

Idyllwild
Folk Dance
Camp



June 1988

IDYLLWILD FOLK DANCE CAMP, 1988

INTRODUCING OUR TEACHING STAFF:

MICHAEL GINSBURG, ^y Yugoslavian Dances
JERRY HELT, USA Contra Dances
JAAP LEEGWATER, Bulgarian Dances
BO PETERZON, Swedish Dances

AND OUR COMMITTEE:

SHERRY COCHRAN
DICK OAKES
NORMA RUDIN
MORRIS SCHOROW
DAVE SLATER
FRAN SLATER
OSCAR SPEAR

AND OUR VENDORS:

EDIE'S BOUTIQUE - all week
FESTIVAL RECORS - weekend only
FOLK MOTIF - weekend only
ASAKO OSHIRO representing VICKI MAHEU - weekend only
PAULIKI DOLINKO - all week

IDYLLWILD FOLK DANCE CAMP, JUNE 24-JULY 1, 1988

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ABBREVIATIONS USED IN THE SYLLABUS

<i>bar</i>	<i>meas</i>
bkwd or bwd, <i>bk</i>	backward
<i>bt'n</i>	<i>between</i>
bt(s)	beat(s) <i>ct</i>
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
<i>ptnr - ptr</i>	partner
<i>p/</i>	<i>place</i>
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 <i>incur means step R x L</i>
rpt	repeat
"T"	<i>shldr hold</i>
"V"	<i>H joined 4 down</i>
"W"	<i>H joined at shldr ht.</i>

WHY DANCE CONTRAS?

Several times in the past when we've talked about contras we've implied that they were something "different," something that required a revision of thinking from the more familiar square dance formations.

Now we want to approach contras in a little different manner. We'd like you to look at them as a definite part of square dancing. We would have you see them as a thoroughly enjoyable phase of this activity which can be applied with little or no new or additional language.

We present contras as a "challenge" and as an added bit of variety which will not only stimulate the caller's imagination but open up a vast area of enjoyment for the dancers. There's one very definite point in favor of these line dances (certainly there are more than one). First and foremost, in order to get any satisfaction from a contra, dancers must move to the beat of the music. A dancer soon learns when doing these dances that his enjoyment stops the minute he crowds the calls. Suddenly he is standing and waiting - and it's entirely his fault - not the caller's (providing, of course, that the caller is calling correctly). The dancer will find much pleasure in taking enough steps to do each right and left thru or ladies chain comfortably.

Most enjoyable of all perhaps is that in contras he will discover that the movements he already knows in square dancing can be fitted into so many new and different situations. Actually, he is challenged to do well the material he has already mastered.

CINCINNATI HORNPIPE
(USA, CONTRA)

MUSIC: Folkraft #1086

FORMATION: Couples in lines; 1-3-5 etc. active

METER: PATTERN

Meas.

Introduction:

A1

1-8 Fwd four and back again

9-16 Half R and L with copl below

A2

17-24 Fwd four and back again

25-32 Half R and L to place

B1

33-48 Down the ctr, same way back and cast off

B2

49-64 R and L with cpl above

Variations: Hohnstock's Polka is identical except you polka down the ctr and back at 33-48. Jackson's Hornpipe is identical except the active cpls cross over, 9-16 is half promenade and 49-64 is ladies chain.

Other titles: Aldridge's Hornpipe; Jenny's Baw-bee - Scottish; Hohnstock's Polka; Jackson's Hornpipe; Dick Sands' Hornpipe.

Presented by Jerry Helt
Idyllwild F.D. Camp, 1988

FLOWERS OF EDINBURGH
(USA, CONTRA)

2.

MUSIC: Beltona #2453
FORMATION: Cpls in lines; 1st cpl only, active; 2-4-6 CROSS OVER

METER: PATTERN

Meas.

Introduction:

1-8 A1 - Head and foot go fwd and back
9-16 Head down ctr, foot up outside
17-24 A2 - Same two cpls fwd and back
25-32 Down the inside, up the outside
33-48 B1 - Chain at head, star in the middle, R and L at foot
49-64 B2 - Circle L at the head and foot; middle R and L
65-80 C1 - R hand star at head and foot; chain in the middle
81-88 C2 - Everybody cross R over
89-96 Head cpl down ctr to foot

Explanation: Restrict sets to 6 or 8 cpls. Just the first and last cpl in each set are working at the beginning. (25-32) Foot cpl, now in head pos, move down the ctr to place at the foot; head cpl, now in foot pos, move up outside to place.

Ea of the next 3 parts has diff groups of cpls doing diff things. (33-48) Head cpls ladies chain; ctr cpls R, then L hand star; foot cpls R and L. (49-64) Head and foot cpls circle four to L, then R; ctr cpls R and L. (64-80) Head and foot cpls R, then L hand star; ctr cpls ladies chain.

Helpful Hints: With 8 cpls in the set there are 2 pairs of ctr cpls. There is no cast off in this dance; the progression is accomplished at the very end, when head cpl moves down ctr to the foot.

PETRONELLA
(USA, CONTRA)

SOURCE: Introduced 1820 by Nathaniel Gow, Edinburgh, Scotland
MUSIC:
FORMATION: Cpls in lines; 1-3-5 etc. active

METER: PATTERN

Meas.

Introduction:

1-4 A1 - Balance ptrn there in the ctr
5-8 Quarter turn around to the R
9-12 Balance up and down the hall
13-16 Quarter turn to the R again
17-20 A2 - Balance again to the sides
21-24 Turn to the R and do it again
25-28 Balance down and up the hall
29-32 Turn to the R and back to place
33-48 B1 - Down the ctr, same way back and cast off
49-64 B2 - R and L with cpl above

Explanation: (1-4) Ea active person balance ptrn, then (5-8) make a R (CW)

VINTON'S HORNPIPE

(USA, CONTRA)

MUSIC:

FORMATION: Cpls in lines; 1-3-5 etc. active

METER:

PATTERN

Meas.

Introduction:

1-4 A1 - Active W cross right over
 5-8 Balance two M standing there
 9-16 Circle three
 17-20 A-2 Active M now cross right over
 21-24 Balance those two W there
 25-32 Circle three
 33-48 B1 - Down the ctr, same way back and cast off
 49-64 B2 - R and L with cpl above

Helpful Hints: Active W remains on the L of her ptner during the balance and circling.

Variations: Half Moon is identical except active M balances the two W first. Directions for this usually read "1st cpl balance 2nd W," but the effect is exactly the same. Pop Goes the Weasel #2 is identical except active M balances the two W.

MONEY MUSK

(USA, CONTRA)

MUSIC:

FORMATION: Cpls in lines; 1-4-7 etc. active

METER:

PATTERN

Meas.

Introduction:

1-4 A1 - R to your ptner once and a half
 5-8 Once and a half around
 9-12 Go outside and below one cpl
 13-16 Fwd six and back again
 17-20 A2 - R hand three-quarters round
 21-24 Gent face down go fwd six and
 25-28 Back again right to your ptner
 29-32 Three-quarters back to place
 33-48 B1 - R and L with cpl above

SPANISH WALTZ
(USA, CONTRA)

MUSIC:

FORMATION: Cpls in lines; 1-3-5 etc. active

METER: PATTERN

Meas.

Introduction:

1-4 A1 - Active cpls down the outside
 5-8 Waltz up the ctr
 9-12 A2 - Inactive cpls down the outside
 13-16 Waltz up the ctr
 17-24 B1 - Down the ctr, same way back and cast off
 25-32 B2 - R and L with cpl above

Explanation: (5-8) Join crossed hands, R over L, "sharp bend in elbow, arms held close, hands at about shldr level." (Howe 1866)

RURAL FELICITY
(USA, CONTRA)

MUSIC:

FORMATION: Cpls in lines; 1st cpl only active

METER: PATTERN

Meas.

Introduction:

1-8 A1 - Active cpl fwd and back
 9-16 W down the ctr, M down the outside
 17-24 A2 - Fwd and back again at the foot
 25-32 W up outside, M up the ctr and cast off
 33-40 B1 - Head two cpls down the outside to the foot
 41-48 Gallopade up ctr to place
 49-64 B2 - R and L with cpl below

Explanation: (41-48) At the foot the 2 head M pass R arms around their W's waists and stoop their heads while the other cpls join and raise hands. Cpls 1 and 2 gallopade up this way, and (49-64) R and L at the head. (65+) Cpl 1 then moves down outside to the foot as cpl 2 becomes active to start the next change.

SQUEEZE PLAY CONTRA
(USA, CONTRA)

SOURCE: Jerry Helt

MUSIC: Any 32 meas Reel

FORMATION: Proper duple (Wrong side - all cross over)

DANCE: 1-16 Actives down the ctr and back
 17-32 Inactives down the ctr and back
 33-40 Everybody Do Sa Do ptnr
 41-48 Everybody Star thru and California twirl
 49-56 Actives squeeze in and line of four go down
 57-64 Come back up and bend the line

Presented by Jerry Helt
 Idyllwild F.D. Camp, 1988

HEY HEY CONTRA
(USA, CONTRA)

SOURCE: Jerry Helt
MUSIC: Any 32 meas Reel
FORMATION: 1-3-5 etc. Cpls active and crossed over

METER: PATTERN

Meas.

Introduction:
Turn corner R full around
W back to back, Do Sa Do
Hey for four
Swing
Half Promenade
R and L thru
L hand Star
New corner R full around

Ends will cross every other time to get ready for the R hand turn.

Explanation: All facing corners, turn your corner by the R hand full around (and a little more) so that the W end back to back in the ctr. Do sa do the same W and then HEY FOR FOUR all the way over and back.

The way I would explain the hey movement is as follows:

Whenever you pass anyone, either going in or coming out, you pass R shldrs. Whenever you pass anyone in the ctr, it is L shldrs! In this particular dance, it is a little easier as whenever you are going in or coming out, it is opp sex. In the ctr, it is same sex. It is very much like a weaving motion. The people coming out to the outside shld be turning to their R ea time, in order to come back in again. Caution them not to just turn around in place, but to take the 4 steps in a circling motion. When everyone completes the hey, they will be right back where they started it all.

The next call is swing this W, putting her on the R, of course. Half promenade across and a R and L thru back. L hand star all the way to a new corner to start the dance again.

The ends will wait out one sequence to cross over and be ready to start again. Going into the L hand star, the M can hold on to the W's L hand, and actually lead their W into the star!

Presented by Jerry Helt
Idyllwild F.D. Camp, 1988

HEY HEY CONTRA
(USA, CONTRA)

SOURCE: Jerry Helt
MUSIC: Any 32 meas Reel
FORMATION: 1-3-5 etc. Cpls active and crossed over

METER: PATTERN

Meas.

Introduction: *1 ct (c hand)*

Turn corner R full around

W back to back, Do Sa Do

Hey for four - *16 cts, keep tight*

Swing

Half Promenade

R and L thru

L hand Star

New corner R full around

Ends will cross every other time to get ready for the R hand turn.

Explanation: All facing corners, turn your corner by the R hand full around (and a little more) so that the W end back to back in the ctr. Do sa do the same W and then HEY FOR FOUR all the way over and back.

The way I would explain the hey movement is as follows:

Whenever you pass anyone, either going in or coming out, you pass R shldrs. Whenever you pass anyone in the ctr, it is L shldrs! In this particular dance, it is a little easier as whenever you are going in or coming out, it is opp sex. In the ctr, it is same sex. It is very much like a weaving motion. The people coming out to the outside shld be turning to their R ea time, in order to come back in again. Caution them not to just turn around in place, but to take the 4 steps in a circling motion. When everyone completes the hey, they will be right back where they started it all.

The next call is swing this W, putting her on the R, of course. Half promenade across and a R and L thru back. L hand star all the way to a new corner to start the dance again.

The ends will wait out one sequence to cross over and be ready to start again. Going into the L hand star, the M can hold on to the W's L hand, and actually lead their W into the star!

Presented by Jerry Helt
Idyllwild F.D. Camp, 1988

THE THREE QUARTER CONTRA
(USA, CONTRA)

SOURCE: Jerry Helt
 MUSIC: National Record #N-4562-A
 FORMATION: Contra line, 1,3,5,7, etc., active and crossed over. Actives join both hands with the one below and cross the joined hands, opp ftwk throughout

METER: PATTERN

Meas.

Introduction:

- 1-2 Step-swing out away from ctr of set, M steps on L, swings R across in front of L; W opp (ct 1); Step-swing in twd ctr of set, M steps on R, swings L across in front, W opp (ct 2)
- 3-4 M steps L on L ft and draws R ft to it (ct 3); Repeat (ct 4). Roll joined hands as these steps are taken. W does opp.
- 5-8 Reverse cts 1-4: step-swing in, out and draw 2 twds ctr of set ending in orig spot
- 9-10 Balance tog, M stepping fwd on L, W R while pulling hands up under chin (ct 1); balance away (ct 2)
- 11-12 Dropping L hands, turn W under M's and W's R arms to end facing ea other (Box the Gnat)
- 13-14 Joining both hands again, balance tog (ct 1); balance way, this time dropping R hands (ct 2)
- 15-16 In 6 steps turn the W under the L arm (Box the Flea movement)
- 17-20 While still maintaining a L hand hold, star L 12 steps
- 21-24 Make a R hand star, go the other way back in 12 steps
- 25-28 Roll Promenade (M maintains R hand hold while turning W into promenade pos) and passing opp M with L shldr completes a half promenade.
- 29-32 The 2 facing cpls complete a cross trail thru, taking 12 steps and face a new one below to begin the entire dance again.

BANJO CONTRA
(USA, CONTRA)

SOURCE: Jerry Helt
 MUSIC: Old Joe Clark, Blue Star 1739-A
 FORMATION: Contra Lines, 1,3,5,etc. cpls active and crossed over
 DANCE: 1-8 Banjo with the one below (Banjo butterfly pos, M fwd)
 9-16 Side car back don't be slow, face the W (backtrack to sidecar butterfly, M fwd)
 17-24 Heel & toe here we go, heel & toe back you go
 25-32 Heel & toe here we go, heel & toe back you go
 33-40 Do sa do your own
 41-48 Swing your own
 49-56 Circle 4 to the L with the cpl across
 57-64 L hand star with the same 4

MARCH CONTRA
(USA, CONTRA)

SOURCE: Jerry Helt
MUSIC: Trailride, Blue Star 1587-B
FORMATION: Contra lines, 1,3,5,etc. Cpls active and crossed over

METER: PATTERN

MEAS

Introduction:

1-8 Actives do sa do the one below
9-16 Same W swing, put 'em on the R face below
17-24 Four in line down you go
25-32 Wheel as cpl come back tp lace
33-40 Bend the line, W chain across
41-48 Chain the W back again
49-56 R hand four hand star across
57-64 L hand star the other way back

CIRCLE & STAR CONTRA
(USA, CONTRA)

SOURCE: Jerry Helt
MUSIC: "Queens Quadrille", E-Z Record #45-719-B
FORMATION: Contra lines, 2 & 4 cpl crossover, limited to lines of four,
two cpls on a side, your ptrn will be across from you

METER: PATTERN

Meas

Introduction:

1-8 Head & foot do sa do your ptrn (or ends of the line)
9-16 Head down the ctr to the foot, foot up the outside to the head
17-24 Head & foot do sa do your ptrn
25-32 New head down the ctr to the foot, new foot up the outside to the head
33-40 Circle and star (the top 4 fwd, circle 4 to the L while the bottom 4 make
a 4 hand R hand star and turn star)
41-48 And back again (the top 4 circle 4 to the R back to place, while the
bottom 4 L hand, 4 had star turning the star, backing up to place)
49-64 Lines fwd pass thru, everybody turn alone, head cpl down the ctr to the
foot (this is the progression of the dance)

NOTE: The dance routine goes thru four times.

PRIM & PROPER CONTRA
(USA, CONTRA)

SOURCE: Jerry Helt
 MUSIC: Blue Star Record, LP 1029, "The Donnybrook Boy"
 FORMATION: Contra lines, 13,5, etc. cpls active but not crossed over

METER: PATTERN

Meas.

Introduction:

- 1-8 ACTIVES DO SA DO YOUR OWN
 Actives do sa do your own in the ctr
- 9-16 ACTIVES SWING YOUR OWN
 Actives swing your own in the ctr ending with W on ptr's R facing down the set
- 17-24 ACTIVES DOWN THE CNETER AND WHEEL AS A COUPLE
 Actives dance down 4 steps and wheel as a cpl (M wheels W) in 4 more steps to face up, W on ptr's R
- 25-32 BACK TO PLACE AND CASTOFF
 Actives dance up to place in 4 steps and castoff the persons below (same sex) in 4 more steps progression has been made, actives have moved down one place in line
- 33-40 RIGHT HAND FOUR HAND STAR ACROSS
 Actives and the ones they castoff with form a R hand 4 hand star (same sex) exactly once around
- 41-48 SAME FOUR LEFT HAND STAR
 The same 4 dancers (same sex) star L exactly once around
- 49-56 SAME FOUR RIGHT AND LEFT THRU
 Same 4 (same sex) cross the set with a R and L thru, this action best described as "Pass thru and wheel as a cple" using no hand holds throughout. During the wheel around the L dancer backs around as the R dancer moves fwd and around
- 57-64 RIGHT AND LEFT THRU BACK
 Same 4 (same sex) R and L thru back to place.
 Rpt cts 49-56 above.

Caller indicates ends wait every second and alternate sequence thru the dance.

Presented by Jerry Helt
 Idyllwild F.D. Camp, 1988

THIRD HAND CONTRA
(USA,CONTRA)

SOURCE: Jerry Helt
 MUSIC: Blue Star, LP 1029, "I Will If I Can:
 FORMATION: Contra lines, 1,3,5, etc., cpls active and crossed over (improper duple)

METER: PATTERN

Meas.

Introduction:

- 1-8 WITH THE COUPLE BELOW SLOW SQUARE THRU
 Actives with the cpl below slow square thru using 4 cts per hand (step,2,step close, step). Dancers do a half square thru, 8 ct total, M $\frac{1}{2}$ R face W $\frac{1}{2}$ L face on the last step close, step. Active cpls now facing up to head of set, inactive cpls facing down to foot of set.
- 9-16 ON THE THIRD HAND, TWO HAND RIGHT HAND STAR
 With the facing person R hand finger tips up or pigeon wing handhold, make a 2 hand R hand star, turn it once around.
- 17-24 BACK BY THE LEFT A TWO HAND STAR
 With the same one make a 2 hand L hand star and turn it.
- 25-32 TAKE THIS W AND HALF PROMENADE ACROSS
 All across the set with a half promenade keeping W on M's R sweeping wide to use 4 cts to cross, 4 cts to courtesy turn.
- 33-40 RIGHT AND LEFT THRU
 Cross the set with a R and L thru.
- 41-48 RIGHT AND LEFT THRU BACK
 R and L thru back to place.
- 49-56 RIGHT HAND FOUR HAND STAR
 R hand 4 hand star with the cpl across
- 57-64 BACK BY THE L, A FOUR HAND L HAND STAR
 Same 4 dancers L hand star axactly once around to end in their orig long lines but facing a new person below, actives facing down, inactives facing up, to start.

Caller indicates cross over every second and alternate sequence thru the dance.

Presented by Jerry Helt
 Idyllwild F.D. Camp, 1988

LADIES & GENTLEMEN CONTRA
(USA, CONTRA)

SOURCE: Jerry Helt
 MUSIC: Blue Star Record, LP 1029, "Earl Grey"
 FORMATION: Contra Lines, 1,3,5,etc. cpls active and cross over (improper duple)

METER: PATTERN

Meas.

