R shinbone, toes pointing down (ct &)

rpt action of ct 7-14 of Fig I (cts 7-14)

2-4 Rpt action of meas 1 three more times

most taught

KABADAYI (cont'd)FIGURE III (Fast part)

- 1 Facing and moving LOD, arms W pos, little finger hold *lower leg*
 step on R (ct); bend and stretch R knee, lift L ft *bk. wd + hi* behind (ct &)
 step on L (ct 2); bend and stretch L knee, lift R ft *bk. wd + hi* behind (ct &)
 turning to face ctr, step on R (ct 3); tch ball of L ft beside R (ct &)
 5 step on L fwd, move forearms *down sltly* twds floor (ct 4) *w/ wrists bent (cookie jar) down*
 step on R back in place, arms back to W pos (ct &)
 step on L a little bkwd (ct 5); lift R knee in front (ct &)
 step on R beside L (ct 6); step on L beside R (ct &)

2-8 Rpt action of meas 1 seven more times *(8 in all)*

NOTE: Arms bounce slightly in W pos

FIGURE IV (Fast part)

- 1 Facing ctr, hop on L, lift bottom half of R leg in front of L shinbone (ct 1)
 step on R slightly fwd (ct &)
 rpt action of ct 1, & with opp ftwk (cts 2, &)
 rpt action of ct 1, & (cts 3, &) *move forearms down sltly w/ wrists bent down (cookie jar)*
 tch L toes in front of R, ~~swing forearms fwd and twds floor~~ (ct 4)
 bounce on R, and move L ft in a sharp movement behind R, arms back to
 W pos (ct &)
 step on L behind R (ct 5); bounce on L, lift R knee in front (ct &)
 step on R beside L (ct 6); step on L beside R (ct, &)

2-8 Rpt action of meas 1 seven more times *(8 in all)*

- 9 FINISH *1 knee*
 Lift R knee in front, toes pointing down and yell-hey!!! (ct 1)

KAMBER
(Turkey)

no computer

Kamber is a boy's name that comes from a local variant of the tale of creation. The dance comes from Thrace, Turkey.

PRONUNCIATION: Kahm-BEHR

MUSIC: Cappadocia '85 (LP), Side 2, Band 7

FORMATION: Cpls in lines, shldr ("T") pos, with M in lead, W on M's L side

RHYTHM: 7/8 counted as $\frac{1-2}{1}$ $\frac{3-4}{2}$ $\frac{5-6-7}{3}$ (Q,Q,S)

STYLE:

METER: 7/8

PATTERN

Meas.

INTRODUCTION: 8 meas

PART I:

- 1 Face ctr and moving sdwd, step R to R (ct 1); bounce on R (ct 2); step L behind R (ct 3)
- 2 Step R to R (ct 1); bounce on R (ct 2); face slightly L and tch L diag L (ct 3)
- 3 Rpt meas 2 with opp ftwk (step, touch)
- 4 *Lift R bk sharply (ah)*
(Stamp R next to L, shout "hey"! (ct 1); hold (cts 2,3)
- 5-40 Rpt meas 1-4, 9 more times as music accelerates *(10 in all)*

PART II:

- 1 Facing ctr and moving sdwd, ^{to R} hop on L as R kicks fwd down and low (ct 1); step R to R (ct 2); step L across R (ct 3)
- 2 Pas de basque R in place: leap on R as L knee lifts high (ct 1); step L across R (ct 2); step R back in place (ct 3)
- 3 Pas de basque L
- 4 Close R to L with ^{a small} ~~bkwd~~ circular pulling motion (ct 1); hold (cts 2,3)
- 5-40 *Rpt meas 1-4, 9 more times (10 in all)*

PART III:

- Divide the lines into cpls while retaining "T" pos with ptr. Free hand is on hip with back of hand resting on ~~the~~ hip. *(1/4 turn per 4 meas)*
- 1-16 Using same ftwk as in Part II, cpls turn CW once. The M is the axis and backs up very slightly while the W moves fwd. Cpls then reform lines in "T" pos

PART IV:

- 1 Jump onto both ft in place, wt mostly on L (ct 1); hold (ct 2); ^{hop on} ~~push off~~ L as R kicks across L knee (ct 3)
- 2-3 Pas de basque R, L
- 4 Close R to L with ^{a small circular} ~~bkwd~~ pulling motion (ct 1); hold (cts 2,3)
- 5-8 Rpt meas 1-4, ^{on last of POB close onto both ft, then} ~~except on last closing step~~ turn $\frac{1}{2}$ individually CCW (L) by jumping onto both ft, shout "hey"! and rejoin in "T" pos. End with back twd ctr.

KAMBER (cont'd)

9-12 Rpt meas 5-8. End facing ctr.
13-20 Rpt meas 5-12 (4 turns in all). End facing ctr.

Notes by DD

Presented by Bora Ozkok
Idyllwild F.D. Camp, 1987

not taught

KARSI BAR
(Turkey)

This dance is from N. East Turkey, also taught as an "Assyrian" dance. Bora Ozkok learned it in 1969 in Berkeley, California.

PRONUNCIATION: KAHR-shu BAHR

MUSIC: Turkiyem 82 LP, Bora Ozkok and the Sultans

FORMATION: Lines; little fingers hooked at shldr level

STYLE:

METER: 4/4

PATTERN

Meas.

INTRODUCTION: None; steps arranged to alternate with changing melody

PART I:

1-4 Facing ctr, moving R, step R (ct 1); close L (ct 2), step R (ct 3) close L (ct 4)

5-8 Rpt 1-4 to the L (opp direction) with reverse ftwk

9-16 Rpt 1-8

HANDS: Move like windshield wipers of an auto for the first 3 cts, and bounce in place on the 4th, starting with the direction of the first step

PART II:

17-20 With the change in melody, step R (ct 1); cross L with a slight bow and straight L knee (ct 2); step R (ct 3); close L (ct 4)

21-24 Rpt Part I, meas 5-8, to the L

25-32 Rpt Part II, meas 17-24

KIZ HAZNE DEN

(Turkey)

Bkgrnd: The dnc is from the town of Egin in central eastern Turkey
 TRANSLATION:

PRONUNCIATION: *KUZ haz-neh-den*

MUSIC: Kismet '84, 2 2/3

FORMATION: Mixed open circle, arms in "W" pos, pinky hold

STYLE:

METER: 2/4

PATTERN

Meas.

INTRODUCTION: *none or wait 1 meas & do 1 less pattern of Part I*

6 of instrumental + 4 of singing
 PART I:

10 X *or*
 1 Facing ctr, step on R to R, arms move to R (ct 1); cross L in front of R, move arms to L (ct 2)

2 Step R to R and lean in same direction (cts 1,2)
to face of ctr + lean + R

3 *to face R of ctr &*
~~Lean to L (cts 1,2)~~

Note: flex knees on each

PART II: (Chorus) 3X

1 Step to R with R (ct 1); cross L in front of R (ct 2)

2 Step R, lift L (ct 1); step L, lift R (ct 2)
knee knee

* For Part II, body is bent *hard* at waist and arms move in a circular motion

Words for the Chorus:

Niye hanim, niye canim, kiz niye (2x)

Masaallah!

KIZ OYUNU ✓
(Turkey)

Dance from Akcaabat near the city of Trabzon on the Black Sea coast. Learned by Bora Ozkok from Necati Turmen, dancer with the National Ensemble, Ankara, 1977.

TRANSLATION: Kiz means girl, oyun means dance or game; together, girl's dance.

PRONUNCIATION: kuhz oh-u-noo

MUSIC: Solen '83, Bora Ozkok and the Sultans 2/2

FORMATION: *win* Short lines, arms in V pos, ~~little finger hold~~

STYLE: *Very loose + Bouncy* Rhythm - $\frac{1-2}{1}$ $\frac{3-4}{2}$ $\frac{5-6-7}{3}$ (99s. Fast)

METER: 7/8

PATTERN

Meas.

INTRODUCTION: 4 meas, *child's shimmy like a "fish"*

FIGURE I:

1 Facing ctr, "fall" on L sdwds L moving the hip a little to the L, lift R heel (ball of R ft ^{remains} staying on the floor), and bring R knee in front of L knee, - swinging forearms ^{to L} parallel ^{to floor} to the L (bending R arm) (cts 1,2); shift wt to R keeping L on the floor, - arms ^{swing} back to V pos (ct 3)

2-16 Rpt meas 1 ¹⁵ fifteen more times (16x in all)

FIGURE II:

1-2 Rpt meas 1 of Fig I, keeping arms in "V" pos, ^{1m-2} tch R heel in front ^R (to ctr) (cts 1,2) step on L ~~in place~~ in place, lifting R knee (ct ² ~~1~~ ^{R heel fwd} 3)

3 Step on R sdwd R (cts 1,2); step on L across behind R (ct 3)

4 Step on R sdwd R (cts 1,2); bounce on R, lifting L ft beside R calf (ct 3)

5-16 Rpt meas 1-4 ³ three more times (4x in all)

FIGURE III:

1 ^{Bounce on} Bend R knee, ^(ad) tch L heel ^{tch's fwd} in front (to ctr) (cts 1,2); step on L ^{not to R} ~~in place~~ in place (ct 3)

2 Rpt meas 1 with opp ftwd (tch R, step R)

3 Rpt cts 1,2 of meas 1 (cts 1,2); ^(tch L, step L) step on L as you stretch R in front along the floor with straight knee (ct 3) ^{in pl.} (scissors)

4 Step on R as you stretch L in front along the floor with a straight knee, swinging forearm up to "W" pos (cts 1,2); step on L, ^{in pl. as} lifting R beside L calf, swing arms down to "V" pos (3) ^{yell- huy! huy! during ct 1 and 3} (scissors)

5-8 Rpt meas 1-4 with opp ftwk

9-16 Rpt meas 1-8 (4x in all)

FIGURE IV:

1 Pivot on R to face ^{L of ctr} ~~LOD~~ (ct 1); stamp L ^{to L} ~~ft in front~~, bending R knee ^{look L} (cts 1,2); hop on R turning to face ~~LOD~~, lift L ft ~~behind~~ ^{to R} (ct 3)

2 Step on L ^{x R} ~~fwd~~ (cts 1,2); turn to face ctr, step on R ~~beside L~~ (ct 3) ^{shimmy during} ^{meas}

3-16 Rpt meas 1-2 ⁷ seven more times (8x in all)

NOTE: When the dance starts again, Fig. I ^{during} to ~~ctr~~ of lines ^{the} to ~~come~~ closer to ea other ^{move}

LEYLIM
Turkey

The dance was learned in Turkey from the Tufeum Folk Ensemble in 1974 by Bora Özkok. The dance is from Gaziantep, in S.E. Turkey.

TRANSLATION: My loved one

PRONUNCIATION: LEH-lim

MUSIC: Kismet '84 (LP) Bora Özkok & the Sultans, Side II, band 6

FORMATION: Mixed lines or or circles with hands in "V" pos.

METER: 2/4

PATTERN

Meas.

INTRODUCTION: 8 meas of the drum, dance starts with Zurna music, beg to swing hands during intro (fwd, ct 1; bkwd, ct 2).

PART I:

- 1 Facing R of ctr and moving in LOD, step R (ct 1); step L across R (ct 2).
- 2 Turning to face ctr, step R to R as L knee lifts fwd (ct 1); push L fwd and down (ct 2).
- 3 Repeat meas 2 with opp ftwk (L & lift R; push R)

Arms: Swing fwd on ct 1, bkwd on ct 2 throughout step. Elbows are straight and arms swing are small and compact (from shldr).

VARIATION, PART I: Beg when singing has finished

During the instrumental, do same step, replacing the walk with 2 running steps + both-hop (lift free ft on hop). Arm swings are larger.

Continue to alternate until the last time through then release hand and dance the "finish".

FINISH

- 1 Release hands, turn R and moving fwd in RLOD, leap on both ft (ct 1); hop on R as L knee lifts fwd (ct &); leap on both ft (ct 2); hop on L as R knee lifts fwd (ct &).
- 2-4 Repeat meas 1 in RLOD, 3 more times (4 in all).
- 5-7 Turning R and moving in LOD repeat meas 1-3.

8 Jump onto both ft and face ctr (ct 1); hold (ct 2).

NOTE: Hands clap on each ct during "finish" at head ht.

During song the leader sings and the line answers - hele yar, yar, yar (come on darling, darling, darling); sinanay nay nay (let's boogie and dance together).

SEQUENCE:

PART I - Instrumental (11x) + singing (5x) = 16x

VARIATION - Instrumental (11x)

PART I - Singing (5x)

VARIATION - Instrumental (8x)

FINISH

Final correction by Dorothy Daw, 1987

Presented by Bora Özkok
Idyllwild F.D. Camp, 1937

LEYLIM
(Turkey)

see computer

Learned in Turkey in 1974 from the Tufem Folk Ensemble by Bora Ozkok. Dance from Gaziantep, S.E. Turkey.

TRANSLATION: My Loved One.

PRONUNCIATION: Lay-leam

MUSIC: Kismet '84 LP, Bora Ozkok & the Sultans *8 II / 6*

FORMATION: Line or circle; mixed M & W, "V" pos handhold

STYLE: *Arms: arms are straight at elbows, small quick & compact swing of arm.*

METER: 2/4

PATTERN

Meas.

INTRODUCTION: 8 bts of the drum; dance starts with the Zurna music, *beg swing H w/ intro*

PART I:

- ~~1-2~~ 1 In LOD, step R, hands swing fwd (ct 1); cross L in front of R, hands swing back (ct 2)
- ~~3-4~~ 2 Step on R, lift L, *knee* swing hands fwd (ct 1/3); push L *face R of ctr* ~~and~~ hands swing back (ct 2/4)
- ~~5-6~~ 3 Step on L, lift R, *knee* swing hands fwd (ct 3/2); push R *back of ctr* ~~and~~ hands swing back (ct 4/8)

*Make sure that hand swings are small and quick. They should be from the shldr with straight elbows.

Var beg when singing is finished
Rpt the above 6 meas until the singing ends. During the instrumental, do the same step replacing the walk with a ²running ~~jumping~~ step. *both-hop not lifted arm swing are larger*

Continue to alternate until the last time through and end with letting the hands go and clapping with ea ~~step~~ twice. *ct*

Finish

PART II:

- ~~1-2~~ 200 *leap on both* Step R (ct 1); hop R *lift & feet* (ct 2); ~~step~~ L (ct 2); hop L (ct 4) *leap on both*
- 2 ~~3-4~~ Rpt meas 1-2 in RLOD
- 3 ~~5-6~~ Rpt meas 1-2 in RLOD
- 4 ~~7-8~~ Land on both ft, facing ctr (ct 7¹); stop (ct 8²)

ck video? get sequence

*Pt I instr, sing
1-1/Var II, do 11 X
Pt I beg w/ sing (2nd round)*

Leader Sings-

Answer: Hele yar yar yar
(c'mon darling darling darling)

Sinanay way way
(lets boogie & dance together)

TONYA or DUZ HORON
Turkey

This dance was presented in Bora Özkok's annual siminar-symposium at Lake Abant, Turkey, 1980. The dance is from the Black Sea coastal city of Akcabat. Another dance was taught in 1975 under the same name as Duz Horon. The name "Duz Horon" means "Basic Horon." This dance was presented by Bora Özkok under the name of Duz Horon at the 1981 San Diego S.U.F.D. Conference.

TRANSLATION: Tonya (the name of a town)

PRONUNCIATION: TOHN-yah

MUSIC: Cappadocia '85, (LP) "Tonya", side 1, band 4; or HALAY, 303, (45 EP) "Duz Horon", side 1, band 2. Music by Bora Özkok, John Burroughs and Alison Snow.

STYLE: Shldr shimmies throughout at dancers will.

FORMATION: M and W in short lines of 5-8 people. Hands joined down with fingertips grasped.

RHYTHM: Music played in 7/8: $\frac{1-2}{1}$ $\frac{3-4}{2}$ $\frac{5-6-7}{3}$ (Q,Q,S)

METER: 7/8

PATTERN

Meas

INTRODUCTION: 4 meas

PART I:

- 1 Step R in place (ct 1);
hold (cts 2-3).
- 2 Step L in place (cts 1);
flick R fwd with circular motion (ct 2-3).
- 3-4 Step R-L fwd (action is on ct 1 of ea meas).
- 5 Step R-L bkwd (cts 1, 2, 3).
- 6-17 Repeat Meas 1-5, twice more (3 in all) + meas 1-2 (step RL in pl).

NOTE: First time through dance do Fig. I only 2 times + meas 1-2, then beg Fig. II.

FIG. II: HOP-BRUSH

- 1-4 Moving fwd twd ctr, hop on L as R knee is lifted and R toe paws fwd on floor - arms are extended fwd at shldr ht twd ctr with hands pointed down (ct 1-2);
hop again (ct 3).
This step is done with a total of 8 hops.

- 5-8 Moving bkwd away from ctr, repeat meas 1-4, except this time when tapping R toe heel swivels in on 1st hop, and out on 2nd hop. Continue alternating taps for a total of 8 times - hands remain extend fwd.

FIG. III: FLAT-TOE-FLAT-TOE-FLAT-FLAT

- 1 Jump flat on both ft in place with knees bent - hands pull down to shldr ht (ct 1-2);
jump slightly fwd onto balls of ft, knees straight - hands move diag fwd and up (ct 3).
 - 2 Repeat mea 1, ct 1-2 (jump flat), except move slightly fwd - hands beg to swing down (cts 1-2);
repeat meas 1, ct 3 (jump fwd on balls of ft) except - hands have swung down and are in back of body, having completed swing (ct 3).
 - 3 Repeat meas 1, cts 1-2 (jump flat fwd), except - hands swing up quickly to "W" pos from elbow (cts 1-2);
repeat meas 1, cts 1-2 (jump flat fwd), except - hands swing down quickly to "V" pos next to body (ct 3).
 - 4 With wt on L, flex L knee 2 times while tapping R toe slightly fwd & shake R shldr 2 times (cts 1-2).
 - 5 Jump onto both ft (R fwd of L) to face R of ctr (cts 1-2);
hop L in place as R lifts bkwd, turn and face L of ctr (ct 3).
 - 6 Bounce on L in place as R heel touches in front of L (cts 1-2);
step R in place (ct 3).
 - 7 Bounce on R in place as L heel touches fwd (knee straight) (cts 1-2);
scissors onto L in place (R heel touches fwd) while turning to face ctr - hands down by side (ct 3).
 - 8 Scissors onto R - hands qickly raise to "W" pos (cts 1-2);
leap onto L in place, R lifts beside L ankle - hands quickly lower to "V" pos (ct 3).
- 9-18 Repeat meas 4-8, 2 more times (3 in all).

Sequence as taught at S.D. Conf. to Halay record:

Fig I: Cts 1-20
Fig II-III
Fig I: Cts 1-30 (3 times)
Fig II-III
Fig I: Cts 1-30 (3 times)
Fig II-III

Sequence as taught to Cappadocia record is as noted.

Dance notes by Dorothy Daw, 1986

Presented by Bora Özkok
Idyllwild F.D. Camp, 1987

LO BERDE
(Turkey)

not taught

Folktune from S.E. Turkey. Dance choreographed by Bora Ozkok.

TRANSLATION: Let My Hand Go, in Kurdish language

PRONUNCIATION: Loh-behr-deh

MUSIC: Turkiyem 82 LP, Bora Ozkok & the Sultans

FORMATION: One long line (mixed), little fingers hooked at shldr ht, holding gently.

STYLE:

METER: 2/4

PATTERN

Meas.

INTRODUCTION: Start after 4 cts of music

- 1-4 In LOD, R (ct 1), ,,R (ct 2), L (ct 3), R,L (ct 4) hands make small circles
- 5-8 R (ct 5); step L behind (ct 6) hands slowly swing down and back, and face ctr; step R (ct 7); hands start back to orig place in front (ct 7); tch L toe in front, hands are back in front (ct 8)
- 9-10 Face ctr, wt on R, dip in place on R (ct 9); bounce twice quickly on R (ct 10)
- 11-12 Do a quick L,R,L (cts 11,12) in place, still facing ctr and swing hands down to sides
- 13-14 Swinging hands up to orig place in front of body, step R sdwd, hands to the R windshield wiper motion (ct 13); close step L in place, hands to the L windshield wiper motion (ct 14)
- 15-16 Rpt meas 13-4 (cts 15,16)
- Start again, turning body to LOD

Presented by Bora Ozkok
Idyllwild F.D. Camp, 1987

TUVAK
(Turkey)

This dance was brought to Turkey by Turkish immigrants from Crimea and is danced now in Turkey as well as in Crimea. Taught at Bora Ozkok's Summer Seminar, Abant, Turkey, 1982 by Mustafa Hamzaoglu.

TRANSLATION: Tuvak is probably derived from the word duvak which means veil

PRONUNCIATION: too-rak

MUSIC: Solen '83, Bora Ozkok and the Sultans 2/3

FORMATION: Lines of maximum ¹³ 14 persons (7 cpls or odd-even cpls), bodies touching close, arms in V pos; W (evens) stand on the L side of the M (odds)

STYLE: ^{H behind body, fingers interlocked}

METER: 6/8 ~~3/4~~

PATTERN

Meas.

INTRODUCTION: 2 meas

BASIC STEP: ^{to R}

1 Facing ctr, step on ball of R ft ^{sdwds R} (ct 1); move L ^{sdwds R, move} with straight knee along the floor across in front of R. (cts 2,3); step on L across in front of R, lift R ft behind L calf (ct 4); hold cts 5,6

NOTE: ^{sm steps} The whole first, slow part is danced with this basic step

FIGURE I:

20 Basic step, moving in LOD

FIGURE II:

20 Leader takes bigger steps and ^{on ct 1 of m} swings arm ^{arm circles down, up & forward} up and down to "T" pos, shldr hold. This example is followed one by one on every meas by the succeeding dancer. When everybody is in T pos, continue basic step

FIGURE III:

8 ^{see errata} At command, with same ftwk as above, all M (or odd numbers) ^{on ct 1} step fwd twd the ctr and turn ^{180° CW}. Arms up, with straight elbows, ^{after turning} holding hands ^{can rest of line, catch up} with W (even numbers) of both sides. ^{air head touch palm to palm} Release H in prep, ^{move fwd L hip then} raise H, arms strait

NOTE: M are dancing basic step moving to the L

(1) Step on ball of R ft across behind L (ct 1); move L with straight knee along the floor sdwd (cts 2,3); step on L sdwd, lift R ft behind L calf (ct 4); hold cts 5,6); continue basic step in this pos

FIGURE IV:

8 ^{1/2} M and W (odds and evens) change pos. M: stepping fwd out of the ctr, turning ^{180° CCW}; W: stepping fwd to the ctr, turning ^{180° CW}, arms as described in Fig. III. Continue basic step in this pos

FIGURE V:

8 ²⁰ W stepping out of the ctr, turn ^{1/2° (R)} into line ^{dam} (cts 1,2), arms slowly moving back to V pos; ^{during meas. 1-4} continue basic step in this pos ^(cts 3-8) eventually moving back to starting pos to rpt the slow part from the beg, line close tog again, ^{Rpt Fig II-V arm beg swing fwd & bk in prep for Fig II} as leader slows down, until rest of line catches up

TUVAK (cont'd)FIGURE VI: (*music beg to speed up*)
(~~Fast part~~)

- 1 Facing slightly diag R and moving LOD, step on R, swing arms a little fwd (cts 1-3); step on L, swing arms a little bkwd (cts 4-6)
- 2 Step on R, swing arms a little fwd (cts 1,2); pump L ^{fwd} heel, swing arms a little bkwd, bend upper part of body slightly L (cts 4-6)
- 3 Rpt meas 2 reversing direction and ftwk
Rpt this Figure a total of ²4 times

FIGURE VII: (*Fast music*)

- 1 Facing slightly diag R and moving LOD, ^{low leap} skip R, swing arms fwd (cts 1-3); ^{low leaps} skip L, swing arms bkwd (cts 4-6)
 - 2 Jump on both ft tog, swing arms fwd (cts 1-3); hop on R and pump L ^{fwd stlly} heel, swing arms bkwd (cts 4-6)
 - 3 Rpt meas 2 reversing direction and ftwk
- 4-16 Rpt this Figure a total of 4 times

FIGURE VIII:

- 1 Facing and moving LOD, leap on R, arms fwd (cts 1-3); leap on L, swing arms bkwd (cts 4-6)
 - 2 Turn to face ctr and jump on both ft tog twd the ctr, swing arms fwd (cts 1-3); leap on L bkwd, lift R ft behind, swing arms bkwd (cts 4-6)
- On ¹¹8th and last repetition of this Figure, leader calls "son, son". Finish with a jump on both ft at close of meas and music. "son" translates "Finish"
Finish H abo head, arms straight

YAH·SIN·IN·GEL·INI
Turkey

This dance was learned in 1982 by Bora Özkök at the Lake Abant Seminar in north-western Turkey. It is from the town of "Van" (not "Kars" as printed on record) in eastern Turkey.

