

ADANALI
(Urban Greek)

Adanali is a Turkish song which became popular amongst Greeks and Armenians. The dance is a simple *Sta Dyo* (two step) *Misirlou* type dance which I saw on youtube.com

Recording: Camp CD

Formation: Open circle, "W" hold

Music: 2/4

Meas

- 1** Facing ctr, Step Lft across and in front of Rft (ct 1); Step Rft to R (ct &); Step Lft across and in front of Rft (ct 2); Lift slightly on Lft and bring Rft around and in front of Lft (ct &);
- 2** Step on Rft across, in front, and next to Lft (ct 1); Step Lft slightly back and to L (ct &); Step Rft back and slightly R (ct 2); Lift on Rft and bring Lft fwd to begin dance (ct &).

Note: Leader may turn in toward second dancer and interact with him/her and ultimately turn CCW under own joined/raised hand.

Presented by Stephen Kotansky

ALONIOTIKOS
(Greece)

Source: Simos Kostandinou

Record: Florina Folk dances of Macedonia, Greece FL-2C 2/4 meter.

Formation: Mixed line - shoulder hold.

<u>Meas.</u>	<u>Pattern</u>
1	Moving R, hop on L, lifting R strongly (ct 1); continuing to move R, step on R (ct 2).
2	Still moving R, repeat Meas 1, opp ftwk.
3	Repeat meas 1.
4	Step into circle on L, facing in (ct 1); step back to place on R (ct 2).
5	Hop on R, lifting L (ct 1); step on L in place (ct 2).
6	Step into circle with R (ct 1); step back on L (ct 2).
7-10	Repeat meas 3-6.
11-18	Repeat meas 1-9.
19	Hop on R, lifting L strongly (ct 1); step L to L, turning slightly L (ct 2).
20	Cross R over L, still turned twd L (ct 1); step back on L without turning body back to ctr (ct 2).
21-22	Repeat meas 1-2, moving L; same ftwk.
23	Hop on L raising R strongly (ct 1); step to R turning to face ctr (ct 2).
24	Step into ctr on L (ct 1); step back to place on R (ct 2).
25-30.	Repeat meas 5-10.

Dance repeats to end of music.

Presented by Bill Burke

ALONIOTIKOS

(Alona, Greece)

Aloniotikos is a three measure dance from the Village of Alona in Northern Greece. It is also referred to as *Cho Cho* or *Tso Tso* and is essentially a *Pousteno/Beranche*-type dance in 4/4 time.

Source: Joe Kaloyanides Graziosi and Yannis Konstantinou

Pronunciation: Ahl-ohn-YIO-tee-kohs

Recording: Camp CD

Formation: Open circle, "V" arm position

Music: 4/4

Meas

- 1 Facing ctr, Lift on L and swing raised Rft fwd (knee extended) (ct 1); Step Rft to R (ct 2); Step Lft behind Rft (ct 3); turning to face slightly R of ctr, Step Rft fwd to R (ct 4);
- 2 Step Lft fwd in front of Rft (ct 1); Step Rft fwd (ct 2); turning to face ctr, Step Lft fwd slightly to ctr (ct 3); Step Rft back (ct 4);
- 3 Lift on Rft and lift Lft fwd and up (knee extended) (ct 1); Step Lft back behind Rft (ct 2); Step Rft back turning to face slightly R (ct 3); Step Lft across and in front of Rft (ct 4).

Note: There are many variations on the footwork and expression of energy as well as solo variations for the leader. During cts 1&2 of meas 2, One can skip fwd slightly or turn 360 CW to R. Dancers can also turn 2 times CW to R during meas 2. Dancer's can "Chasse-kerplunk" diag. backwards to R instead of lift on ct 1 of meas 3 by leaping onto Lft beside Rft on ct "uh" before ct 1 and Step Rft back diag R on ct 1 of meas 3 (during this variation, dancers travel more to R). Also, a subtle "bounce-step-steps (q-q- S) can be inserted during cts 3&4 of any meas. Leader can turn and breakaway rejoining line in front of second dancer holding own R hand in second dancer's R hand and dancing parallel to him/her. Squats and turns can be inserted as well as long as they fit into the flow of the dance and musical phrasing.