Introduction:

- 1-8 W ROUND THE W AND M AROUND THE M
 Actives face the cpl below (down the set) as inactives face them (up the set).
 Active W dance btn the inactive cpl turn L around the inactive W and return to
 place while the active M dances btn the inactive cpl turn R around the inactive
 M and return to place
- 9-16 M AROUND THE W AND W ROUND THE M
 Active M dances btn the inactive cpl turn L around the W and return to place while
 the active W dances btn the inactive cpl turn R around the inactive M and return
 to place
- 17-24 DO SA DO THE ONE BELOW
 Actives and ones below do sa do
- 25-32 SWING THE SAME ONE BELOW AND LINE UP FOUR
 Swing same W, end with W on the M's R, facing down the set in lines of four
- 33-40 DOWN YOU GO AND WHEEL AS A COUPLE
 Lines of 4 dance 4 steps down the set and each M wheels the W half way around
 in 4 steps to face up the set
- 41-48 COME BACK TO PLACE AND BEND THE LINE
 Lines dance up the set 4 steps, bend the line in 4 steps, backing into the long
 lines. Progression has been made, actives have moved down one place in line,
 inactives up one place
- 49-56 RIGHT HAND FOUR HAND STAR ACROSS
 R hand 4 hand star with the cpl across
- 57-64 BACK BY THE LEFT A FOUR HAND LEFT HAND STAR
 Same 4 dancers L hand star exactly once around to end in their orig long lines
 but facing a new person below, actives facing down, inactives facing up, to start

Caller indicates cross over every second and alternate sequence thru the dance.

CROSS COUNTRY CONTRA
(USA, CONTRA)

SOURCE: Jerry Helt
MUSIC: Any 64 count Jig or Reel
FORMATION: Alternate duple (close set)

METER: PATTERN

Meas.

Introduction:

1-4 Everybody pass thru
5-8 Everybody face down, walk 4 steps
9-12 Turn, face in and pass thru
13-16 Everybody face up, walk 4 steps, face in (this is a box movement)
17-32 W figure of eight (W pass R shldr, pass L shldr around and behind the opp M (orig ptr), pass L shldr in the ctr again, pass R shldr around corner M.)
33-48 M figure of eight (M step in, pass L shldr and go diag around to the R and behind other W (orig ptr). Come back to the ctr and pass R shldr with the M again and go L shldr around the W in your own line, face in)
49-56 Everybody pass thru and turn alone
57-64 Half promenade with new R hand W
(Keep moving at the foot of the set)

SACKETT'S HARBOR
(USA, CONTRA)

MUSIC: *any 32 bar Jig or Reel*
FORMATION: 1,4,7 etc. active

METER: PATTERN

MEAS.

Introduction: *chord*

1-9 A1 Fwd six and back
9-12 Circle L six hands around
13-16 Three-quarters of the way
17-32 A2 Down the ctr, same way back and cast off
33-48 B1 Turn contra corners
49-56 B2 Fwd six and back
57-60 Circle R six hands round
61-64 Three-quarters round to place

Explanation: (9-16) The 6 circle L three-quarters of the way so the M face up the set and W face down. (17-32) Active cpl goes down the ctr of the line as usual, except they move across the hall, to the caller's L. See diagram.

Helpful hints: After you cast off, identify your contra corners as follows: look at your ptr across the set, then look at the people on either side of your ptr. The one to your R of ptr is your first contra corner, the one to your L of ptr is your other contra corner. Inactive cpls must not go to sleep for they'll be turned twice in succession by the L hand by 2 diff people.

RECORD LIST

Records used by Jerry Helt for Contra Dances

RECORD 45 FOLK DANCER #45-10073
 Glise A Sherbrooke

ALBUM F & W RECORDS #F75-FW-6
 Fireside String Band

ALBUM SOUTHERNERS PLUS TWO #RP500
 Play Ralph Page

ALBUM CABBAGE RECORDS #402
 Heather & Yon

ALBUM CABBAGE RECORDS #417
 Gie Us Tullochgorum

ALBUM COUNTRY DANCE & SONG SOCIETY #CDS 9
 The Claremond Country Dance Band Juice of Barley

ALBUM ROYAL SCOTTISH COUNTRY DANCE SOCIETY #CSPC 1404
 Teachers Assn., Don Bartlett & The Scotians Play Favorites

ALBUM STAN HAMILTON & THE FLYING SCOTSMEN #SMT 7031 VOLUME 4
 Scottish Dance Time

Presented by Jerry Helt
Idyllwild F.D. Camp, 1988

THREE BROKEN SIXPENCE
(USA, CONTRA)

RECORD: Cabage Records 417, Gie Us Tullochgorum, side B, band
2, or:
any good 32 bar jig

FORMATION: Crossed over duple minor, 135, etc. active.

METER:

CUES ONLY:

Do sa do below

Ladies do sa do

Gents do sa do

Activeswing your own

3 in a line down you go

R hand high, L hand low, come back to pl

Ladies chain

L hand forehand star

HUNT THE SQUIRL
(USA, CONTRA)

RECORD: Any good 32 bar jig can be used

FORMATION: Tripple minor, proper lines, sets of 6 cpls

METER:

CUES ONLY:

NOTE: Hunt the Squirrel (see pg 13 for diagram)

Hung on the Ladies side

Hunt on the gents side

Active down the ctr, turn along

come back to place, cast off with wheel turn

R and L through with wheel turn (same sex)

R and L through with wheel turn (same sex)

LONESOME SHEPARD
(USA, CONTRA)

RECORD: Any good 32 bar jig can be used - Hoopers Jig was used
in class

FORMATION: Tripple minor, improperlines, sets of 2 cpls

METER:

CUES ONLY:

Active ladies lead 2 gents

Active gents lead 2 ladies

Active down the ctr, turn along and come back

Cast off

R and L through

R and L back

Contra - Sat

Record: Cabage Records 417 B
* Three Broken Dimpence "Gie U's Tullochgorum"
Ang good jig B/2
Crossed over duble minor 1-3-5-7 etc active

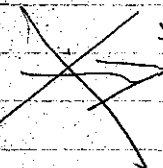
Do-re-do below
W do-re-do
M " " "
Active swing your own
3 in line down you go
R H he, L H Low, come bk to pl
W chain
L H, fore hand star
Rpt from abt

~~Rec~~ * Ohio Riv Contra -

Rec Lloyd Shaw Foundation #98 L & E 1009 H (45)

* TAG. Contra

Rec: Juice of Barley COD-9 H/6
Knole Park



* Hey Hey Contra - in notes
Rec. Hoopers Jig - Festival Rec
or any good jig

Suggested records only

Shower cap
Tie Tas
Battery
J.

Lonesome Shepard

Music: any 32 bar jig (Hooper's Jig used)
Tripple minor - improper lines / 2 sets
2-4.7 to cross over

Active W lead 2 gents
" " " " W

Active down ctr, turn alone & come bk
cast off
R & L thru
" " " bk

Any 64 ct Jig or Reel is referred to on Schott's records
as a 32 bar Jig or Reel

Hunt The Squirrel

32 bar reel
Tripple Minor / proper lines / 6 cpts

M & W hunt (see pg 13 - Hunt The Squirrel)
~~Pass thru, wheel turn~~

Hunt on Ladies side

" " " Gents "
active down ctr, turn alone
come bk to place, cast off w/ wheel turn
R & L thru w/ wheel turn (same seq)
" " " " " (same seq)

KOLO
(Serbia)

mean wheel

U Šest

SOURCE: Learned from Serbian community ^{is} in Serbia, ~~Yugoslavia~~, as well as in New York. This dance has been a part of the repertoire of many folk dance groups in the U.S. It is known here as ^{U Šest} U Šest. In many groups the dance is done only in choreographed form, more likely to be found on the stage. It is presented here as it is currently done in Serbian communities as a basic form, with certain free style variations done by individuals in the line.

MUSIC: This dance is done to a wide variety of melodies. It is the most widely known dance among Serbs, and for most Serbs it is the only dance. The popularity of the dance has spread as far south as Skopje in Macedonia, where Kolo is often played in the course of a dance evening. Several kolos have been provided on a special tape available at camp.

FORMATION: Lines *with joined in "V" pos variations*
STYLE: *small with many bounces, flexes + flourishes as one wishes to put into it.*

METER: $2/4$ (1, 2, 4 - 5, 9-9) PATTERN

Meas Introduction: *Start at beg of any phrase*

- BASIC (1) (2) (4)
- 1 Step on R, hop R, step across with L ("mixed-pickles" rhythm)
 - 2-4 Three sets of running steps in a "mixed pickles" rhythm. Foot placement is similar to Yemenite step
 - 5-8 Same as meas 1-4 on opp ft in opp directions

Variations will include a "grapevine" step travelling on meas 1 instead of a step-hop-step, and four side steps replacing meas 1. Since so much of these steps have to do with styling and "feel," it has been chosen not to break the steps down in the dance notes.

ck Crum's notes
Stockton 87

COCEK
(Macedonia)

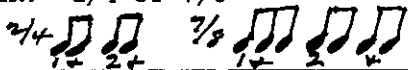
is a form of dance, word is probably
derived from a Turkish word which
means dance. 15. ✓

SOURCE: learned by Michael in 1979
As done by Macedoniana gypsies in Skopje, Yugoslavia, and in New York
PRONUNCIATION: cho^h chek chuck
MUSIC: Special camp tape
FORMATION: Lines; ^{joined} hands held at shldr level, face ctr
STYLE: Very small steps + dbl knee's thru out
STEPS: This syncopated step is the same pattern as the dance "Cupurlika"

see errata

METER: 2/4 or 7/8

PATTERN



Meas.

Introduction: ^{Start} at beg of phrase

SIMPLE FORM - not taught

- 1 Step R slightly bkwd (ct 1); step L slightly back (ct 2)
- 2 Step R slightly back (ct 1); touch L beside R (ct 2)
- 3 Step L across R (ct 1); touch R beside L (ct 2)

SYNCOPATED FORM

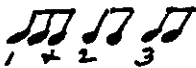
- 1 Slight lift onto ball of L ⁽¹⁾ before stepping on R ^{behind h heel} slightly back (cts 1, &); same as beat one on opp ft (ct 2)
- 2 Same as beat 1 of meas 1 (ct 1); step L, R in place (cts 2, &)
- 3 Slight lift onto ball of R before stepping on L across R (cts 1, &); two small steps in place or moving very slightly in LOD, R, L (cts 2, &)

SITNA LISA *small foot or wagle*
(Macedonia)

SOURCE: Learned from Pece Atanasovski in Oteševo, ^Yugoslavia
PRONUNCIATION: *seet-nah lee-sah*
MUSIC: Special camp tape, *Makedonska Narodna Ora*, LPY 50985 - 1/5 or
FORMATION: Lines, ^{joined} hands held at shldr level " " LSY 61392, 1/5
STYLE:

METER: 7/8

PATTERN



Meas.

Introduction: *Start at beg of a musical phrase of ctr*

TRAVEL STEP (Facing R and moving R)

- 1 Lift L ^{fwd} (ct 1); rest (ct &); step L fwd in LOD (ct 2); rest (ct 3)
- 2 Same as meas 1, only using R ft (lift-step) *(bnc on w'd ft as lift)*

STATIONARY STEP (Facing ctr, in place, lift-step-step)

- 3 Lift L ^{fwd} (ct 1); step L (ct &); step R (ct 2); rest (ct 3)
- 4 Lift L ^{fwd} (ct 1); rest (ct &); step L (ct 2); rest (ct 3)
- 5-6 Rpt meas 7 & 3 using opp ft
- 7-10 Rpt meas 3-6 "cheating" on the last lift-step by travelling to the R *on the step*

When music becomes faster lifts are higher & free ft is lifted across w'd ft w/ more force

When lifting ^{fre} ft, bnc on w'd ft.

Bnc on rest step

MASKOTO
(Macedonia)

men's dance

18. ✓

SOURCE: Learned from Pece Atanasovski in Oteševo, Yugoslavia
PRONUNCIATION: *mašh-kob-toh*
MUSIC: Special camp tape on Makedonska Narodna Ora, LPY 50985-10/4
FORMATION: Lines; solo; shldr hold; hands ^{joined} at shldr level *slly fwd.*
STYLE: *beg slow & progressively gets faster*
all lifts hv bnc on wt'd ft.

METER: 7/8

PATTERN



Meas.

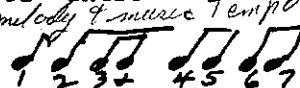
Introduction: ~~First 10 meas~~

- 1-6 Travel solo to R, facing R; begin by lifting R, do six lift-step-step steps in LOD, *alternating ftwk*
- 7 Facing ctr; lift R (ct 1); step R to side (ct 2); step L across R (ct 3); step R back to place (ct 4)
- 8 Rpt meas 7 on opp ft in opp direction
- 9-10 Rpt meas 7 & 8 *on last 2 cts kind fwd on LXR, then straiter & join in "T" pos.*

FIGURE 1: (Rhythm: ) *uh*

- 1 Facing R, lift R (ct 1); step R fwd in LOD (ct 2); lift L (ct 3); kick L slightly, just enough to articulate this beat (ct 4); step L fwd in LOD (ct 4)

- 2-5 Same as meas 7-10 of "Intro"
Rpt Fig 1 with new melody & music Tempo increase

FIGURE 2: (Rhythm: ) *(bnc on each)*

- 1 Facing ctr, lift R (ct 1); step R to side (ct 2); rest (ct 3); step L beside R (ct 4); step R to side (ct 4); rest (ct 5); hop R (ct 2); step L across R (ct 7)
- 2-5 Same as meas 2-5 of Fig. 1, only hop on the first beat of ea meas while lifting the ft

FIGURE 3:

- 1-2 Same as meas 1 & 2 of Fig. 2 *(bnc on each)*
- 3-5 The ftwk is the same as in meas 3-5 of Fig. 2. For this fig, drop hands and do one complete solo turn on the first two beats of ea meas (hop-step), whipping the lifting ft around behind the hopping ft to aid the turn. Turn L on meas 3,5. Turn R on meas 4.

Fig. 3 is generally interspersed with Fig. 2. Both are done to the faster music. The leader calls out which step is to be done.

SKOPSKI ČOČEK

Macedonia

Michael learned by this from Gypsies in Skopja, Macedonia. Michael first presented this dance at Idyllwild Folk Dance Camp, 1988.

TRANSLATION: Skopja čoček

PRONUNCIATION: SKOHP-skee CHOH-chek

TAPE: Folk Dance of Yugoslavia (white cover), side 1/1

FORMATION: Line with hands joined in "V" pos.

METER: 2/4 PATTERN

Meas.

INTRODUCTION: Start at beg of any phrase

DANCE:

- 1 Facing R of ctr and moving LOD - step R,L fwd (cts 1-2).
- 2 Step R fwd (ct 1); step R behind L moving slightly twd outside of circle (ct &); step L fwd (ct 2).
- 3 Step L fwd with slight dipping motion (knees bent) (ct 1); step R,L fwd (cts &-2).
- 4 Turning to face ctr - step R to R (ct 1); bounce on R as L does small kick fwd (ct 2).
- 5 Facing L of ctr and moving in RLOD - step L,R in LOD (cts 1-2).
- 6 Turning to face ctr - step L to L (ct 1); bounce on L as R kicks fwd (ct 2).
- 7-8 Repeat meas 6, alternating ftwk twice more (3 in all).

Dance notes and errata from Idyllwild 1988, by dd

SKOPSKI ČOČEK
(Macedonia)

✓ check from Skopje

SOURCE: Learned from Gypsies in Skopja, Yugoslavia
PRONUNCIATION: *skohp-skee choh-check*
MUSIC: Special camp tape
FORMATION: Hands ^{joined} held down in open circle
STYLE:

METER: 2/4 PATTERN

Meas.

- Introduction: *Start at beg of phrase*
- 1 Facing ^{to dir} step fwd on R (ct 1); step fwd on L (ct 2)
 - 2 Step fwd on R/ step L behind moving slightly away from ctr (ct 2); small leap onto R beside L (ct 3)
 - 3 Step fwd on L while dipping (ct 1); step fwd on R (ct 2); step fwd on L (ct 3)
 - 4 Facing ctr, step R to side (ct 1); ^{sm kick} lift ^{one R} L (ct 2)
 - 5 Moving L, step L to side (ct 1); step R across L (ct 2)
 - 6 Step L to side (ct 1); ^{sm kick} lift ^{one R} R (ct 2)
 - 7 Step R to side (ct 1); ^{sm kick} lift ^{one R} L (ct 2)
 - 8 Same as meas 6

not taught
Gypsies dance ✓

✓
CIGANCICA
(Macedonia)

SOURCE: This version of Cigancica was observed done both by ^Ggypsies and Macedonians in Skopje, Yugoslavia
PRONUNCIATION: *tee-gahn-chee-tsah*
MUSIC: Special camp tape
FORMATION: Hands held down in open circle. Dance is done facing center
STYLE:

METER: 7/8 PATTERN



Meas.

- Introduction:
- 1 Hop L (ct 1); step R to side (ct 2); step L across R (ct 3) (hop-step-cross)
 - 2 Hop L (ct 1); step R to side (ct 2); step L behind R (ct 3) (hop-step-behind)
 - 3 Step R to side (ct 1); step L across R (ct 2); step R back to place (pas-de-bas)
 - 4 Same as meas 3 with opp ftwk
 - 5 Same as meas 3
 - 6-10 Same as meas 1-5 with opp ftwk in opp direction

NOTE: Those pas-de-bas steps (meas 3-5,8-10) are done as syncopated jogging steps on whole ft.

STARO ŽENSKO KRSTENO
(Macedonia)

*crossing
old dance for W*

SOURCE: Learned from Pece Atanasovski in Oteševo, Yugoslavia

PRONUNCIATION: *stahr-oh zhen-skoh krrs:-teh-noh*

MUSIC: Special camp tape or Macedonian Folk Dances, Olympic Records # 6156, B/7

FORMATION: Lines; ^{joined} hands held at shldr level, *face LOD*

STYLE: *On 2 ct do dbl bnc thruout*

METER: 2/4

PATTERN

Meas

Introduction: *Start at beg of phrase, in class wait 16 meas (2 phrases)*

FIGURE 1: (Meas 1-4 travel R; meas 5-8 travel L)

- 1 Hop L while lifting R (ct 1); ^{*knee fwd*} step R in LOD (ct 2)
- 2 Leap onto L across R (ct 1); step R in LOD (ct 2)
- 3 Rpt meas 2
- 4 Step L across R (ct 1); ^{*turn fwd ctr*} step R back to place (ct 2);
- 5-8 Rpt meas 1-4 in opp direction with opp ftwk
- 9 (Meas 9-12, face ctr)
Hop L while lifting R (ct 1); step R to side (ct 2)
- 10 Step L across R (ct 1); step R back (ct 2)
- 11-12 Rpt meas 9 & 10 on opp ft ^{*in pl*}

FIGURE 2: *Chng at leaders discretion a few times near end of music.*

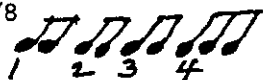
Same as Fig. 1, except do one complete turn CCW on ea of meas. 6 & 7 while traveling L (2 turns all together)

v
KRSTACKA
 (Macedonia)

not taught

SOURCE: Learned from ^G gypsies in Pristina, Yugoslavia
 PRONUNCIATION: *krns-tach-kah*
 MUSIC: Special camp tape
 FORMATION: Lines; hands held at shldr height for Part I, down for Part II
 STYLE:

METER: 9/8



PATTERN

Meas.