TRANSLATION: Beautiful bride

PRONUNCIATION: YAH-shee-noon GEH-lee-nee

MUSIC: 1983 Sölen, Side 1, band 2
On record it said this dance is from the town of "Kars", replace with town of "Van."

FORMATION: M and W in short lines of 5-8 people. Hands joined down with fingers interlocked, hands behind body, L shldr in front of neighbors R shldr.

RHYTHM: Part I is in a fast 6/8 meter, but is notated in 3/4 (2 bts = 1 ct)

STYLE: Part I is done on balls of ft, knees flex on each ct, shldrs continuously move up and down.

METER: 6/8 & 2/4

PATTERN

Meas

INTRODUCTION: 4 meas

PART I: 6/8 meter (slow)

- 1 Facing R of ctr, small leap L diag R fwd (ct 1); step R close to L (ct 2); step L next to R (ct 3).
- 2 Small leap R diag R bkwd (ct 1); step L close to R (ct 2); step R next to L (ct 3).

Note: During meas 1-2 move continuously to R; L is always slightly fwd of R.

On recording when Bora yells - vah! vah!, dancers reply - vah! vah! (RLR).

Sequence for Part I: First time through dance: Instrumental, sing, instrumental, sing. On second vah! van! change to Fig. II when music changes to 2/4 meter.

PART II: 2/4 meter (fast)

- 1 With wt on R, stamp L fwd, bend knees and lean bkwd (ct 1); leap L fwd as R lifts bkwd (lower leg parallel to floor (ct 2)).
- 2 Touch R toe bkwd (ct 1); step R next to L as body straightens (ct 2).

- 3 Stamp L fwd and lean bkwd (ct 1); straighten both knees, lift L toe up, pelvis back and chin fwd (ct 2).
- 4 Lower L toe, straighten body and lean bkwd slightly, bend knees (ct 1); repeat ct 2, meas 3 (toe up, lean fwd).
- 5-8 Repeat meas 1-4.

Repeat dance from beginning with 2/4 music, only do Part I, 8 times; Part II, 2 times (as notated); Part I, 8 times; etc.

Dance notes by Dorothy Daw, 1987

Presented by Bora Özkok
Idyllwild F.D. Camp, 1987

YARIM KASAP ✓
(Turkey)

see computer

Yarim Kasap means "half butcher." The dance comes from Malkara, Thrace, Turkey.

PRONUNCIATION: yah-RUHM kah-sahp

MUSIC: Cappadocia '85 (LP), Side 2, Band 8

FORMATION: Mixed lines in shldr ("T") pos. Part VI is done in short lines (5-6 people. Handkerchiefs are held by the leaders at both ends.

STYLE:

METER: 4/4

PATTERN

Meas.

INTRODUCTION: 4 meas

PART I:

Style: Flat footed and small ftwk

- 1 Facing ctr, step R bkwd and L heel twists in slightly (ct 1); flex R knee (ct 2); step L bkwd as R heel twists in slightly (ct 3); flex L knee (ct 4)
- 2 Step R to R (ct 1); flex R knee (ct 2); plie on R as L leg raises behind R knee/calf, body leans bkwd softly (ct 3); hold (ct 4)
- 3 Step L in place (ct 1); flex L knee (ct 2); lift R knee fwd with toe pointed down (ct 3); hold (ct 4)
- 4-12 Rpt meas 1-3, 3 more times (4 in all)

PART II:

Style: Slightly larger ftwk

- 1 Moving bkwd, bounce on L as R circles^{up} bkwd (large & high off floor) (ct 1); step R behind L (ct 2); bounce on R as L circles^{up} bkwd (large & high) (ct 3); Step L behind R (ct 4)
- 2 Bounce on L as R circles^{up} bkwd (large and high) (ct 1); step ~~R-L~~^{Rimp, L fwd ally} bkwd (cts 2-3); step R fwd (ct 4)
- 3 Tch L heel diag L fwd (ct 1); lift L fwd and high with toe pointed down (ct 2); hold (cts 3-4)
- 4 Bounce on R as L lifts fwd in a bkwd bicycle motion (ct 1); step L in place (ct 2); lift R fwd, knee high with toe pointed down (ct 3); hold (ct 4)
- 5-20 Rpt meas 1-4, 4 more times (5 in all)

PART III:

- 1 Moving bkwd, step R bkwd as L heel twists in slightly (ct 1); flex R knee (ct 2); step L bkwd as R heel twists in slightly (ct 3); flex L knee (ct 4)
- 2 Dancing in place, turn to L with slight leap on R (ct 1); tap L toe behind and across R, look twd L toe (ct 2); lift L knee fwd with toe pointed down (ct 3); bounce on R as L pumps down slightly (ct 4)
- 3 Rpt meas 2 with opp ftwk (leap L, tap R bkwd, lift R)
- 4-12 Rpt meas 1-3, 3 more times (4 in all)

YARIM KASAP (cont'd)PART IV:

- 1 Moving sdwd R, step R to R (ct 1); flex R knee (ct 2); step L behind R, lean fwd (ct 3); flex L knee (ct 4)
- 2 Step R to R, straighten body (ct 1); flex R knee (ct 2); lift L knee fwd with toe pointed down, lean L slightly (ct 3); hold (ct 4)
- 3 Step L in place (ct 1); flex L knee (ct 2); lift R behind L knee, lean bkwd (ct 3); hold (ct 4)
- 4-12 Rpt meas 1-3, 3 more times (4 in all)

PART V:

Style: Light, fast and done mostly on balls of ft

- 1-2 Moving in LOD, hop on L as R kicks fwd, down and low (ct 1); step R to R (ct 2); step L across R (ct 3); pas de pasque R,L in place (cts 3,&4; cts 1,&2)...
- NOTE: Pas de basque: low leap in place, free knee lifts high; free ft steps across supporting ft; step back in place (cts 1,&2)
- 3-12 Rpt meas 1-2, cts 1-2, 7 more times (8 in all)

PART VI: (Short lines, ³⁻⁵~~5-6~~ people)

- 1-6 Moving R, rpt Part V with a circular motion (sdwd R, cts 1,&2; bk diag R, cts 3,&4; sdwd L slightly, cts 1,&2); replace pas de basques with 3 steps
- 7 In place, jump landing with ft apart, yell "hey"!
- 8 Jump again turning $\frac{1}{2}$ CCW (L), yell "hey"!; release by lowering then raising and rejoining in "T" pos; end with back twd ctr. *Help neighbor turn by pushing neighbors L shldr fwd.*
- 9-16 Rpt meas 1-8, facing out, with same ftwk; the end person becomes the leader; finish facing in

Notes by DD

Presented by Bora Ozkok
Idyllwild F.D. Camp, 1987

BĂTRÎNEASCA DIN VICOV
Romania

Old persons dance from Vicov, Moldavia. Presented by Nicolaas Hilferink at Idyllwild F.D. Camp, 1987.

PRONUNCIATION: BUH-tru-neh-ahs-kah din vee-KOV

RECORD: Electrocard (LP) ST-CS 0185 Side A, Band 3

FORMATION: A circle (open or closed), with hands joined and extended above head ht with straight elbows

RHYTHM: 2/4 meter notated in 4/4 (1-2, 3-4) for easier dance notations.

METER: 2/4	PATTERN
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Meas.

INTRODUCTION: Beg with vocal

- PART A: Face and move in LOD
- 1 Step R diag R fwd, lean R (cts 1-2); close L beside R (ct 3); step R in place (4).
 - 2-3 Repeat meas 1 alternating ftwk, 2 more times. (3 in all)
 - NOTE: During meas 1-2, cts 3-4 you may hold or do a double bounce in place on both ft (most of wt is on stepping ft).
 - 4 Step L diag L fwd with plie, lean L (ct 1-2); step R diag R fwd with plie, lean R (cts 3-4).
 - 5-16 Repeat meas 1-4 alternating ftwk, 3 more times (4 in all).
 - NOTE: Styling - Stager is from upper body and steps have a heavy feeling.

- PART B: Face ctr, hands in "W" pos, travel bkwd & fwd
- 1 Small bounce on L, lift R knee (ct 1); small step bkwd on R (ct 2); small bounce on R, lift R knee (ct 3); small step bkwd on L (ct 4).
NOTE: Small swager of upper body.
 - 2 Repeat meas 1, cts 1-3 (bounce L, R bk, bounce R) (cts 1-3); small step fwd on L (ct 4).
 - 3 Small bounce on L, lift R knee (ct 1); small step fwd on R (ct 2); small bounce on R, lift L knee (ct 3); small step fwd on L (ct 4).
 - 4 Hold (ct 1); small leap fwd on R (ct 2); step L fwd with stamp (cts 3); hold (ct 4).

- 5 Small bounce on L (ct 1); stamp R in place 2 times, take wt on 2nd stamp (ct 2-3); hold (ct 4).
NOTE: During 2nd stamp body leans R.
- 6 Repeat meas 5 with opp ftwk (bounce L, stamp R 2x)
- 7 Jump on both ft sdwd L (cts 1-2); jump on both ft sdwd R (cts 3-4).
- 8 Jump on both ft in ctr (ct 1-2); hold (cts 3-4).
- 9-16 Repeat meas 1-8.

PART C: Face ctr

- 1 Step on R heel diag R fwd - extend arms fwd at shldr ht (ct 1); step L in place (ct 2); close R to L - arms return to "W" pos (ct 3); hold (ct 4).
- 2 Repeat meas 1.
- 3 Moving sdwd R, step R heel to R (ct 1); close L beside R with accent, knee bent (ct 2); repeat cts 1-2 (cts 3-4).
- 4 Step R heel to R (ct 1); close L beside R with accent, knee bent (ct 2); slight drop on R beside L with bent knee (ct 3); hold (ct 4).
- 5-8 Repeat meas 1-4 with opp ftwk moving sdwd L.

Repeat dance from beg to end of music.

SONG:

Old person's dance from Vicov

Șhiai hăi, măi flăcai	Hey, Hey, you lads
Să jucam bățuta măi	Let's dance the "Batuta"
Și tot așa și sari în sus	So that's the way it goes and jump
Că poale la cameșe nu-s	Because my blouse doesn't have a hem
Poalili le-o ros guzganii) bis	The hem was eaten by big mice
Si-am rămas numai cu stani	Only the upper part remains
Poali sînt, dar nu le-am pus	The hem is there, but I haven't put it on
Că-s la mamuța pe fus	Because it is still on by mother's spindle
Da le-oi toaree și le-oi țese	But I shall spin it and weave it
Și le-oi pune la cameșe	And I shall put it on the shirt
Și-oi ieși la job în sat	And I shall go and dance in the village
Că-s fată de măritat	For I am a nimble girl
Si-oi juca pîn-pe-noptat	And I shall dance until it becomes dark

Și haideți voi picioare moi
Că și eu îs di pe voi
Si nu va dați muțetului
Ca iarba tăietului
Și-aista picior ma doare
Dar cu-aista bat mai tare
Și-aista-i picior mai scurt
Dar cu-aista bat mai mult

Hai de jucat aș juca bine
Mi-i rușine de copile
Mi-i rușine de flăcăi
Că s-auitâ-n pașii mai
Tropa, tropa pe podele
Ciubotele nu-s a mele
Și ma tem si nu le rup
Cî-s luate cu-împrumut
Tropa, tropa pe podele
Ciubotele nu-s a mele
Că le am de căpatăt
Mulțămesc cui mi le-o dat

Let's go, weak legs
For I am on top of you
And don't be so weak
As grass before it is cut
And this leg aches
And I stamp harder with it
And the other leg is shorter
But I stamp more often with it

I can dance well enough
But I am ashamed of the girls
I am ashamed of the boys
Because they look at my steps.
Trample, trample on the floor
My boots are not mine
And I am afraid to wear them
Because I have borrowed them
Trample, trample on the floor
My boots are not mine
Because they were given to me
Thank you, the person who gave them to me

Presented by Dick Oakes
Camp Hess Kramer Institute
October 9-11, 1987

BĂTRINEASCA DIN VICOV ✓

(Romania)

Old person's dance from Vicov; Moldavia

PRONUNCIATION: Butr-tru-neh-ahs-kah din vee-kor

MUSIC: Electrocord ST-CS 0185, Side A, Band 3

FORMATION: Circle, hands held above ^{head} shldr height with straight elbowsSTYLE: *closed or open*

METER: 2/4 (1, 2, 3, 4) PATTERN

Meas.

INTRODUCTION: Beginning of voice

PART A: Facing and travelling CCW

- 1 Step R diag fwd to R (cts 1,2); step L beside R (ct 3); step R beside L (ct 4) *lean R*
- 2 Step L diag fwd to L (cts 1,2); step R beside L (ct 3); step L beside R (ct 4) *lean L*
- 3 Rpt meas 1
- 4 Step L diag fwd to L on plie (cts 1,2); step R diag fwd to R on plie (cts 3,4) *lean R*
- 5-8 Rpt meas 1-4 with opp ftwk *note: stagger from shldr during Part A*
- 9-16 Rpt meas 1-8 (4x in all) *mean feeling*

PART B: Facing ctr, elbows bent, travelling bkwd and fwd

- 1 Small ^{lift} hop on L (ct 1); small step bkwd on R (ct 2); small ^{lift} hop on R (ct 3); small step bkwd on L (ct 4) (*swager bkwd*) *lift 2 knee*
- 2 Rpt meas 1, cts 1-3; small step fwd on L (ct 4)
- 3 Small ^{lift} hop on L (ct 1); small step fwd on R (ct 2); small ^{lift} hop on R (ct 3); small step fwd on L (ct 4) *lift 2 knee*
- 4 ^{hold} Small hop on L (ct 1); small leap fwd onto R (ct 2); stamp step fwd on L (cts 3,4)
- 5 Small ^{bnc} hop on L (ct 1); stamp, no body wt, R beside L (ct 2); stamp with body wt R (cts 3,4) *note during 2nd stamp, body leans R,*
- 6 Small ^{bnc} hop on R (ct 1); stamp, no body wt, L beside R (ct 2); stamp with body wt L (cts 3,4)
- 7 Jump on both ft to L (cts 1,2); jump on both ft to R (cts 3,4);
- 8 Jump on both ft to ctr (cts 1-4)
- 9-16 Rpt meas 1-8

PART C: Facing ctr of circle

- 1 Step on R heel diag fwd, extending arms ^{fold} to shldr ht (ct 1); step L on the spot (ct 2); close R to L (cts 3,4)

arm move in to "W" pos

BĂTRÎNEASCA DIN VICOV (cont'd.)

PART C: (cont'd)

- 2 Rpt meas 1
- 3 Travelling ^{sdwd R} CCW, step on R heel to R (ct 1); ^{accent} step L beside R (ct 2); step on R heel to R (ct 3); ^{accent} step L beside R (ct 4); ^{up bent knee} close R to L (cts 3,4)
- 4 Step on R heel to R (ct 1); ^{accent} step L beside R (ct 2); ^{up bent knee} close R to L (cts 3,4)
- 5-8 Rpt meas 1-4 with opp ftwk, travelling ^{sdwd L}
- Repeat dance from beg to end.

Old Person's Dance from Vicov

- | | |
|-------------------------------------|--|
| 1 Şihai hăi, măi flăcai | 1 Hey, Hey, you lads |
| 2 Să jucam bătuta măi | 2 Let's dance the "Batuta" |
| 3 Şi tot așa și sari în sus | 3 So that's the way it goes and jump |
| 4 Că poale la cămeșe nu-s | 4 Because my blouse doesn't have a hem |
| 5 Poalili le-o ros guzganii | 5 The hem was eaten by big mice |
| 6 Si-am rămas numai cu stanii) bis | 6 Only the upper part remains |
| 1 Poali sînt, dar nu le-am pus | 1 The hem is there, but I haven't put it on |
| 2 Că-s la mamuța pe fus | 2 Because it is still on my mother's spindle |
| 3 Da le-oi toaree și le-oi țese | 3 But I shall spin it and weave it |
| 4 Și le-oi pune la cămeșe | 4 And I shall put it on the shirt |
| 5 Și-oi ieși la job în sat | 5 And I shall go and dance in the village |
| 6 Că-s fată de măritat | 6 For I am a nubile girl |
| 7 Si-oi juca pîn-pe-noptat | 7 And I shall dance until it becomes dark |
| 1 Și haideti voi picioare moi | 1 Let's go, weak legs |
| 2 Că și eu îs di pe voi | 2 For I am on top of you |
| 3 Și nu va dați muietului | 3 And don't be so weak |
| 4 Ca iarba tăietului | 4 As grass before it is cut |
| 5 Și-aista picior ma doare | 5 And this leg aches |
| 6 Dar cu-aista bat mai tare | 6 And I stamp harder with it |
| 7 Și-aista-i picior mai scurt | 7 And the other leg is shorter |
| 8 Dar cu-aista bat mai mult | 8 But I stamp more often with it |
| 1 Hai de jucat aş juca bine | 1 I can dance well enough |
| 2 Mi-i rușine de copile | 2 But I am ashamed of the girls |
| 3 Mi-i rușine de flăcăi | 3 I am ashamed of the boys |
| 4 Că s-auită-n pașii mai | 4 Because they look at my steps |
| 5 Tropa, tropa pe podele | 5 Trample, trample on the floor |
| 6 Ciubotele nu-s a mele | 6 My boots are not mine |
| 7 Si ma tem si nu le rup | 7 And I am afraid to tear them |
| 8 Cî-s luate cu-împrumut | 8 Because I have borrowed them |
| 9 Tropa, tropa pe podele | 9 Trample, trample on the floor |
| 10 Ciubotele nu-s a mele | 10 My boots are not mine |
| 11 Că le am de căpătat | 11 Because they were given to me |
| 12 Mulțămesc cui mi le-o dat | 12 Thank you, the person who gave them to me |

BUGEACUL CA PA TELEORMAN
(Romania)

This is a dance from the Muntenia region..

PRONUNCIATION: Boo-djei-ah-kou *cah pah* *teh leh ohr-mahn*

MUSIC: Electrocord, Side B, Band 8 (#ST-CS 0185)

FORMATION: Lines, hands held, elbows bent "w" pos

RHYTHM: 2/4 meter, described as *1,2 3,4*

STYLE:

METER: 2/4 PATTERN

Meas. *wait 2 meas + beg of var B or beg of music*
INTRODUCTION: ~~16 cts, or Variation A~~

VARIATION A:

- 1 Facing and travelling CCW, step R (cts 1,2); step L (cts 3,4)
- 2 Step R (ct 1); close L to R (ct 2); step R (cts 3,4)
- 3-4 Rpt meas 1-2 with opp ftwk
- 5-8 Rpt meas 1-4

VARIATION B:

- 1 *Prep step: Bounce on L as arms swing fwd* Facing ctr, step R to R (ct 1); cross L over R (ct 2); step R on spot (cts 3,4) *bk*
- 2 Rpt meas 1 ~~cts 1-2~~ with opp ftwk
- 3 Step R to R (ct 1); cross L over R (ct 2); step R on spot (ct 3); step L diag fwd (ct 4) *bk*
- 4 Step R on spot (ct 1); cross L over R (ct 2); step R on spot (cts 3,4); *bk*
- 5-8 Rpt meas 1-4 with opp ftwk

VARIATION C:

- 1 Facing ctr, step R fwd (cts 1,2); step L fwd turning to fce R (cts 3,4) *f4*
- 2 *to R* step R ~~bkwd~~ *to L* facing ctr (ct 1); *slow* cross L over R (ct 2); *to R* step R on spot (cts 3,4) *to R + back etc*
- 3 Step L to L (ct 1); cross R over L (ct 2); step L on spot (cts 3,4)
- 4 Rpt meas 3 with opp ftwk *option: drop on L in pt, L shldr fwd ctr (4) accent fwd movement of H*
- 5-8 Rpt meas 1-4 with opp ftwk

Note: During Var B-C arm beg moving fwd on "ah," then continue swing bk on ct 1 & fwd on ct 2

DANCE PATTERN: A B C / A B C / A B C
(or intro)

Cioșul

FRUNZĂ VERDE SOLZ DE PEȘTE

J AUZI CIOFUL SE PORNEȘTE

PE BATAIE, MAI FLACAI

SI NA INTĂ BADE MAI

X FOAIA VERDE BUSUIOC

SĂ JUCĂM CIOFUL CU FOC

END

LEAF GREEN

X FOIE VERDE DE TRIFOI
LITE CĂM VENIȚ ȘI NOIHAIDE - HAIDE MAI FLACAI
" " CU BATAIE

HAIDA ROATE ROTILITĂ

DRAGA MAMII COPILITA

missing CIND IAU DAA CITE O NUIA

CIOFUL DE LA VATRA DORNEI
Romania

This dance is from the Moldavia region and was presented by Nicolaas Hilferink at Idyllwild F.D. Camp, 1987.

PRONUNCIATION: TCHOH-fool duh lah VAH-trah dohr-NEIH

RECORD: Electrocord (LP) ST-CS 0185 Side A, Band 2

FORMATION: Circle (closed or open) with hands joined in "V" pos.

RHYTHM: 2/4 meter notated in 4/4 (1-2, 3-4) for easier dance notations.

METER: 2/4

PATTERN

Meas.

INTRODUCTION: 16 meas

PART A: Face ctr

1 Dancing in place, step L across R (ct 1); step R back in place (ct 2); step L beside R (ct 3); step R in place (ct 4).

2 Step L across R (ct 1); step R back in place (ct 2); stamp L beside R with wt (ct 3); hold (ct 4).

NOTE: During meas 1-2, cts 1 and 3, there is a slight movement of the shldr twd ctr, face ctr ctr on cts 2 and 4.

3 Facing and moving LOD, step fwd on R heel (ct 1); close L to R (ct 2); step fwd on R heel (ct 3); close L to R (ct 4).

4 Step fwd on R heel (ct 1); close L to R (ct 2); stamp R in place with wt (ct 3); hold (ct 4).

5-8 Repeat meas 1-4.

PART B:

1 Facing and moving RLOD, step L fwd (ct 1-2); hop on L as R arcs out and across L (ct 3-4).

2 Step R across L bending body slightly fwd (cts 1-2); hop on R as body straightens and face ctr (cts 3-4).

3 Step L to L (cts 1-2); step R behind L (cts 3-4).

4 Step L to L (cts 1-2); hop on L (cts 3-4).

NOTE: During meas 1-4 use large traveling movements.

5-6 Repeat meas 1-2 with opp ftwk (R fwd, hop R; LxR, hop L).

- 7 Facing ctr and moving sdwd R, step R heel to R (ct 1); close L to R with plie (ct 2); step R heel to R (ct 3); close L to R with plie (ct 4).
- 8 Repeat meas 7 (4 side-close in all)
- 9-15 Repeat meas 1-7 with opp ftwk.
- 16 Step on L heel to L (ct 1); close R to L with plie (ct 2); step L to L (ct 3); hold (ct 4).

PART C:

- 1 Facing ctr and moving bkwd, hop on L, lift R knee (ct 1); step R bkwd (ct 2); hold (ct 3); step L bkwd (ct 4).
- 2 Hold (ct 1); step R-L bkwd (cts 2-3); hold (ct 4).
- 3 Moving fwd, hop on L, lift R knee (ct 1); step R fwd (ct 2); hold (ct 3); step L fwd (ct 4).
- 4 Hold (ct 1); step R-L fwd (cts 2-3); hold (ct 4).
- 5 Touch R heel diag R fwd (cts 1-2); step R beside L (cts 3-4).
- 6 Touch L heel diag L fwd (cts 1-2); step R beside L (cts 3-4).
- 7 Jump onto both ft.
- 8 Drop on R in place as L lifts bkwd (cts 1-2); stamp L in place (cts 3-4).
- 9-14 Repeat meas 1-6.
- 15 Facing ctr and moving LOD, step R heel R (cts 1); close L to R with plie (ct 2); step R heel R (ct 3); close L to R with plie (ct 4).
- 16 Step R heel to R (ct 1); close L to R with plie (ct 2); stamp R in place (ct 3); hold (ct 4).