Presented by Stephen Kotansky

BAVNATA
(Pirin, Bulgaria)

Source: Belcho Stanev (Inspired by Roma in Pirin)

Pronunciation: BAHV-nah-tah (The Slow One)

Recording: Camp CD

Formation: Open circle with "V" hold.

Music: 7/8 1-2-3

S q q

Meas

- 1** Facing ctr, Step Rft to R side (ct 1); Step Lft across and behind Rft (ct 2); Step Rft to R side (ct 3);
- 2** Turning to face slightly R of ctr, Step Lft fwd (ct 1); Step Rft fwd (ct 2); Step Lft fwd and end facing ctr (ct 3);
- 3** Step Rft slightly to R and lean on it (ct 1); Shift wt back onto Lft in place (ct 2); Step Rft fwd and in front of Lft (ct 3);
- 4** Step back on Lft and hold slightly (ct 1); Lift Rft up and chukche on Lft (lift and lower L heel) (ct 2); Step Rft beside Lft (ct 3);
- 5** Touch Lft slightly fwd (ct 1); Lift Lft and chukche on Rft (ct 2); Step Lft beside Rft (ct 3).

Presented by Stephen Kotansky

DO MAR CHIFTEN

(Albania)

This is an arrangement of *Pogonishtë* steps from Southern Albania.

Position : Open circle with "W" hand-hold.

Rhythm: 2/4

Meas

- 1 Facing slightly L of center, Lft on Rft (ct 1); Step Rft backwards to R (ct &); Step Lft across and behind Rft (ct 2); turning to face slightly R of center, Step Rft fwd (ct &).
- 2 Lift on Lft (ct 1); step Rft fwd in LOD (ct &); Step Rft fwd (ct 2); Step Lft fwd (ct &).
- 3 Facing center, Lift on Lft and bring arms fwd and down (ct 1); Step Rft across and in front of Lft (ct &); Step Lft to L (ct 2); Step Rft slightly in front of Lft (ct &).
- 4 Reverse ftwk and direction of meas 3.
- 5-8 Repeat action of meas 1-4 (Arms return to "W" position.
- 9 Facing center with arms in "W" position, Swivel or shift heels (feet together) to R (ct 1); and back to L (ct 2).

Text

Do mar chiften do dal per gjah

Chorus: Jaman shoko jaman aman

E chiften e men gjith zagar

Chorus

O chu ngjit ch more si per ne mal

Chorus

Epashe nje te re more te bukura

Chorus

E cila more te pelqen me qafsh

Chorus

O ajo mes mor keputura

Rough translation

I will take a rifle and go hunting

Chorus: Hey my friend Hey!

A rifle and a dog

I went went up the hill to the forest

I saw a young and beautiful girl

Which one do you like?

The one with the thin waist.

Gajda Preshevarë
(Rom – Kosovar, Preševo, Serbia)

This is a Krsteno (crossing) type dance from the border region where Kosova, South Serbia and Macedonia meet. It has a similar structure and step pattern to Maško Kočansko Oro. The rhythm is a fast 7/16 (S,Q,Q) common to many East Macedonian dances and the Bulgarian Šop Četvorno Horo.

Source: Marem Aliev

Recording: Marem Aliev "Ssassa" VAW MA 960909

Formation: Open circle with "W" – hold, leader at R

Music: 7/16 Dancer's cts 1 – 2 – 3

Meas

Basic

- 1 Facing R of center (slightly); with wt on L ft, drop raised R ft and R hip slightly (ct.1); drop R ft and R hip again (ct.2); step R ft fwd (ct.3).
- 2 Cross and step L ft fwd (ct.1); lift on L ft and bring R ft fwd (knee may cross slightly) (ct.2); step R ft fwd (ct.3).
- 3-4 Repeat meas 2 two more times.
- 5 Facing center, with wt on R ft lower L ft (raised) and L hip twice (cts.1,2); step L ft to L slightly (ct.3).
- 6 Step R ft in front of L ft (ct.1); lift on R ft (ct.2); step back on L ft (ct.3).
- 7-8 Reverse action of meas 5-6.
- 9-10 Repeat action of meas 5-6. Turning to face R of center, repeat dance from the beginning.

Variation

- 1-3 Repeat action of meas 1-3 of basic.
- 4 Step L ft in front of R ft (ct.1); twist L ft heel with ball of R ft (behind L) supporting partial wt to R (ct.2); twist heels to L (ct.3).
- 5 Twist heels to R again (ct.1); with wt on R ft, lift on it and raise L ft in front (ct.2); step L ft to L (ct.3).
- 6-7 Reverse action of meas 4-5.
- 8-9 Repeat action of meas 4-5.
- 10-1 Repeat action of meas 6-7 and continue dance from meas 2.