Introduction:

PART I:

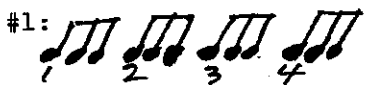
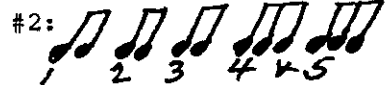
- 1 Travel to R; lift R (ct 1); step R to R (ct 2); lift L (ct 3); step L still moving to R (ct 4)
- 2 Facing ctr; Lift R (ct 1); step R to side while slowly bringing L ft up beside R knee (ct 2); continue to bring L ft to side of R knee and hold (ct 3); kick L sharply down and across R (ct 4)
- 3 Same as meas 2 with opp ftwk
- 4-5 Same as meas 2 & 3

PART II: (as music gets faster)

- 1 Travel. Lift R while doing small hop on L (ct 1); step R to R (ct 2); step L across R (ct 3); step R to R (ct 4) (Note: this step may be preceded by a small hop on L)
- 2 Step L across R (ct 1); step R to R as in beat 4 of meas 1 (ct 2); step L across R (ct 3); step R back to place (ct 4) (this step may also be preceded by a small hop on L)
- 3 Lift L while taking small hop on R (ct 1); step L to side (ct 2) (this may be preceded by a second small hop on R); step R across L (ct 3); step L back to place (ct 4) (this step may be preceded by a small hop on R)
- 4 Same as meas 3 with opp ftwk
- 5 Same as meas 3

TOPANSKO ORO
(Macedonia)

*comes from Gypsy
border of Skopje - name
Gypsy area*

SOURCE: Learned from Pece Atanasovski in Oteševo, Yugoslavia
PRONUNCIATION: *toh-pahn-skoh Oh-roh*
MUSIC: Special camp tape or Makedanski Narodni Ora 197-61392, 1/2
FORMATION: Lines; ~~hold~~ ^{join} hands at shldr level for Fig. 1; down for Fig. 2
STYLE:
RHYTHM: #1:  #2: 

METER: 12/8

PATTERN

Meas.

Introduction: *Start w/ music or at beg of musical phrase*

FIGURE 1: (Rhythm #1 throughout)

- 1 *Face R of dir*
Travel to R (lift-steps) Lift R (ct 1); step R (ct 2); lift L (ct 3); step L (ct 4)
- 2 In place: Lift R (ct 1); ~~step~~ ^{leap} R and lift L at same time (ct 2); rest (cts 3-4)
- 3 In place: Hop R while *doing a quick pump then lifting L like well* bringing L ft around behind R knee (ct 1); step L to side (ct 2); step R across L (ct 3); step L back (ct 4)
- 4-5 In place: Rpt meas 2 & 3 *in pl*
Chng to Fig 2 approx 1/2 way thru

FIGURE 2:

- 1 Travel to R: Lift R (when second fig rpt, step L on this beat) (ct 1); step R ^{not step} in LOD (ct 2); step L and then R ("bloop-bloop") in LOD (ct 3&); step L (ct 4)
- 2 Travel to R: Step R and then L ("bloop-bloop") in LOD (ct 1&); step R in LOD (ct 2); step L across R (ct 3); step R back to place (ct 4) *face dir*
- 3 Facing L, use rhythm #2: Hop R (ct 1); hop R (ct 2); step L behind R (ct 3); step R ^{diag} in place (ct 4); step L behind R (ct 5); step R ^{ball flat} in place (ct 5)
- 4 Facing R, use rhythm #2: Small leap onto L to side (ct 1); hop L (ct 2); step R behind L (ct 3); step L ^{ball flat} in place (ct 4); step R behind L (ct 5); step L ^{ball flat} in place (ct 5)
- 5 Same as meas 4 on opp ft

Note: When lifting free ft, bow on wtd ft

o loop-bloop (ball-flat) step fwd on ball, then step back on flat ft

Cracked line due for W

KRIVO ŽENSKO ORO
(Macedonia)

SOURCE: Learned from Pece Atanasovski in Oteševo, Yugoslavia

PRONUNCIATION: *kree-roh z'ehn-skoh oh-roh*

MUSIC: Special camp tape on Jugoton, LP 50985 (Makedonska Narodna Orna)

FORMATION: Lines; ^{joined} hands held at shldr level *1/4*

STYLE: *very bouncy bouncy.*

METER: 2/4

PATTERN

Meas

Introduction: *Start of music or beg of a musical phrase*

Facetr

- 1-4 Grapevine step starting R to side, L behind moving R (*bounce dbl time*)
- 5 Hop L (*Face directly L*) (facing R and moving slightly in LOD)
- 6 Hop L (moving slightly in LOD)
- 7 Step R fwd in LOD
- 8 Hop R
- 9 Step L fwd in LOD
- 10 Hop L

Note: on hops free ft is lifted sltly under body

*limping dance
not taught*

SOURCE: Learned from a dance club in Bitola, Macedonia and Pece Atanasovski in Otesevo, Yugoslavia

PRONUCIATION: *Koo - tsah - nok*

MUSIC: Special camp tape or *Macedonian Folk Dances, Olympic Records # 6156, B/C*

FORMATION: Lines; hands held at shldr level for Fig. 1, down for Fig. 2. Shift in hand pos occurs on beat 4 of meas preceding Fig. 2.

STYLE:

RHYTHM: #1 #2

METER: 12/8

PATTERN

Meas.

Introduction:

FIGURE 1:

- 1 Travel to the R: Lift R (ct 1); step R (ct &); step L (ct 2); step R (ct 3); step L (ct 4); step R (ct 5)
- 2 Travel to the R: Lift L (ct 1); Step L (ct &); step R (ct 2); step L (ct 3); step R twd ctr (ct 4); step L behind R (ct 5)
- 3 Facing ctr: Lift R (ct 1); step R to side (ct 2); slight bounce on both ft (ct 3); step L across R (ct 4); step R back to place (ct 5)
- 4 Facing ctr: Same as meas 3 on opp ft in opp direction

FIGURE 2:

- 1-2 Same as meas 1 & 2 in Fig. 1
- 3 Lift R (ct 1); step R in place (ct &); step L in place (ct 2); step R in place (ct 3); step L across R (ct 4); step R back to place (ct 5)
- 4 Same as meas 3 on opp ft
- 5-6 Same as meas 3-4

V
ZENSKO PUSTENO
V
(Macedonia)

W solo line

SOURCE: *W's line dance*
Learned from Pece Atanasovski in Oteševo, Yugoslavia

PRONUNCIATION: *zhen-shoh poosh-teh-noh*

MUSIC: Special camp tape or *Makedonska Narodna Orna, Jugoton, LPY 50985-B/3*

FORMATION: Lines, ^{*joined hands to*} hands held in "W" pos for Part I; ^{*during 1st 4 beats of music*} down for Part II; ^{*release it & put loose fist on hip*} drop hands for Part III ^{*can*}

STYLE: *Change patterns at leaders discretion when leader changes H pos*

RHYTHM:

METER: 11/8 PATTERN

Meas. *After solo music*
Introduction: 2 meas + *meas 4 & 5 of Part I (when drums beg during gida music that is 1st step of line)*

PART I:

- 1 Travel, ^{*at R touches floor really fast*} facing R in LOD; ^{*slightly fwd*} Lift R while bouncing on L (ct 1); bounce again on L ^{*put full wt*} with both ft on floor (ct 2); ^{*bring L fwd R*} step fwd on R (ct 3); rock back onto L (ct 4); ^{*long*} Step onto R beside L (ct 5)
- 2 Travel: ^{*long*} Step fwd onto L ^{*w/ demi-plie*} (ct 1); bounce on L while lifting R ^{*under body*} (ct 2); step fwd on R (ct 3); step across ^{*at*} with ^{*R*} (ct 4); step back onto R (ct 5)
- 3 ^{*Face ctr*} Lift L while bouncing on R (ct 1); bounce again ^{*on*} to R, ^{*as it touches floor really slow*} both ft on floor (ct 2); ^{*put full wt on*} step L to side (ct 3); step R across L (ct 4); step back on L ^{*in pl*} (ct 5)
- 4 Same as meas 3 on opp ft
- 5 Same as meas 3

PART II: *during Gida solo when traveling lower H & beg Part II*

- 1-2 Same as meas 1 & 2 in Part I
- 3 Lift L while bouncing on R (~~turn to face L~~) (ct 1); bounce again on R (ct 2); 3 steps in palce (L,R,L) turning slightly to face R (cts 3,4,5)
- 4 Same as meas 3 on opp ft, turning to face L
- 5 Bounce twice on R (cts 1 & 2); step back on L (ct 3); step to side on R (ct 4); cross in front with L (ct 5) ^{*on cts 3-5 turn to face LOD*}

PART III:

Same ftwk as Part II. Drop hands and hold ^{*fists*} them on hips. *Do to end of music*

BABA DJURDJA

Macedonia

This dance is from Gorno Povardaire, Skopje region. Michael learned the dance from Pece Atanasovski. Michael presented this dance at the 1988 Idyllwild Folk Dance Camp.

TRANSLATION: Grandmother Georgia

PRONUNCIATION: BAH-bah DJOHR-djah

MUSIC: Record: Macedonian Folk Dances by Pece Atanasovski,
Olympic Records, LP-6156, side 2/2

RHYTHM: 11/16 counted: $\frac{1-2-3}{1}$ $\frac{4-5-6-7-8}{2 \quad 3}$ $\frac{9-10-11}{4}$ (S)Q(S,S)

FORMATION: Facing ctr - hands are joined in "W" pos.

METER: 11/16 PATTERN

Meas.

INTRODUCTION: 2 meas.

PART I:

- 1 In place: Facing ctr and dancing in place - with R lifted in front of L, bounce on L (cts 1); step R in place as R lifts in front of L (ct 2); bend and straighten R knee as L ft cuts bkwd across R with a scooping down-up motion (cts 3-4).
- 2-4 Repeat meas 1, alternating ftwk (4 times in all).
- 5 Transition: Facing R of ctr and moving in LOD - hop on L (ct 1); step R fwd in LOD (ct 2); low leap on L near R (ct 3); step R fwd in LOD (ct 4).
- 6 Travel: Low leap L across R (ct 1); step R fwd in LOD (ct 2); low leap on L near R (ct 3); step R fwd in LOD (ct 4).
- 7 Repeat meas 6 once more.

Change to Part II at whim at leader, suggested time is when gajida resumes melody approximately 2/3 through the music (Fig I done 10 times)

PART II: (Hands in "V" pos.)

- 1 Transition: Low leap L across R (ct 1); step R fwd in LOD (ct 2); low leap L across R (ct 3); step R back to place - facing ctr (ct 4).
- 2 In place: Hop on R as L lifts in front of R (ct 1); leap L beside R (ct 2); leap R across L (ct 3); leap L back to place as R lifts in front of L (ct 4); hop on L in place, R remains lifted (ct 4).

- 3-4 Repeat meas 2 alternating ftwk twice more (3 times more).
- 5-7 Repeat meas 5-7, Part I (3 travel steps).
- 8-14 Repeat meas 1-7.
- 15 Moving in LOD - step L,R,L,R fwd (on each step the free ft circles sdwd then fwd (cts 1-4).
- 16-18 Repeat meas 2, alternating ftwk 3 times.
- 19-21 Repeat meas 5-7, Part I (3 travel steps).

As taught by Michael Ginsburg at Idyllwild 1988
Rev. 4-94: dd

SOURCE: *Pace*

PRONUNCIATION: *bah-bah djohr-djah*

MUSIC: Special Camp Tape or Macedonian Folk Dances, Olympic Records 6156, B/2

FORMATION: Hands ^{joined} held in "W" pos for first part; ^{joined} down in "V" pos for second part

STYLE: *sq an* $\frac{1}{3}$ - $\frac{2}{9}$ - $\frac{3}{5}$ - $\frac{4}{5}$

METER: 11/16

PATTERN

Meas

Introduction: *2 meas*

PART I

Transition into travel step

1 Hop on L (ct 1); ~~no~~ step onto R to side (ct 2); step on L slightly in LOD (ct 3); step on R to side (ct 4)

Travel

2-3 Step L across R in LOD (ct 1); ~~same as in previous meas 1~~ (cts 2-4)

Transition into stationary step

4 Step L across R (ct 1); step R diag back to R (ct 2); hop on R while lifting L (ct 3); bend R knee while dipping L (ct 4) *ft into in front of R*

Stationary step

5 Hop on R (ct 1); ~~no~~ step onto L beside R (ct 2); same as in previous meas 4 on opp ft (cts 3-4)

6 Same as meas 5 on opp ft

7 same as meas 5

PART II

1-3 Same as meas 1-3 in Part I

Transition into stationary step

4 *leap* Step on L in LOD (ct 1); ~~step~~ onto R in LOD (ct 2); step on L across R (ct 3); *turn to place on R* step back to place on R (ct 4) *in front of R*

5 Hop on R (ct 1); ~~no~~ step onto L beside R (ct 2); *leaps* step R across L (ct 3); *lift knee* step back to place on L (ct 4) *both (kick-up step)*

6 Same as meas 5 on opp ft

7 Same as meas 5

Suggested way of beg done, beg by doing Part I in 6-7, 2x

LÅNGDANS FRÅN SOLLERÖN

Darlana, Sweden

This dance is a remnant of medieval dances from the southern part of France. They go back at least 800 years when it was most common to dance, with simple and repetitive steps, in a circle or line formation. Any number of dancers, whether men or women, may join.

This dance was first presented in 1976 by the Philochoros Folk Dancers from Uppsalla University. It was taught again in 1988 at the Idyllwild Folk Dance Camp by Bo Petezon of Sweden.

PRONUNCIATION: long-DAHNS from soll-ehrr-UHN

MUSIC: Langdans from Solleron; the music is sung by the dancers, and instrumental accompaniment is dispensable.

FORMATION: Closed circle or pen line moving in RLOD (CW). Each dancer takes the hand of the dancer behind, the dancers R arm is over the R neighbors L forearm, with elbows bent forearm is parallel to floor, arms held tightly tog. Dancers shldr to shldr. The first and last dancers' free arms loose by side.

The dance may be started in a circle form, then broken into a line with the leader spiraling or snaking the line around as he likes.

STEPS: All steps occur on cts 1 and 3, hold on ct 2.

Polska foresteps: Step L fwd with accent (ct 1); beg moving R fwd (ct 2); step R next to L (ct 3).

Step-hop: Step L fwd (ct 1); hold (ct 2); hop on L, lift R beside L leg (ct 3). Repeat with opp ftwk.

METER: 3/4

PATTERN

Meas.

PART I:

1-8 Face L of ctr - do 8 "polska foresteps" (16 steps). beg L.

PART II:

1-4 Do 4 step-hops in RLOD, alternating ftwk, beg L.

5-6 Do 2 "polska foresteps"

7-10 Do 4 step-hops

The above dance notes are a combination of dance notes from the Uppsala Folk Dancers and Idyllwild Folk Dance Camp.

Dance notes by dd, 12-92

LÅNGDANS FRÅN SOLLERÖN
(Sweden)

goes bk at least 800 yrs

- SOURCE:** This dance is a remnant of medieval dances, when it was most common to dance, with simple and repetitive steps, in circle or line formation. Any number of dancers, whether men or women, may join.
- PRONUNCIATION:** *Long-dahnns* *fran. soll-ehrr-uhn*
- MUSIC:** Langdans fran Solleron; the music is sung by the dancers, and instrumental accompaniment is dispensable.
- FORMATION:** Closed circle or open line, CW. Each dancer takes the hand of the dancer behind, the former's R arm over the latter's L, ^{for arms/bows bent} held tightly together. First and last dancers' free arms hanging. The dance may be started in a circle formation, then broken into a line with the leader spiraling or snaking the line around as he likes.
- STYLE:**

METER: 3/4

PATTERN

Meas.

Introduction:

FIGURE 1.

1-8 L polska forestep, with R ft drawn up to L ft instead of past it on ct 3

FIGURE 2.

9-12 Step fwd on L ft (ct 1-2); hop on L ft, with R ft lifted, & knee ^{bent very stlly} straight (ct 3). Rpt hopping on R ft, then L

13-14 Forestep as in Figure 1. Repeat entire Figure 2.

*Polska forestep; Step 1 fwd¹ (1) - leg moving R fwd (2-)
step R next to or stlly fwd of L + (3)*

Polka från Bingsjö⁴

Polka I

M: L foot forwards, (1), turn on the ball of L foot while R foot is lifted (2), cont. turning on L foot while you step backw. on R (2), ^{pivot} turn on ~~edge~~ R heel and ball of L foot (2), ^{full R ft on floor} place right sole (3), lift L foot and turn slightly, on the ball of R foot (4)

2¹

W: ^{with continuing to pivot on L ball} ~~The~~ ^{to} ball of the R foot slightly behind L heel (1), Step on R foot between M's feet (2), ^{(walking step) pivot on R ball (2)} ~~long~~ step ^{toe take and in} ~~with~~ L foot (3) ^{steps fwd on R to} pivot on L ball (4)

For transition into turn W holds on ct 1 + ^{steps fwd on R to} beg turn on ct 2.

POLSKOR FRÅN BINGSJO
(Dalarna, Sweden)

SOURCE:

pohl-skohr från bing-shuh

PRONUNCIATION:

MUSIC:

Polska from Bingsjo. Kalle Almlöf A3, Amigo AMLP 704; Tre Spelan A2, 9, Sonet 2066; Latar Till Svenska Byggedanser, Bl, 2, Sonet 2060.

FORMATION:

Cpls in open circle, moves CCW

STYLE:

The dances have a slow tempo and even accent on all 3 beats of the meas.; danced smoothly. *W even movement, NO up-down movement. Knees bent at all*

STEPS:

Polska variants from Bingsjo; count 1, 2, 3.

times.

METER: 3/4

PATTERN

Meas.

Introduction:

I. POLSKA (*See Polska från Örne Klarärdals, for "forestep"*)
(p 21)

Positions: During the ~~introduction step~~: M puts R hand around W's waist. W puts L arm on M's R upper arm or takes hold of M's upper arm from below. M holds W's R hand with L hand so that he puts his hand on top of W's hand which is held out facing down and grabs. During turn as cpl, Polska pos, but M puts L hand far up on W's R upper arm.

Forestep
Introduction step: M starts with L ft and W with R ft. During turn as a cpl, main polska step for M and W. *(outside ft)*

The Dance: The cpl dances an unlimited number of ~~introduction steps~~ and then starts the turns. W starts first turn with a "pause" on (1). The ~~introduction steps~~ can then be danced between the turns when the cpl feels like it. *at the M discretion. Chngs usually occur at beg of a phrase*

II. SPRINGPOLSKA (Running Polska)

Positions: During the ~~introduction step~~: Waist hold as in Polska I, but the outside arms are hanging. *Forestep* During the turn as a cpl: As in Polska I.

Forestep
Introduction step: Both M and W start with L ft. During turn as a cpl: 2 meas are needed for one complete turn, therefore count 1,2,3,4,5,6.

M starts the turn with L step fwd diag to R (ct 1) } *M cross in front of W*
A short R step diag to R (ct 2)

A short L step to R (ct 3)

M has now almost completed a half turn around W. R ft is then put down in an angle behind L ft bkwd in LOD (ct 4)

M pivots around and takes 1 step fwd with L ft, diag to R (ct 5)

And a short R step fwd in LOD (ct 6)

Notice that 4th step always should be going bkwd.

W dances the same steps as the M, but she begins her turning steps when the M takes his 4th step.

The W begins and ends the running polska 1 meas after the M. *W beg by facing 200 + start w/ the forestep at 4 off M step.*

The Dance: The cpl dances an unlimited number of ~~introduction steps~~ and then starts the turn. The ~~introduction step~~ can then be danced btn the turns when the cpl likes it. *at the M discretion. Chngs usually occur at beg of phrases.*

III. ENBENSPOLSKA ("One leg polska")

Positions: During ~~introduction step~~: As in Polska I, or: with inside hands held shldr high, M holds W's hand from above, outside arms hanging. During turn as cpl: Equilateral pos but M takes with his L hand a grip around the W's R upper arm from below and W does same with L hand

POLSKOR FRAN BINGSJO (cont'd)

III. ENBENSPOLSKA ("One leg polska") (cont'd)

Four step

Introduction step: M starts with L ft and W with R ft.