Repeat dance from beg one more time (2 in all).

SONG:

Frunză verde solz de pește
J auzi cioful se porneste
Pe bataie, mai flacai
Si naite bade mai

Foia verde busuibc
Sa jucam cioful cu foc] end

Foie verde de trifoi
Uite cnm veniți și noi

Haide-haide mai flacai
Haide-haide cu bataie

Haida roate rotilita
Draga mamii copilita
Cind iun dau cite o nuia

CIOFUL DE LA VATRA DORNEI ✓
(Romania)

This is a dance from the Moldavian region.

PRONUNCIATION: *tchok - foot duk lak rah - trak dom-neik*

MUSIC: Electrocord ST-CS 0185, Side A, Band 2

FORMATION: Circle dance, hands held down "V" pos

RHYTHM: *closed or open*
2/4 meter, described as *d d*
1, 2 3, 4

STYLE:

METER: 2/4

PATTERN

Meas.

INTRODUCTION: 16 meas

PART A:

- 1 On the spot, facing ctr, step L across R (ct 1); step R on spot (ct 2); step L beside R (ct 3) step R on spot (ct 4)
- 2 Step L across R (ct 1); step R on spot (ct 2); step with stamp L beside R (cts 3,4)
Note: on 1-2, cts 1 and 3, alt movement of shldr & wdctr, face ctr cts 2 and 4
- 3 Facing ctr and travelling CCW step R heel (ct 1); close L to R (ct 2); step R heel (ct 3); close L to R (ct 4)
- 4 Step R heel (ct 1); close L to R (ct 2); step with stamp R (cts 3,4)
- 5-8 Rpt meas 1-4

PART B:

- 1 Facing and travelling CW step L (cts 1,2); hop L (cts 3,4)
R arcs out & across L
- 2 Step R across L bending body slightly fwd (cts 1,2); hop R body erect and facing ctr (cts 3,4)
- 3 Step L to L (cts 1,2); step R behind L (cts 3,4)
- 4 Step L to L (cts 1,2); hop L (cts 3,4)
- 5-6 Rpt meas 1-2 with opp ftwk
- 7 Facing ctr and travelling CCW step R_{heel} to R (ct 1); close L to R (ct 2); step R_{heel} to R (ct 3); close L to R (ct 4)
- 8 Rpt meas 7
- 9-15 Rpt meas 1-7 with opp ftwk
- 16 Step L_{heel} (ct 1); close R to L (ct 2); step L_{heel} (cts 3,4) hold (4)

PART C:

- 1 Facing ctr and travelling bkwd hop on L (ct 1); step R bk (cts 2,3); step L bk (ct 4)
lift R knee
- 2 Pause (ct 1); step R bk (ct 2); step L bk (cts 3,4) hold (4)
hold (3)
- 3 Travelling fwd hop on L (ct 1); step R fwd (cts 2,3); step L fwd (ct 4)
lift R knee

CIOFUL DE LA VATRA DORNEI (cont'd)PART C: (cont'd)

- 4 Pause (ct 1); step R fwd (ct 2); step L fwd (cts 3,4) *add (4)*
- 5 Tch R heel diag to R (cts 1,2); step R beside L (cts 3,4)
- 6 Tch L heel diag to L (cts 1,2); step L beside R (cts 3,4)
- 7 Jump onto both ft tog (cts 1-4)
- 8 *Drop* Step R on spot, *l. lifts bkwd stamp* (cts 1,2); *heavy* step L on spot (cts 3,4)
- 9-14 Rpt meas 1-6
- 15 Facing ctr and travelling CCW step R heel (ct 1); close L to R (ct 2);
step R heel (ct 3); close L to R (ct 4)
- 16 Step R heel (ct 1); close L to R (ct 2); step with stamp R (cts 3,4)

DANCE PATTERN: A B C A B C

Presented by Nicolaas Hilferink
Idyllwild F.D. Camp, 1987

DELA DIN OPRISOR ✓

(Romania)

Trani From the city of Oprisor

This is a dance from the Oltenia region.

PRONUNCIATION: *deh-lah din oh-pree-sahr*

MUSIC: Electrocord ST-CS 0185, Side B, Band 6

FORMATION: Line dance, hands held down in "V" pos

RHYTHM: 2/4 meter, described as *d d*
1,2 3,4

STYLE:

METER: 2/4

PATTERN

Meas.

INTRODUCTION: 16 meas

*ah-u-ohz**auzi si ga dous*PART A:

- 1 Facing front, hands held down, step R fwd (cts 1,2); swing arms fwd turning to face LOD step L fwd (cts 3,4) *auzi! auzi!*
- 2 Swing arms back, step R to R (ct 1); close L to R (ct 2); step R to R (cts 3,4)
- 3 Facing front, step L fwd (cts 1,2); swing arms fwd turning to face RLOD, step R fwd (cts 3,4) *auzi! auzi!*
- 4 Swing arms back, step L to L (ct 1); close R to L (ct 2); step L to L (cts 3,4)
- 5-6 Rpt meas 1-2 *auzi si ga dous!!*
- 7 Still facing LOD, ^{drop} step L fwd, swing arms fwd (cts 1,2); step R to R (ct 3); close L to R (ct 4)
- 8 Step R to R (ct 1); close L to R (ct 2); step R to R arms have swung back (cts 3,4)
- 9-16 Rpt meas 1-8 with opp ftwk

PART B: (Facing front)

- 1 Leap onto R (cts 1,2); hop on R kicking L ft fwd (cts 3,4)
- 2 Step L bkwd (ct 1); step R on toes in front of L (ct 2); step L bkwd (ct 3); step R on toes diag to R (ct 4)
- 3 Step L bkwd (ct 1); step R on toes in front of L (ct 2); step L bkwd (cts 3,4)
- 4 Step on R heel fwd (ct 1); close L to R (ct 2); step R fwd (cts 3,4)
- 5-8 Rpt meas 1-4 with opp ftwk
- 9-16 Rpt meas 1-8

*Note: during m 2-3 steps have down-up feeling*PART C:

- 1 Facing front, step R diag^R fwd (cts 1,2); turning to face LOD step L fwd (cts 3,4)
- 2 Step on R heel to R (cts 1,2); close L to R (cts 3,4) *Diag R out of ctr*
- 3 Rpt meas 2

DELA DIN OPRISOR (cont'd)PART C: (cont'd)

- 4 Turning to face front, ^{step}stamp R (ct 1); ^{step}stamp L (ct 2); ^{step}stamp R (cts 3,4)
accented steps
- 5-8 Rpt meas 1-4 with opp ftwk
- 9 Facing front, step R fwd (cts 1,2); step L fwd (cts 3,4)
- 10 ^{Fall}Step R fwd, ^{lifts bkwd}(cts 1,2); ~~hop on R turning to face RLOD~~ ^{ctr kick L fwd}(cts 3,4)
- 11 *POB* Step L (ct 1); step R across L (ct 2); step L ^{b kmp}(cts 3,4)
- 12 Turning to face front, leap onto R (cts 1,2); ^{slap}stamp L in front of R, no body wt (cts 3,4)
- 13 ^{Turn}Turning to face ~~RLOD~~, leap onto L (cts 1,2); ^{turning R knee to R}turning to face ~~LOD~~ ^{+ west}LOD, hop on L (cts 3,4) *R knee fwd R LOD*
- 14 Turning to face front, hop on L (cts 1,2); ^{slap}stamp R in front of L, no body wt (cts 3,4)
- 15 Step R bkwd (ct 1); close L to R (ct 2); step R bkwd (cts 3,4)
- 16 Rpt meas 15 with opp ftwk

DANCE PATTERN: A B C x 2
 x2

A B C x 2
 x2

Presented by Nicolaas Hilferink
 Idyllwild F.D. Camp, 1987

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HORA DE LA ÎNSURĂȚEI
Romania

This dance is from the Muntenia region and was presented by Nicolaas Hilferink at Idyllwild F.D. Camp, 1987.

PRONUNCIATION: hor-ah deh lah in-suh-rah-TSEIH

RECORD: Electrocord (LP) ST-CS 0185 Side B, Band 9

FORMATION: Circle (closed or open) with hands joined in "W" pos.

METER: 2/4

PATTERN

Meas.

INTRODUCTION: 16 meas

PART A: Face ctr

- 1 Step L fwd (ct 1); bounce on L (ct 2).
- 2 Step R bkwd (ct 1); bounce on R (ct 2).
- 3 Moving L sdwd, step L to L (ct 1); step R across L (ct 2).
- 4 Step L to L (ct 1); step R behind l (ct 2).
- 5 Step L to L (ct 1); hold (ct 2).
- 6 Stamp R beside L twice, no wt (cts 1-2).
- 7 Step R to R on heel (ct 1); step L beside R (ct &); step R to R (ct 2).
- 8 Step L across R (ct 1); step R back in place (ct 2).
- 9-16 Repeat meas 1-8.

PART B: Face ctr

- 1 Moving diag R fwd, step-hop L fwd (ct 1-2); step R fwd (ct &).
 - 2 Still moving diag R fwd, step L fwd (ct 1); stamp R beside L (ct 2).
 - 3 Moving diag R bkwd, step R-L bkwd (cts 1-2).
 - 4 Still moving diag R bkwd, step-hop R bkwd (cts 1-2).
 - 5-16 Repeat meas 1-4, 3 times (4 in all).
-

- PART C: Face ctr
- 1 Dancing in place, leap on L (ct 1); step R across L (ct &); step L bkwd in place (ct 2).
 - 2 Repeat meas 1 with opp ftwk.
 - 3 Step L-R bkwd (cts 1-2).
 - 4 Step L bkwd (ct 1); lift R fwd (ct 2).
 - 5 Moving diag L fwd, step R-L (ct 1-2).
 - 6 Step R fwd (ct 1); bounce on R (ct 2).
 - 7 Moving diag L bkwd, step L-R bkwd (cts 1-2).
 - 8 Step L bkwd (ct 1); bounce on L (ct 2).
 - 9-16 Repeat meas 1-8 with opp ftwk.

ENDING:

Repeat Part C, meas 1-3; meas 4, step LRL in place (cts 1,&,2); stamp R in place (ct &).

SEQUENCE:

A B C - A B C - A B ending

Presented by Dick Oakes
Camp Hess Kramer Institute
October 9-11, 1987

HORA DE LA ÎNSURĂȚEI ✓
(Romania)

This dance is from the area of Muntenia.

PRONUNCIATION: *non-ah deh lah in-suh-rah-toeih*

MUSIC: Electrocord ST-CS 0185, Side B, Band 9

FORMATION: Circle dance, hands at shldr ht "W" pos

RHYTHM: *closed or open*

STYLE:

METER: 2/4

PATTERN

Meas.

INTRODUCTION: 16 bars

PART A: (Facing ctr, hands held shldr ht)

- 1 Step L fwd (ct 1); bounce on L (ct 2)
- 2 Step R bk (ct 1); bounce on R (ct 2)
- 3 Travelling CW step L to L (ct 1); step R across L (ct 2)
- 4 Step L to L (ct 1); step R behind L (ct 2)
- 5 Step L to L (cts 1, 2) *hold 2*
- 6 Stamp R beside L twice, no body wt (cts 1, 2)
- 7 Step R to R ^{on heel} (ct 1); step L beside R (ct &); step R to R (ct 2)
- 8 Step L fwd and across R (ct 1); step bk on R (ct 2)
- 9-16 Rpt meas 1-8

PART B: (Facing ctr, travelling R diag fwd),

- 1 Step L fwd (ct 1); hop on L (ct 2); step R fwd (ct &) } *meas 1-2 move diag R fwd*
- 2 Step L fwd (ct 1); stamp R beside L (ct 2)
- 3 Travelling R diag. bkwd step R bk (ct 1); step L bk (ct 2)
- 4 Step R bk (ct 1); hop on R (ct 2)
- 5-16 Rpt meas 1-4 three times (4x in all)

PART C: (Facing ctr on the spot)

- 1 Leap onto L (ct 1); coss R over L (ct &); step L (ct 2) *hop*
- 2 Rpt meas 1 with opp ftwk
- 3 Travelling bkwd, step L bk (ct 1); step R bk (ct 2)
- 4 Step L bk (ct 1); lift R (ct 2)
- 5 Travelling L diag fwd step R fwd ~~across L~~ (ct 1); step L ~~beside~~ R (ct 2) *fwd*
- 6 Step R ~~fwd across L~~ (ct 1); bounce on R (ct 2)
- 7 Travelling L diag bkwd, step L bk (ct 1); step R ~~beside L~~ (ct 2) *bk*
- 8 Step L bk (ct 1); bounce on L (ct 2)
- 9-16 Rpt meas 1-8 with opp ftwk

Ending Rpt meas 1-3; m4 LRL invl, stamp R (1+2+)
Fig C

DANCE PATTERN: A B C A B C A B ending

Presented by Nicolaas Hilferink
Idyllwild F.D. Camp, 1987


MĂTURA
(Romania)

This dance is from the area of Banat.

PRONUNCIATION: *muh-too-rah*

MUSIC: Electrocord ST-CS 0185, Side B, Band 3 (*Mătura de la Giinicol/aul Mare*)
short lines, max 6-7 pp

FORMATION: Circle dance, hands held down in "V" pos, shldr to shldr

RHYTHM: 2/4 meter, described as 

STYLE:

METER: 2/4 PATTERN

Meas.

INTRODUCTION: none

PART A:

- 1 Facing ctr and travelling CCW, plie on L lifting R ^{knee} (cts 1,2); step R to R (cts 3,4)
- 2 Close L to R on plie lifting R (ct 1); step R to R (ct 2); close L to R on plie lifting R ^{knee} (ct 3); step R to R (ct 4)
- 3 Rpt meas 1
- 4 Rpt meas 2
- 5 Rpt meas 1
- 6 Rpt meas 2
- 7 Step L behind R (cts 1,2); step R to R (cts 3,4)
- 8 Close L to R (cts 1-4)
- 9-16 Rpt meas 1-8

PART B:

- 1 Facing ctr and travelling CW, step R on heel across L ^R (ct 1); step L to L on heel (ct 2); step R on toe behind L (ct 3); step L to L on toe (ct 4)
- 2 Facing and travelling RLOD, step R (ct 1); step L (ct 2), Step R (cts 3,4)
- 3 Hop on R turning to face LOD (cts 1,2); step on L on plie fwd (cts 3,4)
- 4 Step diag out on R (cts 1,2); close L to R (ct 3); step R to R (ct 4)
- 5-8 Rpt meas 1-4 with opp ftwk ^{(L, R's fwd ~~to face~~, knee bent (ft may describe incl circle))}

PART C:

- 1 Facing ctr on the spot, step on R twisting L knee over R (cts 1,2); step on L lifting R knee (ct 3); step on R twisting L knee over R (ct 4)
- 2 Hold (ct 1); step on L lifting R knee (ct 2); step on R twisting L knee over R (cts 3,4)
- 3-6 Rpt Part B meas 5-8 (with L travelling CCW)
- 7 Step on R heel across L ^(L, R's fwd ~~to face~~) (ct 1); step on L to L on heel (ct 2); step on R toe behind L (ct 3); step L to L (ct 4)
- 8 Close R to L (cts 1-4)

DANCE PATTERN: A B C A B C A B C A B C

POȘOVOICA
Banat, Romania

PRONUNCIATION: poh-^hs_hoh-VOHI-kah

RECORD: ELECTROCORD ST-CS 0185 (LP), Side B, band 4

FORMATION: Either a line or circle joined in "V" pos. Face ctr.

METER: 2/4

PATTERN

Meas.

INTRODUCTION: 16 meas

PART I:

- 1 With weight on both ft, turn hips to face L drop into a plie (ct 1); turning to face R, bounce, bounce on both ft (cts &-2).
- 2 Facing R plie on both ft (ct 1); turning to L, bounce bounce on both ft (cts &-2).
- 3 Facing and moving in RLOD, run L-R (cts 1-2).
- 4-6 Repeat meas 1-3.
- 7 Still facing RLOD, step L fwd (ct 1); hop on L (ct &); step R fwd (ct 2).
- 8 Step L fwd (ct 1); stamp R fwd, no wt (ct 2).
- 9-16 Repeat meas 1-8 with opp ftwk.

PART II:

- 1 Facing ctr, leap L to L (ct 1); lift and circle R fwd (ct &); step R across L (ct &); step L back on spot (ct 2).
- 2 Repeat meas 1 with opp ftwk.
- 3 Traveling twd ctr, step L-R fwd in plie (cts 1-2).
- 4 Hop on R, lift L knee (ct 1); step L fwd (ct 2).
- 5-6 Repeat meas 4 alternating ftwk (hop L, R fwd; hop R, L fwd).
- 7 Hop L, lift R knee (ct 1); step R-L in place (ct &-2).
- 8 Step R in place (ct 1); stamp L fwd slightly, no wt (ct 2).
- 9 Hop R in place (ct 1); step L-R in place (cts &-2).

POSOVOICA, page 2

- 10 Step L in place (ct 1); touch R toe fwd and twist heel in (ct &); touch again and twist heel out (ct 2).
- 11 Touch R again and twist heel in (ct 1); step R-L in place (cts &-2).
- 12-13 Repeat meas 10-12 with opp ftwk (R, tch-tch;-tch, LR;).
- 14 Step L-R-L in place (cts 1-&-2).
- 15 Step R in place (ct 1); hop R in place (ct &); step L in place (ct 2).
- 16 Step R in place (ct 1); stamp L in place, no wt (ct 2).
- 14-24 Repeat meas 1-8 moving bkwd.

Repeat dance from beginning. The dance is done a total of 4 times.

Presented by Nicolaas Hilferink
Idyllwild F.D. Camp, 1987

PE LOC DE LA GLIMBOCA
(Romania)

The dance is from the region of Banat.

PRONUNCIATION: *peh lok deh lah glim-boh-kah*

MUSIC: Electrocord ST-CS 0185, Side B, Band 1

FORMATION: Lines, shldr hold, *as cpl in shldr, waist pos*

RHYTHM: 2/4 meter, described as *1,2 3,4*

STYLE:

METER: 2/4

PATTERN

Meas.

INTRODUCTION: none

PART A:

- 1 Facing ctr, step R to R (cts 1,2); lift L ^{*hence*} (cts 3,4)
- 2 Step L to L (cts 1,2); lift R (cts 3,4)
- 3 Step R to R (cts 1,2); ^{*close*} close L to R (cts 3,4)
- 4 Step R to R (ct 1); close L to R (ct 2); step R (cts 3,4)
- 5-8 Rpt meas 1-4 with opp ftwk

PART B:

- 1 Facing and travelling CCW, lift R ^{*hence*} (cts 1,2); step R (cts 3,4)
- 2 Lift L ^{*hence*} (cts 1,2); step L (cts 3,4)
- 3 Lift R ^{*hence*} (cts 1,2); step R (cts 3,4)
- 4 Step L (cts 1,2); step R (cts 3,4)
- 5-8 Rpt meas 1-4 with opp ftwk
- 9-12 Rpt meas 1-4
- 13-15 Rpt meas 1-2 with opp ftwk
- 16 Facing ctr, close R to L (ct 1); pause (cts 2-4)

opls can travel fwd or bkward

PART C:

- 1 Facing ctr, not travelling, pause (cts 1,2); step R (ct 3); step L (ct 4)
- 2 Step R (cts 1,2); step L (ct 3); step R (ct 4)
- 3 Step L (cts 1,2); ~~turning to face RLOD~~ ^{*diag*} step R, twd ctr ^{*to step ctip*} (cts 3,4)
- 4 Facing and travelling CW step L (cts 1,2); ^{*close*} step R (ct 3); step L (ct 4)
- 5 Step R (cts 1,2); ^{*close*} step L (ct 3); step R (ct 4)
- 6 Rpt meas 5 with opp ftwk *LRL*
- 7 Rpt meas 3 with opp ftwk and direction *R, LR*
- 8 Rpt meas 4 with opp ftwk and direction *RLR* →
- 9 Rpt meas 3 *L, R* ↗
- 10 Rpt meas 4 *LRL* ←
- 11 Rpt meas 7 *L, R* ↖
- 12 Rpt meas 8 *LRL* ←
- 13 Rpt meas 9 *L, R* ↗
- 14 Rpt meas 4 *LRL* ←
- 15 Step R (cts 1,2); turning to face ctr, step L (cts 3,4)
- 16 Close R to L (ct 1); pause (cts 2-4)

ck w/ video

DANCE PATTERN: A B C A B C A B C A B C A B C
2x 2x 2x 2x 2x

SEREGHIA ✓
(Romania)

This dance is from the region of Banat.

PRONUNCIATION: *sehn-eh-gee-ah*

MUSIC: Electrocord ST-CS 0185, Side B, Band 2

FORMATION: *lines, 6-7 pp*
~~Circle dance~~, hands held down in "V" pos

RHYTHM:

STYLE:

METER: 4/4

PATTERN

Meas.

INTRODUCTION: 8 bars

PART A:

- 1 Facing ctr, travelling CCW, step R to R (ct 1); step L beside R (ct 2);
step R to R (ct 3); step L beside R with plie (ct 4) *option: bring L to R ankle*
- Step R to R (ct 1); step L beside R (ct 2); step R to R (cts 3,4)
- 3 Jump L onto L with R ~~crossed~~ in front (cts 1,2); reverse ftwk (cts 3,4)
- 4 Step L to L (ct 1); step R behind L (ct 2); step L to L (cts 3,4)
- 5-8 Rpt meas 1-4

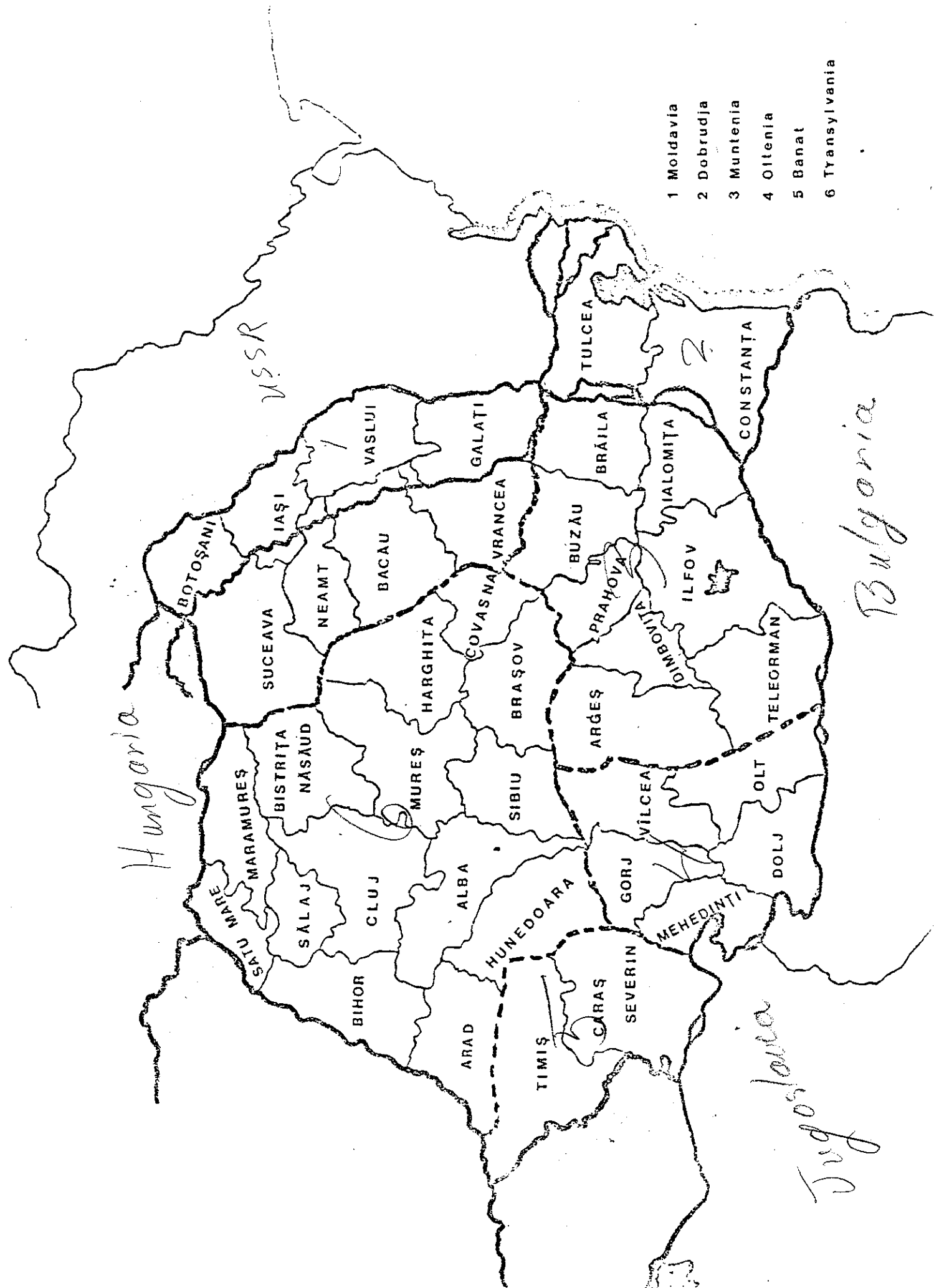
PART B:

- 1 Turn to face RLOD, travel CW, *jump on both (1-2)* jump onto L with R ~~behind~~ (cts 1,2); hop
~~on L (ct 3)~~; step on R fwd (ct 4) *front*
- 2 Step L fwd (cts 1,2); tch R ~~front~~ (cts 3,4)
- 3-4 Rpt meas 1-2
- 5-6 Rpt meas 1-2 with opp ftwk, travelling CCW
- 7 Backing ~~out diagonally~~ *away from the*, run L (ct 1); R (ct 2); L (ct 3); R (ct 4)
- 8 L (ct 1); R (ct 2); L (cts 3,4)

PART C:

- 1 Facing ctr, travel CCW, do grapevine to R:: R to R (ct 1), L across R (ct 2),
R to R (ct 3), L behind R (ct 4)
- 2 Step R to R (cts 1,2); lift L *low* and hop on R (cts 3,4)
- 3-4 Rpt meas 1-2 with opp ftwk
- 5-7 Rpt meas 1 three times
- 8 Rpt meas 2
- 9-16 Rpt meas 1-8 with opp ftwk

DANCE PATTERN: A B C A B C A B C



- 1 Moldavia
- 2 Dobrudja
- 3 Muntenia
- 4 Oltenia
- 5 Banat
- 6 Transylvania

Hungaria

U.S.S.R.