GORANSKA DEVETORKA

(Gora Region, Kosovo)

The *Goran*, or *Gorani*/*Goranci*, are Slavic Muslims living in the border region of Kosovo/Kosova, Albania, Macedonia, and Montenegro. The Slavic word *Gora* means ‘the mountains’ or ‘the highlands’ and is an area south of Prizren near the Sar Planina mountains. This two-measure dance is in 9/8 and has an interesting wait shift in which the foot gesture of the first ct of each measure can be weightless or with weight.

Recording: Workshop CD. Played on Kaba Zurlas.

Formation: Open circle with “W” hold. Arms move up and down reflecting the rhythm $_ (q-q-q-S)$ of the dance.

Music: 9/8

Dancers’ Cts: 1 - 2 - 3 - 4 or 1 - 2 - 3 - 4 - &

Meas

- 1** Facing center, Touch Lft slightly fwd (ct 1); Step Lft back and behind Rft (ct 2); turning to face slightly R of ctr, Step Rft fwd to R (ct 3); Step Lft across and in front of Rft (ct 4);
- 2** Continuing fwd to R, Touch Rft fwd (ct 1); Step Rft fwd to R (ct 2); Step Lft fwd across and in front of Rft (ct 3); turning to face center, Step Rft to R (ct 4).

Variation: Quickly step on Lft in place on ct & before ct 1, then step onto Rft in place beside Lft (ct 1); continue action of cts 2-4 of Meas 1 above, but quickly step onto Rft fwd (ct 4& before ct 1); Step Lft fwd (ct 1); repeat action of meas 2-4 of Meas 2 above. This variation actually replaces the “touch-steps” with “ker-Plunk” – steps.

Note: These steps can be interchanged with Touch – steps or even lifting free foot up and across in a slight hooking fashion.

An interesting variation is to combine a “touch-step” meas 1 with a “ker-Plunk-step meas 2, then, after several repetitions:

- 1** Repeat action of meas 1 of basic “touch or ker-Plunk”- step;
- 2** Repeat action of meas 2 of “ker-Plunk” variation, but touch Rft beside Lft (ct 4); then,
- 1** Step Rft fwd to R (ct 1); Step Lft across and in front Rft (ct 2); turning to face ctr, Step Rft to R (ct 3); Touch Lft slightly fwd (ct 4);
- 2** Step Lft behind Rft (ct 1); turning to face slightly R of ctr, Step Rft fwd (ct 2); Step Lft across and in front of Rft (ct 3); Touch Rft slightly fwd (ct 4); or ker-Punk r – L (cts 3& - 4).

Note: The relationship of weight-bearing steps has shifted to ct 1.

Presented by Stephen Kotansky

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Kcim

(Kosovar Albanians)

This is a solo dance which can also be performed solo, duet, or group form. It incorporates movements out of everyday life in an aesthetically altered way.

Music: 2/4, 4/4, 7/8, 9/8, 12/8

Recording: Camp Tape – 2/4 slow-fast

Source: Janet Reineck, Dancers from Ensemble Shota, Kosovar Albanians

Formation: Solo, or face-to-face, or solo in circle

Meas

Basic Step

1 Lift slightly on L ft (ct.1); step R ft (small step) slightly to R (ct.&); close L ft to R ft (ct.2); step R ft slightly to R (ct.&).

2 Reverse ftwk of meas 1.

Note: This ftwk may be used throughout dance with variations of crossing behind on ct 2 or travelling fwd around circle or twds partner or even backwards.

Step Additions

1 Touch ball of R ft fwd or to R side (ct.1); lift same ft back toward center of gravity (ct.2).

2-3 or 4* Repeat ct 1 and use* 1 basic step to change weight.
* This may travel to R and then turn CCW.

5-7 or 8 Reverse ftwk of meas 1 above (Step Additions).

uh before

Kerplunk

1 Quickly take wt onto ball of R ft behind L ft (ct.uh).

1 Fall onto L ft in front of R ft (ct.1); take wt onto ball of R ft behind and close to L ft (ct. uh before 2); fall onto L ft in front of R ft (ct.2).