During turn: M starts with L ft and takes a rather long step fwd, diag to R and puts down the whole ft (ct 1)

Then M pivots half a turn on ball of L ft and at same time raises his R leg ^{*with bent knee*} and puts down L heel (ct 2)6 M pivots again half a turn on L heel at same time as he raises R leg ^{*fwd*} a little more and puts down ball of L ft (ct 3)

M is now again facing LOD and takes a rather long step fwd with R ft diag to R and puts down whole ft (ct 1)

10 M pivots on ball of R ft and at same time raises L leg ^{*fwd*} slightly and puts down R heel (ct 2)

12 M pivots half a turn again on R heel at same time as L leg is raised a little more and ball of R ft is put down (ct 3)

14 In this way M advances ^{*4 turns once on*} ~~by~~ one step for each meas.

The W has the same step as in Polska I.

The Dance: As in Polska I. M's raised leg on (2) and (3) are used to keep the balance and to help the pivots.

During the turn the W needs to take firm steps to keep the balance, *especially on ct 1 whr the tch very heavy (fall wt on ball of R ft)**Turn. Pos: W & H may also reach under M arm & hold him at the shldr blade.*

Bakmes från OVRE KLARALVDALS BAKMES
(Sweden)

SOURCE: Its origin is from the province of Varmland, district of Ovre Klaralvsdalen, Sweden, specifically Eksharad, Norra Ny & Dalby parishes. This dance was collect 1969-1972. Translations from the Swedish, courtesy of Gordon E. Tracie, Director, Skandia Folkdance Society, Seattle, WA. Alternate native title, Bakmes fran Ovre Klaralvsdalen. Literal translation, Reverse-turn dance from Upper Clear River Vally.

PRONUNCIATION: OV-reh KLAHR-ehlv-dahls BAWK-mehs

MUSIC: Regional polska from Klaralvsdale, Varmland. M/M 120-130

FORMATION: Cpls, turning CCW, progressing fwd in LOD (CCW around the floor)

Note! Sole of ft means only heel is lifted off floor.

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

Meas.

Introduction: *usually begun at start of musical phrase*

Dance holds: During forestep, simple handhold, free arms loose at side. During reverse turn, reverse polska hold.

FORESTEP

Open polska, begin on outer ft (1), *by stepping fwd on* short step fwd on inside ft (3) During forestep M may turn W under joined H either CW or CCW

Forestep fwd: *side by side, move + face 180, inside H joined + down.* One turn is most common. When turning W 1/2 times she should turn CCW.

REVERSE TURN

Rotate CCW as follows:

M: Step L fwd and somewhat to L ^{around W} (ct 1); pause (ct 2); with an optional little hop, step R sole to L of toe (in front of L ft to form a "T") (ct 3); thus completing a half rotation; swing L leg around to place L sole alongside R heel (ct 4); pause (ct 5); with either flexed knee or a little hop, step R fwd in LOD (ct 6), thus completing a full CCW rotation.

W: Same step as M's except 1 meas apart (she starts on M's ct 4)

SPECIAL STEPS

The "bakmes" (reverse-turn) step often varies, sometimes by the M landing on both ft with a stamp and flexed knees, and sometimes by the M doing a deep dip or landing on his knee during cts 1 or 4.

The Dance: Begins with a few foresteps (open polska steps), during which time the W can ^{the M may turn the} ~~can~~ ^{his} ~~twirl~~ under M's raised arm. Simultaneous with M dancing another forestep- he can, however substitute a leap off the floor to click his heels tog- he brings the W, who dances R,L,R over to the L somewhat, so the cpl can assume closed pos. The dance then continues with the "bakmes" step.

Forestep and reverse-turn are alternated at ^(R to B)whill.

In addition to the above heel-clicking, M can slap his R heel with flat of R hand; he can also do a somersault with one hand and the other joined with his ptrn. *M can do heel-click w/ turning W-CCW*

He can also do a cartwheel alongside his ptrn, or with her help, kick his heels on the ceiling (see note below).

This dance may be alternated with the polska from Ovre Klaralvsdalen (called "slangpolsk" locally), described elsewhere. Both dances may be danced either separately or tog. Most of the M's "show-off fig can be performed btn the diff fig of the dance.

NOTE: In the typical rural log home of yesteryear, the ceilings were considerably lower than they are these days!

Polska från ÖVRE KLARÅLVDALS POLSKA
(Sweden)

SOURCE: Translations from the Swedish courtesy of Gordon E. Tracie, Director, Skandia Folkdance Society, Seattle, WA. Information about these dances from Övre Klarålvsdalen was researched from persons born between 1827 and 1902. The dance was collected 1969-1972. Its origin is from the province of Värmland, region of Övre Klarålvsdalen, Sweden. Alternate native title is "Slängpolsk" from Övre Klarålvsdalen.

PRONUNCIATION: ØV-reh KLAHR-ehlvs-dahls Polska

MUSIC: Regional polska from Övre Klarålvsdalen. M/M 140

FORMATION: Cpls, turning CW, progressing fwd in LOD (CCW around the floor)
Dance holds: During forestep: Simple handhold, free arms loose at sides; M dances slightly ahead of W
During turn: (a) polska hold; (b) M holds R hand on W's back btn waist and shldr, and holds L hand under and behind W; s R shldr, while W holds both hands high on M's upper arms

Sole: means only the heel of the ft is lifted off floor

METER: 3/4

PATTERN

Meas.

Introduction: *Usually start at beg of musical phrase*

FORESTEP

Open polska: Rather short steps, beg on outer ft. In local dialect this is "att tro" (trampa) polsk (to tread the polska)

Polska **TURN** (~~L ft full turn polska~~)

M: Step fwd ^{on leap} on L sole, optionally with a little hop (ct 1); turn CW on L sole (ct &); place R sole ^{close to} alongside L heel (ct 2); continue turn on both soles (ct &); step R, angled to R or turn on R heel without lifting ft (ct 3); This is danced with rather short steps and with springyness on cts 2 and "&"

W: Step R ft betn M's ft ^(put first then whole ft) (ct 1); turn on R sole (cts 2, &); ~~step~~ ^{hop} L ^{diag} back to L ^{sole} (ct 3); turn on L sole (ct &)

OPTIONAL "SHOW-OFF" FIGURES

During forestep M may demonstrate his prowess by any or all of the following fig: Slapping R heel with R hand; jumping off the floor to click his heels tog; somersaulting with one hand while his ptrn holds the other; doing a "slängkast" where he kicks the ceiling with his feet (see note below); performing cartwheels or freestyle somersaults.

The Dance: After some foresteps the polska turn is danced. The dance continues with alternating forestep and turn to end of music. During the forestep the W can make a single twirl under the M's uplifted arm. The polska step can vary in accordance with the tempo (& temperament) of the music. During the dance the above "show-off" fig can be performed at will. According to reports, in the old days this dance was very fast and "wild", often dance by 2 men! but it was also danced in a more calm, slow form called "polsk" which was often done tog with the bakmes.

NOTE: In the typical rural log home of yesteryear, the ceilings were considerably lower than they are these days!

STIGVALS
(Sweden)

SOURCE: From Upper Klarälvsdalen and Upper Fryksdalen. Alternate name, Nigvals (Curtsyng or Dipping Waltz). The dance was first described in 1879 in Lysvik and in directions written in 1969-1972 by Lars Mattson, Skoghall, and by Ingvar Norman, Sater. Translation courtesy of Anja Miller.

PRONUNCIATION: steeg-rahls

MUSIC: Waltz from Klarälvsdalen or Fryksdalen, in slow tempo

FORMATION: Cpl, polska hold and reverse polska hold

METER: $\frac{3}{4}$

PATTERN

Meas.

Introduction: Begin the dance at any time in the music

Cpls dance CW and occasionally CCW. Dance direction is CCW.

For a CW turn, cpl takes polska hold

1 M steps fwd on R ft (ct 1) with slight outward turn of ft. While he rises on the R sole or even makes a slight hop⁽²⁾, his L sole is set to the R of R toe (ct 3). At this point he has completed half the turn.

2 M places R ft behind L ft (ct 4), and while he rises on the R toe and sometimes makes a little hop⁽²⁾, he places L ft at an angle to R ft in front of R toe (ct 6). This second meas completes the turn.

the w/dancer m-2 bkwd will m done m-1 fwd.
The W dances the same step but ~~starts the dance one meas after the M.~~
The Stegvals is executed with a soft curtsy and some knee-bend, and with fairly short steps.

For a CCW turn, the cpl takes reverse polska hold. The steps are similar to the CW steps except that they start now with the L (ct 1); R (ct 3); L (ct 4); R (ct 6).

The dance continues alternating CW and occasionally CCW turns.

R hips close
Polska pas: M R H on W bk, L H on W forearm, face R
W H's on M upper forearm just below shldr, face R L O D

One can be done in reverse pas (L hips close), beg L ft.

Bahmes Turn:

To chg pas during dance on last ct of m-2 pivot on both ft + chng arm pas usually done at end of phrase.

Presented by Bo Peterzon
Idyllwild F.D. Camp, 1988

POLSKA FRÅN SKEPPLANDA
(Sweden)

SOURCE: Polska from Southwestern Vastergotland, in slow tempo
 PRONUNCIATION: *shkep-lahn-dah*
 MUSIC:
 FORMATION: Cpls in CW and CCW turns
 STEPS: *forestep: Both legs L*
 Tresteq: Step L,R,L or R,L,R as appropriate (cts 1,2,3) with slight dipping on ct 1
 Polska CW: Step fwd on L (ct 1); swing R ft behind L and step R (ct 2); L ft a short step fwd (ct 3); step fwd on R,L,R (cts 1,2,3) (2 meas.)
 Polska CCW: Step bkwd on L (ct 1); swing R ft behind L and step on R sole (ct 2); step back on L (ct 3). Continue stepping bkwd on R,L,R (cts 1,2,3). Styling is soft with slight dipping on ct# 1 and ~~4~~ in CW and CCW. (2 meas.)
of ea meas

METER: PATTERN

Meas.

Introduction: After music starts, M invites W to dance, placing his R arm around her waist, and with small walking steps or foresteps, escorts her to her place

FIGURE IA

closed Waltz pos with M's L and W's R palms against ea other; arms bent at the elbows and upper arms ^{turning capl} against the body. Dancing slightly to L of ea other, dance several foresteps in a tight circle CW. When M is ready to begin the Polska, he stamps on ct 3 and then begins the Polska as described above. The W dances one more forestep and starts her Polska ¹ meas later. During the meas when R ft is placed behind on ct 2, turn slightly in to face ptr; during the other meas, dance straight ahead (giving a slightly "grapevine" impression). As the Polska continues, longer steps are taken, giving the appearance that the tempo has been increased.

FIGURE IB

Holding ptr's both hands, with a Tresteq, ^{H close tag + never lower than chest} dance one or ^{a few} ~~several~~ pannkaks-^W *(pancake turn)* vandningar (dishrag), M turning CW and W, CCW. Continue in open pos, M freeing his L and W her R hands, W turning under the uplifted arms slightly before M. *Each turn takes approx 4 meas - slow turns*

FIGURE IIA ^{W on M's side}

M places L and W, R arms around ptr's waist; dance L ^{W stays on spot.} forestep, M dancing bkwd and W dancing with very small steps almost in place? M then shifts into his bkwd Polska, while W continues her forestep as described. The M takes gradually longer steps, and after a cpl of meas, he takes W's L hand with his R. The W is the fulcrum with M dancing around her.

FIGURE IIB

With M's R hand to W's L, W dances Tresteq under M's arms, rotating CCW and ~~progressing around him~~, while M dances foresteps in very tight circle bkwd.

Continuation of dance: When W is in the appropriate pos, take waltz pos as in Fig IA, and continue sequence in the above sequence.

SCHOTTIS FRÅN BINGSJO
(Sweden)

SOURCE:

PRONUNCIATION: *shah-tees frøn bing-shuh*

MUSIC: Slow schottis, 2/4 meter

FORMATION: Schottis step, open hand pos. *PDB turns in*
~~Omdansring~~, polska pos.

STYLE: ~~The dance, while "folklig" in general styling, is more prescribed in the order of figures than the typical folklig dance.~~ *Flex knee on each.*

STEPS: Basic schottis step fwd; schottis ~~omdansring~~ #2

METER: 2/4

PATTERN

Meas.

Introduction: *Start at beg of musical phrase*

FIGURE 1

- 1-2 Two schottis steps fwd *leg outside ft - inside H joined at waist H, outside H for ee*
- 3-4 ~~4 Omdansring CW~~ *PDB*
- 5-8 Rpt meas 1-4

FIGURE 2

- 1-2 M dances 2 schottis steps fwd while W dances 2 schottis steps, turning 2 revolutions CCW under M's ^Rarm *(W 1st schottis 1/2 turn, 2nd schottis 1 1/2 turn)*
- 3-4 ~~4 Omdansring~~ *PDB*
- 5-8 Rpt meas 1-4

FIGURE 3

- 1-8 Same as Fig 1, except ~~omdansring~~ *PDB turn* is CCW. After second ~~omdansring~~ *PDB turn*, ea cpl groups itself with a second cpl in prep for Fig 4

FIGURE 4

- 1 One schottis step fwd *(release H, + lead M leg to move away from ptr)*
- 2 W dances a 2nd schottis step essentially in place; M #1 dances a schottis step to his ~~L~~ *PDB* and bkwds while M #2 dances fwd, thereby exchanging ptrns
- 3-4 ~~Omdansring CW~~ with new ptrn
- 5-8 Rpt meas 1-4 with M returning to his orig ptrn

Omdansring (pas-de-basque): ... leap-step-step (leap is low & small), Do 4x alternating ft

Fig 4 1/2:

- 1 1 schottis fwd
- 2 M leads W in front of him ^{of us} both dnc 1 schottis in 2nd
- 3-4 4 PDB turning CCW (reverse turn)

Presented by Bo Peterzon
Idyllwild F.D. Camp, 1988

5-8 Rpt m 1-4

ETHNOGRAPHIC MAP OF BULGARIA

35.



REGIONAL DIFFERENCES AND CHARACTERISTICS

What follows is not a complete list but more a quick reference guide to help you to determine 1) - from what area a certain dance or dance tune originates and 2) - what the most striking characteristics are.

SEVERNJAŠKO (NORTHERN BULGARIA)

Dance

- wt mainly on the fore ft
- small and energetic steps with high knee liftings
- the movements are light and upward
- jumpy and bouncy

Music

fast, vivid tempo
Vlach or Romanian influences
principal instruments:
all kinds of flutes (*occarino, svirka, duđuk, kaval*) and *violin* and *Duhov ensembles*

TRAKIJA (THRACE)

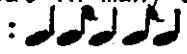
- wt mostly on the whole flat ft
- slight knee bend position
- all accents and stamps are directed tw the ground, downward
- "earthy" quality
- smooth and round movements
- gracious hand and arm gestures in individual performances
- "contemplative", dignity

starts often slow, "solemny" then gradually builds to moderate - fast
composed-irregular-meters in Western Thrace
rich melody lines
principal instruments
gădulka, gajda, kaval

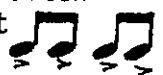
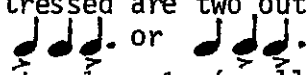
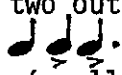
Dance

Music

ŠOPLUK (WESTERN BULGARIA)

- | | |
|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| <ul style="list-style-type: none"> - wt on the fore ft - body leans slightly fwd - small, light and energetic steps with sharp knee liftings - the upper part of the body moves fwd and back in coordination with the knee liftings - <i>Šopska Natrisane</i> (relaxed shoulder bouncing on the rhythm of the steps) - "jerkey" and angular movements - very expressive, outgoing and "witty" | <p>fast vivid tempo</p> <p><i>Graovo</i>-syncopated beat in many slower and fast 2/4 dances : </p> <p>the music consists of many 1/8 or 1/16 notes, which has the effect of the melody supporting and carrying the rhythm</p> <p>principal instruments:
flutes (<i>svirka, duduk, kaval</i>), <i>gadžulka</i>
<i>gajda</i> and <i>tapan</i></p> |
|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|

DOBRUDŽA (NORTHEASTERN BULGARIA)

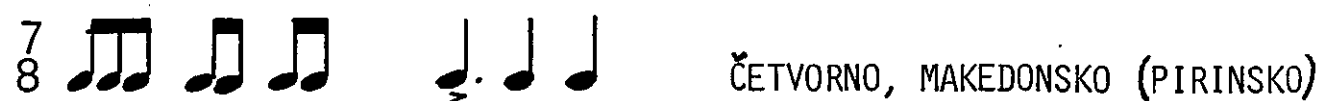
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| <p>Men:</p> <ul style="list-style-type: none"> - heavy, wt on the whole ft - knee bend position - hips are slightly turned fwd - upper body erect and proud - every stamp is accompanied by slight knee bending or dipping - "down-to-earth" quality <p>Women:</p> <ul style="list-style-type: none"> - light, bouncy and feminine - rocking body and arm movements | <p>slow - moderate tempo, "stretched"</p> <p>both cts (main and secondary) are often stressed in the <i>Dobrudžjan</i> 2/4 beat </p> <p>slow 7/8 <i>Râženik</i> stressed are two out of the three main cts  or .</p> <p>principal instrument : <i>kopanka</i> (small <i>gadžulka</i>) typical combination:
<i>physharmonica, kopanka</i> and <i>gajda</i>
(<i>Dobrudžanskata Trojka</i>)</p> |
|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|

PIRIN (BULGARIAN MACEDONIA)

- | | |
|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| <ul style="list-style-type: none"> - high and on the ball of the ft - liftings on the ball of the ft on cts & (upbeat) - vertical bouncy character - "balanced" movements - many rhythmic and syncopated nuances | <p>from slow - fast</p> <p>very melodic, songs</p> <p>rich in many different rhythms and irregular meters</p> <p>"stretched" and playful interpretation of the beat</p> <p>principal instruments:
<i>zurna, tambura, tapan, darabuka</i> and <i>trâmpa</i> (tambourine)</p> <p>Turkish influence, it is also the area of Moslim-Bulgarians (<i>Pomaci</i>)</p> |
|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|

RODOPA (RHODOPE MOUNTAIN RANGE)

- | | |
|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| <ul style="list-style-type: none"> - wt on the whole flat ft - <i>čukče</i> (low hops) - Women: gracious almost solemnly "deliberate" steps - Men: expressive and strong | <p>slow, usually to a song</p> <p><i>Horovodna pesen</i> (Dancesong) or accompanied by a <i>Kaba Gajda</i> (low-pitched <i>gajda</i>)</p> <p>melancholic, gliding melodies and singing</p> <p>Here too <i>Pomak</i> and Turkish influence</p> |
|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|

BULGARIAN DANCE RHYTHMS

BULGARIAN DANCE RHYTHMS (Page 2 of 2)

Combinations of one or two of the previous mentioned irregular meters are also to be found in Bulgarian Folk Music and Dance. They are referred to as *Smesen* ("mixed") beats or if it is a dance *Smeseno Horo*. Another term frequently used is *Krivo* ("crooked") or *Krivo Horo*.

Some examples of these so called "composed irregular meters" are:

13/8 (8/8 + 5/8) 
BIČAK ISPAJČE

18/8 (7/8 + 11/8) 
JOVE, JOVINATA, JOVE MALAJ MOME

22/8 (9/8 + 13/8) 
SANDANSKO



25/8 (7/8 + 7/8 + 11/8) 
SEDI DONKA

37/8 (9/8 + 9/8 + 5/8 + 5/8 + 9/8) 
AJŠA, DVAŠTI TRIŠTI

ŠIRA

s hee-rah

Bulgaria

- ORIGIN : Šira comes from Northwest Bulgaria and is popular among its Vlach population. Like most Vlach dances from this region this one too shows a mixture of both Romanian and Serbian influences.
- MUSIC : LP/Cassette "Folk Dances from Bulgaria" - volume 4
JL 1988.02 by Jaap Leegwater
Side A, Band 5. *slow slightly*
- METER : 2/4  or 
- STYLE : Small steps, shoulders relaxed
- SOURCE : This version of Šira was learned from Velko Juvkov in Sofia, Bulgaria at the 4th Bulgarian Summer Dance Seminar 1986.
- FORMATION : Open- or half circle.
Hands held in V-position.
- INTRODUCTION : 16 measures
The first dancer usually indicates how many times each pattern is repeated.