Bulgaria

Iugoslavia

DANCE NOTES FOR HUNGARIAN MATERIALby Tibor Toghia

Before describing each particular dance to be taught, I feel it important to discuss the concept behind the manner in which I teach. Although most of my teaching experience is in either choreographing for performing ensembles, or teaching the "Tanchaz", or "free improvisational" style, I am not totally unacquainted with the choreographed recreational concept as a result of my long association with Andor Czompo, the leading Hungarian dance teacher in the United States.

I believe that the improvisational dance and the choreographed dance are much more related to each other than we would first suspect, and that each has its place side by side on the dance floor. In the next few days we will be learning not only choreographed dances, but also how they relate to the overall dance vocabulary from whence they came.

The following is an excerpt from an article written by Mike Gordon, entitled "Return to the Soil" which will give you some background information on how this all started.

"Tanchaz means 'dance house' in Hungarian, and refers to the old custom of hiring musicians for a few forints and all they could eat and drink, and renting an inn or other building to hold a public dance, a major social event in the life of the village. In most of the regions within Hungary's current borders, this tradition has given way to more modern forms of entertainment, and imported Western social dances have replaced most of the older Hungarian dance forms, except for the slow and fast csardas...

...Seeds of change were sown in 1970, when some young Hungarian folklorists visited the Hungarian-speaking village of Szek in Transylvania (now part of Romania) and found the old Tanchaz tradition still alive and well there. The same proved to be true in other remote Hungarian villages, and researchers like Sándor Timár, Zoltan Kallos and the late Gyorgy Martin were able to observe living village dance, song and music traditions formerly known chiefly from the pioneering musical studies of Bela Bartok, Zoltan Kodaly, Laszlo Lajtha and other Hungarian folklorists between 1905 and 1940.

Instead of disappearing into museum archives or doctoral dissertations, however, the field research of the 1970's sparked a revival of the Tancház tradition -- not in rural villages, however, but in urban Budapest, chiefly among well-educated young people: the Yuppies of Hungary, so to speak. With Ferenc Sebo and Bela Halmos leading the way, young musicians began learning to play Hungarian peasant music in the manner of small traditional bands, and member of amateur performing groups like the Bela Bartok Ensemble, under the guidance of Timar, began learning to dance in the way Hungarian peasants once did: by improvising sequences of steps to what is called a dance cycle. A cycle is simply a series of rhythmically distinct dances known in a particular area and performed in a traditional order, in the manner of a 19th-century ball in America or Western Europe. In a Hungarian dance cycle, however, pauses between dances are brief or non-existent and each dancer or couple, rather than following a set pattern of steps for each dance, improvises their own sequence from a regional repertoire of dance motifs. A typical cycle may begin with a young woman's circle dance (karikazo) or athletic young man's dance (verbunk, legenyés and others), followed by couple dances that gradually increase in speed."

ADJON AZ ISTEN
(Hungary)

This is a contemporary folk dance in Hungarian "Karikazo" style. It is a nice closing number for an enjoyable evening of dancing. Arrangement by Andor Czompo and presented by Tibor Toghia with permission.

TRANSLATION: "Let God Give"

PRONUNCIATION: AWD-yohn awz EESH-ten

dk → MUSIC: Pepita LPX 17482 or Rounder Records #5005, Side B/1 *ok*

FORMATION: Mixed circle, hands joined down, "V" pos

METER:

PATTERN

Meas

dk - INTRODUCTION: }

Four slow walking steps R,L,R,L in LOD (cts 1-8)

Facing ctr, step R fto to R side (cts 9-10)

Step L ft behind R with slight knee bend (cts 11-12)

Step R ft to R side (cts 13-14)

Step L ft to L side (cts 15-16)

Rpt cts 1-16 (cts 17-32)

Close R ft to L and pause (cts 33-36)

Rpt dance from beginning.

Presented by Tibor Toghia
Idyllwild F.D. Camp, 1987

KALOCSAI TÁNCOK ✓
(Hungary)

Dances from Kalocsa. The village of Kalocsa is located near the Danube River in Southern Hungary, and is renowned for its colorful floral embroideries and for its paprika. This cycle consists of:

1. Mars (March) (Pronounced MARSH)
2. Lassu Csardas (Pronounced lahshoo CHAR-dash)
3. Friss Csardas (Pronounced freesh CHAR-dash)

The Mars is considered an intermediate to advanced level step. The mars step can be done individually, by couple (M & W, or W & W, or M & M), or small circles of M or W, or both. The lassu csardas and friss csardas is done by couples (M & W).

PRONUNCIATION: Kah-LOH-chah-ee Tahnts-OHK

MUSIC: Cassette Tape - Special Recording by Karpatok Orchrestra

FORMATION: Arrangement by Tibor Toghia

MOTIFS: MARS *(same ftwk Throat out)*

1 Basic Mars Step:

Jump on both ft at same time into 3rd pos (R ft in front of L ft) landing on the balls of your ft (ct 1); ^{leap} hop on L ft in place while R ft kicks up to R side (ct &); ^{leap} hop on R ft in place while L ft kicks up to L side (ct 2); jump into the air (ct &); jump on both ft at same time into 3rd pos (L ft in front of R ft) landing on balls of ft (ct 3); ^{leap} hop on R ft in place while L ft kicks up to L side (ct &); ^{leap} hop on L ft in place while R ft kicks up to R side (ct 4); jump into the air (to prepare) (ct &)

Variation: M can slap their ^{heel} boot with R hand on ct 1 & (when R ft is up) *+ bk schwd*

Hand Movement: (1) Individually: starting pos: place arms up in the air and slightly fwd, then bend lower arms twd ea other so that fingers are almost tching ea other (horizontally):

Lift arms up in the air and slightly fwd (ct 1); ~~pause (ct &);~~ bend lower arms in (ct 2); ~~pause (ct &);~~ rpt cts 1 & 2 & (cts 3-4&)

(2) Couples: starting pos: Side by side, W on the R side of M, W's L hand holding M's R hand. Elbows bent and lower arm in vertical pos, free hand (W's R, M's L) in bent pos (horizontally):

Lift free hand (W's R, M's L) up in air and slightly fwd; inside hands that are holding go straight up (elbow straightens) (ct 1); pause (ct &); rpt ct 1 (ct 2); pause (ct &); rpt cts 1 & 2 & (cts 3-4&)

2 Cross Cifra Step:

^{leap} Step with R ft across in front of L & turn twd the L (ct 1); step on L ft in place (ct &); step on R ft in place (ct 2); ~~pause (ct &);~~ turn twd the R (while still moving to L) and ^{leap} step on L ft across in front of R ft (ct 3); step on R ft in place (ct &); step on L ft in place (ct 4); ~~pause (ct &)~~

LASSU CSÁRDÁS *w opp ftwk*

1 Csárdás and Three Steps:

Step to R on R ft (ct 1); step on L ft beside R ft (ct 2); Do small step to R on R ft (ct 3); step on L ft beside R ft (ct &); step on R ft in place (ct 4); Rpt with opp ftwk

NOTE: The first step is wide, the last three steps very small. In the dance, the steps move sideways, fwd or bkwd. W use opp ftwk

KALOCSAI TANCOK: (cont'd)MOTIFS: (cont'd)LASSU CSARDÁS: (cont'd)2 Steps and Bounce: *w opp ftwk*

Step on R ft to R side (ct 1); step on L ft beside R ft (ct 2); bounce on both ft (ct 3); smbounce again (&); smbounce again (ct 4);

Rpt with opp ftwk and opp direction

NOTE: The bounce is done in the ankle rather than the knee. Also, M can do three small steps in place instead of the bounce. This combination can move fwd or bkwd.

3 Step Back Turn: *same ftwk*

Starting pos: Ptnrs facing ea other, M's arms around W's waist & W's arms on M's shldr

Step bkwd with R ft, letting go o ptnr, R arm into the air, L hand on waist (ct 1); pause (ct &); step bkwd with L ft (ct 2); pause (ct &); while turning to R, CW, step R (ct 3); step L (ct &); step R (ct 4); step L (ct &); step R ft fwd twds ptnr (ct 5); step L ft and join in a shldr-waist pos, hips adjacent and begin turning CCW (ct &); step R, L, R, L (cts 6-8)

4 Rida: *same ftwk*

Step on ball of R ft to R (ct 1); step on L ft across in front of R ft with a small knee-bend (ct 2). Rpt with same ftwk in same direction. Also is done with opp ftwk and opp direction.

FRISS CSARDÁS1 Step-Hop:

Step to R side
Hop on R ft, lift up L (ct 1); hop on L ft, lift up R (ct 2); *next to ankle*

2 Running Forward and Backward: *same ftwk*

Do 4 running steps fwd, beg with R ft (cts 1-4) do 4 running steps bkwd beg with R ft (cts 5-8)

3 Throw the Woman with Alternate Hands:

MAN:

Do 2 running steps in place, R, L (cts 1-2); stamp with R ft, ~~without wt~~, slightly fwd and to R side (ct 3); pause (ct 4); do 2 running steps in place, L, R (cts 5-6); stamp with L ft, ~~without wt~~, slightly fwd and to L side (ct 7); pause (ct 8) *Note: Lippentö was used in class*

NOTE: During the first 2 cts, the M helps his ptnr with his R arm to turn from his R side, in front, to his L side. During cts 5-6, he helps her to turn from his L to R side with his L arm

WOMAN:

Same as M, cts 1-2, but W turns in front from R side to L side of her ptnr (cts 1-2); instead of a stamp, W jump "softly" on both ft with slightly bent knees (ct 3); with same fig, W again turns in front of M from his L side to R side (cts (5-6); same as ct 3 (ct 7); pause (ct 8)

4 Lippentö: *(stride)*

Leap to the R on R ft (ct 1); step on L ft in front of R ft (ct 2); step on R ft to R in 2nd pos; the L ft remains in the previous pos. Bend the knees "softly" (ct 3); pause (ct 4); rpt with opp ftwk (cts 5-8)

KALOCSAI TANCOK: (cont'd)

MOTIFS: (cont'd) FRISS CSARDAS: (cont'd)

5 Rida:

Step on R ft across in front of L ft with small knee bend (ct 1); step on L ft to L side (ct 2); rpt with same ftwk in same direction.

METER: *2/4 counted on 4/4* PATTERN

Meas

INTRODUCTION: *4 str*

THE DANCE:

MARS

Melody A I:

8 ~~Intro.~~ Starting pos: Cpls are side by side, W on M's R, facing LOD, ^{facing} CCW
Hand Movement is (2) Couples

12-8 Do Basic Mars Step (#1) 8 times *same ftwk for both*

9-12-4 Cpls break hand hold - Individual Hand Movement (1). M and W will do Basic Mars Step (#1) 4 times. W will move around ptrns CCW while M turn CCW in place.

Melody A II:

1-4 Ptnrs break apart. W: Basic Mars Step, ^{beg B} (1) Individual Hand Movement 4 times. W join into small circles of 2, 3 or 4, and join hands in a side low pos. M: Basic Mars Step, (1) Hand Movement 4 times. Follow W and stay behind them as they form a circle. M dance alone.

5-12 W: Cross Cifra Step (#2) 8 times moving CW *H joined & down & relaxed*
M: Variation of Basic Mars Step (#1)

Melody B II:

1-4 Basic Mars Step (#1) 4 times. M and W join their ptrns.

5-12 Join hands in a side low pos and do Cross Cifra Step (#2) 8 times.

LASSU CSARDAS *-(same ftwk)*

Melody A I: *w/ cifra*

1-6 Do Csardas ~~and 3 steps~~ (#1) 3 times *shldr - shldr blade pos*

7-9 Do Rida (#4) CCW, with a R,L,R at end of meas

10-12 Do Rida (#4) CW, with a L,R,L at end of meas

Melody A II:

1-12 Same as Melody A I

Melody BI: *walk w/ bounces*

1-4 Do ~~Steps and Bounce~~ (#2) 2 times

5-6 Do ~~Steps and Bounce~~ (#2) 2 times fwd (W will step bkwd)

7-8 Do ~~Steps and Bounce~~ (#2) 2 times bkwd (W will step fwd)

9-12 Do Step Back Turn (#3) 1 time

Melody B II:

1-12 Rpt Melody B I

FRISS CSARDAS *(same ftwk)*

Melody A I:

1-6 Do Step-Hop (#1) 6 times. W: on last step-hop which would normally be a step on R, hop on L, W will step on R and pause

7-12 Do Lippento (#4) 3 times

12-14 13-15 Do Step-hop (#1) 3 times with W closing on R

10-12 Do Lippento (#4) ~~2 times plus 1 more to R~~

16-18

KALOCSAI TANCOK: (cont'd)

MOTIFS: (cont'd)

FRISS CSÁRDÁS: (cont'd)

Melody B I: *Side by side w on M R*

- 1-2 Do Step-Hop (#1) 4 times *Q.*
- 3-4 Do Running Forward and Backward (#2) 1 time
- 5-8 Do Throw the Woman with Alternate Hands (#3) 2 times
- 9-12 Do Lippentő (#4) 2 times
in 8 above waist

Presented by Tibor Toghia
Idyllwild F.D. Camp, 1987

LÖRINCÉVI TÁNCOK ✓

(Hungary)

Lörincréve is a village located in Transylvania. This group of dances from Lörincréve will be presented in three distinct sections: the öreges, which translates to "old folks' dance," the lassu csárdás (slow csárdás), and the szapora, which is a fast and lively paced "friss," all done in man and woman couples. At the end of the szapora, it was customary for the men to lift up their partner in a hug, called the ölelés (thanking them for the dance), and the men went to join each other in front of the orchestra to dance the pontozo, a rhythmically complex dance for men. Unfortunately, times does not allow the pontozo to be taught.

PRONUNCIATION: Ler-REENTS-ray-vee Tahnts-OHK

MUSIC: Cassette tape (special recording by KARPATOK ORCHESTRA, arrangement by Tibor Toghia)

MOTIFS:

1 Double Csardas:

Step R to R side (ct 1); step L beside R in place (ct 2); step R to R side (ct 3); close L to R with partial wt (ct 4)

Rpt with opp ftwk and direction

WOMEN: Opp ftwk

R: da pos L hip to L hip, down R H on ptrs L upper arm, W L H just ptrs R waist while M L H on W R upper arm, reverse pos

2 RIDA TO RIGHT: *Turn CCW both same dir*

Step on $\frac{1}{2}$ fwd, at same time turning to R (ct 1); step L fwd, at same time turning (ct 2); step on R fwd, at same time turning (ct 3); step L fwd, at same time turning (ct 4); step on R fwd, turning (ct 5); ~~step L fwd, turning (ct 6)~~ *step R again, 12 cts in all (2 rida per man)*

MEN: *step R in place 112-114*

Step R in place (ct 7); step L beside R (ct 8); step R in place (ct 9)

WOMEN:

While turning across in front of M, under M's $\frac{1}{2}$ hand, step on R ft (ct 7); step on L ft (ct 8); step on R, ending 45° to M's L side (ct 9)

3 RIDA TO LEFT:

Step on L fwd, turning to L (ct 1); step on R fwd, turning (ct 2); ~~step on L fwd, turning (ct 3); step on R fwd, turning (ct 4); step on L fwd, turning (ct 5); step on R fwd, turning (ct 6); step on L fwd, turning (ct 7); step on R fwd, turning (ct 8)~~ *do 14 cts small + close L net to R (15), hold (16)*

Note: Rida is done flat footed

CIFRA:

Leap onto R ft to $\frac{1}{2}$ side (ct 1); step on L beside R (ct 8); step on R ft in place (ct 2)

Rpt with opp ftwk

WOMEN: Opp ftwk

5 (2m) BOKÁZO (Heel Clicks):

Close R to L ft with heel click (ct 1); close L to R with heel click (ct 2); close R to L with heel click (ct 3); ^{small drop} step on R ft and lift L ft fwd (ct 4)

Rpt with opp ftwk

+ turning body slightly

6 STAMP SEQUENCE:

MEN: *more hard hard*

Step on L ft in place (ct 1); tch R heel on ground fwd (ct 8); step on R ft in place (stamp) (ct 2); ~~pause (ct 3)~~; step on L in place (ct 3); tch R heel on ground fwd (ct 8); step on R in place (stamp) (ct 4); ~~pause (ct 5)~~; step on L in place (ct 5); tch R heel on ground fwd (ct 8); step on R in place (ct 6); tch L heel on ground fwd (ct 8); step on L ft in place (ct 7); tch R heel on ground fwd (ct 8); step on R in place (ct 8); ~~pause (ct 9)~~; step L in place (ct 9);

LORINCREVI TANCOK (cont'd)

MOTIFS: (cont'd)

6 STAMP SEQUENCE: (cont'd) *open pos.*
 tch R heel on ground fwd (ct 8); step R in place (ct 10); tch L heel on ground fwd (ct 8); step L in place (ct 11); tch R heel on ground fwd (ct 8); step R in place (ct 12) *when repeating this step do a dbl stamp on ct's 4, 12*
 WOMEN: Starting with R ft, W walks R,L,..... at the same time M does this stamp sequence
Stamp H pos: M R ft on Wt upper arm, Wt on M shldr blade, M L on W R wrist.

METER: *3/4 described in 4/4* PATTERN

Meas

INTRODUCTION: 4 beats

THE DANCE: OREGES

Medody A I:

- 1-5 Dboule Csardas *5* times, and 1 Csardas to the L *shldr, waist pos*
- 6-8 3 Stamp Sequence (#6) *joined inside H down; joined outside H down & stly fwd - which*
- 9-12 7 Rida to R (#2) + ending *pos on right*
- 13-16 7 Rida to L (#3) *plus ending*

Melody A II:
Rpt Melody A I

Melody B I:
Rpt Melody A I

Melody B II:
Rpt Melody A I

CSARDAS

- 1-4 Double Csardas (#1) 4 times *shldr, waist pos*
- 5-9 9 Rida to R (#2) *note: do 1 extra rida before turning W*
- 10-14 9 Rida to L (#3) " " " " *clasing*

Melody A II:
Rpt Melody A I

SZAPORA

FRIS - shldr-shldr pos

- 1-8 Cifra (#4) 8 times
- 9-16 Bokazo (#5) 8 times

Melody A II:
Rpt Melody A I

- 1-4 Double Csardas (#1) *Cifra* 4 times *16*
- 5-8 Rida to R (#2)
- 9-12 Rida to L (#3)

16 Melody B II:
Rpt Melody B I *Doesn't mat all 16*

OLELES

1 Heel click to the right in the air
2 "

2A

cards

Fwd/Bkwd Heel Click Variation

- 1 Hop on R ft - close Left to Rft (heel place)
- 2 Hop on R ft - close Left " "
- 3 Step on Left in place.
- 4 Step on Rft " " } accented
- 5 Rft bkwd
- 6 Left bkwd
- 7 Bend the knees ^{pick one foot} (repeat as 7)
- 8 Close both ft together (repeat hold)

Melody AIII

Men: Do #2A 6 times
Women: Do #2 6X

~~2A~~

SARKOZI LASSU ES FRISS CSARDAS ✓

(Hungary)

Slow and Fast Csárdás from Sarköz. The lassu style of this csárdás begins with the couple (M & W) facing each other, holding hands with their ^{outside} arms straight out and ^{inside} down a little ^{by the}. The csárdás step itself is done forward and backward, and then progresses into the shoulder to shoulder standard csardas hold. The music then increases in speed into the friss.

PRONUNCIATION: SHAR-kuh-zee lahshoo ish freesh CHAR-dahsh

MUSIC: Kárpátok Orchestra, KR4501, Side 2

FORMATION: Arrangement by Tibor Toghia, see H par abv

MOTIFS:

1 (1m) Forward/Backward Csárdás:

Step on L ft fwd (ct 1); step on R ft fwd (ct 2); step on L ft fwd (ct 3); pause (ct 4)

Rpt with opp ftwk and direction

WOMEN: use opp ftwk

2 (2m) Forward/Backward Csárdás with Stamp Cifra:

Step on L ft and R ft fwd (cts 1-2); step on L ft in place (ct 3); step on R in place (ct 4); step on L ft in place (ct 5); step on R ft bkwd (ct 6); step on L ft bkwd (ct 7); MEN: bend knees and at same time open/turn heels outward (ct 7); straighten knees and at same time close/click heels tog (ct 8)

WOMEN: use opp ftwk. Ct 7 is step on R ft bkwd; ct 8 is ^{not on R} pause. ^{bring R close to ankle}

3
34 (1m) Double Csárdás:

Step on L ft to L side (ct 1); step on R beside L in place (ct 2); step on L ft to L side (ct 3); close R ft to L with partial wt (ct 4)

Rpt with opp ftwk and direction

MEN'S VARIATION: (using L ft only) Step on L ft behind R with slight knee bend (cross in back) (ct 1); step on R ft to R side (ct 2); step on L ft in place (ct 3); close R to L (ct 4)

45 (1m) Csallogato:

Same as Double Csardas (#3) but cpls break shldr hold and move away from ea other and ^{circle R or L} turn around by themselves and move fwd and away from their ptrs, before joining in a shldr hold again

56 (1m) Pihenő: (Rest) *move slty L during step*

With ft tog, bend knees (ct 1); while straightening knees, L ft steps back, ^{leave R in pl} (ct 2); step with R ft in place with knee bend (ct 3); ^{close} move L ft next to R in place (ct 4)

67 Step Hop: (2 step hops per meas)

Step with R ft ^{to R slty} in place, lift up L leg (ct 1); ^{hop R, close to R ankle (2)} step with L ft in place, lift up R leg (ct 2) rpt cts 1-2 w/ opp ftwk (3-4)

WOMEN: Opp ftwk

78 Dobanto: (Women) (2 per meas)

With ft tog, bend knees (ct 1); swing L ft to L side, wt on R ft (ct 2); ft tog, bend knees (ct 3); swing R ft to R side, wt on L ft (ct 4)

M drop H to W waist & pushes her around so that she moves like a bell

ball of

Note: Finish w/ close when doing Dobanto sequence.