MEAS PATTERN Part 1

- facing ctr, moving sdwd R,
hop on L ft, swinging arms relaxed fwd low (ct &)
- 1 step on R ft sdwd R, swinging arms bkwd low (ct 1),
step on L ft next to R ft (ct &),
step on R ft sdwd R, swinging arms relaxed fwd low (ct 2),
step on L ft next to R ft (ct &)
- 2 step on R ft sdwd R, swinging arms bkwd low (ct 1),
big step with emphasis on L ft twd ctr in front of R ft,
swinging arms fwd low (ct 2)
- 3-6 repeat action of meas 1-2 two more times (*3 small*) on ct + 1, *move, out of circle, m1, returning to normal, sig circle*
- with the hands held in V-position,
facing ctr, dancing in place,
- 7 step on R ft across in front of L ft (ct 1),
hold (ct &),
hop on R ft (ct 2),
step back on L ft in place (ct &)
- 8 step on R ft across in front of L ft with a little dip (ct 1)
step back on L ft in place (ct &)
hop on L ft (ct 2), *lift R knee*
step on R ft next to L ft (ct &)

MEAS PATTERN

- MS ct
- 9 1 step on L ft across in front of R ft (ct 1),
 2 step back on R ft in place (ct &),
 3 step on L ft next to R ft (ct 2),
 4 step on R ft next to L ft (ct &)
- 10 four steps in place as follows:
 5 step on L ft (ct 1),
 6 step on R ft (ct &),
 7 step on L ft (ct 2),
 8 step (fall) on R ft (ct &)
- 11-20 repeat action of meas 1-10 with opp ftwk and directions

Part 2 *not taught in class*

- 1-8 repeat action of meas 1-8 of Part 1
- 9 step on L ft across in front of R ft (ct 1),
 step back on R ft in place (ct &),
 hop on R ft (ct 2),
 step on L ft next to R ft (ct &)
- 10 repeat action of meas 9 with opp ftwk and directions
- 11-12 repeat action of meas 9-10
- 13-24 repeat action of meas 1-12 with opp ftwk and directions

Presented by Jaap Leegwater
Idyllwild F.D. Camp, 1988



Dancedescription and presentation by
JAAP LEEGWATER ©1988

CIBARSKA KOPANICA

Bulgaria

TRANSLATION
AND
BACKGROUND

: Kopanica from the town of Cibar in Northwest Bulgaria, Severnjaško.

The word Kopanica is derived from the verb Kopaja (to dig).

In dance and music terminology Kopanica means folk dance in 7/8 meter (2-2-3-2-2) and is also the name of its basic step.

Characteristic for this variant of Kopanica is the 3 measure structure of its basic pattern and variations. They are performed to a musical accompaniment consisting of a 4 + 4 measure musical phrase. As a result there is no synchronization between the music and dance phrasing, which is a common feature in the relationship between dance and musical accompaniment in Bulgaria.

Other 11/8 dances from North and Northwest Bulgaria with a 3 measure dance pattern are: Gankino and Lamba Lamba.

MUSIC

: LP/Cassette "Folk Dances from Bulgaria" - volume 4
JL1988.02 by Jaap Leegwater
Side B, Band 8. *slow slightly*

METER

: 11/8  or 
Q Q S Q Q
1 2 3 4 5

STYLE

: Severnjaški:
- Light, bouncy and jumpy

SOURCE

: Learned from the Bulgarian choreographer and dance instructor Dimitâr Dojčinov, who introduced the dance at the "Nevo - Eastern Camp" in the Netherlands in 1978.

FORMATION

: Half circle or lines.
Hands at belt - hold position. (*Lower R*)

INTRODUCTION

: The slow rubato melody (Bavna Melodija).

The first dancer usually indicates how many times each pattern is repeated.

CIBARSKA KOPANICA (page 2 of 3)

MEAS PATTERNPart 1 "OSNOVNO" (Basic)

- 1 facing ctr,
step on R ft sdwd R (ct 1),
step on L ft behind R ft (ct 2),
step on R ft fwd (ct 3), *body bends very rthy fwd*
hop or čukče on R ft (ct 4), *strait body*
step back on L ft in place (ct 5)
- 2 step on R ft ^{bk} (ct 1), } *rock*
step on L ft ^{fwd} (ct 2), }
step on R ft bkwd, turning L leg out to the side (ct 3),
close L ft with a sharp click, without wt,
against R ft (ct 4)
fall onto L ft, turning R leg out to the side (ct 5)
- 3 close R ft with a sharp click against L ft,
wt equally on both ft (ct 1)
fall onto L ft, lifting R knee in front (ct 2),
small hop on L ft and
strike R heel next to L toes (ct 3),
leap onto R ft sdwd R (ct 4),
leap ~~step on L ft in front of R ft (ct 5)~~
h x R

} Hlobka L} Hlobka RPart 2 "POČIVKA" (Rest)

- 1 repeat action of meas 1 of Part 1
- 2 repeat action of meas 2 (ct 1-4) of Part 1
hold (ct 5)
- 3 hold (ct 1-2),
repeat action of meas 3 (ct 3-5) of Part 1

Part 3 "KOSIČKA" (Flick)

- 1 repeat action of meas 1 of Part 1
- 2 step on R ft in place (ct 1),
step on L ft in place (ct 2),
flick R leg in a fast and sharp movement across in front
of the L leg (ct 3),
turning body face diag L, close R ft with a sharp click
against L ft, wt equally on both ft (ct 4),
fall onto L ft sdwd L, turning R leg out to the side (ct 5)
- 3 close R ft with a sharp click against L ft,
wt equally on both ft (ct 1),
fall onto L ft sdwd L, lifting R knee in front (ct 2),
hop on L ft and
strike R heel next to R toes (ct 3),
step on R ft (ct 4),
extend L leg fwd low (ct 5)

} Hlobka R} Hlobka R*Note: During Hlobka R move away etc*

MEAS PATTERNPart 3 (continued)

- 4 facing ctr, moving slightly diag R bkwd,
 hop on R ft, swinging L leg in small arc bkwd (ct 1),
 step on L ft behind R ft (ct 2),
 step on R ft, extending L leg fwd low (ct 3),
 hop on R ft, swinging L leg in small arc bkwd (ct 4),
 step on L ft behind R ft (ct 5)


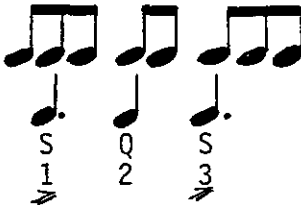
Part 4 "NA PRED" (Foreward)

- 1 repeat action of meas 1 of Part 1
- 2 step on R ft in place (ct 1),
 step on L ft in place (ct 2), *long*
 facing ctr, moving fwd twd ctr, hop on L ft,
 swinging R leg straight, fwd low and across in front of L leg (ct 3),
 long leap onto R ft, swinging L leg straight, fwd and across in front of
 R leg (ct 4-5) *very sltly diag R*
- 3 turning face diag L,
 leap onto L ft in demi-plié (ct 1),
 strike R heel with straight R leg in front (ct 2),
 hop on L ft, turning R leg sdwd out (ct 3),
 close R ft with a sharp click against L ft,
 wt equally on both ft (ct 4) } Hlobka R
 fall onto L ft sdwd L, turning R leg out to the side (ct 5)
- 4 repeat action of meas 4 of Part 3

Presented by Jaap Leegwater
 Idyllwild F.D. Camp, 1988



RAZVIVAJ DOBROBulgaria

- TRANSLATION** : Razvivaj Dobro freely translates into "may life unfold well" and can be considered a wish for fertility, growth and prosperity.
- ORIGIN** : *This is a W dnc ♪*
It is a dance song associated with local Lent customs from the Rhodope Mountain Region in Southern Bulgaria.
- BACKGROUND** : Razvivaj Dobro is a Horovodna Pesen (a song accompanying a dance) and belongs to the category of seasonal folk songs. The song is about young budding life, both literally in the form of flowers, trees and crops and figurative in the form of a blossoming romance. This is a popular theme of many Bulgarian spring songs and customs and is performed to announce the approaching spring and new life. Plans or announcements for marriages are often made during this time of year, especially on Lazarovden, St. Lazarus day, which is Palm Sunday.
- Razvivaj Dobro is sung and danced exclusively by women and is part of a larger repertoire of spring rituals, symbolic customs, songs and dances. According an old tradition the horo is headed by a mother who is still nursing a baby and does not have any dead children. This again is symbolic for unfolding life, fertility and growth.
- MUSIC** : LP/Cassette "Folk Dances from Bulgaria" - volume 4
JL 1988.02 by Jaap Leegwater
Side B, Band 1.
- METER** : 7/8  or 8/8 
- The dance is notated here in 7/8.
- STYLE** : Feminine, subdued and gracefull
- SOURCE** : Learned and notated by Jaap Leegwater from Danja Djankova in Smoljan, Rhodope region, Bulgaria in the winter of 1979.
- FORMATION** : Half- or open circle.
Hands at sides and held in V-position.
- INTRODUCTION** : 8 measures

RAZVIVAJ DOBROMEAS PATTERN Part 1

- 1 facing and moving in LOD,
 step on R ft bending R knee (ct 1),
 rock step back on L ft (ct 2),
 stamping step with emphasis on R ft en demi-plié (ct 3) } balance
- 2 step on L ft (ct 1)
 step on R ft (ct 2),
 fall onto L ft next to R ft, taking wt off R ft (ct 3) + moving feet in prep (catch step)
- 3 big step on R ft (ct 1)
 big step on L ft (ct 2-3)
- ? *meas* 5-24 repeat action of meas 1-3 seven more times (8 in all)

Part 2Steps

- 1 facing and moving *diag R* twd ctr,
 step on R ft slightly bending R knee (ct 1),
 small step back on L ft (ct 2),
 step on R ft (ct 3) } balance
- 2 repeat action of meas with opp ftwk
- 3-4 repeat ftwk of meas 1-2 making a half CW ^(R) turn in place on meas 4
- 5-8 now facing and moving out, repeat action of meas 1-4

Note: done mostly on balls of feet

Hand movements

As in the dance Minka only a little bit higher

Starting position:

hold both hands in front of you on face level with the palms facing in and the fingers close

- 1 *w/ fingers tog* cup both hands by moving the fingers twd you (ct 1),
 turn both hands, palms first face each other, out (ct 2),
 extend both arms to the R side up like in a pushing movement,
 R hand first followed by the L hand that also stays somewhat behind (ct 3)
 look in the direction of the hand movement
- 2 repeat action of meas 1 with opp direction
- 3 repeat meas 1
- 4 as in meas 2, however, slightly faster so that there is a hold on ct 2-3
- 5-16 repeat action of meas 1-4, thtee more times

When leg R H move diag R fwd w/ R H above head ht + HH at eye level, look at H

RAZVIVAJ DOBROMEAS PATTERNPart 3

Hands down at the sides and held in V-position

- facing ctr, moving diag R fwd,
lift on L ft (ct &),
1 step on R ft (ct 1),
step on L ft across behind R ft (ct 2),
step on R ft (ct 3)
- 2 repeat action of meas 1 with opp ftwk and directions
- 3 turn once around CW with the following steps:
big step on R ft (ct 1),
low hop on R ft (ct 2), } *front lifted back-knee bent*
low hop on R ft (ct 3)
- 4 facing ctr, moving bkwd,
step on L ft (ct 1),
low hop on L ft (ct 2), } *hop almost in pl very little bkwd mov-ment*
low hop on L ft (ct 3)
- 5 step on R ft (ct 1), } *on ball of ft, steps smooth & even*
step on L ft (ct 2), }
step on R ft (ct 3)
- 6 step on L ft (ct 1), } *" " " " "*
step on R ft (ct 2), }
step on L ft (ct 3)
- 7 step on R ft sdwd R, bending R knee (ct 1),
step on L ft behind R ft (ct 2) } *Jemenite-step*
step on R ft across in front of L ft (ct 3)
- 8 step on L ft sdwd L (ct 1),
step and close R ft without wt next to ~~R~~^L ft (ct 2),
hold (ct 3)
- 9-16 repeat action of meas 1-8

Repeat the whole dance once more from the beginning.

RAZVIVAJ DOBRO

1. RAZVIVAJ, DOBRO, POVIVAJ
OREH SI LISTI RAZVIVA
2. POD OREHINE SEDJAHA
TERZII, DOBRO, ZLATARI
3. TERZII SEDLA SIEHA
ZLATARI JUŠDI LEĚHA
4. ZA NEVJASTA SA GOTVEHA
DORI DOVEDE SVATOVE



May life unfold well and blossom
Like leaves on the walnut tree

Under the walnut tree were sitting
Skilled tailors and goldsmiths

The tailors were sowing a saddle
The goldsmiths were laying a bridle

Making everything ready for the bride
And the matchmakers to come

Presented by Jaap Leegwater
Idyllwild F.D. Camp, 1988

KAPANSKO HOROBulgaria*not taught*

TRANSLATION AND ORIGIN : Dance from the *Kapanci* population in North-Eastern Bulgaria.

The *Kapanci* are descendents from the early Bulgarian settlers also known as the Proto-Bulgars. They first came to the stream area of the Volga river in the 5th century under the leadership of Han Asparuch.

The word *Kapanci* comes from *kapka*, Bulgarian for drop or dot, which refers to the dot-like embroidery patterns in their folk costumes.

The *Kapanci* mainly live in the area between the towns of Razgrad, Šumen and Târgovište. They have their own distinct folklore such as dances, songs and rituals. The dance style is a combination of the jumpy and fast movements typical for North Bulgarian (*Severnjaški*) and the self-assured *Dobrudžanski* "earthiness"

MUSIC : LP/Cassette "Folk Dances from Bulgaria"- volume 4
JL 1988.02 by Jaap Leegwater Side B, band 5

METER : 2/4  or 

SOURCE : Learned by Jaap Leegwater in Russe, Bulgaria from Ivan Donev, choreographer and specialist in the *Kapanci* dancestyle.

FORMATION : Medium-length lines.
Belt hold position for the hands.

INTRODUCTION : 24 measures

<u>MEAS</u>	<u>PATTERN</u>	<u>"INTRODUCTION"</u>
1	facing ctr, moving sdwd R, step on R ft (ct 1), hop on R ft, swinging L knee up (ct 2)	
2	step on L ft in front of R ft (ct 1), hop on L ft, lifting R ft off the floor (ct 2)	
3	step on R ft (ct 1), step on L ft behind R ft (ct 2)	
4	repeat action of meas 3	
5-44	repeat action of meas 1-4 ten more times	

- | <u>MEAS</u> | <u>PATTERN</u> | <u>Part 1</u> |
|-------------|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|---------------|
| 1 | facing and moving twd ctr,
step on R ft (ct 1),
hop on R ft, lifting L knee in front (ct 2) | |
| 2 | step on L ft (ct 1),
hop on L ft, lifting R knee in front (ct 2) | |
| 3 | low leap onto R ft in place (ct 1),
step on ball of L ft across behind R ft (ct &),
"fall" back onto R ft in place (ct 2) | |
| 4 | step on L ft, extending R leg diag R fwd low (ct 1),
strike R heel diag R in front (ct 2) | |
| 5 | facing ctr, moving slightly bkwd,
low leap onto R ft next to L ft, at the same time
swinging L leg sdwd low (ct 1),
low hop on R ft, swinging L leg across in front low (ct 2) | |
| 6 | low hop on R ft, swinging L leg sdwd low (ct 1),
low hop on R ft, swinging L ft up across behind R leg (ct 2) | |
| 7 | low jump on both ft slightly apart (ct 1),
low jump on both ft together (ct 2) | |
| 8 | dancing in place,
low jump on both ft together (ct 1),
leap onto L ft, swinging R heel behind (ct 2) | |
| 9-16 | repeat action of meas 1-8 | |

Part 2

- | | | |
|------|----------------------------------------------------------------------------------------------------------------------------------------------------------------------|--|
| 1-2 | repeat action of meas 3-4 of Part 1 | |
| 3 | place R heel straight fwd (ct 1), hold (ct 2), | |
| 4 | hop on L ft, turning R knee high out, at the same time
bring R ft in an arc bkwd (ct 1),
stamp with the ball of R ft, without wt, next behind L
heel (ct 2) | |
| 5 | hop on L ft, swing R leg in sdwd arc fwd (ct 1),
strike R heel diag R fwd (ct 2) | |
| 6 | low hop on L ft, swinging R leg up fwd low (ct 1),
small step on R ft in front of L ft (ct &),
step on L ft in place (ct 2) | |
| 7 | step on R ft in place, swinging L heel behind (ct 1),
hop on R ft, kicking L leg in front (ct 2) | |
| 8 | step on L ft in place, lifting R heel behind (ct 1),
hop on L ft, kicking R leg in front (ct 2) | |
| 9-16 | repeat action of meas 1-8 | |

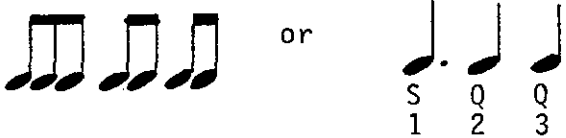

- | <u>MEAS</u> | <u>PATTERN</u> | <u>Part 3</u> |
|-------------|-----------------------------------------------------------------------------------------------------------------------------------------------|---------------|
| 1 | facing ctr, ft slightly apart and knees bent,
balance R (ct 1),
balance L (ct 2) | |
| 2 | balance R (ct 1),
leap onto L ft sdwd L, lifting R knee slightly turned out
in front (ct 2) | |
| 3 | facing ctr, moving sdwd L, ft slightly turned out,
step on R ft in front of L ft (ct 1),
leap onto L ft, lifting R knee in front (ct 2) | |
| 4 | repeat action of meas 3 | |
| 5 | turning body face diag L, step on R ft sdwd (ct 1),
hop on R ft (ct 2) | |
| 6 | step back on L ft (ct 1),
hop on L ft (ct 2) | |
| 7 | facing ctr, moving slightly bkwd,
step on R ft (ct 1), step on R ft (ct 2), | |
| 8 | dancing in place,
step on R ft (ct 1), hop on R ft (ct 2) | |
| 9-16 | repeat action of meas 1-8 | |

Repeat Part 1 - 3

Presented by Jaap Leegwater
Idyllwild F. D. Camp, 1988



Dancedescription and presentation by
JAAP LEEGWATER ©1988

- TRANSLATION : Line dance named after the capital of the Pirin region in Bulgaria, Blagoëvgrad.
- MUSIC : LP/Cassette "Folk Dances from Bulgaria" - volume 4
JL 1988.02 by Jaap Leegwater
Side B, Band 6
- METER : 7/8  or 
S Q Q
1 2 3
- STYLE : Macedonian or Pirinski
- high on the ball of the ft
- the steps are light and performed in a vertical bouncy way by bending and stretching the ankles and knees
- SOURCE : This dance, also called Pirinsko, was learned from Mitko Donkov at the first Bulgarian Summer Dance Seminar in Veliko Târnovo in 1981.
- FORMATION : Half circle, hands are held in a Macedonian-type "W"-position.
- INTRODUCTION : ~~None~~ 8 meas

MEAS PATTERNPart 1

- 1 facing ctr, moving sdwd R, *lift on L in prep (4)*
big step on R ft sdwd R in 2nd-position slightly bending both knees (ct 1),
lift on R ft, taking L ft off the floor (ct 2),
step on L ft across behind R ft (ct 3),
- 2 step on R ft sdwd R (ct 1),
step on L ft across in front of R ft (ct 2),
hold (ct 3)
- 3 turning face diag L,
hop on L ft, lifting R knee in front *sharply* (ct 2),
hold (ct 3)
- 4 step on R ft in front of L ft, bending R knee and lifting L ft off the floor behind (ct 1),
step back on L ft in place (ct 2),
lift R knee in front (ct 3)
- 5 turning face ctr, lift on L ft (ct &),
slightly bend L knee, extending R leg fwd low (ct 1),
turning face diag R, lift on L ft, moving R leg in LOD (ct 2),
step on R ft (ct 3)

BLAGOEVGRADSKO HORO

MEAS PATTERN

- 6 extend L leg across in front of R leg close along the floor (ct 1),
 hold (ct 2),
 flex ~~bend~~ R knee (ct 3)
- 7 bounce on R ft followed by a step on L ft ft across in front of R ft (ct 2),
 lift on L ft and move R leg in an arc from fwd L to sdwd R (ct 2-3)
- 8 step on R ft slightly bending R knee (ct 1),
 rch ~~place~~ the ball of L ft next to R toes with the heel slightly
 turned in, straightening R leg (ct 2),
 hold (ct 3)
- facing ctr, moving bkwd,
 lift on R ft, lifting L knee in front (ct &),
- 9 bend R knee, extending L leg fwd low (ct 1),
 bounce on R ft, bending L leg in an arc sdwd - bkwd (ct 2),
 step on L ft behind R ft (ct 3)
- 10 bounce on L ft, bending R leg in an arc sdwd - bkwd (ct 1),
 step on R ft behind L ft (ct 2),
 step on L ft in place (ct 3)
- 11 hop on L ft, lifting R knee in front (ct 1),
 hold (ct 2-3)
- 12 bend L knee (ct 1),
 straighten L leg (ct 2-3)
- 13-48 repeat action of meas 1-12 three more times

Part 2


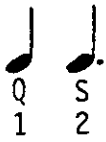
- facing ctr, dancing in place,
 lift on L ft, lifting R knee in front (ct &),
- 1 *flex* ~~bend~~ L knee, extending R leg fwd low (ct 1),
 bounce on L ft, moving R leg sdwd low (ct 2),
 step on R ft sdwd R (ct 3)
- 2 step on L ft across in front of R ft, taking R ft off the floor (ct 1),
 step on R ft in place (ct 2),
 take L ft off the floor (ct 3)
- 3-4 repeat action of meas 1-2 with opp ftwk and directions
- 5-6 repeat action of meas 1-2
- facing ctr, moving bkwd,
 lift on R ft, lifting L knee in front (ct &),
- 7 *flex* ~~bend~~ R knee, extending L leg fwd low (ct 1),
 bounce on R ft, bending L leg in an arc sdwd - bkwd (ct 2),
 step on L ft across behind R ft (ct 3)
- 8 facing ctr, moving sdwd R,
 step on R ft (ct 1),
 step on L ft across in front of R ft, bending L knee (ct 2),
 take R ft off the floor (ct 3)
- 9-16 repeat action of meas 1-8

- | <u>MEAS</u> | <u>PATTERN</u> | <u>Part 3</u> |
|-------------|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------|-------------------|
| 1 | repeat action of meas 1 of Part 2 | |
| 2 | lift the L leg with the heel turned out sdwd R, straightening up on R leg (ct 1),
hold (ct 2-3) | |
| 3 | ^{slow} bend R knee, swinging L leg across in front of R leg (ct 1),
bounce on R ft, lifting L knee (ct 2),
step on L ft across in front of R ft (ct 3) | |
| 4 | step on R ft sdwd R, bending R knee (ct 1),
step on L ft behind R heel (ct 2),
step on R ft across in front of L ft (ct 3) | } Jemenite - step |
| 5-8 | repeat actin of meas 1-4 with opp ftwk and directions | |
| 9-16 | repeat action of meas 1-8 | |

Repeat the whole dance one more time from the beginning.
At the end, slowly lift the R knee in front and straighten up on the L leg (closing chord)

Presented by Jaap Leegwater
Idyllwild F.D. Camp, 1988



- TRANSLATION** : Pajduško from the town of Pleven, Severnjaško or Northern Bulgaria.
 The exact meaning of the word Pajduško is not known. It is probably derived from the Greek or Turkish word Bajdos, meaning unequal or uneven. This refers to the uneven 5/8 rhythm and the "limping" character of its basic Pajduška-step.
 Because of its four measure dance phrase it is also called a Pajduška Četvorka.
 Other variations are done in Macedonia (Pajduška), Greece (Baidouska) and Romania (Paidușca and Rustemul).
- MUSIC** : LP/Cassette "Folk Dances from Bulgaria" -volume 4
 JL 1988.02 by Jaap Leegwater
 Side B, Band 7.
- METER** : 5/8  or 
 Q S
 1 2
- STYLE** : Severnjaški:
 - Light and jumpy
 - Small and relaxed steps
- FORMATION** : Open circle or lines.
 Hands down at the sides held in V-position
- INTRODUCTION** : 16 measures
 The first dancer usually indicates how many times each pattern is repeated.

MEAS	PATTERN	Part 1
1	facing ctr, moving sdwd L, step on R ft in front of L ft (ct 1), step on L _{sdwd} ft, slightly bending L knee (ct 2)	} Pajduška R
2	repeat action of meas 1	
3	facing and moving in LOD, hands up in W-position, hop on L ft, lifting R knee in front (ct 1), step on R ft (ct 2)	
4	hop on R ft, lifting L knee in front (ct 1), step on L ft (ct 2)	
5	turning face ctr, dancing in place, Pajduska R, swinging both arms down (ct 1) and back to W-position (ct 2)	

PLEVENSKA PAJDUŠKA (page 2 of 2)

MEAS PATTERN

- | | | |
|---|---------------------------------------------------------------------------------------------------------------------------------------------|--------------------------|
| 6 | facing ctr, moving slightly bkwd,
hop on L ft, swinging R ft in a arc sdwd - behind (ct 1),
step on R ft behind L ft (ct 2) | } Pletí
(Reel - step) |
| 7 | repeat action of meas 6 with opp ftwk | |
| 8 | step on R ft in place, extending L ft fwd along the
floor (ct 1),
step on L ft in place, extending R ft fwd along the
floor (ct 2) | } Nošica
(Scissors) |

Part 2

- | | | |
|---|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-------------------|
| 1 | facing ctr and dance in place,
Pajduška R | } Trojna Pajduška |
| 2 | step on R ft sdwd ^{+ sltly fwd} in front (ct 1),
step back on L ft in place, slightly
bending L knee (ct 2) | |
| 3 | Pajduška R | |
| 4 | facing and moving twd ctr,
leap on R ft (ct 1),
step on L ft (ct 2) | } Hlobka L |
| 5 | leap on R ft, swinging L ft slightly sdwd out (ct 1),
close L ft with a sharp click against R ft,
without wt (ct 2) | |
| 6 | sharply lift L knee in front, ^{hi} bending both arms to
W-position (ct 1),
leap onto L ft, lifting R knee ^{knee} in front and swinging
arms down (ct 2) <i>body bends sltly fwd but sharp</i> | |
| 7 | facing ctr, moving bkwd,
step on R ft (ct 1), <i>straiter body</i>
fall back on L ft, slightly bending L knee (ct 2) | |
| 8 | repeat action of meas 7 | |

Presented by Jaap Leegwater
Idyllwild F.D. Camp, 1988



RÂČENICA NA HOROBulgariaTRANSLATION
AND
BACKGROUND: "Line-Râčenica"

1. The word Râčenica is derived from the noun râka (sg), râce (pl), Bulgarian for hand, forearm. Many Râčenicās are accompanied by beautiful hand and arm movements.
2. In dance and music terminology the term Râčenica is used to indicate a dance in 7/8 meter (2-2-3) and it is also the name of its basic three-step.

The Râčenica is the most widespread dance in Bulgaria and therefore sometimes called "the Bulgarian national dance". It is performed in all kinds of formations and throughout the whole year. Some other Racenicās however, are only done on special occasions, like the ones that are connected with wedding or seasonal festivities.

This Râčenica is done in an open circle or line and therefore gets the extension na Horo.



Different variations are done in the ethnographic regions of Trakija (Thrace) and Severnjaško (Northern Bulgaria). They are often performed to a song or an instrumental accompaniment.

A popular version of both ethnographic regions is presented in the following descriptions.

MUSIC

: LP/Cassette "Folk Dances from Bulgaria" - volume 4
JL1988.02 by Jaap Leegwater
Side B, Band 4. *slow-music attly*

METER

: 7/8  or 
Q Q S
1 2 3

FORMATION

: Open or half circle.
Hands held at W-position.

INTRODUCTION

: 4 measures

RÁČENICA NA HORO
(Trakija - variant)

This variant from Trakija was learned from Valja Dojčinova
in Plovdiv, Bulgaria in 1980 and 1986.

- | <u>MEAS</u> | <u>PATTERN</u> | <u>Part 1</u> |
|-----------------------------------------------|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|---------------------------------------------------------------------------------------|
| 1 | ^{fr}
facing and moving sdwd R,
bounce on L ft (ct 1),
step on R ft, extending both arms fwd high (ct 2),
step on L ft across behind R ft, swinging arms down (ct 3) | } over the water fall.

} (when both ft) equally |
| 2 | step on R ft, diag R fwd, swinging arms bkwd (ct 1),
bring L leg in front with the knee bent and turned out,
swinging arms fwd low (ct 2-3) <i>knee on R</i> | |
| 3 | step on L ft in front of R ft in the 4th-position, bending both
knees and swinging arms back to W-position (ct 1-2),
bounce on L ft, taking R ft off the floor <i>lift R sltly behind (3)</i>
when next m, knee out, (ct 4) before ct 1
lifting R sltly off floor (4) | |
| <u>Part 2</u> | | |
| 1-2 | repeat action of meas 1-2 of Part 1 | <i>chg abt 2/3 thru music when after vocal, instr. transitional; then new melody</i> |
| 3 | ^{bnc}
small lift on R ft and place ^{as} L toes momentarily, without wt,
in front, swinging arms back to W-position (ct 1),
shift wt onto L ft in front (ct 2),
step back on R ft (ct 3) | <i>brush/trail off on floor</i> |
| 4 | repeat action of meas 4 | |
| 5 | step on L ft fwd twd ctr ^{w/ demi-plie} (ct 1),
lift on L ft (ct 2),
čukče on L ft (ct 3) | |
| 6 | step on R ft bkwd (ct 1),
lift on R ft (ct 2),
čukče in R ft (ct 3) | |
| 7 | facing and moving twd ctr,
lift on R ft (ct 1),
step on L ft (ct 2),
step on R ft next to L ft (ct 3) | } swing arms slowly down

} swing arms back to W position |
| 8 | facing ctr, moving sdwd L,
lift on R ft (ct 1),
step on L ft (ct 2),
touch R ft next to L ft (ct 3) | |
| <i>when next m - 1 more diag R out of ctr</i> | | |

RÂČENICA NA HORO
(Severnjaški - variant)

not taught

This variant of Râčenica na Horo was learned from the Bulgarian choreographer and danceresearcher Ivan Donkov in Veliko-Târnovo, Bulgaria in January 1988.

It is based on the variation done in the village of Gorno Lipnica, Pavlikeni district and is also known as Angelovata (Angel's dance). An interesting feature is that the dance pattern consists of 9 measures done to a musical accompaniment phrased in 8 measures.

<u>MEAS</u>	<u>PATTERN</u>	
1	facing ctr, arms in W-position step on L ft fwd (ct 1-2), bounce on L ft (ct 3)	
2	step on R ft bkwd (ct 1-2), bounce on R ft (ct 3)	
3	step on L ft bkwd (ct 1-2), bounce on L ft (ct 3)	
4	facing ctr, moving sdwd R, bounce on L ft, moving R ft to the side (ct 1), step on R ft (ct 2), step on L ft next to R ft, taking R ft off the floor (ct 3)	
5	repeat action of meas 4	
6	facing ctr, moving in LOD, step on R ft (ct 1) step on L ft (ct 2) step on R ft (ct 3)	} Râčenica RLR
7	Râčenica LRL	
8	turning face ctr, leap onto R ft sdwd R, swinging arms down (ct 1-2) step on L ft behind across R ft (ct 3)	
9	step on R ft fwd, swing arms fwd low (ct 1-2), bounce on R ft, taking L ft off the floor and swing arms further up to W-position (ct 3)	

Presented by Jaap Leegwater
Idyllwild F.D. Camp, 1988



Dancedescription and presentation by
JAAP LEEGWATER ©1988

KUKUNEŠKO HORO

Bulgaria

TRANSLATION : The name of the dance is related to the Romanian Coconește meaning "in the style of a young noble man".

ORIGIN : This dance, or maybe we should speak of the family of Kukuneško-type of dances, is very popular and wide-spread in Šopluk, Western Bulgaria and Pirin, Bulgarian-Macedonia (Kokonešta, Kukuneškata and Kukuneško Horo), in Serbia (Kokonješte, Kukunješce) and in Romania (Coconește).

This variant of the dance comes from the village of Čukurovo, nowadays called Gabra, Southwest of Sofia, Šopluk region, Bulgaria.

The described steps are actually "units" of two bars which the dancers in the villages use as "building blocks" for new variations and combinations while they are dancing. This usually happens spontaneously in ways that reflect the dancer's mood, spirit and available space. The only unspoken rule is not to step out of the two bar unit structure. Often the first dance (Horovodec or Vodač) calls the various combinations which then are followed by the rest of the line. The different patterns usually do not have numbers but each variation is indicated with little verbal reminders such as Ajde napred (let's go forward), Na mjesto (in place), vâv strani (sideward) etc.

This construction and procedure is a major characteristic of real village dances and how they are performed in the original village settings.

SOURCE : This version of Kukuneško Horo was learned and notated by Jaap Leegwater from Pepi Iliev and Rajčo Mišov in the village of Gabra, during a field research trip in Bulgaria in 1979. The older people in the village called the dance Kukunešnja.

MUSIC : LP/Cassette "Folk Dances from Bulgaria" - volume 4
JL 1988.02 by Jaap Leegwater
Side A, Band 9.

METER : 2/4  or 

STYLE : - the steps are small, energetic and performed in a bouncy way
- the shoulders are relaxed and rock gently on the rhythm of the steps, like in a Serbian kolo

FORMATION : Open or half circle. Hands are held in V-position.

INTRODUCTION : 4 measures

The first dancer usually indicates how many times each part is repeated.

MEAS PATTERN Part 1 "OSNOVNO" (Basic)

- 1 facing and moving in LOD,
low leap or step on R ft (ct 1),
low leap or step on L ft (ct 2)
- 2 flat three-step:
step on R ft (ct 1),
step on L ft (ct &),
step on R ft (ct 2),
hold (ct &)
- 3 turning face ctr, dancing in place,
low hop or čukče on R ft, swinging L ft in an arc sdwd-behind with
the heel slightly turned in (ct 1), *line strait*
step on L ft behind R ft (ct &),
drop ~~step~~ on R ft in place (ct 2),
take the wt off L ft (ct &)
- 4 low hop or čukče on R ft, swinging L ft in an arc sdwd-fwd with
the heel slightly turned out (ct 1), *line strait*
step on L ft in front of R ft (ct &),
drop ~~step~~ on R ft in place (ct 2),
take the wt of L ft (ct &)
- 5-8 repeat action of meas 1-4 with opp ftwk and directions

Part 2 "VĀV STRANI" (Sideward)

- 1 facing ctr, moving sdwd R,
low leaps { step on R ft (ct 1),
step on L ft in front of R ft (ct &),
step on R ft (ct 2),
step on L ft behind R ft (ct &)} *7 steps, grapevine*
- 2 repeat action of meas 1, *but hold on last ct*
- 3-4 repeat action of meas 3-4 of Part 1
- 5-8 repeat action of meas 1-4 with opp ftwk and directions

Part 3 "NA VĀTRE" (Go inside)

- 1-2 facing ctr, moving diag R twd ctr *walks walk - 123*
with the ftwk of meas 1-2 of Part 1
- 3 facing ctr, moving straight bkwd away from ctr,
low hop or čukče on R ft, swinging L ft in an arc bkwd (ct &),
step on L ft behind R heel (ct 1),
low hop or čukče on L ft, swinging R ft in an arc bkwd (ct &),
step on R ft behind L heel (ct 2), *Reel-step*
- 4 repeat meas 3 starting with ct &
- 5-8 repeat action of meas 1-4 with opp ftwk and directions

MEASPATTERNPart 4

- 1-2 repeat action of meas 1-2 of Part 2 *grape vine*
 3-4 repeat action of meas 3-4 of Part 3 in place *reel*
 5-8 repeat action of meas 1-4 with opp twk and directions

Part 5

- 1 facing ctr, moving sdwd R,
 low hop on L ft, immediately followed by a step on R ft (ct 1),
 low leap on L ft, swinging R heel behind (ct &),
 step on R ft sdwd R in 2nd-position (ct 2),
 leap onto L ft, swinging R heel behind (ct &)
- 2 step on R ft (ct 1),
 step on L ft in front of R ft (ct &),
 step on L ft on R ft (ct 2),
 hold (ct &)
- 3-4 repeat action of meas 1-2 of Part 1
- 5-8 repeat action of meas 1-4 with opp ftwk and directions

Presented by Jaap Leegwater
 Idyllwild F.D. Camp, 1988



Dancedescription and presentation by
 JAAP LEEGWATER ©1988

TRAKIJSKA RÂČENICA

Bulgaria

TRANSLATION : *Râčenica* ("dance with hand and arm movements") from the ethnographical region of *Trakija* (Thrace) in Bulgaria.

BACKGROUND : This *Râčenica* is representative of Central Bulgaria, it is done individually in the dance circle without holding hands, allowing the dancer optimal freedom for hand and arm gestures (as a *Edinična* or *Solova Râčenica*) or with joining hand in line (*Horo-Râčenica* or *Na Horo*).

The pattern described here is the most basic and popular one and also demonstrates the almost lyrical and "down-to-earth" quality of the Thracian or *Trakijski* dance style.

MUSIC : LP/Cassette "Folk Dances from Bulgaria" - volume 4
JL 1988.02 by Jaap Leegwater
Side A, Band 2.

METER : 7/8  counted here as 
1 2 3
Q Q S

STYLE : *Trakijski* - slight knee bent position
- steps are mainly done on the whole ft

SOURCE : Learned by Jaap Leegwater from Dimitâr Dojčinov at the State Choreographers School in Plovdiv, Bulgaria in 1972 and 1975.

FORMATION : Open or half circle.
Hand joined in W-position

INTRODUCTION : 16 measures

DESCRIPTION OF THE BASIC STEP

MEAS PATTERN "Râčenica - step in Thracian style"

Facing ctr, dancing in place.
This step has the character of a "Pas-des-Basques" and is performed in a slight knee bent position, "demi-plié".

- 1 low leap onto R ft (ct 1),
step on the ball of L ft next to R toes, wt is now momentarily on L ft and the knees are almost straight (ct 2),
low leap ("fall") onto R ft, bending R knee (ct 3)

Described here is a *Râčenica* RLR.
A *Râčenica* LRL starts with the L ft.
This step can be performed in all directions.

<u>MEAS</u>	<u>PATTERN</u>	<u>DESCRIPTION OF THE DANCE</u>
1		facing and moving in LOD, small lift on L ft extending R leg fwd (ct &), step on R ft, bending R knee (ct 1-2), hop on R ft (ct 3)
2		repeat action of meas 1 with opp ftwk
3-4		two <i>Račenica</i> -steps RLR & LRL
5		turning face ctr, leap onto R ft sdwd R, swinging both arms down (ct 1-2), step on L ft behind across R ft, bending L knee and swing arms bkwd (ct 3)
6-7		facing and moving twd ctr, repeat action of meas 1-2, swinging arms up to W-position on ct 1 of meas 6
8		facing ctr, moving bkwd, repeat action of meas 1
9		facing ctr, moving sdwd L, small lift on R ft, moving L ft sdwd L close along the floor and gently rock the upper part of the body to sdwd L (ct 1) step on L ft, straightening body and taking R ft off the floor (ct 2), step on R ft next to L ft, taking L ft of the floor (ct 3)
10		repeat action of meas 9
11-14		repeat action of meas 5-8 with opp ftwk & directions
15-16		facing ctr, dancing in place, two <i>Račenica</i> -steps RLR & LRL swinging arms up to W-position on ct of meas 15

Presented by Jaap Leegwater
Idyllwild F.D. Camp, 1988



not taught

TRANSLATION : 1. Village line dance from the ethnographical region of Šopluk, West-Bulgaria.
2. Straight line dance from the Šop-region.