SARKOZI LASSU ES FRISS CSARDAS: (cont'd)

MOTIFS: (cont'd)

- 8 9 Bokazo: (Men) (2 per meas)
Starting pos, ft tog; bend knees and at same time open/turn heels outward (ct 1); straighten knees and at same time close/click heels tog (ct 2); Rpt same way
- 9/10 Bokazo Variation: (Men) (2 per meas)
Stamp on L ft while lifting R ft (ct 1); close R ft to L ft with a heel click (ct &); stamp on R ft while lifting L ft (ct 2); close L ft to R with a heel click (ct &)
- 10 11 Half Grapevine: Cross-hop (2 per meas)
Step on R ft across in front of L ft (ct 1); hop on R ft while bringing L ft around in front of R ft (ct &)
Rpt with opp ftwk
- 11 12 Rida: (2 per meas)
Step on R ft across in front of L ft with small knee bend (ct 1); step on L ft to L side (ct 2); Rpt same direction. Also done opp ftwk & opp direction

METER: ? 4/4 PATTERN

Meas ?

INTRODUCTION: none

LASSU CSARDAS: THE DANCE

Starting pos: Ptnrs hold hands low and in front

1-12 Melody A I:
Forward/Backward Csardas (#1) 12 times

1-12 Melody A II:
Forward/Backward Csardas with Stamp Cifra (#2) 6 times

Melody B I: m-1-12 M do 2a, 6x
W " 2a, 6x

Cpls face ea other and use shldr-waist pos

- 1-4 Double Csardas (#3) 1/4 time, once to L and once to R
- 5 Double Csardas with Men's Variation (#3) 4 (L)
- 6 Double Csardas (#3) 4 (R)
- 7 Double Csardas with Men's Variation (#3) 4 (L)
- 8-10 Double Csardas (#3) 3 times (R L R)
- 11 Double Csardas with Men's Variation (#3) 4 (L)
- 12 Double Csardas (#3) 4 (R)

1-12 Melody B II:
Do Csallogato (#4) 5, improvising by coming fwd to ptnr and away (teasing)

1-12 Melody C I:
Rpt Melody B I

FRISS CSARDAS:

- 1-4 Melody A I:
Do Piheno (#5) 4 times
- 5-12 Do Step Hop (#6) 8 times

SARKOZI LASSU ES FRISS CSARDAS: (cont'd)FRISS CSARDAS: (cont'd)Melody A II: ⁶

- 1-4 Do Piheno (#~~5~~⁶) 4 times
 5-12 — M do Bokazo Variation (#~~8~~^{10, 16}) 8 times
 W do Dobanto (#~~7~~^{8, 16}) 8 times

Melody BI: ⁶

- 1-8 Do Piheno (#~~5~~⁶) 8 times
 9-12 — Do Rida (#~~11~~¹²) to R (CCW), 8X
 13-16 — Do Rida (#~~11~~¹²) to L (CW), 8X

Melody B II:

- 1-16 Rpt Melody B I

Melody C I: ⁶

- 1-4 Do Piheno (#~~5~~⁶) 4 times
 5-12 M do Bokazo (#~~8~~⁷) 16 times
 — W do Dobanto (#~~7~~^{8, 16}) 8 times

Melody C II: ⁶

- 1-4 Do Piheno (#~~5~~⁶) 4 times // 8
 5-8 — Do Half Grapevine (#~~10~~¹¹) 8 times
 9-12 — Do Rida (#~~11~~¹²) to the R (CCW), 8X

SÁRKÖZI TÁNCOK *Ugrós* ✓
(Hungary)

Sárköz is an area of Tolna County near the Danube River in southern Hungary, in the region called Dunántul or Transdanubia. Dances from Sárköz.

SÁRKÖZI UGRÓS (Jumping dance from Sárköz). The Ugrós type of dance represents a large family of dances with roots reaching back to the Late Middle Ages. The surviving variations of this dance type are widespread all over the Hungarian language territory. They appear under different names (OLÁHOS, MARS, DÜS, CINEGE, etc.) in a variety of formations (group, solo, couple, circle), with different functions and also with a different degree of technical difficulty from simple to quite complicated.

PRONUNCIATION: SHAR-kuh-zee OO-grohsh

MUSIC: Karpatok Orchestra, KR4501, Side 1

FORMATION: Arrangement by Tibor Toghia, *circle line, which moves to L continuously*
Has "W" pos

MOTIFS:

1 (1 m) Pihenő: (Rest Step)

Step on L ft to L side (ct 1); step (close) on R ft beside L (ct 2); lift up L and R heel, but L heel higher than R (ct 3); place both heels back on ground (ct 4); pause (ct 4)

2 Rest Step with Bounces:

(1 m) Step on L ft to L side (ct 1); step on R ft beside L (ct 2); close L to R with a bounce (ct 3); bounce on both ft (ct 4); lower heels to floor (ct 4)

3 Scissor Jump:

(1 m) Jump into small 4th pos, L ft fwd in front of R; L ft carries on partial wt (ct 1); small leap onto L ft to L side, lift up ^{sdwd} R ft (ct 2); close R to L, wt on both ft (ct 3); pause (ct 4)

4 Double Scissor Jump:

(1 m) Jump ^{onto both ft in a} into small 4th pos, L ft fwd in front of R; L carries only partial wt (ct 1); symmetrical rpt of ct 1 (ct 2); jump into 1st pos parallel (ct 3); pause (ct 4)

Variation: Rpt as above (cts 1-2); step in place R,L,R (cts 3 & 4) *cifoa*

5 Háromugrós: (Three Jumps) *Ball step*

(2 m) Leap onto R ft; at same time lift L ft in front of R lower leg with bent knee and turned out toes (ct 1); hop on R ft; at same time swing L lower leg to L side with slightly turned in toes (ct 2); close L ft to R, wt on both (cts 3 & 4); rpt cts 1-2 with opp ftwk (cts 5-6); close R ft to L, wt on both (ct 7); pause (ct 8)

Variation A: Same as above (cts 1-2); step in place, L,R,L (cts 3 & 4); *(1 cifra)*
same as above (cts 5-8)

Variation B: Rpt cts 1-6 (cts 1-6); step in place R,L,R (cts 7 & 8) *(2 cifra)*

6 Grapevine: *Can have either in + out feeling or sdwd feeling*

(1 m) Step on R ft across in front of L with small knee bend (ct 1); step on L ft to L side and straighten knees (ct 2); step on R ft behind L ft with small knee bend (ct 3); step on L to L side (ct 4)

Rpt in same direction

Variation: Step on R ft fwd and slightly cross in front of L (ct 1); hop on R ft in place (ct 2); step on L in place (ct 3); step on R behind L (ct 4); step on L in place (ct 4) *hop on L (+)* *w/ accent*

SARKOZI TANCOK: (cont'd)

 METER: $\frac{3}{4}$ counted as $\frac{4}{4}$ PATTERN

Meas

INTRODUCTION: *none*THE DANCE:Melody A I:

- 1-5 Do Pihenő (#1) 5 times
 6-12 Do Scissor Jump (#3) 7 times

Melody A II:

- 1-5 Do Pihenő (#1) 5 times
 6-12 Do Double Scissor Jump (#3) 7 times

Melody A III:

- 1-5 Do Pihenő (#1) 5 times
 6-12 Do Double Scissor Jump with Variation (#4) 7 times *w/cifra*

Melody B I:

- 1-6 Do Rest Step with Bounces (#2) 6 times

Melody B II: *singing*

- 1-6 Do Grapevine (#6) 6 times

Melody B III:

- 1-6 Do Grapevine Variation (#6) 6 times

Melody C I:

- 1-4 Do Pihenő (#1) 4 times
 5-8/12 Do Haromugrós (#5) 4 times

Melody C II:

- 1-4 Do Pihenő (#1) 4 times *w/cifra*
 5-8/12 Do Haromugrós Variation A (#5) 4 times

Melody C III:

- 1-4 Do Pihenő (#1) 4 times *w/cifra*
 5-8/12 Do Haromugrós Variation B (#5) 4 times

Melody D I:

- 1-6 Do Rest Step with Bounces (#2) 6 times

Melody D II:

- 1-7/6 Do Grapevine (#6) 6 times

Melody D III:

- 1-6 Do Grapevine Variation (#6) 6 times.
 End this last meas with a L,R,L

SZATMARI TANCOK
(Hungary)

Dances from Szatmár. Dance folklore of the Szabolcs-Szatmár region in northeastern Hungary has been researched more fully than that of any area. Many of the dances recorded decades ago remain alive today. The cycle begins with a verbunk danced in a relaxed improvisatory fashion that belies the military origin of this men's dance. The women can also participate, but in the background, staying close to the partner of their choice, so that they can join their partner when the music changes into the lassu and friss csardas.

PRONUNCIATION: SAWT-mah-ree Tahnts-OHK

MUSIC: LPX 18031-32, LPX 18007, 18041

FORMATION: Improvisatory style

MOTIFS: VERBUNK: (VEHR-boonk)

1

Csardas - use both dbl & single
Knee Bounce:

Starting pos: ft tog, knees slightly bent. *(8)* Straighten knees (ct 1); bend knees (ct 2); rpt same way.

NOTE: Emphasis on the strightening

2

Heel Click:

Starting pos: ft tog, knees bent and heels turned outward (pigeon-toed). Straighten knees and at same time close/click heels tog (ct 1); bend knees and at same time open/turn heels outward (ct 2).

Rpt same way

NOTE: Emphasis on clicks. The motif can be done with small jumps too.

3

Hop-Step:

Starting pos: wt on L ft. Hop on L ft in place (ct 1); step on R ft fwd or bkwd *(wt on bkwd knee)* (ct 2)

Rpt with opp ftwk. With this motif, one can move fwd or bkwd

Var: extend free ft fwd & flow on hop w/ moving fwd

4

Boot-slapping variations:

a) With Hop-Step motif, R hand hit/slap free leg at inside of boot-top on ea hop

b) Same as a), but add a slap with R hand on R thigh on ea step

c) Same as b), but add a slap with L hand on L thigh btn ea R hand slap

d) same as a, but add 1, or 3 claps before hitting boots.

LASSU ES FRISS CSARDAS:

1

Three-steps Fwd and Back: *Cifras*

Step on R ft fwd (ct 1); step on L ft fwd (ct 2); step on R ft fwd (ct 3); pause (ct 4)

Rpt with opp ftwk and direction *Can be started opp ftwk also*

2

Three-steps Sideways:

Step on R ft to R side (ct 1); step on L ft in place, beside R (ct 2); step on R ft to R side, *1 step, 2 steps, 3 steps* (ct 3); pause (ct 4)

Rpt with opp ftwk and direction *Bill motion of body for w*

WOMEN: Opp ftwk

3

Rida:

Step on Ball of R ft to R (ct 1); step on L ft across in front of R ft with small knee bend (ct 2); Rpt with same ftwk in same direction. Can be done opp ftwk in opp direction. *close on last step when making transition into*

Rida R → 1/LX / R → 2/LX / R → 3/LX / touch R to L ankle / R → 4
Variation: *is done symmetrical, can also be single rida + touch step.*

*w - Haromagos; use 1943 for step
m - swayer fwd & back*

(8)

*ct 1
ct 2
ct 3
ct 4*

SZATMARI TANCOK: (cont'd)

METER:

PATTERN

Meas.

INTRODUCTION:THE DANCE:

This cycle will be taught as a "free-style" improvisational dance.

Gen Rule:

Put wt on both ft when making transitions

Step, hop extending

Styls: The accent is always on the up of the ct (ie. up ct 1, bend ct 2)

Boot Slapping Vari:

e) clap H, slap R boot top w/ RH, slap H, slap L boot top w/ RH

f) same as e, but add, slap H, slap R heel w/ RH (R ft lifted bk + turned out sidw).
clap H, slap L boot top w/ LH

h) w/ LH or holding W's RH on bk: slap R boot top, slap R thigh, slap L boot top, slap R thigh, slap R heel w/ R ft lifted sidw, slap R thigh (step on R), slap L heel w/ L knee turned out + L ft crossed in bk of R leg

Heel step variations:

a) Slip on R heel to R¹/cross L behind R²/step R to R³/reverse ft w/ L to L
Both H move freely at chest ht w/ fingers snapping on clap 3x. This step can move fwd, sidw, or turning

b) same as a, but w/ 3 claps + slap on inside of R boot^{top} w/ RH, then w/ L H on L boot top

DOBRUDJANSKA RŮKA ✓

Bulgaria

PRONUNCIATION: do^h-broo-JAHN-skah RUCK-ah

TRANSLATION: Hands (or arms) of Dobrudja.

SOURCE: This dance was presented by Camille Brochu and Yves Moreau of Montreal, Québec, in 1968 under the name Dobrudjanska Reka.

BACKGROUND: Interestingly, movements and melodies overlapped from one village to another in Dobrudja so that a Tropanka might be similar to a Zborenka which might be similar to a RŮka, depending upon the village in which you happened to be. One factor, for instance, that decided which dances were termed "RŮka" was that the dancers joined hands and moved their arms in accompaniment to their movements (rather than using a belt hold.)

Dobrudjanska RŮka (also spelled Dobrudžanska RŮka) is based on a segment from a larger choreographed suite of Dobrudjan dances as done by the Sredec Ensemble of Sofia, Bulgaria. In a choreography that included men's, women's, and mixed portions, the segment represented by this dance featured the women of the ensemble.

Yves Moreau returned to Bulgaria and further researched the dance in Sofia. The following notes reflect additions to the original 1968 description used by Yves.

RECORDS: XOP0 (45rpm) X-318
NAMA (LP) #2

FORMATION: Short lines of 6 to 8 W only with hands joined at shldr level, elbows bent in "W" pos.

METER: 2/4

STEPS AND STYLE: Basic Step: Two basic steps complete a meas. With a preparatory lift on ball of supporting ft, step onto ball of free ft (ct 1); lower softly to full ft bending both knees slightly as free ft stamps next to supporting ft without wt (ct &); for second basic step, repeat action of cts 1-& with opp ftwk including the preparatory lift (cts 2-&). It is important to note that the emphasis is on the lifting of the body from ball of supporting ft rather than in covering distance--vertical rather than horizontal!

Solo Step: This step is completed in four meas with eight basic steps. With fists on hips, wrists straight, turn 1/4 CW on preparatory lift and dance three basic steps facing to the R and starting R; on preparatory lift turn 1/4 CCW and dance one basic step facing ctr; on preparatory lift turn

Continued...

DOBRUDJANSKA RŪKA (Cont'd) - Pg. 2

1/4 CCW and dance one basic step facing L; turn 1/4 CW on preparatory lift and dance two basic steps facing ctr; turn 1/4 CCW on preparatory lift and dance one basic step facing L. For repetition, turn 1/2 CW on preparatory lift to face R at beginning. As the turns are made to face a new direction, the shldr's lead the lower part of the body to add flow and continuity. There are no 3/4 or full turns in this step. For ease in remembering, the number of steps for the direction changes are "3-1-1-2-1".

The women of Dobrudja dance with much feeling but with much more calm and simplicity than the men. Head movements and slight twists of shldr's are present in the dance and the hands seem to be constant motion. Women of Dobrudja often yell: ju-ju-ju-ju-ju-ju-JU! (Sounds like lyoo-lyoo-lyoo...)

Steps are soft, delicate, and feminine, contrasted with small quick, strong movements. Throughout the dance during Basic Steps there is a slight sway from side to side of the hips, although it is not exaggerated. There is an especially important addition in Fig VI, meas 3, where the step on the last ct (&) is a soft step diag bwd to R and the head remains facing fwd with the eyes looking out over the hands (rather than an exaggerated snap-turn of the head and upper body to the R).

MEAS

MOVEMENT DESCRIPTION

1-4 INTRODUCTION - No action.

I. ENTRANCE (This entrance figure is not repeated.)

1-16 Basic Step beginning R and facing and moving in LOD with hands in "W" pos.

II. SOLO

1-16 Solo Step beginning R four times with fists on hips.

III. SIDEWARD

1 Facing ctr with hands joined down in "V" pos, step R swd swinging hands bwd (ct 1); step L across R swinging hands low fwd (ct &); step R swd swinging hands bwd (ct 2); step L across R swinging hands low fwd (ct &).

2 Step R swd swinging hands bwd (ct 1); lightly stamp L next to R swinging hands low fwd (ct &); step L swd swinging hands bwd (ct 2); lightly stamp R beside L swinging hands low fwd (ct &).

Continued...

DOBRUDJANSKA RŪKA (Cont'd) - Pg. 3

- 3-16 Repeat action of meas 1-2 seven times. Note that hand swings are of even cadence--there is no slowing of bwd/fwd motion during the basic steps in meas 2, 4, 6, etc.

IV. FORWARD

- 1 Dance two Basic Steps fwd with hands moving as follows: Bring hands fwd from shldr level and down slowly (ct 1); continue bringing hands down so that they are adjacent to hips (ct &); swing hands bwd (ct 2); begin swinging hands fwd so they are adjacent to hips (ct &);
- 2 Continue fwd, dancing two Basic Steps with hands moving as in meas 1.
- 3 Swinging hands quickly up high to about a 60 degree angle with straight arms (no bend to elbows), hop L in place (ct 1); lightly stamp R next to L (ct &); step R in place (ct 2); lightly stamp L next to R (ct &).
- 4 Step L in place (ct 1); lightly stamp R next to L (ct &); lightly stamp R again next to L bringing hands quickly to shldr level in "W" pos (ct 2); hold (ct &).
- 5-16 Repeat action of meas 1-4 three times.

V. BASIC AND STAMPS

- 1 Bring hands up to about a 60 degree angle but this time with elbows somewhat bent and, facing slightly and moving R, dance two Basic Steps in LOD with hands swaying as follows:
Begin slight sway of hands to R (ct 1); complete the slight sway of hands to R (ct &); begin slight sway of hands to L (ct 2); complete the slight sway of hands to L (ct &).
- 2 Turning to face slightly to L but continuing in LOD, dance two Basic Steps bwd with hands swaying as follows:
Begin slight sway of hands to R (ct 1); complete the slight sway of hands to R (ct &); begin slight sway of hands to L (ct 2); bring hands to shldr level in "W" pos (ct &).
- 3 Facing ctr, step slightly swd R bringing hands farther downward as elbows move bwd into "Low W" pos (ct 1); sharply brush L low fwd as hands are brought fwd straight out from shldr (ct &); step L in place as hands are brought down and bwd (ct 2); swing hands low fwd (ct &).
- 4 Lightly stamp R in place as hands swing bwd (ct 1); swing hands low fwd (ct &); lightly stamp R in place again as hands swing bwd (ct 2); begin swinging hands upward (ct &).
- 15-16 Repeat action of meas 1-4 three times.

Continued...

VI. FINALE

- 1 Repeat action of Fig IV, meas 1.
- 2 With the hand movements continuing through meas 2 the same as in meas 1, step bwd R (ct 1); step L beside R (ct &); step fwd R (ct 2); lightly stamp L beside R (ct &).
- 3 Leap onto L in place bringing hands up high (ct 1); lightly stamp R next to L bringing hands down to shldr level in "W" pos (ct &); step R diag bwd leaving L toe in contact with the floor with L slightly turned inward (pigeon-toed) as hands are stretched out diag fwd to L, head faces diag to L, and eyes look diag L out over hands (ct 2); hold (ct &).
- 4 Step L diag fwd to L bringing hands in an arc into "W" pos at shldr level (ct 1); lightly stamp R next to L as hands are moved in a slightly down-up motion (ct &); lightly stamp R next to L again as hands are moved in a slightly down-up motion (ct 2); hold (ct &).
- 5-16 Repeat action of meas 1-4 three times.

Repeat action of Fig II, III, IV, V, VI to end of music.

NOTE: It is extremely difficult in this type of dance notation to fully describe and break down all the various hand, shldr, and head movements which form part of the typical style of the women of Dobrudja.

GJUŠEVSKA RŪČENICA
Bulgaria

PRONUNCIATION: gyoo-SHEV-skah ruh-cheh-NEE-tсах

TRANSLATION: Little handkerchief from Gjuševo (Gjueševo).

SOURCE: This dance was introduced by Yves Moreau of Montreal, Québec, who learned it in Bulgaria in the summer of 1966 from Naško Vassilev, director of the village dance group of Gjuševo.

BACKGROUND: The village of Gjuševo is located in a high mountain region about 5 kilometers from the Yugoslav border between the towns of Kjustendil and Kriva Palanka, and within the Šop ethnographic region.

The "rūčnica" is probably the most widespread dance form in Bulgaria. It can be performed in many ways: Solo, couples, trios, and in mixed or segregated lines ("horo"). The line dance form is usually referred to as "horo-rūčnica," but sometimes is called "hvanati-rūčnica" meaning hooked dance. The rūčnica is also considered by many as the liveliest of all Bulgarian dances because in it dancers can show off their greatest skills and virtuosity.

NOTE: This dance was presented by Dick Oakes at the 1987 Idyllwild Folk Dance Camp.

RECORD: XOP0 (45) X-318

FORMATION: Segregated short lines in belt hold ("na lesa") with the L arm over the neighbor's R, or "V" pos if belts are not available.

RHYTHM: 7/16. They rhythm is Q-Q-S (cts 2+2+3 = 7) and is counted below in 3 dancer's beats with the longest beat being the 3rd. This particular rhythm is often referred to as the "rūčnica" rhythm.

STEPS: Šop-style Pas-de-basque (PDB):
Step slightly swd with small sharp lift of bent free knee (ct 1); step free ft in front of supporting ft with small sharp lift of bent free knee (ct 2); step free ft in place with small sharp lift of free knee (ct 3).

The people of the Šop region are very proud by nature, yet their dances remain somewhat heavy in character. The upper part of the body is straight and upright most of the time, except for occasional leaning and bending fwd and swd. It is the legs and ft that play the important role in their dances. Movements are firm and sharp. Head movements often accompany the intricate ftwk.

METER: 7/16

PATTERN

Meas

INTRODUCTION: None. Pick up the dancing "in progress."

FIGURE I:

- 1 Facing L (RL0D), but moving bwd in L0D, hop L (ct 1); step bwd R-L (ct 2-3).
- 2 Repeat meas 1.
- 3 Turning to face ctr, step swd R (ct 1); step L across R (ct 2); step swd R (ct 3).
- 4 Step L behind R (ct 1); step swd R (ct 2); step L across R (ct 3).
- 5 Step swd R (ct 1); step L toe next to R heel (ct 2); step R in place (ct 3).
- 6 Hop R bringing L leg up and slightly across R with a small circular motion (ct 1); step L beside R (ct 2); step R in place (ct 3).
- 7 Repeat meas 6.
- 8 Turning to face diag L, step L in place (ct 1); step R bkwd (ct 2); leaving R in place and bending knees slightly, step L in place taking partial wt on both and leaning slightly fwd (ct 3).
- 9-15 Repeat meas 1-7
- 16 Repeat meas 8 except dancers remain upright and do not lean fwd.

FIG. II:

- 1 Facing and moving twd ctr, small bounce on L pushing wt partially onto ball of R extended to R (ct 1); small bounce on L with R still touching floor out to R (ct 2); small leap fwd onto R (ct 3).
- 2-4 Repeat meas 1 fwd alternating ftwk. (4 in all)
- 5 Moving bwd away from ctr, small bounce on L pushing wt partially onto ball of R extended to R (ct 1); small bounce on L with R still touching floor out to R (ct 2); small leap bwd onto R (ct 3).
- 6-8 Repeat meas 5 bkwd alternating ftwk. (4 in all)
- 9-16 Repeat meas 1-8.

FIG. III:

- 1 Hop on L extending R diag R in air (ct 1); hold (ct 2); hop on L bringing R in back of L calf (ct 3).
- 2 Step R in back of L (ct 1); step L slightly swd (ct 2); step R across L (ct 3).
- 3-8 Repeat meas 1-2 alternating ftwk. (4 in all).
- 9 Small Sop-style PDB to R.
- 10 " " " " " L

- 11 Step R fwd (ct 1); hop on R bringing L knee up in front with slight body twist on r (ct 3).
- 12 Repeat meas 11 with opp ftwk.
- 13-14 Repeat meas 9-10. (PDB-RL)
- 15 Bending fwd slightly, dance 3 small scissor-step: Step R in place extending L low fwd (ct 1); step L next to R extending R low fwd (ct 2); step R next to L extending L low fwd (ct 3). (Scissors RLR)
- 16 Repeat meas 15 with opp ftwk. (Scissors LRL)

FIG. IV:

- 1 Hop on L touching R heel to floor diag R (cts 1-2); hop on L bringing R heel to shin (W Low), M with knee turned out and thigh parallel to floor (ct 3).
- 2 Hop on L (ct 1); step R next to L (ct 2); step L across R with quick bend of supporting knee and leaving R back in place (ct 3).
- 3 Step R back in place (ct 1); step L next to R (ct 2); step R across L with a quick bend of supporting knee and face diag L (ct 3).
- 4-6 Repeat meas 1-3 with opp ftwk.
- 7 Repeat meas 1. (hop L & tch R heel diag R, hop L w/R heel to shin)
- 8 Facing ctr, with ft tog, do 3 small bounces in place on heels (cts 1-3).
- 9-12 Repeat Fig. II, meas 5-8 moving bkwd (bnc L w/R to R, bnc L, leap R bk; do 4x alternate ftwk).
- 13-15 Repeat meas 1-3, but end facing L in RLOD. (hop L w/R diag R, hop L w/ R heel to shin; hop L, R in pl; LxR; R bk, L in pl, RxL)
- 16 Facing L with ft tog, do 3 small bounces in place leaning over slightly on 3rd bounce (cts 1-3).