BACKGROUND : This dance is one of the most popular line dances throughout the entire Šop-region in West-Bulgaria, it can be considered as the *Pravo Horo* of Šopluk. It is done by both men and women in a mixed line.
The following names are used for the same dance:
Selsko Šopsko Horo (Village dance from Šopluk)
Šopsko za Pojas or *Za Pojas* (Belt hold line dance)
Sitno Šopsko Horo (Small-stepped dance from Šopluk)
Pravo Šopsko Horo (Straight line dance from Šopluk)

The Šop version of the *Pravo*-step contains four quick steps followed by two slow ones:



This step covers four measures.

Like many dances from Šopluk this one too shares the typical feature of a 10 measure dance phrase. Other dances from this region with a 10 measure basic dance pattern are: *Kjustendilska Râcenica* or *Kopčeto* and the original and older forms of *Pajduško* and *Četvorno*.

MUSIC : ~~LP~~ ^{Bulgarian} Cassette "Folk Dances from Bulgaria" - volume 4
 JL1988.02 ^{both} by Jaap Leegwater Side A, band B
 JL 1987.01 or Pan Bulgarian Folk Dances, JL 1987.02, #/3 (blue tape) ^{12 (pink tape)}

METER : 2/4  or 

STYLE : Šopski
 - small and energetic steps (*Sitno*)
 - the upper part of the body moves slightly fwd in coordination with the knee liftings
 - keep the shoulders relaxed so they can gently bounce with the rhythm of the steps (*Natrisanè*)

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

SELSKO ŠOPSKO HORO (page 2 of 3)

FORMATION : Open circle.
Hands at belt-hold position, L arm over.
(*Za Pojas* or *Na Pojas*)

INTRODUCTION : 32 measures

DESCRIPTION OF THE ŠOPSKA-STEP

<u>MEAS</u>	<u>PATTERN</u>	
1	facing ctr, dance in place, R knee is up, strike the ball of R ft next to L toes (ct 1), lift R knee in front, bending L knee (ct 2), low leap onto R ft in place at the same time lifting L knee in front (ct 2)	} Šopska R
2	repeat action of meas 1 with opp ftwk	
		} Šopska L

DESCRIPTION OF THE DANCE

<u>MEAS</u>	<u>PATTERN</u>	<u>Part 1 "Ljuš" (Balance)</u>
1	facing and moving in LOD, step on R ft (ct 1), step on L ft (ct 2)	
2	repeat action of meas 1	
3	step on R ft, slightly bending both knees (ct 1), take wt off L ft (ct 2)	
4	step on L ft, slightly bending both knees (ct 1), take wt off R ft (ct 2)	
5	turning face ctr, step on R ft sdwd R and leave the ball off the L ft on the floor (ct 1), hold (ct 2)	
6	facing ctr and moving sdwd L, step on L ft (ct 1), step on R ft in front of L ft (ct 2)	
7	step on L ft (ct 1), step on R ft behind L ft (ct 2)	
8	balance on L ft (ct 1), hold (ct 2)	
9	balance on R ft (ct 1), hold (ct 2)	
10	balance on L ft (ct 1), lift R ft off the floor (ct 2)	

Note: The steps of meas 6-10 are performed very light with
small lifts and syncopated bounces.

<u>MEAS</u>	<u>PATTERN</u>	<u>Part 2 "Nabivanè" (Stamp)</u>
1-2	repeat pattern of meas 1-2 of part 1	
3-4	two flat three-steps RLR, LRL	
5	turning face ctr, leap onto R ft lifting L knee sharply in front (ct 1), strike L heel, without wt, next to R toes (ct 2)	
6	moving sdwd L and look sdwd across L shoulder, leap onto L ft (ct 1), leap onto R ft in front of L ft (ct 2)	
7	leap onto L ft (ct 1), leap onto R ft behind L ft (ct 2)	
8	facing ctr and dance in place, small leap onto both ft together (ct 1), hop on L ft, sharply lifting R knee in front (ct 2)	
9-10	two Šopka's R, L or two flat three steps RLR, LRL	

Part 3 "Nazad" (Backwards)

1-7	repeat action of meas 1-7 of Part 2, turning body face LOD on meas 7
8	facing LOD and moving bkwd in RLOD, step on L ft, slightly bending body fwd (ct 1), hop on L ft (ct 2)
9	step on R ft (ct 1), hop on R ft (ct 2)
10	step on L ft in place (ct 1), hop on L ft in place (ct 2)

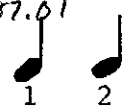

DANCE SEQUENCE

The different variations Part 1,2 & 3 are alternated based on the direction of the *Horovodec* (leader of the line).

Presented by Jaap Leegwater
Idyllwild F.D. Camp, 1988



not taught

- TRANSLATION : "Small stepped line-dance from the Danube river area in North Bulgaria, als called the ethnographical region of *Severnjaško*.
- BACKGROUND : The Danube river forms the natural border between Romania and Bulgaria. The influence of the *Vlach* minorities is very present in both the musical- and the dance folklore of North Bulgaria.
- MUSIC : ^{Bulgarian} ~~LP~~/Cassette "~~Folk Dances from Bulgaria~~" - volume 4. JL1988.02 by Jaap Leegwater Side ~~B~~^A, Band ~~2~~³ (*pink tape*)
1987.01
- METER : 2/4  also counted as 
- SOURCE : Learned during a fieldresearch trip with Ivan Donkov, dancere searcher and specialist in North Bulgarian village dances, from Veliko Târnovo in 1979.
- FORMATION : Half or open circle.
Hand joined in W-position.
- INTRODUCTION : 16 measures.

<u>MEAS</u>	<u>PATTERN</u>	<u>Part 1 Napred - Nazad ("Fwd - Bkwd")</u>
1	hands held in W-position, facing & moving twd ctr, step on R ft (ct 1), step on L ft (ct 2)	
2	step on R ft (ct 1), lift L knee in front (ct 2)	
3	facing ctr and moving bkwd, step on L ft (ct 1), step on R ft (ct 2)	
4	step on L ft (ct 1), swing R heel behind (ct 2)	
5-7	repeat action of meas 1-3	
8	jump on both ft together in place (ct 1), come up with a hop on L ft, swinging R ft in an arc from behind through sdwd fwd	

Part 2 Sitno ("Small")

1	facing ctr and dancing in place, small step on R ft fwd (ct 1), step back on L ft (ct &), small step on R ft sdwd in front (ct 2), step back on L ft (ct &)
2	small step on R ft fwd (ct 1), step back on L ft (ct &), hop on L ft, lifting R knee in front (ct 2), step on R ft next to L ft, taking L ft off the floor (ct &)
3-4	repeat action of meas 1-2 with opp ftwk & directions
5-8	repeat action of meas 1-4

MEAS PATTERN Part 3 "Hej"

- 1 facing ctr, strong step on R ft fwd (ct 1),
hop on R ft, turning body face diag R and swing L heel
sdwd up (ct 2),
step back on L ft across behind R ft (ct &)
- 2 repeat action of meas 1
- 3 facing ctr, step on R ft sdwd R (ct 1),
step on L ft behind R ft (ct &),
step on R ft in place (ct 2),
step on L ft sdwd L (ct &)
- 4 step on R ft behind L ft (ct 1),
step on L ft in place (ct &),
step on R ft sdwd R (ct 2),
step on L ft behind R ft (ct &)
- 5-16 repeat action of meas 1-4 three more times

Part 4

- 1 facing ctr, hop on L ft, quickly swinging R ft
in an arc through sdwd behind (ct 1),
step on R ft behind L ft (ct &)
step on L ft sdwd L (ct 2) } "Reel-Step"
- 2 step on R ft across in front of L ft (ct 1),
step back on L ft in place (ct 2),
- 3 facing ctr and moving sdwd R, step on R ft (ct 1),
step on L ft across behind R ft (ct &),
step on R ft (ct 2)
- 4 step on L ft across in front of R ft (ct 1),
step back on R ft in place (ct 2)
- 5 hop on R ft, quickly swinging L ft in an arc
through sdwd behind (ct 1),
step on L ft behind R ft (ct &),
leap onto R ft in place, sharply lifting L knee
in front (ct 2) } "Reel-Step"
- 6 facing ctr and moving sdwd L, step on L heel (ct 1),
step on R ft behind L ft, slightly bending L knee and
lifting R knee in front (ct &),
repeat action of ct 1-& (ct 2-&)
- 7 facing and moving twd ctr,
low leap onto R ft, swinging L heel behind (ct 1),
low leap onto L ft, swinging R heel behind (ct 2)
- 8 step on L ft (ct 1), step on R ft (ct &), step on R ft (ct 2)
Note: this three-step fwd has the character of stamps.
- 9-16 repeat action of meas 1-8

Repeat the whole dance from the beginning two more times,
finishing with a stamp on L ft next to R ft.

BAONOPSTEKKER
Netherlands

The word 'opstekker' means pitchfork, used in the hay harvest in the Dutch Provinces Overijssel en Gelderland, where this dance originates. The Baonopstekker was an opening or invitation dance, and was first notated by Anne Sanson-Catz in Borculo in 1928. Nowadays the dance is widespread and popular throughout the Netherlands.

PRONUNCIATION: BAHN-op-stecker

MUSIC: Record - Nevofoon 12162, side A, band 1, or:
Cassette - Dances of the Netherlands, JL 1988.03, side A, band 1

RHYTHM: 6/8 meter notated as: $\frac{123}{1} \quad \frac{456}{2}$

FORMATION: Mixed circle, face ctr with arms linked.

METER: 6/8 PATTERN

Meas.

INTRODUCTION: 4 meas

FIG I:

- 1-4 8 walking steps in RLOD, beg L
- 5-8 8 walking steps in LOD, beg L.
- 9-10 4 small steps twd ctr, beg L - bending fwd from waist, then straightening.

FIG II:

- 1-2 4 small steps, beg L. At this point the circle shape is transformed to an oval over the length of the room. The dancers at the top and bottom of the room travel fwd to meet each other, while the dancers on the sides move bkwd to pull the circle out. The circle is now an oval across the room.
- 3-4 4 small steps, beg L. Sides move fwd, top and bottom move bkwd. The circle is now where it began.
- 5-6 4 small steps, beg L. Sides continue to move fwd, top and bottom continue to move out. The oval is now from top to bottom of the room.
- 7-8 4 small steps, beg L. Top and bottom move fwd, sides move bkwd. The circle is now back to it's original size. Release linked arms and join hands in "V" pos.

Cont'd.....

BAONOPSTEKKER, page 2FIG. III:

- 1 Hop on R as L heel touches fwd on floor and to L of R ft (ct 1); leap onto L in place as R lifts next to L calf (ct 2).
- 2-4 Repeat meas 1, alternating ftwk, 3 more times (4 in all).
- 5-8 8 chasse (sashay) sdwd L (RLOD).

Repeat dance from beginning to end of music.

As the dance begins again, the circle will become smaller as soon as the dancers assume linked arms pos.

Dance description by Thea Huijgen © 1984.
Rev. slightly 7.88:dd

Presented by Jaap Leegwater
Idyllwild F.D. Camp, 1988

IJSWALS
Netherlands

TRANSLATION: Ice waltz

PRONUNCIATION: AYES vahls

MUSIC: Nevofoon 12162, side B, Band 7, or:
Cassette - Dances of the Netherlands, JL 1988.03, side B, band 1-2

FORMATION: Cpls in a circle facing LOD in varsouvienne pos (W slightly R and slightly fwd of M). M hold W L hand in his L hand at shldr ht, M R arm is extended behind shldr of W, and holds W raised R hand in his R hand.

STEPS: Kruispas This step suggests a skating movement):
Ct.
1 Step L fwd and across R - face slightly out of circle.
2-3 2 small steps fwd on balls of ft.
4-6 Repeat cts 1-3 with opp ftwk and and face slightly twd ctr of circle.

METER: 3/8

PATTERN

Meas.

INTRODUCTION: 4 meas.

FIG I: KRUISPASSEN + IN & OUT

- 1-4 Cpls dance 4 "kruispassen fwd in LOD, both begin R ft.
- 5-7 3 "kruispassen" bkwd, beg R ft.
- 8 M turns 1/4 R stepping L-R touch (transition step) in place as W does 1 waltz. M turns W 3/4 turn CCW^R under joined hands. End with M back to ctr and W facing M with hands crossed.
- 9-12 4 "kruispassen" twd ctr of circle in this new pos - M beg by crossing L behind R, W cross R in front of L.
- 13-15 3 "kruispassen" away from ctr of circle - M beg by stepping L across R, W R behind L.
- 16 End with 1 waltz step changing into original pos (varsouvienne). M only do 2 steps and hold in prep for next Fig.

FIG. II: KRUISPASSEN WITH SMALL CIRCLE

- 1-8 8 "kruispassen" fwd in LOD, both beg R.
- 9 1 "kruispassen" turning approx 1/4 L (CCW) twd ctr, both beg R.

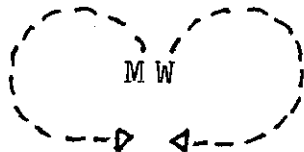
Cont'd.....

- 10 1 "kruispassen" turning approx 1/2 R (CW) twd outside of circle, both beg L.
- 11-12 With 2 waltz steps, M leads W fwd (CCW) around him as M dances in place.
- 13-14 Repeat meas 9-10 (face in & out).
- 15-16 Repeat meas 11-12, except M leads W bkwd (CW).

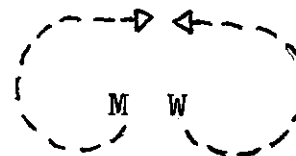
FIG. III: LARGE CIRCLE

- 1-4 With 4 waltz steps circle away from ptr, M to L (CCW), W R (CW), M beg L ft, W R. End circle face to face with palms touching (see diag 1).

Diag 1



Diag 2



- 5-8 Repeat meas 1-4 reversing ftwk and direction (M circle R, W L). (see diag 2)
- 9 Facing LOD with inside hands joined, do 1 waltz step in LOD, turning away from ptr, M beg L, W R (back to back).
- 10 1 waltz step in LOD, turning twd ptr (face to face).
- 11-12 Release hands and do 2 waltz steps turning away from from ptr (ML-WR) in LOD, M beg L, W R. End in ballroom pos with ptr.
- 13-16 4 waltz steps, turning in LOD.
- 17-32 Repeat meas ~~17-32~~. 1-16

The dance can be completely repeated, or:

Repeat meas 1-48.

- 49-56 M moves behind W and puts his hands on her shldrs, and both do 8 "kruispassen" fwd in LOD, both beg R.
- 57-64 During the remaining 8 meas every one lines up with hands on the person in front of them and do 8 "kruispassen in LOD, beg R ft.

The dance ends in a long line or in a closed circle.

Repeat dance from beginning to end of music.

Dance description by Thea Huijgen © 1984.
Rev. slightly 7.88:dd

Presented by Jaap Leegwater
Idyllwild F.D. Camp, 1988

LOOT IS DOOD
Netherlands

Lot is Dood refers to the song to which the dance is originally done. The dance comes from the province of Overijssel in the eastern Netherlands.

TRANSLATION: Lot is dead

PRONUNCIATION: loot is dode

MUSIC: Cassette - Dances of the Netherlands, JL 1988.03, side B, band 1-2

FORMATION: Cpls facing each other in a circle in closed ballroom pos. Arms (ML and WR) are straight and pointed fwd low. M face LOD, W-RLOD.

Ftwk described for M, W use opp ftwk. M beg L, W-R.

METER: 2/4

PATTERN

Meas.

INTRODUCTION: None

FIG I:

- 1-4 4 side-close steps sdwd twd ctr, gradually raising extended arms.
- 5-8 8 small chasse (sashay) steps sdwd away from ctr, to beg pos.
- 9-16 Repeat meas 1-8.

FIG. II

Cpls face (M back to ctr, W face M) and are in open ballroom pos (M R hand holds W L hand, other hands are free at sides).

- 1 Both do 1 schottische sdwd in LOD (face to face).
- 2 Continue to move in LOD with 1 schottische turning away from ptr (back to back).
- 3 Repeat meas 1.
- 4 Do 1 schottische turning once in place (M turn CCW, W CW).
- 5-8 Polka in LOD - joined in closed ballroom pos.
- Repeat dance from beginning to end of music.

Dance description by Jaap Leegwater © 1984.
Rev. slightly 7.88:dd

Presented by Jaap Leegwater
Idyllwild F.D. Camp, 1988

IDYLLWILD FOLK DANCE CAMP, JUNE 24 - JULY 1, 1988

ERRATA

PAGE

All contra dances. Any 64 ct jig or reel is referred to on Scottish records as a 32 bar jig or reel

5 HEY HEY CONTRA

Record: Hoopers Jig by Festival Records used in class, or any other good jig or reel

12 CROSS COUNTRY CONTRA

Meas 49-56 and 57-64, lines should be reversed.

SACKETT'S HARBOR

Music: Use any 32 bar reel or jig.

15 COCEK

Background via Dick Crum's notes (Stockton 1987): Since WW-II, a rather simple 3-measure line dance of Gypsy origin has spread throughout southern Serbia and Macedonia. It goes under a variety of local names and is found with a great deal of local and personal variation. U.S. and Canadian folk dancers have been exposed to variants of it under the names of Sa (or Sa,sa), Shopsko cigansko oro, Kupurlika, etc. Cocek, which, while it also has a variety of interpretations, is the term generally used by musicians when referring to it.

Source, add: Learned by Michael Ginsburg in 1979.

Capitalize Gypsies as it refers to a "race of people".....

Change Jugoslavia to Yugoslavia, throughout syllabi. If you wish to spell it with a J you must change as follows - Jugoslavija.

Translation (by John Filcich): Is a form of dance, word is probably derived from a Turkish work which means dance.

Formation: Lines with hands joined at shldr level, face ctr.

Style: Very small steps with double bounces throughout.

Introduction: Start at beg of any musical phrase

Simple form: Not taught

Syncopated form, change to read:

Meas 1: Slight lift on ball of L (ct &); step R behind L heel (ct 1): repeat cts &,1 with opp ftwk (cts &.2).

Meas 2: Repeat ct &,1, meas 1 (ct &,1); step L-R in place (cts &,2).

Meas 3: Slight lift on ball of R ft (ct &); step L across R (ct 1); two small steps in place or moving very slightly in LOD, R-L (cts &,2).

16 KOLO

Source, line 1, change on to in....change Jugoslavia to Yugos....

Line 3, change U~~est~~ to U^vSest (note accents)

Formation: Lines joined in "V" pos

Style: Small ftwk with many variations, bounces, flexes and flourishes as one wishes to put into it.

Introduction: Start at beg of any phrase
Meas 1: Step on R (ct 1); hop on R (ct 2); step L across R (ct &).....

17 SITNA LISA

Translation: small fox or weasel
Source: change spelling Yugoslavia
Pronunciation: SEET-nah LEE-sah
Music, add: Makedonska Narodna Ora, LPY 50985, side A, band 5; or Makedonska Narodna Ora, LPY 61392, side A, band 5
Formation: Lines with hands joined at
Introduction: Start at beg of any musical phrase
Travel Step: Face R of ctr and move.....
Meas 1, ct L: Lift L fwd.....
Stationary Step, meas 3 & 4, ct 1, change to: Lift L fwd...
Add to end of meas 7-10: on the step
Add to end of dance: Note - When lifting free ft, bounce on wt'd ft, also bounce on all rest steps.
Add to end of dance: When music becomes faster lifts are figher and free ft is lifted across wt'd ft with more force.

18 MAŠKOTO (note accents)

Translation: Men's (dance)
Source: Yugoslavia
Pronunciation: MASH-koh-toh
Music: or Makedonska Narodna Ora, Yugoton LPY 50985, side B, band 4
Formation:hands joined at shldr level and slightly fwd
Style: Begins slow and progressively gets faster. All lifts have bounce on wt'd ft.
INTRODUCTION: First-10-meas...hands free at sides - note change in title
Meas 1-6, add to end: alternating ftwk.
Meas 9-10, add to end: on last 2 cts bend body fwd on step L across R, then straighten and join in "T" pos.
Fig. 1, add to end of Fig.: Repeat Fig 1 until new melody and music tempo increases
Fig 2 & 3, add beside title: bounce on each ct.

19 SKOPSKI ČOČEK

Translation: Čoček from Skopski
Source: Gypsies....Yugoslavia
Pronunciation: SKOHP-skee CHOH-check
Formation: change hēlē to joined in "V" pos
Introduction: Start at beg of any phrase
Meas 4,6 and 7: bounce on wt'd ft.

CIGANČICA: Not taught

20 STARO ŽENSKO KRSTENO (note accents)

Translation: Old crossing dance for women
Source: change Yugoslavia
Pronunciation: STAHR-oh SHEN-skoh KRRS-teh-noh
Introduction: Start at beg of any musical phrase
Fig. 1, meas 1, ct 1:.....lifting R knee fwd (ct 1).....
Meas 4, ct 2: turn twd ctr and step R back.....

Meas 10, ct 2:back in place (ct 2).
Fig. 2, add to right of title: Change at leaders discretion a few times near end of music.

21 KRSTAČKA - not taught

22 TOPANSKO ORO

Translation: Comes from Gypsy corder of Skopje. Topan is the name of Gypsy area.

Source: change Yugoslavia

Pronunciation: toh-PAHN-skoh OH-roh

Music, add: or Makedonska Narodni Ora, Yugoton LSY 61392, side 1, band 2

Formation: Lines; ~~held~~ join hands at....

Introduction: Start with music or at beg of a musical phrase

Fig. 1, meas 1, add to beg of meas: Face R of ctr, travel to R

Meas 2, ct 2: step leap R and.....

Meas 3, ct 1 change: ..while bringing-L-ft-around-behind-R knee to - while doing a quick pump then lifting L bkwd

Ct 4: step L back in place

Fig. 2, add beside title: Change to Fig. 2 approximately 1/2 way through music

Meas 1, ct 2: step R with dip in LOD

Meas 2, ct 4:to place, face ctr (ct 4).

Meas 3: Face diag L, use....

Ct 4: Step fwd on ball of R ft in place

Ct 5: step R bkwd in place

Meas 4: Face diag R, use rhythm...

Ct 4: Step fwd on ball of L ft in place

Ct 5: Step fwd on ball of L ft in place (ct 5).

Add to bottom of dance: Note: When lifting free ft, bounce on wt'd ft. "Bloop-bloop" (ball-flat) - step fwd on ball, then step beside on flat ft.

23 KRIVO ŽENSKO ORO (note accent)

Translation: Crooked line dance for women

Source: change Yugoslavia

Pronunciation: KREE-voh SHEHN-skoh OH-roh

Music: or Makedonska Narodna Ora, Yugoton LPY 50985, side 1, band 4

Formation: Lines, hands joined held at

Style: Very bouncy

Introduction: Start with music or beg of a musical phrase

Meas 1-4, Face ctr, grapevine.....add to end of line: (bounce double time)

Meas 5: Face diag LOD and hop L.....

Add to bottom of dance: Note - on hops free ft is lifted slightly, under body.

24 KUCANO - not taught

25 ŽENSKO PUŠTENI (note accents)

Translation: Women's solo dance

Source, add: W's line dance. Learned from...change Yugoslavia

Pronunciation: ZHEN-skoh POOSH-teh-noh

Music: or Makedonska Narodna Ora, Yugoton LPY 50985, side b, band 3

Formation: Lines; joined hands held-in raised to "W" pos during 1st 4 beats of music for Part I; down for Part II drop release hands and put loose fist on hips for Part III.

Add: Change patters at leaders discretion when leader changes hand positions.

Intro: After solo music wait for 2 meas + meas 4-5 of Part I (when drums beg during gida music that is 1st step of dance)

Part I, meas 1, ct 1: ...Lift R slightly fwd while.....

Ct 2-3: Bounce again on L with both-ft-on-floor as R touches floor slightly fwd (ct 2); step-fwd put full wt on R bring L twd R (ct 3).....

Meas 2, ct 1: Travel: Long step fwd onto L with demi-plie
Ct 2:lifting R under body

Meas 3, ct 1: Facing ctr and dancing in pl, lift L slightly fwd while boucing on R
Ct 2: bounce again to on R, both-ft-on-floor as L touches floor slightly sdw
Ct 3: step put full wt on L to side
Ct 5: step back on L in place

Part II, add to R of title: During gida solo when traveling lower hands and beg Part II.

Meas 3, ct 1: (turn-to-face-L)
Cts 3-4-5: turning to face L do, 3 steps in place (LRL)..

Meas 5, add to end of meas: on cts 3-5 turn to face LOD.

Add to end of Part II: Do Part II a total of 3 times.

Part III, change to:Drop hands and hold them fists on hips. Do Part III to end of music.

26

BABA DJURDJA

Translation: Grandmother Georgia

Source: Learned by Michael from Pace Atanasovski

Music, add: or Macedonian Folk Dances, Olympic Records 6156, side b, band 2

Formation: Hands joined and held in "W" pos.....; joined down in "V" pos for 2nd part

Intro: 2 meas

Add to intro: An easy way to start the dance is to do Part I, meas 6-7, 2 times, then beg dance from top.

Part I, meas 1, ct 2, delete: ho-

Meas 2-3: Face diag R and step L across R in LOD (ct 1); same-as-in-previous-meas-hop R in LOD.

Ct 4:while dipping L ft cuts in front of R (ct 4)

Meas 5, ct 2, delete & replace with: step R then L in pl, almost simultaneously (hick-up step)

Cts 3-4:on opp ft (down-up) (cts 3-4).

Part II, add to R of title: Change at whim of leader, seguested time is when gida resumes melody, approx 3/4 through music.

Meas 4: Step Leap on L in front of R in LOD, free ft arcs fwd (ct 1), step leap onto R in front of L, free ft arcs fwd (ct 2); step leap on L across R (ct 3); turning to face ctr, step back to place on R, lift L low across R (ct 4).

Meas 5, ct 1: Hop on R, lift L knee (ct 1);
Ct 2, delete, replace with: both ft on floor (hick-up step)

27 LÅNGDANS FRÅN SOLLERÖN

Source, line 1.....medieval dances (goes back at least 800 years), when.....

Pronunciation: long-DAHNS fron soll-ehrr-UHN

Formation, line 2:.....latter's L forearm, elbows bent, held tightly.....

Fig. 2, ct 3: change: R ft lifted, R knee ~~straight-to~~ bent very slightly

Add under "Formation": Polska Forestep: Step L fwd with accent (ct 1); beg moving R fwd (ct 2); step R next to L (ct 3).

Both use same ftwk.

28 POLSKOR FRÅN BINGSJÖ

Pronunciation: POHL-skohr fron BING-shuh

Style, add to end: danced smoothly with even movement, NO up-down movement. Knees bent at all times.

I. Polska, add the following description of steps:

Forestep: See "Polska fran Ovre Klaravdals", page 31, for description of forestep

M's turning step: Step L fwd with toe pointed twd R, around W (ct 1); turn on ball of L ft as R lifts off floor (ct &); continue turning on L as you step bkwd on R (ct 2); pivot on R heel as ball of L ft (ct &); place full R ft on floor (ct 3); lift L ft and turn slightly on ball of R ft (ct &).

W's turning step: While continuing to pivot on ball of L ft, touch ball of R ft slightly behind L heel (ct 1); step on R ft between M's ft (walking step) (ct 2); pivot on ball of R ft (ct &); long step fwd with L, toe pointed twd L around M (ct 3); pivot on ball of L ft (ct &). For transition of forestep into turn, W hold on ct 1 and steps fwd on R to beg turn on ct 2.

Throughout dance change ~~introduction-step~~ to forestep

The Dance, line 2-3: delete ~~when-the-cpl-feels-like-it~~ to at the M discretion. Change usually occurs at beg of a musical phrase.

II. Springpolska, positions, line 2:...arms are hanging free.

Forestep, line 3, change: M starts the Springpolska turn with....

Lines 3-5, cts 1-3, add: Note - M cross in front of W

Line 13, add to end: W beg by facing LOD and start with ct 4 of M step.

The Dance, line 3, delete ~~when-the-cpl-like-it~~ to at the M discretion. Changes usually occur at beg of a musical phrase.

29 III. Ebenspolska, Forestep, line 5: leg fwd with bent knee...

Line 6, add to end of line: R leg fwd

Line 10, change:.....L leg fwd slightly.....

Line 12, change:...L leg is raised a little.....

Line 14, delete ~~by~~ and change to and turns once on

Add to last line of dance: especially on ct 1 where the touch becomes very heavy (full wt on ball of R ft).

Add: Turning pos for Enbenspolska - W L hand may also reach under M arm and hold him at the shldr blade.

30 BAKMES FRÅN OVRE KLARALVDALS - note name change, change index's also.

Add under formation: Note: Sole of ft means the heel is lifted slightly off of the floor.

Meter: 3/4

Introduction: The dance usually starts at the beg of a musical phrase.

Forestep, delete and replace with:

Forestep pos: Side by side, facing and moving in LOD. Inside hands are in "V" pos, outside hands free at sides.

Forestep: Beg by stepping fwd on outside ft (ct 1); beg moving inside ft fwd (ct 2); step fwd on inside ft (ct 3). During forestep M may turn W under joined hands either CW or CCW. One turn is most common. When turning W 1-1/2 times she should turn CCW.

Reverse Turn, M, ct 1, change:....to L around W

Delete ~~ct-2~~ replace with or

Line 2, change: little hop (ct 2)

Ct 3, change:....sole to L of L R toe.....

Special Steps, paragraph 2, line 2 change to read: time the M may turn the W ~~ean-turn~~ under M's his raised arm.....delete the words can twirl

Paragraph 3, forestep, line 2, add:....heel-clicking (L to R)

Add to end of paragraph: M can do heel-click while turning CCW 1-1/2 times.

31 POLSKA FRÅN OVRE KLARÄLVDALS - note change of title, change index also

Meter: 3/4

Intro: Usually start at beg of musical phrase.

Turn--change to Polska Turn, delete: (~~L-ft-full-turn-polska~~)

Line 1, change to: M: Step or leap fwd.....

Line 2, ct 2, delete ~~along-side~~, change to close to

W, add to end of ct 1: betn M's ft (heel first, then whole ft)

Line 1-2, ct 3, change to: step leap L dig diag back to L sole

Add to end of dance: Note - Sole means only the heel of the ft is lifted slightly off floor.

32 STIGVALS

Pronunciation: STEEG-vahls

Meter: 3/4

Meas 1, line 2, change:.....slight hop (ct 2); his L sole.....

Meas 2, change ct 4 to ct 1

Line 2, change:.....little hop(ct 2)

Line 3, change ct 6 to ct 3

1st line after meas 2: delete ~~starts-the-dance-one-meas-after-the-M~~, change to, the W dances meas 2 bkwd while M dances meas 1 fwd.

Add to bottom of dance: Polska pos - With R hips close, M R hand is on W back, L hand on W forearm, M face LOD; W hands are on M upper forearm just below shldr and face RLOD.

The dance can also be done in reverse pos (L hips close),
but beg L ft.

Bakmes Turn: To change pos during dance on last ct of meas
2 pivot on both ft and change arm pos. This is usually
done at the end of a phrase.

33 POLSKA FRÅN SKEPPLANDA

Pronunciation: SHEP-lahn-dah

Steps, add: Forestep (both beg L) - Step L fwd (ct 1), R beg
to move fwd (ct 2); step R fwd (ct 3).

Polska CCW, line 4, delete cts 1 and 4, change to: ct 1 of
each meas

Fig IA, add to beg of line 1: Closed waltz.....

Line 3, change:....several foresteps turning in place in a..

Fig IB, line 1, change several to a few.....literal translat-
ion of pannkaksvandningar is pancake turn

Line 2, add:....and W, CWW, hands close tog and never lower
than chest ht. Continue....

Add to end of Fig: Each turn takes approx 4 meas - slow turn

Fig IIA, add to beg of line 1: With W on M L side, M places L..

Line 2, change to:....almost in place, L ft stays on spot. M

Fig IIB, line 2, delete: and-progressing-around-him

34 SCHOTTIS FRÅN BINGSJO

Pronunciation: SHAH-tees from BING-shuh

Formation, delete Ömdansning, replace with, Pa de basque (PDB)
turn is in polska pos

Style, delete entirely and replace with: Flex knees on each ct.

Steps, delete: ömdansning

Add: Pa de basque (PDB): Leap-step-step (leap is low and
small). Do 4 times alternating ft.

Intro: Start at beg of any musical phrase.

Fig. I, meas 1-2: Two schottis steps fwd, beg outside ft, in-
side hands joined at waist ht, outside hand free

Meas 3-4, delete, replace with: 4 PDB, CW

Fig. II, meas 1-2, line 2, change:....under M's R arm (W 1st
schottis 1/2 turn, 2nd schottis 1-1/2 turns)

Meas 3-4, delete, replace with: 4 PDB

Fig. III, delete and replace with:

Meas 1: 1 schottis fwd.

2: M leads W in front of him as both dance 1 schottis
in LOD.

3-4: 4 PDB turning CCW (reverse turn).

5-8: Repeat meas 1-4.

Fig. IV, add to end of meas 1: (release hands, lead M beg to
move away from ptr)

Meas 2, delete: step-to-his-L-and

Meas 3-4, change Ömdansning to 4 PDB

39 SIRA

Pronunciation: shee-RAH

Music: Slow slightly

Part I, meas 3-6, add to end of meas: (3 in all) on ct &, 1,
meas 1, move out of circle which returns circle to orig size

Meas 8, ct 2, change: hop on L, lift R knee fwd (ct 2)
Part 2 - not taught

41 CIBARSKA KOPANICA

Pronunciation: cee-BAHR-skah koh-pah-NEE-tсах

Music: Slow slightly

Formation, add: (L over R)

42 Part 1, meas 1, ct 3, add: body bends very slightly fwd

Ct 4, add: straighten body

Meas 2, cts 1-2, change fwd to bkwd and bkwd to fwd....also
these ~~kw~~ steps are rock bkwd and rock fwd

Meas 3, ct 5, delete and change to: leap L across R

Part 3, add to bottom of meas 3: Note - During Hlobka R, move
away from ctr

43 Part 4, meas 2, ct 3, line 1:....fwd twd ctr, long hop on L....

Cts 4-5, line 1, add to beg: long leap onto R.....add to
end: very slightly diag R

44 RAZVIVAJ DOBRO

Pronunciation: rahz-vee-VII doh-BROH

Origin, add to start: This is a women's dance and it is a.....

Part 1, meas 1, ~~kipxxxxxxxxxxxxxxxxdiagxxkxxkxxxx~~

Meas 1, ct 2, change step to rock

Ct 3, change step to stamping

Meas 2, ct 3, add to end:....off R ft and moving fwd in prep
(catch step) (ct 3)

Part 2, meas 5-8 add to end: Note - Is done mostly on balls of
ft

Hand movements, meas 1, ct 1, add to beg: With fingers tog,
cup....

Ct 1, change tw to twd

Meas 1, line 5, add to end of line: When beg R, R hand
moves fwd diag R with R hand above head ht and L hand
at approx eye level.

46 Part 3, meas 3, cts 2-3, add: Note - free ft is lifted fwd with
bent knee

Meas 4, cts 2-3, add: Note - hops are almost in place, very
little bkwd movement, free ft is lifted fwd with bent knee

Meas 5 & 6, add: Cts 1-3 are done on balls of ft, steps are
smooth and even

47 KAPANSKO HORO - not taught

50 BLAGOEVRADSKO HORO

Pronunciation: blah-GOHEVH-grahd-skoh hoh-ROH

Intro: change ~~none~~ to 8 meas

Part 1, meas 1, add to end of line: lift on L in prep (ct &)

Meas 3, ct 2:.... in front sharply (ct 2)

Meas 5, ct 1, change bend to flex

51 Meas 6, ct 3, change bend to flex

Meas 8, line 2, change place to touch

Part 2, meas 1, ct 1, change bend to flex

Meas 7, ct 1, change bend to flex

53 Parat 3, meas 3, ct 1, change bend to flex

- 53 PLEVENSKO PAJDUŠKO
 Pronunciation: pleh-VEHN-skoh pi-DOO-skoh
- 54 Part 2, meas 2, ct 1, change ~~in~~ to and slightly fwd
 Meas 6, line 1:.....in front high, bending both.....
 Line 3:....lifting R knee higher in front.....
 Line 4: arms down, body bends sharply slightly fwd
 Meas 7, line 2: step on R, straighten body
- 55 RĂCENICA NA HORO
 Pronunciation: rah-ceh-NEE-tsah nah hoh-ROH
 Music: slow slightly
- 56 Part 1, meas 1: facing ctr and moving....
 Meas 1, cts 2-3 and meas 2, ct 1, in R hand margin, add:
Over the waterfall
 Meas 2, line 3:.....fwd low, bounce on R
 Meas 3, line 1:..4th pos (wt equally on both ft), bending...
 Line 3, delete: ~~taking R-ft-off-the-floor~~ and replace
 with: lift R slightly behind (ct 3); bounce on L,
lifting R slightly off floor (ct &).
 Part 2, add above meas 1-2: Change approx 2/3 through music,
after vocal, instrumental, then new melody
 Meas 3, line 1: small ~~lift~~ bounce on R ~~and place~~ as L toes
 momentarily brush/trail on floor, without wt
 Meas 5, ct 1:...twd ctr with demi-plie
 Meas 7, ct 2: long step on L ft with plie
 Add to end of dance: Repeat Part 2 to end of music, except
when repeating meas 1 move diag R away from ctr.
- 57 RĂCENICA NA HORO - not taught, do not confuse this dance
 with dance by same name on page 56
- 58 KUKUNEŠKO HORO
 Pronunciation: koh-kohn-NESH-koh hoh-ROH
- 59 Part 1, meas 3, ct 1:.....turned in, knee straight (ct 1...
 Meas 3, ct 2, change ~~step~~ to drop
 Meas 4, ct 1:.....turned out, knee straight (ct 1.....
 Ct 2, change ~~step~~ to drop
 Part 2, meas 1, cts 1,&,2,&, change all ~~steps~~ to low leaps
 Meas 2, add to end:..., but hold on last ct.....add: Note -
Meas 1 & 2 combined, equals a 7 step grapevine
- 61 TRAKIJSKA RĂCENICA
 Pronunciation: trah-KEE-skah rah-ceh-NEE-tsah
- 63 SELSKO SOPSKO HORO - not taught
- 66 SITNO KRAJDUNAVSKO HORO - not taught

ADD TO INDEX

- 14-a Hunt the Squirrel - Contra Jerry Helt
 Lonesome Shepard - Contra Jerry Helt
- 14-b Ohio River Contra Jerry Helt
 T.A.G. Contra Jerry Helt

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14-c Three Broken Sixpence - Contra Jerry Helt

68 Baonopstekker Netherlands Jaap Leegwater

70 AD Ijswals Netherlands Jaap Leegwater

72 Loot Is Dood Netherlands Jaap Leegwater

THE END

Thankyou,

R & S COMMITTEE