Repeat dance from beg to end of music.

Presented by Dick Oakes
Camp Hess Kramer Institute
October 9-11, 1987

GJUŠEVSKA RŮČENICA ✓

Bulgaria

PRONUNCIATION: gyoo-SHEV-skah ruh-cheh-NEE-tсах

TRANSLATION: Little handkerchief from Gjuševo (Gjueševo).

SOURCE: This dance was introduced by Yves Moreau of Montreal, Québec, who learned it in Bulgaria in the summer of 1966 from Naško Vassilev, director of the village dance group of Gjuševo.

BACKGROUND: The village of Gjuševo is located in a high mountain region about five kilometers from the Yugoslav border between the towns of Kjustendil and Kriva Palanka, and within the Šop ethnographic region.

The "rŮčenica" is probably the most widespread dance form in Bulgaria. It can be performed in many ways: Solo, couples, trios, and in mixed or segregated lines ("horo"). The line dance ~~from~~ is usually referred to as "horo-rŮčenica," but sometimes is called "hvanati-rŮčenica" meaning hooked dance. The rŮčenica is also considered by many as the liveliest of all Bulgarian dances because in it dancers can show off their greatest skills and virtuosity.

RECORD: XOP0 (45rpm) X-318

FORMATION: Segregated short lines in belt hold ("na lesa") with the left arm over the neighbor's right. or "V" pos if belts not available

METER AND RHYTHM: 7/16. The rhythm is quick-quick-slow (2+2+3 = 7) and is counted below in three dancer's beats with the longest beat being the third. This particular rhythm is often referred to as the "rŮčenica" rhythm.

STEPS AND STYLE: Šop-style Pas-de-basque: Step slightly swd with small sharp lift of bent free knee (ct 1); step free ft in front of supporting ft with small sharp lift of bent free knee (ct 2); step free ft in place with small sharp lift of free knee (ct 3).

The people of the Šop region are very proud by nature, yet their dances remain somewhat heavy in character. The upper part of the body is straight and upright most of the time, except for occasional leaning and bending fwd and swd. It is the legs and ft that play the important role in their dances. Movements are firm and sharp. Head movements often accompany the intricate ftwk.

MEAS

MOVEMENT DESCRIPTION

Continued...

GJUŠEVSKA RŮČENICA (Cont'd) - Pg. 2

INTRODUCTION - None. Pick up the dancing "in progress."

I. FIGURE ONE

- 1 Facing L in RLOD but moving bwd in LOD, hop L (ct 1);
step bwd R (ct 2); step bwd L (ct 3).
2 Repeat action of meas 1.
- 3 Turning to face ctr, step swd R (ct 1); step L across R (ct
2); step swd R (ct 3).
4 Step L in back of R (ct 1); step swd R (ct 2); step L
across R (ct 3).
5 Step swd R (ct 1); step L next to R heel (ct 2); step in
place R (ct 3).
6 Hop R bringing L leg up and slightly across in front with a
small circular motion (ct 1); step L next to R (ct 2); step
R next to L (ct 3).
7 Repeat action of meas 6.
- 8 Turning to face diag L, step L (ct 1); step back R (ct 2);
leaving R in place and bending knees slightly, step in
place L taking wt partially on both and leaning slightly
fwd (ct 3).
- 9-15 Repeat action of meas 1-7.
16 Repeat action of meas 8 except that dancers remain facing
and do not lean fwd.

II. FIGURE TWO

- 1 Facing and moving twd ctr, small ^{bounce} hop L pushing wt partially
onto ball of R extended to R (ct 1); small ^{bounce} hop L with R
still touching floor out to R (ct 2); small leap fwd onto R
(ct 3).
2 Repeat action of meas 1 fwd with opp ftwk.
3-4 Repeat action of meas 1-2.
- 5 Moving bwd away from ctr, small ^{bounce} hop L pushing wt partially
onto ball of R extended to R (ct 1); small ^{bounce} hop L with R
still touching floor out to R (ct 2); small leap bwd onto R
(ct 3).
6 Repeat action of meas 5 with opp ftwk.
7-8 Repeat action of meas 5-6.
- 9-16 Repeat action of meas 1-8.

III. FIGURE THREE

- 1 Hop L extending R diag to R in air (ct 1); hop L bringing R
in back of L calf (ct 3).
2 Step R in back of L (ct 1); step slightly swd L (ct 2);
step R across L (ct 3). *hold (2)*

Continued...

GJUŠEVSKA RŮČENICA (Cont'd) - Pg. 3

- 3-4 Repeat action of meas 1-2 with opp ftwk.
- 5-8 Repeat action of meas 1-4.
- 9 Small ^XSop-style Pas-de-basque R.
10 Small ^XSop-style Pas-de-basque L.
- 11 Step fwd R (ct 1); hop R bringing L knee up in front with slight body twist to R (ct 3).
- 12 Repeat action of meas 11 with opp ftwk.
- 13-14 Repeat action of meas 9-10. *PDB*
- 15 Bending fwd slightly, dance small scissor-steps: Step in place R extending L low fwd (ct 1); step L next to ~~R~~ ^R extending R low fwd (ct 2); step R next to L extending L low fwd (ct 3).
- 16 Repeat action of meas 15 with opp ftwk.

IV. FIGURE FOUR

- 1 Hop L touching R heel to floor diag out to R (ct 1)²; hop L bringing R heel to shin--W low, M with knee turned out and thigh parallel to floor (ct 3).
- 2 Hop L (ct 1); step R next to L (ct 2); step L across R with quick bend of supporting knee and leaving R back in place (ct 3).
- 3 Step R back in place (ct 1); step L next to R (ct 2); step R across L with quick bend of supporting knee (ct 3). *Facing of etc*
- 4-6 Repeat action of meas 1-3 with opp ftwk.
- 7 Repeat action of meas 1.
- 8 *Facing* With ft together, dance three small bounces in place on heels (cts 1,2,3).
- 9-12 Repeat action of Fig II, meas 5-8 moving bwd.
- 13-15 Repeat action of meas 1-3 but end facing to L in RLOD.
- 16 Facing to L with ft together, dance three small bounces in place leaning over slightly on the third (cts 1,2,3).
- Repeat entire dance from beginning to end of music.

KARSILAMAS ✓

Greece

PRONUNCIATION: kar-see-lah-MAHS

TRANSLATION: Face to face.

SOURCE: There is no one person who can be credited with introducing this dance, but American folk dancers were doing it at least as far back as the mid 1950s.

BACKGROUND: Karsilamas is danced by two persons. While usually danced by a man and a woman, two women or two men may also dance Karsilamas. The Greek name of the dance is Antikrystos Makedonikos, meaning "face to face dance from Macedonia". The term "karsilamas" comes from the Turkish word "karşilama" meaning "face to face greeting" and is often used as a slang word designating the pickpocket's method of knocking against someone to steal his wallet.

RECORDS: *Festival (45) 3515, (Rampi, Rampi)*
 Festival (LP) F-3001, side 1, band 4
 Folkraft (LP) LP3, side A, band 5
 Nina Record Co. (LP) PLS-201, side 1, band 5
 Nonesuch (LP) H-2004, side 2, band 1
 P.I. Records (LP) PI-LPS-33, side 1, band 5
 Any good Karsilamas melody can be used.

FORMATION: Couples of M and W facing each other at random about the dancing area. There is no handhold. The hands are either held out to the sides about shldr level, or, less often, at the waist, especially by W.

METER AND RHYTHM: 9/8. The rhythm is quick-quick-quick-slow (2+2+2+3 = 9) and is counted below in four dancer's beats with the longest beat being the fourth.

STEPS AND STYLE: Basic Step: Step swd (ct 1); step free ft across supporting ft (ct 2); step swd (ct 3); bounce twice on supporting ft swinging free ft across in front with slightly bent knee.

The Basic Step can be danced swd, fwd, and bwd, as well as with turns. The steps are small, and the partners should never be far apart. Danced in Greece, Macedonia, and Asia Minor, Karsilamas is a dance with a great variety of styles, body movements, and gestures. For instance, in Macedonia it is lively and bouncy. With the popularization of the bouzouki (a stringed musical instrument with a very long neck), the dance has lost its peasant style in the tavernas and has become more flowing and freeform.

Continued...

KARSILAMAS (Cont'd) - Pg. 2

Each variation is danced until the partners' creative mood dictates an improvisational change.

Handkerchiefs are often flourished from the right hand, or held at face level by opposite corners--sometimes in a teasing manner. When partners advance almost touching shoulders, the right hand with the handkerchief usually moves to touch the dancer's own L shoulder.

MEAS

MOVEMENT DESCRIPTION

BASIC DANCE

- 1 Basic Step R moving swd away from each other.
- 2 Basic Step L moving swd toward each other.

FORWARD AND BACK VARIATION

- 1 Basic Step R moving fwd to almost touch R or L shldrs.
- 2 Basic Step L moving bwd to original starting pos.

CROSS OVER AND CROSS BACK VARIATION

- 1 Basic Step R moving fwd to almost Touch R or L shldrs.
- 2 Basic Step L moving to ptrs original pos facing away from each other.
- 3-4 Retracing same path, move bwd with Basic Step R and Basic L to end facing ptr in original pos.

OR

- 3-4 Creating a "do-sa-do" pattern, move bwd with Basic Step R and Basic Step L passing opp shldrs to end facing ptr in original pos.

TURNS VARIATION

- 1 Dance Basic Step R making one full CW turn.
- 2 Dance Basic Step L making one full CCW turn to end facing ptr in original pos.

M FOLLOWS W VARIATION

- 1-? With flirtatious movements, the W dances Basic Steps bwd several times in a serpentine pattern, while the M dances Basic Steps fwd "chasing" her.

Continued...

KARSILAMAS (Cont'd) - Pg. 3

M DEEP KNEE BEND VARIATION

- 1 M dance Basic Step R except that on ct 4 drop into a deep knee bend with knees together and back straight. Sometimes the M clap hands on the squat.
W dance Basic Step R. More recently, especially in the taverna situation, W sometimes partially bend their knees when the M do their deep knee bend.
- 2 Repeat action of meas 1 to L with opp ftwk.

M FOOT SLAP VARIATION

- 1 M dance Basic Step R except that instead of swinging the L leg on ct 4, the M lifts the L leg straight fwd and slaps the inside of the L ft with the R hand.
W dance Basic Step R only.
- 2 Repeat action of meas 1 to L with opp ftwk.

NOTE: There are several other variations possible. Experiment to get the most enjoyment from the dance.

MAKEDONIKOS HOROS ✓

Macedonia, Greece

PRONUNCIATION: mah-keh-DOHN-ee-kos hoh-ROHS

TRANSLATION: Macedonian dance.

SOURCE: This dance was introduced to American folk dancers by Dennis Boxell.

BACKGROUND: Makedonikos Horos comes from Greek Macedonia, a wide arc of territory from the Pindus Mountains to the Aegean Sea which was formally united with Greece in 1913. The landscape is rough with many mountains separated by small valleys.

MUSIC: Songs of Macedonia (45rpm) SOM-11
Kleftes (45rpm) KL-101

FORMATION: Open circle or lines of mixed M and W with joined hands held at shoulder height in "W" position.

METER: 2/4.

STEPS AND STYLE: Both the dance and music appear heavier in quality than those of other areas of Greece with the large drum setting the rhythm.

MEAS	MOVEMENT DESCRIPTION
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2 INTRODUCTION - a slow warm-up consisting of the sounds of the bagpipe ("gaida") and the big drum ("ouli" or "daouli").

I. WALKING -- Slow Tempo

- 1 Facing slightly diag L, step R diag bwd to R (ct 1); step L diag bwd to R (ct 2).
- 2 Turning to face ctr, small step R swd (ct 1); step L next to R (ct &); small step R swd (ct 2).
- 3 Turning to face slightly diag R, small step L fwd (ct 1); step R next to L (ct &); small step fwd L (ct 2).

II. ROLLING -- Medium Tempo

- 1-3 Repeat action of Fig I with somewhat more bending of knees on cts 1 and 2 of each meas.

Continued...

MAKEDONIKOS HOROS (Cont'd) - Pg. 2

III. SKIPPING -- Fast Tempo

- 1 Facing slightly diag L, step R bwd diag to R (ct 1); skip R bwd diag to R (ct &); step L bwd diag to R (ct 2); skip L swd to R (ct &).
- 2 Turning to face ctr, step R swd (ct 1); step left next to R (ct &); step R swd (ct 2); skip R fwd diag to R (ct &).
- 3 Turning to face slightly diag R, step L fwd diag to R (ct 1); step R next to L (ct &); step L diag fwd to R (ct 2); skip L bwd diag to R (ct &).

Presented by Dick Oakes
IDYLLWILD FOLK DANCE CAMP, 1987

OVČEPOLSKO ORO ✓
Macedonia, Yugoslavia

PRONUNCIATION: ohv-cheh-POHL-skoh OH-roh

TRANSLATION: Sheep field dance.

SOURCE: The dance was introduced by Pece Atanasovski from Macedonia, Yugoslavia, who also plays the gajda (bagpipes) on the Jugoton record.

BACKGROUND: Ovčepolsko Oro is from the area around the town of Sveti Nikole in the northern end of the Ovčepole (literally "sheep's field"), a small plain that terminates around the town of Štip at its southeastern end. Both women and men of the area participate in this dance.

RECORDS: Jugoton (LP) LPY-50985, side A, band 3.
Festival Records (LP) AMAN-103, side 1, band 1
Nevofoon (LP) 15006, side 1, band 1
Folklorist (45rpm) FL-104

FORMATION: Open circle of intermixed men and women with hands joined and held down in "V" position, all facing diagonally to the right with leader at right end.

METER AND RHYTHM: 11/8 (and 11/16). The rhythm is quick-quick-slow-quick-quick (2+2+3+2+2 = 11) and is counted below in five dancer's beats with the longest being the third.

STEPS AND STYLE: Čukče: With weight on one foot, lift the heel of that foot before the beat and lower it on the beat. This action is similar to a low hop except that the ball of the foot does not leave the floor.

Push: With weight on one foot, and beginning by bending the other knee slightly as it is raised forward, "place" relaxed free foot low forward extending the knee. The motion is not a kick, but feels as if you are trying to touch something without breaking it.

Each step is repeated until a change is signaled by the leader.

MEAS

MOVEMENT DESCRIPTION

INTRODUCTION

Because the dance and musical phrases do not always coincide, the dance may start at any meas the leader desires.

Continued...

OVČEPOLSKO ORO (Cont'd) - Pg. 2

I. FIGURE ONE

- 1 Facing diag R and moving in LOD, step R but delay shifting entire wt onto R (ct 1); complete shifting wt onto R (ct 2); step L (ct 3); Čukče L raising bent R knee fwd (ct 4); *step R (as)*
- 2 Čukče R raising bent L knee fwd (ct 1); step L (ct 2); Čukče L pivoting to face ^{R of} ctr and Push R ft fwd (ct 3); Čukče L bringing R bwd beside R (ct 4); step slightly bwd R (ct 5).
- 3 Step slightly swd ^{R of} (ct 1); step R in front of L (ct 2), Čukče R and Push L ft fwd ^{face of ctr} (ct 3); Čukče R bringing L bwd beside R (ct 4); step L slightly bwd (ct 5).

II. FIGURE TWO

- 1 Facing diag R and moving in LOD, step R (ct 1); step L (ct 2); step R (ct 3); low hop R raising bent L knee with L ft raised slightly in back (ct 4); step L (ct 5).
- 2 Step R (ct 1); step L (ct 2); Čukče L pivoting to face ^{R of} ctr and Push R ft fwd (ct 3); Čukče L bringing R bwd beside R (ct 4); step R slightly bwd (ct 5).
- 3 Repeat action of Fig 1, meas 3.

III. FIGURE III

- 1-2 Repeat action of Fig II, meas 1-2.
- 3 Step L slightly swd turning to face diag L (ct 1); moving in RLOD, step R (ct 2); low hop R raising bent L knee fwd (ct 3); low hop R with bent L knee raised fwd (ct 4); step L (ct 5).
- 4 Low hop L (ct 1); Čukče R bringing L bwd beside R (ct 4); step L slightly bwd in LOD (ct 5). *R fwd (2); Čukče R, push L fwd (3);*

IV. FIGURE IV

- 1 Releasing handhold and placing hands on ^{bk of} own hips, fingers bwd, palms out, repeat action of Fig III meas 1 (cts 1-5);
- 2 Step R (ct 1); step L turning L toe twd ctr in preparation for a CCW turn (ct 2); hop L pivoting almost 1/2 turn CCW and raising bent R knee with R ft raised slightly in back (ct 3); hop L pivoting another 1/2 turn CCW (ct 4); step L next to R turning CCW to complete 1-1/2 turns (ct 5).
- 3-4 Repeat action of Fig III, meas 3-4.

NOTE: If this dance is being used as a performance dance, a choreographed exit is to dance meas 1-2 of Fig IV followed by meas 3 of Fig I. Repeat these three meas until all of the dancers have exited.

POKUPSKI PLESovi (JUST TAVAS)

Croatia, Yugoslavia

PRONUNCIATION: PAW-koop-skee PLEH-soh-vee

TRANSLATION: Dances of Pokuplje.

SOURCE: These dances were introduced to the United States by Nena Šokčić, a former lead dancer with the Croatian dance ensemble, "Lado." Nena currently resides in the United States.

BACKGROUND: Opšaj Dirí (AWP-shy DEER-ee) is made up of fun nonsense syllables and Pokupski Svatovski Drmeš (PAW-koop-skee SVAH-tawf-skee DERR-mesh) means Wedding Dance from Pokuplje.

The dances are called "drmeši" (shaking dances), which make up the most typical traditional dance form in the northwestern part of Croatia, Yugoslavia. They are composed of representative steps found in the Pokuplje area of Croatia.

Because there are many such steps available to the native dancer, groups from adjacent villages may do different movements and sequences for a medley common to them both. For this reason, Opšaj Dirí has taken several forms when presented to American dancers in the past.

A typical drmeš consists of a small cir of dancers who alternate "traveling" steps with "shaking" steps. In Croatia, the length of time that these two types of steps are done is determined by the mood of the dancers, or the whim of an acknowledged "leader."

RECORD: Festival Records (LP) AMAN-106, side A, bands 1-2

FORMATION: Closed cir of mixed M and W facing ctr in back-basket hold: Hands joined behind adjacent dancers. Although there's no "rule," L arm over may feel more comfortable.

METER: 2/4

STEPS AND STYLE: Drmeš Step: Step R in place slightly extending L fwd (ct 1); raise up on ball of R bringing L next to R (ct &); bounce twice on both heels (ct 2,&). Repeat action of first meas with opp ftwk. (2 meas.)

As the cir increases speed, dancers should "press" back (rather than "lean" back) which keeps the head in a normal unstrained position and allows the participants to dance more relaxed and with more enjoyment.

MEAS

MOVEMENT DESCRIPTION

Continued...

POKUPSKI PLESOVI (Cont'd) - Pg. 2

OPŠAJ DIRI

1-16 INTRODUCTION - No action.

I. SLOW CIR TO L

1 Facing ctr and movin to L, step R (ct 1); step L (ct 2).
2-16 Repeat action of meas 1, ~~fifteen~~^{fifteen} times.

II. FASTER CIR TO L (as music accelerates)

1 Step R across L slightly bending R knee (ct 1); step on
ball of L to L straightening knee (ct 2).
2-16 Repeat action of meas 1, ~~fifteen~~^{fifteen} times.

III. FASTEST CIR TO L

1 Step R across L bending knee deeper (ct 1); low leap onto
ball of L to L (ct 2).
2-16 Repeat action of meas 1, ~~fifteen~~^{fifteen} times.

IV. DRMEŠ

1-40 Dance Drmes Step twenty times.

Repeat dance once, then repeat Fig I through Fig III.

POKUPSKI SVATOVSKI DRMEŠ

1-4 INTRODUCTION - No action.

I. DRMEŠ

1-12 Dance Drmes Step six times.

II. FWD AND BACK

1 Facing ctr, step R twd ctr (ct 1); hop R (ct 2).
2 Step L twd ctr bending knee (ct 1); straightening knee, hop
L (ct 2).

3 Step bwd R (ct 1); step bwd L (ct 2),
4 Step R slightly swd bringing L close to R (ct 1); step L
slightly swd bringing R close to L (ct 2).
NOTE: As ft are brought together, the heels may move
slightly R and L, but do not twist hips.

5-16 Repeat action of meas 1-4 three times.

Repeat from beginning dancing Fig I for 16 meas each time.

Presented by Dick Oakes
IDYLLWILD FOLK DANCE CAMP, 1987

ŠOPSKO ORO
Bulgaria

PRONUNCIATION: SHOHP-skoh hoh-ROH

TRANSLATION: Šop dance

SOURCE: This dance is a medley of steps arranged from Graovsko Horo, Zidarsko Horo, and original source material learned by Dennis Boxell in Europe during 1961.

BACKGROUND: The steps of this dance are typical of the Šop ethnographic region in western Bulgaria. The Horo was, until recently, danced every Sunday and on holidays all over Bulgaria, and is still danced at weddings, country fairs, regional festivals, and at large national festivals such as held at Koprivštica every five years.

NOTE: This dance was presented by Dick Oakes at the 1987 Idyllwild Folk Dance Camp.

RECORD: XOPO (LP) X-LP-1, Side B, Band 5 or XOPO (45) X-309

FORMATION: Segregated short lines in belt hold ("na lesa") with the L arm over the neighbor's R.

STEPS: Šopska Step:
Bounce on both ft with most of wt on R (ct 1); bounce on both with most of wt on L (ct 2); step R in place as L ft moves beside lower part of R calf (ct 2).
Repeat alternating ftwk for a total of 4 times (meas).

Travelling Step:
With wt on bent L leg, touch R heel fwd with straight leg, body leans slightly R (ct 1); step R fwd, body straight (ct 2).
Repeat alternating ftwk for a total of 4 times (meas).

Graovsko Step:
Meas 1 - With wt on L, trace a small double circle in the air with R knee straight, body leans slightly R (cts 1-2).
Meas 2 - Step R fwd, body straight (ct 1); slap L strongly fwd, L knee straight R knee bent (ct 2).
Meas 3 - Step L, R bkwd (cts 1-2).
Meas 4 - Step L bkwd (ct 1); hop on L as R moves beside lower part of L calf (ct 2).

Running Threes:
Facing diag R, run R-L-R (cts 1, 2, 3).
Repeat alternating ftwk for a total of 4 times (meas).

Sopska-Point Step:

Meas 1 - Bounce on both ft with most of wt on R (ct 1); bounce on both ft with most of wt on L (ct &); step R as L thrusts fwd, knee straight, leg fwd and down (ct 2).
Meas 2-3 - Repeat twice more alternating ftwk. (3 times in all)
Meas 4 - Close L forcefully to R with heel-click (ct 1); hold (ct 2); take wt on L (ct 2).

Pawing Step:

Hop on L as R lifts in front (ct 1); extend R fwd, straightening R knee (ct &); bend R knee as R brushes bkwd (ct 2).
Repeat for a total of 4 times (meas).
(This step resembles the pawing of a horse's foreleg.)

Zidarsko Step:

Meas 1 - Hop on L as R lifts in front (ct 1); stride R heel forcefully slightly fwd (ct 2).
Meas 2 - Step R in place turning body slightly R (ct 1); strike L heel fwd (ct 2).
Meas 3 - Step L,R, bkwd.
Meas 4 - Step L in place (ct 1); raise straight R leg in front--yell "ooooh!" (ct 2).
Meas 5 - Slap R strongly fwd, R knee straight, L knee bent--yell "pah!" (ct 1); hold (ct 2).

Grapevine Step:

Meas 1 - Facing fwd, step R swd (ct 1); step L behind R (ct 2).
Meas 2 - Step R swd (ct 1); step L across R (ct 2).

Hopping Step:

Hopping on L move slightly swd R as R toe touches diag R (ct 1); hopping on L move slightly swd R as R toe touches fwd in front of L (ct 2).
Repeat 1 meas.

METER: 2/4

PATTERN

Meas

INTRODUCTION: None, or start at beg of any meas

FIGURE I: EDNO (One)

- 1-2 4 running steps RLRL to R, raising knees.
- 3-6 Sopska Step in place. (3's)
- 7-10 Travelling Heels fwd.
- 11-14 Graovsko Step. (circle w/slap)
- 15 Step R in place (ct 1); hop on R raising L ft beside lower part of R calf (ct 2).
- 16 Repeat meas 15 with opp ftwk.

FIG. II: DVE (Two)

- 1-4 Running Threes.
- 5-8 Sopska-Point Step. (bounce w/extension)
- 9-10 Pawing Step.
- 11 Hop on L raising R knee high in front (ct 1); strike R heel forcefully slightly fwd (ct 2).
- 12 Step R in place, turning body slightly to L (ct 1); strike L heel fwd (ct 2).
- 13 Step L-R bkwd (ct 2).
- 14 Step L in place (ct 1); hop on L raising R ft beside lower part of L calf (ct 2).
- 15-16 Repeat meas 14 alternating ftwk 2 times more (3 in all).

FIG. III: TRI (Three)

- 1-2 4 running steps RLRL to R raising knees.
- 3-6 Sopska Step in place. (bounce, bounce, step)
- 7-11 Zidarsko Step. (heel strike w/slap - oooh pah!)
- 12 Step R in place with emphasis turning body slightly to L (ct 1); stamp L close behind and almost perpendicular to R heel (ct 2). Yell - ee! ha!
- 13-16 Repeat Fig. II, meas 13-16 (LR bk; L in pl, hop L w/knee lift; R in pl, hop R w/knee lift)

FIG. IV: CETIRI (Four)

- 1-2 4 running step RLRL to R, raising knees.
- 3-4 Grapevine Step.
- 5-6 Hopping Step swd R.
- 7 Hop on L(ct 1); step R swd (ct &); step L beside or slightly in front of r (ct 2).
- 8 Small leap R swd (ct 1); stamp L beside R, no wt (ct 2).
- 9 Small leap L swd (ct 1); stamp R beside L, no wt (ct 2).
- 10 Step L beside R raising acutely bent R knee across L leg (ct 1); hold (ct 2); small leap on R fwd (ct &).
- 11 Repeat meas 10.
- 12 Step L beside R, raising straight R leg in front (ct 1); beg to trace a CW circle in the air, lower straight R leg in front (ct 2).
- 13-14 Continue leg circling motion by tracing 2 slow CW circles in the air with bent leg, starting at bottom of the circle.
- 15 Trace an even slower, larger partial circle CW in the air (in prep for a leap onto R).
- 16 Leap on R in place (ct 1); slap L strongly fwd, L knee straight, R knee bent (ct 2).
- 17-20 Repeat Fig. II, meas 13-16 (LR bk; L in pl, hop L w/knee lift; R in pl, hop R w/knee lift)

NOTES: The figures may be danced as many times or in any order the leader wishes, although they are usually done in the order shown above.

For performing or just for fun with the XOP0, 45 rpm record, the dance works out nicely as follows (no intro):

FIG I - 2 times
FIG II - 2 times
FIG III - 2 times

FIG IV - 3 times - After three 16-meas phrases there is a
12 meas interlude!

FIG I - 2 times

FIG II - 2 times

FIG III - 2 times - except that instead of the last step-
lift, leap L and slap R fwd.

SPELLINGS AND PRONUNCIATIONS

It is gratifying to note a great improvement in the spellings and pronunciation of Balkan dance names and the recent standardization of these often difficult foreign words. As to the spelling, there is a good tendency to spell all general Balkan dances (except Greek) in the Latin ("Latinica") alphabet of the Serbo-Croatian language. The latest breakthrough toward this consistency is in Bulgarian. Actually, Bulgarian is akin to Macedonian as Serbian is akin to Croatian. We have been using the Latinica rather than the phonetic which is subject to so many interpretations (such as dajčovo instead of dajchovo, daychovo, or daichovo; pajduško instead of paidushko; and šopsko instead of shopsko).

The only special pronunciation needed to learn to master this alphabet (other than that each letter is pronounced in one way) is the unique use of marks \checkmark , \prime , \wedge , and \cup placed occasionally over the c, g, k, s, z, u, and a. These "diacritical" marks give the alphabet new letters and the following sounds:

\checkmark c	= ch as in <u>chap</u>
c	= ch as in <u>patch</u>
\prime g	= gy as in <u>angular</u> - Macedonian only
\wedge k	= ky as in <u>ocular</u> - Macedonian only
\cup s	= sh as in <u>assure</u>
\cup z	= zh as in <u>azure</u>
u or \hat{a}	= uh as in <u>abut</u> - Bulgarian only (racenica = rucenica)

Other letter characteristics are:

c	= ts as in <u>yogurts</u>
g	= g as in <u>yogurts</u>
j	= y as in <u>yogurts</u>

Presented by Dick Oakes
Camp Hess Kramer Institute
October 9-11, 1987

ŠOPSKO HORO ✓

Bulgaria

PRONUNCIATION: SHOHP-skoh hoh-ROH

TRANSLATION: Šop dance.

SOURCE: This dance is a medley of steps arranged from Graovsko Horo, Zidarsko Horo, and original source material learned by Dennis Boxell in Europe during 1961.

BACKGROUND: The steps of this dance are typical of the Šop ethnographic region in western Bulgaria. The Horo was, until recently, danced every Sunday and on holidays all over Bulgaria, and is still danced at weddings, country fairs, regional festivals, and at large national festivals such as held at Koprivštica every five years.

RECORDS: XOPO (LP) X-LP-1, side B, band 5
XOPO (45rpm) X-309

FORMATION: Segregated short lines in belt hold, with R arm under.

METER: 2/4.

STEPS AND STYLE: Šopska Step: Bounce on both ft with wt predominately on R (ct 1); bounce on both ft with wt predominately on L (ct &); step R in place raising bent L knee with L ft beside lower part of R calf (ct 2).
Repeat action for next meas with opp ftwk.
Repeat action of both meas. (Total of 4 meas.)

Travelling Step: With wt on L, L knee bent, touch R heel fwd with R knee straight, body leaning slightly to R (ct 1); step R fwd, body straight (ct 2).
Repeat action for next meas with opp ftwk.
Repeat action of both meas. (Total of 4 meas.)

Graovsko Step: With weight on L, trace a small double circle in the air with R knee straight, body leaning slightly to R (cts 1-2).
Step R fwd, body straight (ct 1); slap L strongly fwd, L knee straight, R knee bent (ct 2).
Step L bwd (ct 1); step R bwd (ct 2).
Step L bwd (ct 1); hop L raising bent R knee with R beside lower part of L calf (ct 2). (Total of 4 meas.)

Running Threes: Facing diagonally R, run R,L,R (cts 1,&,2).
Repeat action of the first meas, alternating ftwk, three more times. (Total of 4 meas.)

Continued...

ŠOPSKO HORO (Cont'd) - Pg. 3

II. DVE "Two"

- 1-4 4 Running Threes.
 5-8 4 Šopska-Point Step.
 9-10 2 Pawing Step.
- 11 HOP L raising bent R knee high in front (ct 1); strike R heel forcefully slightly fwd (ct 2); strike L heel (ct 2).
 12 Step R in place (ct 1); strike L heel (ct 2).
 13 Step L bwd (ct 1); step R bwd (ct 2).
 14 Step L in place (ct 1); hop L raising bent R knee with R ft beside lower part of L calf (ct 2).
 15 Repeat action of meas 14 with opp ftwk.
 16 Repeat action of meas 14.

III. TRI "Three"

- 1-2 4 Four running steps RLRL to R raising knees.
 3-6 4 Šopska Step in place. 3's
 7-11 Zidarsko Step.
 12 Step R in place with emphasis turning body slightly to L (ct 1); stamp L close behind and almost perpendicular to R heel (ct 2). *Yell ee! ha!*
 13-16 Repeat action of Fig II, meas 13-16.

IV. ČETIRI "Four"

- 1-2 Four running steps RLRL to R raising knees.
 3-4 Grapevine Step.
 5-6 Hopping Step swd R.
 7 Hop L (ct 1); step R swd (ct &); step L beside or slightly to front of R (ct 2).
 8 Small leap R swd (ct 1); stamp L beside R no wt (ct 2).
 9 Small leap L swd (ct 1); stamp R beside L no wt (ct 2); small leap R fwd (ct &).
 10 Step L beside R raising acutely bent R knee across L leg (ct 1); hold (ct 2); small leap R fwd (ct &).
 11 Repeat action of meas 10.
 12 Step L beside R raising straight R leg in front (ct 1); beginning to trace a CW cir in the air, lower straight R leg in front (ct 2).
 13-14 Continue leg circling motion by tracing two slow CW cir in the air with bent leg, starting at bottom of the cir.
 15 Trace an even slower, larger partial cir CW in the air (in preparation for a leap onto R).
 16 Leap R in place (ct 1); slap L strongly fwd, L knee straight, R knee bent (ct 2).
 17-20 Repeat action of Fig II, meas 13-16.

Continued...

Meas

INTRODUCTION: 2 Meas.

DANCE:

- 1 Limp Step to R, 2 times
- 2 Syncopated 3's with Steps to R.
ma-7
3 " " " " " L.
- 4 Step-stamp to R.
- 5 Limp step to L, 2 times.
- 6 Syncopated 3's with Steps to L.
- 7 Step-stamp to R.
- 8 Limp Step to L, 2 times.
- 9 Syncopated 3's with Steps to L.
- 10 " " " " " R.
- 11 Step L swd bending knees (ct 1); Limp Step to R (cts &,2).

Repeat entire dance to end of music.

NOTE: Because of the speed of the music, many dancers dance Syncopated 3's with Bounces in place of Syncopated 3's with Steps:

Syncopated 3's with Bounces:

Step swd, flexing knees, withheel slightly tuened out (ct 1); straighten knees (ct &); close free ft to supporting ft and bounce on both heels (ct 2); bounce on both heels (ct &).

Presented by Dick Oakes
Camp Hess Kramer Institute
October 9-11, 1987

*on computer
Husk 87*

*video of Dick '94
N-S Seminar*

SVRLJIŠKI ČAČAK ✓

Serbia, Yugoslavia

PRONUNCIATION: SVERL-yeesh-kee CHAH-chahk

TRANSLATION: Čačak-type dance from Svrljig

SOURCE: This dance was learned by Dick Crum near the town of Svrljig, just over the hill from the city of Niš in southeastern Serbia.

BACKGROUND: Though this unusual 11-measure dance appears to have recently fallen from the region's repertoire of dances, it adheres to the character of dances from the Svrljig area.

MUSIC: Folkdancer (45rpm) MH-3029
Village Dances from Svrljig Yugoslavia LW-1

FORMATION: Short lines (5 to 10 dancers) of mixed M and W with a belt hold, R arm under, or with L hand on hip and R hand resting on neighbor's forearm in "escort" pos. Some dancers prefer to dance with hands simply joined and held down in "V" pos.

METER: 2/4.

STEPS AND STYLE: Limp Step: Small step swd on ball of ft with knees straight (ct &); step on free ft next to supporting ft bending knees slightly (ct 1).

Syncopated Three With Steps: Step swd, flexing knees, with heel slightly turned out (ct 1); straighten knees (ct &); step on free ft next to supporting ft, flexing knees (ct 2); step on free ft next to supporting ft, flexing knees (ct &).

Step Stamp: Step slightly swd with toe turned slightly out (ct 1); stamp free ft next to supporting ft bending knees (ct 2).

The entire dance is done facing ctr with small steps which are kept close to the floor.

MEAS

MOVEMENT DESCRIPTION

1-2 INTRODUCTION - No action.

Continued...

SVRLJIŠKI ČAČAK (Cont'd) - Pg. 2

THE DANCE

- | | | |
|----|---|------------------|
| 1 | Limp Step R twice. | <i>Limp R 2x</i> |
| 2 | Syncopated Three With Steps R. | <i>3's</i> |
| 3 | Syncopated Three With Steps L. | <i>3's</i> |
| 4 | Step Stamp R. | <i>step-stmp</i> |
| 5 | Limp Step L twice. | <i>Limp L 2x</i> |
| 6 | Syncopated Three With Steps L. | <i>3's</i> |
| 7 | Step Stamp R. | <i>step-stmp</i> |
| 8 | Limp Step L twice. | <i>Limp R</i> |
| 9 | Syncopated Three With Steps L. | <i>3's</i> |
| 10 | Step Stamp R. Syncopated Three With Steps R. | <i>3's</i> |
| 11 | Step L swd bending knees (ct 1); Limp Step R (cts &2). | <i>R</i> |

Repeat entire dance, beginning with the final ct & of meas 11, to end of music.

NOTE: Because of the speed of the music, many dancers dance Syncopated Threes With Bounces in place of Syncopated Threes With Steps:

Syncopated Three With Bounces: Step swd, flexing knees, with heel slightly turned out (ct 1); straighten knees (ct &); close free ft to supporting ft and bounce on both heels (ct 2); bounce on both heels (ct &).

TRITE PŮTI ✓

Bulgaria

PRONUNCIATION: TREE-teh PUH-tih

TRANSLATION: Three times. l.

BACKGROUND: Trite Pŭti is a dance type that is found in much of eastern Thrace. The steps described are typical of those found in the Nova Zagora and Jambol area.

MUSIC: NAŠA PESEN (LP) NP 595, side 1, band 2 "Trite P'ŭti"
 Festival Records (LP) AMAN 103, side 1, band 4 "Trite Pâti"
 Festival Records (LP) AMAN 106, side 2, band 1 "Trite Pŭti"
 XOPO (45rpm) X-332 "Trite Pŭti"
 XOPO (LP) X-LP-2, side 1, band 1 "Trite Pâti"
 NAMA (LP) 2, side B, band 4 "Kableskovo Horo"
 Folkdancer (LP) MH-104, side A, band 4 "Trite Pâti"
 Folkdancer (45rpm) MH 45-3043, side b "Trite Pŭti"
 VITOSHA (LP) VIT-001, side 1, band 3 "Trite Pŭti"

FORMATION: Lines or open circle of mixed M and W with hands joined and held down in "V" position. End dancers have free hand on hip, thumb fwd, fingers back, or down at sides.

METER: 2/4.

STEPS AND STYLE: Throughout the dance the arms are swung fwd 45° on ct 1 and bwd 45° on ct 2. Steps are small but with enthusiasm.

MEAS

MOVEMENT DESCRIPTION

INTRODUCTION - Varies with recording.

Dance may begin with any phrase of the music.

I. BAVNO -- BAHV-no^h -- Slow

1 Facing ctr, step R fwd (ct 1); step L fwd (ct 2).
 2 Step R swd (ct 1); touch L beside R (ct 2).
 3 Step L bwd (ct 1); step R bwd (ct 2).
 4 Step L swd (ct 1); touch R beside L (ct 2).
 5 Step R fwd (ct 1); touch L beside R (ct 2).
 6 Step L bwd (ct 1); step R slightly bwd (ct 2).
 7 Step L swd (ct 1); step R next to L (ct 2).
 8 Step L swd (ct 1); touch R beside L (ct 2).
 9-16 Repeat action of meas 1-8.

Continued...

TRITE PŮTI (Cont'd) - Pg. 2

II. NAPRED, NAZAD -- nuh-^aPREHT^D; nuh-^aZAH^D -- Fwd, Bwd

- 1 Facing and moving slightly diag to R, low hop L (ct 1); step R fwd (ct &); low hop R (ct 2); step L fwd (ct &).
- 2 Low hop L (ct 1); step R fwd (ct &); turning to face ctr, step L slightly fwd bending L knee slightly (ct 2); step R slightly bwd (ct &).
- 3 Facing slightly diag to L and moving slightly bwd diag to R, low hop R (ct 1); step L bwd (ct &); low hop L (ct 2); step R bwd (ct &).
- 4 Low hop R (ct 1); step R bwd (ct &); turning to face ctr, step R next to L (ct 2); step L next to R (ct &).
- 5-8 Repeat action of meas 1-4.

III. LJULKA -- LY00L-kuh -- Zig-zag

- 1 Facing and moving diag to R, low hop L (ct 1); step R fwd (ct &); step L fwd (ct 2); step R fwd (ct &).
- 2 Repeat action of meas 1 in same dir with opp ftwk.
- 3 Turning to face ctr, low hop L (ct 1); step R bwd (ct &); step L bwd (ct 2); step R bwd (ct &).
- 4 Low hop R (ct 1); step L swd (ct &); step R next to L (ct 2); step L swd (ct &).
- 5-8 Repeat action of meas 1-4.

IV. NA MJASTO -- nuh MASS-to^h -- In place

- 1 Facing ctr, hop L in place raising bent R knee fwd (ct 1); step R next to L (ct &); hop R in place raising bent L knee fwd (ct 2); step L next to R (ct &).
- 2 Hop L in place raising bent R knee fwd (ct 1); step R next to L (ct &); step L in front of R (ct 2); step R in place in back of L (ct &).
- 3 Hop R in place raising bent L knee fwd (ct 1); step L next to R (ct &); step R in front of L (ct 2); step L in place in back of R (ct &).
- 4 Hop L in place raising bent R knee fwd (ct 1); step R next to L (ct &); hop R in place raising bent L knee fwd (ct 2); step L next to R extending R leg fwd in preparation for scissors-type kicks (ct &).
- 5 Step R in place next to L extending L leg fwd (ct 1); step L next to R extending R leg fwd (ct &); step R next to L extending L leg fwd (ct 2); step L next to R extending R leg fwd (ct &).
- 6-10 Repeat action of meas 1-5.

Repeat entire dance from beginning.

TROJANAC
Serbia Yugoslavia

PRONUNCIATION: TROH-yah-nahts

TRANSLATION: Triplet

SOURCE: This dance was collected by Dick Crum from research workers at the Serbian Musicological Institute in Beograd, 1954.

BACKGROUND: The peculiar 5 steps of Trojanac and the 5 measures of melody add interest to this dance from the village of Valjevo in Serbia. Trojanac was seen in this country in the documentary color film "Yugoslav Villages Dances" which toured the U.S. in 1953.

RECORD: Fez (45) 701 - this recording speeds up nicely;
National (45) N-4518;
Folkdancer (45) MH-3029
Kolo Festival (LP) 1504

FORMATION: Open circle of mixed M and W with hands joined in "V" pos.

STEPS: Syncopated 3's with Steps:
Step swd, flexing knees, with heel slightly turned out (ct 1); straighten knees (ct &); step on free ft next to supporting ft, flexing knees (ct 2); step on free ft next to supporting ft, flexing knees (ct &).

Syncopated 3's with Bounces:
Step swd, flexing knees, with heel slightly turned out (ct 1); straighten knees (ct &); closing free ft to supporting ft and bounce on both heels 2 times (ct 2-&).

Ftwk should be kept small throughout.

METER: 2/4

PATTERN

Meas

INTRODUCTION: None

DANCE:

1 Facing slightly diag R and moving in LOD, step R-L fwd (cts 1-2).

2-5 Facing ctr, do 4 Syncopated 3's with Steps, beg R.

VARIATION I:

On recordings where the music increases in tempo, substitute Syncopated 3's with Bounces (R,L,R,L) during meas 2-5 as the music speeds up.

VARIATION II:

Some dancers prefer to dance a Syncopated 3 with Bounce swd R during the 1st meas rather than the 2 steps, completing meas 2-5 as in Var. I.

NOTE: When Trojanac is followed by a dance called Svrljiški Čacák as on the Folkdancer recording, dancers often dance Var. II exclusively.

Presented by Dick Oakes
Camp Hess Kramer Institute
October 9-11, 1987

TROJANAC

*on computer
Herz K 87*

Serbia, Yugoslavia

PRONUNCIATION: TROH-yah-nahts

TRANSLATION: Triplet.

SOURCE: This dance was collected by Dick Crum from research workers at the Serbian Musicological Institute in Beograd in 1954.

BACKGROUND: The peculiar five steps of Trojanac and the five measures of melody add interest to this dance from the village of Valjevo in Serbia. Trojanac was seen in this country in the documentary color film "Yugoslav Village Dances" which toured the U.S. in 1953.

MUSIC: Fez (45rpm) 701 - this recording speeds up nicely.
National (45rpm) N-4518
Folkdancer (45rpm) MH-3029
Kolo Festival (LP) LP-1504

FORMATION: Open circle of mixed M and W with joined hands held low in "V" position.

METER: 2/4.

STEPS AND STYLE: Syncopated Three With Steps: Step swd, flexing knees, with heel slightly turned out (ct 1); straighten knees (ct &); step on free ft next to supporting ft, flexing knees (ct 2); step on free ft next to supporting ft, flexing knees (ct &).Syncopated Three With Bounces: Step swd, flexing knees, with heel slightly turned out (ct 1); straighten knees (ct &); close free ft to supporting ft and bounce on both heels (ct 2); bounce on both heels (ct &).

The footwork should be kept small throughout.

MEAS

MOVEMENT DESCRIPTION

INTRODUCTION: None.THE DANCE

1	Facing slightly diag R, step R (ct 1); step L (ct 2).
2-5	Facing ctr, dance four Syncopated Three With Steps beginning R.

and moving LOD,

Continued...

TROJANAC (Cont'd) - Pg. 2

VARIATION I

On recordings where the music increases in tempo, substitute Syncopated Three With Bounces (R, L, R, L) in meas 2-5 as the music speeds up.

VARIATION II

Some dancers prefer to dance a Syncopated Three With Bounces swd R during the first meas rather than the two steps, completing meas 2-5 as in Var I.

NOTE: When Trojanac is followed by a dance called "Svrljiški Čačak" as on the Folkdancer recording, dancers often dance Var II exclusively.

VRNI SE, VRNI ✓

Macedonia, Yugoslavia

PRONUNCIATION: VER-nee ^{eh} ~~see~~ VER-nee.

TRANSLATION: Return to me, return.

SOURCE: The dance, introduced by Atanas Kolarovski in the late 1960s, is from the Vardar Valley area of Macedonia.

BACKGROUND: The dance takes its name from the song "Vrni se, vrni, libe Marice" in which a rejected lover pleads to his love to come back to him.

MUSIC: Festival (45 rpm) F-4005
Jugoton (LP) LPY-V-701
Voyager AK-001 (LP) VRLP-402

FORMATION: Open cir of mixed M and W with hands joined and held at shldr level with elbows bent in "W" pos.

METER: 2/4.

STEPS AND STYLE: Fig I is danced in a slow, deliberate manner using 2 meas for each basic motif which will be counted in 8 beats as shown in the following steps (beat is abbreviated as "bt").

measure (meas)	1	2
count (ct)	1 & 2 & 1 & 2 &	
beat (bt)	1 2 3 4 5 6 7 8	

Syncopated Two-step: Described here for meas 1-2 of Fig I.

Rise slightly on ball of L with straight L knee and extend toe of R in LOD to where you plan to step (bt 8 of previous motif);

1-2 Facing diag R and moving CCW in LOD, step R bending R knee slightly (bt 1); step on ball of L near back of R heel pressuring up on to L so that both knees are straight (bt 4); step R bending R knee slightly (bt 5); rise slightly on ball of R with straight R knee and extend toe of L in LOD to where you plan to step (bt 8);

3-4 Repeat action of meas 1 in same dir but with opp ftwk.

Offbeat Walk: Not "unconventional or eccentric" but meaning not on the main beat. This step is done during the walking part in Fig I. Described here for meas 5-8, the action is similar in meas 13-24.

Continued...

VRNI SE VRNI (Cont'd) - Pg. 2

- 5-6 Facing diag R and moving in LOD, rise slightly on ball of L with straight L knee and extend toe of R in LOD to where you plan to step (bt 1); step R bending R knee slightly (bt 2); repeat action of cts 1& with opp ftwk (bts 5,6);
- 7-8 Rise slightly on ball of L with straight L knee and extend toe of R in LOD to where you plan to step (bt 1); turning to face ctr, step R bending knee slightly (bt 2); rise on ball of R while raising bent L knee in front with L ft in front of R shin (ct 5); hold.

Lift: A low hop in which the ball of ft does not leave the floor.

Movements are soft, without stiffness or jerkiness.

MEAS

MOVEMENT DESCRIPTION

1-16 INTRODUCTION (Instrumental) - No action.

I. SLOW PART (Vocal)

- 1-4 Two Syncopated Two-Steps R.
 5-8 Offbeat Walk R.
 9-12 Two Syncopated Two-Steps L.
 13-16 Offbeat Walk L.
 17-20 Repeat action of meas 5-8.
 21-24 Repeat action of meas 13-16.

II. FAST PART (Instrumental)

- 1 Bringing joined hands down to sides ("V" pos) and facing and moving CCW to R in LOD, hop L as R reaches out to R (ct 1); step R (ct &); step L (ct 2).
 2 Repeat action of meas 1.
 3 Run RLR (cts 1&2).
 4 Run LRL (cts 1&2).
 5 Lift on L pivoting to face ctr and raising bent R knee in front as joined hands are raised to "W" pos (ct 1); step R across L (ct 2); hold (ct 2).
 6 Step L ^{swd} ~~and~~ (ct 1); step R next to L raising bent L knee in front (ct 2). *lift & knee fwd*
 7 Lift on R (ct 1); hold (ct 2).
 8 Bringing hands down to "V" pos, step LRL in place (cts 1&2).
 9-16 Repeat action of meas 1-8 except that hands remain in "W" pos on meas 16 in preparation for the beginning of dance.

Repeat dance from beginning.

ERRATA

PAGE

i&ii Change Sarkozi Taneek to Sarkozi Ugros

1 AGIR KOVENK (note addition of accents)

Pronunciation: ahr

Part II, meas 1, ct 4, add to end of ct: straighten body

Add to end of notes; Dance notes by Dorothy Daw

ARARAT

2 Music, add to end; Side 2, band 6

Formation, change to:arms in "V" pos, shldr to shldr, fingers interlocked and behind body, L shldr in front of neighbors R shldr.

Fig I, line 1 delete: ~~R-a-little-in-front-of-L, wt-on-L~~

Meas 2, line 2, add to end of line: other with up down feeling (ct 2).

Meas 3, add to end of ct 2: lean back slightly.

Fig II, meas 3, line 1, change to; place as you kiek touch

R fwd sdwd with straight knee along the floor, toe up....

Meas 4, add to end of ct 1: toe up, knee straight

3 DAMBASI (note addition of accents)

Rhythm: $\frac{1-2}{1} \frac{3-4}{2} \frac{5-6}{3} \frac{7-8-9}{4}$ (Q Q Q S)

Part I, meas 1, ct 1, add: ..outstretched up above head ht

meas 1, line 2, ct 2:eress both arms down in front of body twd knees (ct 2).....

Meas 2-9, add to end of line: , except on 8th repeat both arms move to R hip on ct 4.

Part II, delete ct 4, and change to read:

ct 4: rouch ball of R ft fwd and boune on L

&: bounce again on L, keep R touched fwd.

ah: Step R fwd, full ft.

Spoon pos, add: with palm up, one spoon top is under the little finger, over the ring finger and under the middle finger. The other spoon top is between the thumb and index finger, back side will touch during clicking.

The clicking of the spoons is continous throughout dance to the following rhythm; 9/8 meter

cts 1-2: click

3-4: click

5-6: click

7,8-9: click-click

4 DELILE

Pronunciation: deh-lee-leh

Music: Side 1, band 6

Formation, change "W" pos to "L" pos, then change to read:

(elbows bent, forearm parallel to floor), little finger..

Fig. I, add to end of line 1, R knee, as L begins to cross R

Line 2, change fwd to across

- 4 Fig. I, meas 2, line 2 change to read: heavy step on L fwd in plie, keep R in place, body leans bkwd (ct 2);
After meas 4, note; line 1, replace ~~up-and-down-in-W-pos~~ with: arms bent in "L" pos, scoop fwd and bkwd.
Fig II, end of line 2, beg of line 3 by deleting ~~at-shldr level~~ with down (meas 2, ct 1)....
Line 3, change 1st word, ~~stretch~~ to push
Fig III, meas 1-4, change end of line to read: on every ct and "&" ct.

6 EMINEM

Pronunciation: em-mee-nehm

Formation, add to end of line 2: in small circular motion.

Style, add to end of line: Shldrs loose with an up and down movement.

Meas, 1, line 1, change ~~in-place~~ to slightly fwd

Meas 2, ct 1, change R ~~to-R~~ to R fwd

Ct 2, add to end of line 1: in an arc,

Ct 4, change to read: tap/tch ball of R ft next to L

Ct 3, change to read: step L in front of R: delete ~~fwd~~

Add to end of dance: When beg dance from start, meas 1, ct 1 is slightly bkwd.

7 GUL DALI - not taught

8 KABADAYI

Pronunciation; kah-bah-dah-yuh

Music: Side 1, band 3

Intro, change to read: Instrumental + 3 drum beats. Begin dance on ct "&" of ct 10 of Fig I, meas 1

Fig. I, line 1-2, delete: ~~lifting-R-with-a-.....~~(ct &), replace with: reverse bicycle with R, toe points down

line 4, delete ~~lift-L-with-slight-.....~~; replace with L does reverse bicycle, toe points down (ct &).

Lines 5-6, delete ~~repeating-action-of-ct-1-with-opp-ftwk~~

Ct 6, change beg and end to read: bring lift L knee fwd in front, L ft.....pointing down, knee twd L (ct 6)

Add to end of line 12 cts 8-9; bent fwd and arc L bkwd ct &).

Line 13, ct 10, change ~~leap~~ to drop, then change to read: drop on L behind R, straighten body as you kick.....

Change meas 2-4 to 2-8, change line to read:.....
meas 1, 7 more times (8 in all).

Fig II not taught

- 9 Fig III, meas 1, line 2, change end of line to read;.....
lift L ~~to~~ lower leg bkwd and high (ct &)

Line 3, ct &, change to:....lift R ft behind bkwd and high.

Line 5, change to:....forearms twd--floor down slightly with wrists bent down (cookie jar) (ct 4).

Fig IV, line 5, change to: move forearms down slightly with wrists bent down (cookie jar) (ct 4).....delete swing forearms-fwd-and-twd-floor

10 KAMBER

Part I, meas 4, add to beg of line: Lift R bk sharply (ct ah)

Part II, add: meas 5-40, Repeat meas 1-4, 9 more times (10 in all).

Part III, change meas 1-4 to 1-16, then add to end of 1st sentence: CW once (1/4 turn per 4 meas).

Part IV, meas 5-8, delete on last closing step, replace with on last ct of pas de basque close onto both ft, then

Add to end of dance: Dance notes by Dorothy Daw

12 KARSI BAR - not taught

13 KIZ HAZNE DEN

Background: The dance is from the town of Egin in central eastern Turkey

Pronunciation: KUZ HAHZ-neh-den

Music: Side 2, Band 3.

Introduction: None or wait 1 meas and do Part I one less time

Part I, meas 1, change to: Facing R of ctr, step on R to....

Delete meas 2-3 and replace with:

Meas 2 - Step R to R and face L of ctr, lean R

Meas 3 - Step L to L and face R of ctr, lean L.

Add: Note - Flex knees on each ct.

Add: Do Part I 10 times, or 6 of instrumental and 4 of singing.

Part II, meas 2: lift knee

*:.... body is bent fwd at waist..

14 KIZ OYUNU

Pronunciation: Kuhz OH-u-oo

Music, Side 2, band 2

Formation, delete: little finger hold

Style: Very loose and boundy

Fig II, meas 1-2: change ct 1-2 to ct 1

Ct 1, change ~~R~~ heel to L heel

Change ct ~~3~~ to ct 2

Ct 3, delete ~~bkwd~~

Add: ct 3 - touch R heel fwd (ct 3).

Fig. III, meas 1, cts 1-2, change ~~in front~~ to fwd

Ct 3, change ~~bkwd~~ to bk

Meas 3, ct 3, change to:....L in place as you....
straight knee (scissors) (ct 3)..

Meas 4: Step on R in place as you....straight knee
(scissors) swinging forearms.....

Fig IV, meas 1, ct &, change ~~RLOD~~ to L of ctr

Cts 1-2 change ~~ft in front~~ to L to L

Meas 1, line 2, change ~~LOD~~ to R of ctr

Meas 2, ct 3, change ~~beside L~~ to R to R

10 LEYLIM

See revised dance notes

16 LO BERDE - not taught

17 TUVAK

Pronunciation: too-vak

Music: Side 2, band 3

Formation: Lines of max of 13-14 persons

Meter, delete ~~(3/4)~~

Basic, Note: Small steps the whole first.

Fig. II, line 1, change to: Leader takes bigger steps and on ct 1 of meas, L arm circles down, up and around to move into "T" pos on neighbors R shldr.

Fig. III, line 1, change to:....as above, leader slows down until rest of line catches up, all M.....

Line 2-3, change to: ctr and turn 1/2 CW (R). Release hands and in prep arms of odd # person move twd L hip w while even # person raise arms straight up. With elbows straight and arms up above head, touch palms to palm W.

Fig V, line 1, change ~~CCW~~ to CW then add (R) into line..... change ~~back~~ to down

Add to end of line 3: , leader slows down until rest of line catches up. Hands in "V" pos.

Add to end of dance: REPEAT FIG. I-V

18 Add to end of dance: "son" translates "finish".

19 YARIM KASAP

Part II, cts 2-3, replace with: Step R in place (ct 2); step L slightly fwd (ct 3).

20 Part VI, change ~~5-6~~ people to 3-5 people

Meas 8, add to end: Help neighbor turn by pushing neighbors L shldr fwd.

Dance notes by Dorothy Daw

21 BATRINEASCA DIN VICOV

Pronunciation: BAH-tree-neh-AS-kah din vi-KOV

Formation: Open or closed circle, hands held above head ht...

Part A, meas 1-2, cts 3-4: you may dance as described or hold or double bounce with ft apart

Meas 1, ct 1-2, add: lean R

" 2 " " " L

" 4 " " " L

" " 3-4 " " R

Add to end of Part A: Note - stager from shldrs during Part A, heavy feeling.

Part B, change all ~~heps~~ to bounces

Hands in "W" pos.

Meas 1, cts 1 & 3, add: lift R & L knee

Meas 1, add to end of meas: (swagger bkwd)

Meas 3, cts 1 & 3, add: lift R & L knee

Meas 4, delete ct 1 and replace with: hold (ct 1)

Meas 5, add to end of meas: Note - during 2nd stamp body leans R

Part C, meas 1, ct 1:....extending arms fwd to shldr ht (ct 1...

Cts 3-4, add to end of ct:to L, arms move to "W" pos.

- 22 Meas 3, ct 2 and 4, change to: accent step L beside R with bent knee
 Meas 4, change ct 2, 3-4 to read: accent step L beside R with bent knees (ct 2); slight drop on R next to L (cts 3-4)

23 BUGEACUL CA PA TELEORMAN

Pronunciation: BOO-djei-ah-KOU cah pah TEH-leh-ohr-MAHN
 Var B, add to beg of meas 1: Prep Step - Bounce on L as arms swing fwd

Meas 1, ct 3-4, change to: step R back on spot (ct 3); hold (ct 4).

Meas 3, ct 3, change to: step R back on spot

Meas 4, cts 3-4, change to: step R back on spot (ct 3); hold (ct 4)

Var C, meas 1, action of cts 3-4 is on ct 3, ct 4 is a hold; or Option: drop onto L in place with L shldr slightly twd ctr (ct 4).

Meas 2, replace with: Step R to R, face R of ctr (ct 1); close L to R (ct 2); step R to R and face ctr (ct 3); hold (ct 4).

Add to bottom of Var C: Arms beg moving fwd on ct ah, then continue swinging bkwd on ct 1 and fwd on ct 2.

24 CIOFUL DE LA VATRA DORNEI

Pronunciation: TCHOH-fool duh lah VAH-trah dohr-NEIH

Formation: Closed or open circle....

Part A, add to bottom of meas 2: Note- on meas 1-2, cts 1 and 3, there is a slight shldr movement twd ctr; on cts 2 and 4 you face ctr.

Part B, meas 1, change cts 3-4 to: hop on L (ct 3); R begins to arc fwd and across L (ct 4)

On meas 2,3,4, ct 4 is a hold

Add under meas 4: Note - Meas 1-4 has large travel movement.

Meas 7, cts 1 and 3: step on R heel to R

Meas 16, ct 1: Step on L heel....ct 4 is a hold.

Part C, meas 1, ct 1.....hop on L, lift R knee (ct 1); step R bkwd (ct 2); hold (ct 3).....

Meas 2, ct 4 is a hold

Meas 3, cts 1, 2-3, change to:.....hop on L, lift R knee (ct 1); step R fwd (ct 2); hold (ct 3).....

25 Meas 4,5,6, ct 4 is a hold.

Meas 8, change to: Drop on R on spot as L lifts bkwd (ct 1); hold (ct 2); stamp L on spot (ct 3); hold (ct 4).

Add to end of dance: SONG

FRUNZĂ VERDE SOLZ DE PEȘTE

J AUZI CIOFUL SE PORNEȘTE

PE BATAIE, MAI FLACAI

SI NA INTE BADE MAI

FOAIA VERDE BUSUIBC }
 SĂ JUCAM CIOFUL CU FOC } (END)

HAIDE-HAIDE MAI FLACAI

" " CU BATHIE

HAIDA ROATE ROTILIȚĂ

DRAGA MAMII COPILITA

CIND IUW DAU CITE O NUAI

FOIE VERDE DE TRIFOI

UITE CNM VENIT ȘI NOI

26 DELA DIN OPRISOR

Translation: From the city of Oprisor

Pronunciation: DEH-lah din oh-pree-SOHR

Part A, add to end of meas 1 and 3: yell - auzi! auzi!

Add to end of meas 5-6: yell - auzi! auzi! si sa dou!!

Part B, add under meas 2: Note - During meas 2-3 steps have a down-up feeling.

During meas 2 move diag R out of ctr.

27 Part C, meas 4, change all ~~stamps~~ to accented steps

Meas 10, change to: Fall R fwd as L lifts bkwd (ct 1); hold (ct 2); face ctr and kick L fwd (ct 3); hold (ct 4).

Meas 11, ct 3: step L back in place

Meas 12, change stamp to slap

Meas 13, change to: Twist turning to face LOD, leap onto L turning R knee to R (cts 1-2); twist to face RLOD, hop on L, R knee twd RLOD.

Meas 14, change stamp to slap

28 HORA DE LA INSURATEI

Pronunciation: hor-ah deh lah in-suh-rah-TSEIH

Formation: Open or closed circle....

Part A, meas 7, ct 1: Step R to R on heel.

Part B, "Face ctr, travelling R diag fwd" only happens during meas 1-2.

Part C, meas 1, change ct 2: step L back in place

Meas 5, ct 2, change ~~beside~~ to fwd

Meas 7, ct 2, change ~~beside~~ L to bkwd

Add to bottom of Part C: Ending - Repeat meas 1-3; meas 4 - step LRL in place (cts 1&2); stamp R in place (ct &).

29 MATURA

Pronunciation: MAH-too-rah

Formation, delete ~~circle dance~~, replace with: Short lines, meas 6-7 people

Part B, meas 1, add after ct 1: R heel pivots twd L (ct &)

Meas 3, add to end of cts 1-2: L lifts fwd, knee bent (ft describes a small circle) (ct 1-2)

Part C, meas 7, add after ct 1: R heel pivots twd L (ct &);

30 PE LOC DE LA GLIMBOCA

Pronunciation: peh lok deh lah GHLIM-boh-kah

Formation, add to end: or cpls in shldr-waist pos

Part A, meas 3, ct 3, change ~~close~~ to drop

Part B, meas 1-15, add: Note - cpls can travel fwd or bkwd.

Part C, meas 3, cts 3-4, delete: turning to face RLOD, then change rest to read: step R diag R twd ctr (stop-step) (ct 3); hold (ct 4).

Meas 4-5, ct 3, change ~~step~~ to close

31 SEREGHIA

Pronunciation: SEHR-eh-gee-ah

Formation, delete ~~circle dance~~, replace with Lines of 6-7 people

Part A, meas 1, option style for cts 3-4: bring L to R ankle

Meas 3, cts 1-2, delete: ~~crossed~~

- 38 Bokázo (note accent), ct 4, change to: small drop on R ft....L ft fwd turning body slightly L (ct 4)
Stamp Sequence is done moving fwd, change ~~in place~~ to fwd through description.
- 39 Add after ct 12: When repeating this step do a double stamp on cts 8,12.
Add: Hand pos: M R hand on W L upperarm, W L on M R shldr blade, M L on W R wrist. Open pos, both silghtly facing fwd.
Meter: 2/4 described in 4/4
No Introduction
Óreges (note accents)
Melody A I, meas 1-5 change to: Double Csárdás 5 times, beg R in shldr-waist pos.
Meas 6-8, add to end: Joined inside hands down, joined outside H down and slightly fwd.
Meas 13-16, add: plus ending
Csárdás (note accents)
Meas 1-4, add: do in shldr-waist pos.
Meas 5-9, add: Note - do 1 extra rida before turning W.
Meas 10-14, add: " " " " " " closing.
Change Friss to Szapora (shldr hold pos)
Melody B I, meas 1-4, change ~~Double Csardas~~ to Cifra
- 40 SÁRKÖZI LASSU ÉS FRISS CSÁRDÁS (note accents)
Accents: line 1, Csárdás, Sárkóz; line 3, csárdás
Fwd/bkwd Csárdás with Stamp Cifra, W: use opp ftwk with a light run.....delete is-pause replace with: hop on L bringing R close to L ankle.
add: Motif 2a: Fwd/Bkwd Heel Click Variation
ct 1: Hop R fwd closing L to R with click
2: " L " " R " L " "
3&4: Step LRL in place with accent.
5-6: Step RL bkwd
7: Jump into 2nd pos (stride), knees bent, pigeon toed
8: Close ft tog with click.
Double Csárdás (note accents), add under M Var: W Var - walk RL fwd (cts 1-2); step R to R (ct 3); close L to R (ct 4).
Csalligato, line 2 change to read: other and circle R or L individually and move fwd....
Pihenő (note accents) add: Move slightly L during step.
Line 1, add to end of line: leave R in place.
Line 2, ct 4, change ~~move~~ to close
Step Hop, replace with: Step R to R slightly, lift L leg (ct 1); hop on R, close L to R ankle (ct 2); repeat cts 1-2 with oppft (cts 3-4).
Dobanto, cts 2 and 4, change to:wt on ball of R/L ft
Add after ct 4: Note-Finish with close when doing Dobanto sequence.
Styling Note: M drop hands to W waist and push her sdwd so that she moves like a bell.
- 41 Bokazo, M, change ct 8 to ct 2
Bokazo Var, ct 1:...lifting R ft sdwd (ct 1);
Half Grapevine, change R to L and L to R throughout
Under Melody A II add, Melody A III: meas 1-12, M and W do

- 43 SÁRKÖZI TÁNCOK-UGRÓS - note name change (note accents)
Formation, add: closed circle dance with hands in "W" pos.
Dance continuously moves to the L.
Pihenő (note accents)
Line 2-3, change ct 3 to &; ct & to 3
Double Scissor Jump, line 1, change beg; delete ~~into~~ then
change to: Jump onto both ft in a small 4th.....
Máromugrós (note accents)
Grapevine, add: Styling - Can have either sdwd or in and out feeling.
Grapevine Variation, add to end of ct 1: ..front of L with accent (ct 1).....add after ct 4; hop on L (ct &).
- 44 Meter: 2/4 notated in 4/4
- 45 SZATMÁRI TÁNCOK (note accents)
Style: The accent is always on the up beat (up on balls of ft on ct 1; down (bend knees) on ct 2)
General rule: Put wt on both ft when making transitions.
Verbunk:
add the following steps:
Csardas: use both double and single
W - Máromugós, see page 43 for step
M - Swager fwd and bkwd, knees tog and body bent.
Hop-Step, add to end of ct 2): with knees bent (ct 2)
Add under hop-step: Variation: Extend free ft fwd and low on hop when moving fwd.
Boot-slapping variations, add:
d) same as (a), except add 1 or 3 claps before hitting boots
e) clap hands, slap R boot top with R hand, clap hands, slap L boot with R hand
f) same as (e), except add, chap hands, slap R heel with R hand (R ft lifted bk and turned out sdwd), clap hands, slap L boot top with L hand.
h) with M L holding back of W's R hand, with R hand; slap R thigh, slap L boot top, slap R thigh, slap R heel with R ft lifted bk and sdwd, slap R thigh (step on R), slap inside of L heel with L knee turned out and L ft crossed in back of R leg.
Heel Step Variations:
a) Step on R heel to R (ct 1); step L behind R (ct &); step R to R (ct 2); reverse ftwk to L. Both hands move freely at chest ht with fingers snapping or clapping 3 times. This step can move fwd, sdwd or turning.
b) same as (a), except with 3 claps and slap inside of R boot top with R hand then L hand on L boot top.
- Lassu es Friss Csárdás:
Three-steps fwd and bk, add to end of repeat: Can be started opp ftwk also.
Three-steps sdwd, ct 3:.....R side, L lifts sdwd (ct 3)
Add styling note: Bell motion of body for W.

- 45 Rida, add to end: Close on last step when making transition into next step.
 Rida Variation: Do 3 Rida to R (cts 1,&,2,&,3,&); touch R to Lankle (ct 4); step R to R (ct &). Can be done in either direction. The step can also be done with 1 Rida + touch-step. Step is symmetrical.
 Friss Variation:
 Hand hold: Face ptr with both hands joined in "V" pos.
 Additional step variation: hop-step as described on page 45, 2 times; bokázo, 2 times; repeat with opp ftwk.
- 47 DOBRUDJANSKA RŮKA
 Pronunciation, change doe to doh
- 51 GJUŠEVSKA RŮČENICA
 Formation, add to end: or "V" pos if belts are not available.
 52 Fig II, meas 1 and 5, change all ~~hops~~ to bounces
 53 Fig IV, meas 1, change ct 1 to cts 1-2
 Meas 3, ct 3, add to end:....knee facing L of ctr (ct 3).
 Meas 8, add to beg of meas: Facing ctr with....
- 54 KARSILAMAS
 Record used in class: Festival (45) 3515 (Rampi, Rampi)
- 59 OVČEPOLSKO ORO
 Macedonia, Jugoslovia
- 60 Fig I, meas 1, add to end of meas: Step R (ct 5).
 Meas 2, ct 3:....face R of ctr....
 Meas 3, ct 1, change ~~R~~ to L
 " " " 3:....L ft fwd, face L of ctr (ct 3)...
 Fig. II, meas 2, ct 3, line 1:....face R of ctr....
 Fig. III, meas 4, add cts 2-3: Step R fwd (ct 2); čukče R as L pushes fwd (ct 3).
 Fig IV, meas 1, line 1:....hands on back of own hips.....
 Meas 1, line 2, change Fig II to III
- 61 POKUPSKI PLESOVI - not taught
- 64 ŠOPSKO HORO
 Zidarsko step, line 3, ct 1:....in place turning body slightly L (ct 1....
 Add to end of line 6: Yell - oooh!
 Add to line 7:....strongly fwd, yell - pah!
- 65 II, Dve, meas 12, ct 1:....in place, turning body slightly to L (ct 1).....
 III, Tri, meas 12, add to end: yell - ee! ha!
- 68 SVRLJIŠKI ČAČAK
 Meas 10, change ~~step Stamp R~~ to Syncopated Three with Steps R.
- 69 TRITE PŮTI
 I. Bavno, pronunciation, change noe to noh
- 70 II.Napred, Nazad, pronunciation, change to: nah-PRED nah-ZAHD
 IV. Na Mjasto, pronunciation, change toe to toh

71 TROJANAC

Meas 1, ct 1:...diag R and moving in LOD, step R....

73 VRNI SE, VRNI

Pronunciation, change ~~say~~ to seh

74 II, meas 5, beg of line: Lift on L pivotint.....

Meas 5, line 3 change ct & to 2 and delete ~~hold (ct 2)~~.

Meas 7, ct 1:...R, lift L knee fwd (ct 1.....)

ADD TO INDEX

15-a LEYLIM (Revised)

16-a TONYA or DUZ HORON

20-a YAHSININ GELINI

30-a POSOVOICA