Hand & Arm Gestures

During this dance, hands and arms have several movement possibilities:

- I Hands on hips
- II Hands holding kerchief in front of waist
- III Arms up and out to side at shoulder or head level
 - A. Wrists rotating (finger lead) twd body
 - B. Slowly making "finger cymbal" gesture
 - C. Lead ft side hand higher than trailing ft side hand

Hand & Arm Gestures – continued

- IV One hand up, one hand on hip
 - V One hand up (leading ft), other hand low in front of waist (trailing ft)
 - VI Rolling hands in front waist, body bent slightly fwd
 - VII The following will indicate narrative gesture, but only as reminders, i.e. key words:
 - A. Reach (or be drawn) and draw back
 - B. Henna hair
 - C. Spread Filo dough
 - D. Wash hands
 - E. Wring hands
- These steps use Step Variation (Addition) I

Presented by Stephen Kotansky

LEVENTIKOS
(Greece)

Source: Simos Kostandinou

Record: Florina Folk Dances of Macedonia, Greece. FL-2C.

Meter: 12/16, counted 1-2-3-4-5.

Formation: Line of men and women; joined hands held shoulder height.

<u>Meas</u>	<u>Pattern</u>
1	Facing ctr, wt on L, push the R ft in and down, as if heel were pushing something into the floor (ct <u>1</u>); R ft swings to R in smooth motion at same time L heel lifts slightly (ct 2); step on R to R (ct 3); step on L behind and next to R (third pos) (ct <u>4</u>); step R to R (ct 5).
2	Lift on R bringing L fwd and turn body slightly R (ct <u>1</u>); step on L to R (ct &); lift on L bringing R fwd (ct 2); step on R to R (ct 3); face ctr and step in on L (ct <u>4</u>); step back to place with R (ct 5).
3	Lift twice in place on R, bringing L slowly around behind R (cts <u>1,2</u>); step close behind R on L (ct 3); step behind L on ball of R ft (ct <u>4</u>); lower onto L in place (ct 5).

NOTE: As the dance progresses the steps become larger and the dance moves farther. Count 4 of each meas can be broken into a 4,&.

In meas 1 a lift on the R is added: (ct 4) step on L next to R (ct &); rest of step remains same.

In meas 2 again a lift on R is added: (ct 4) step in on L (ct &). Both of these meas are felt as hop-step-step on (cts 4,&,5).

Meas 3 has no real change except for the general lighter and larger spirit found in all the steps.

The leader may do solo turns, squats, or other improvisational movements as he wishes.

Presented by Bill Burke

Maško Kočansko oro

(Macedonia)

This is a Krsteno (crossing)-type dance from the Rom (gypsy community) of Kočani in eastern Macedonia. It can be danced in a 10-meas or 9-meas structure, which is of particular interest to me. The source is Zahira Ramadanov at the 1998 Balkan Music and Dance Camp in Ramblewood, Md.

Pronunciation: MAHSH-koh koh-CHAHN-skoh OH-roh

Music: Kotansky 1999 Camp Tape

Rhythm: 7/16, counted as 1 2 3 (SQQ).

Formation: Short lines in T-pos or W-pos.

Meas

Pattern

INTRODUCTION

BASIC

- 1 With wt on R, lift L (knee parallel to ground) up in front and bounce on R ft (ct 1); repeat bounce on R (ct 2); step slightly to L on L (ct 3).
 - 2 Step on R across in front of L (ct 1); bounce on R, lifting L ft up slightly in back (ct 2); step back on L in place (ct 3).
 - 3-4 Repeat meas 1-2 with opp ftwk and direction.
 - 5-6 Repeat meas 1-2.
 - 7 Turning to face slightly R of ctr, bounce on L, bringing R ft and knee up and in front (ct 1); bounce on L again (ct 2); step fwd on R (ct 3).
 - 8 Step fwd on L across in front of R (ct 1); bounce on L and bring R ft fwd (ct 2); step fwd on R (ct 3).
 - 9-10 Repeat meas 8, but turn to face ctr on ct 3 of meas 10.
- Note: This is the common 10-meas form, but I have been teaching a shortened 9-meas form which omits meas 10 and turns to face ctr on ct 3 of meas 9. Zahir often mixed the 10- and 9-meas but did the 9-meas often enough to merit doing the dance in this length. I will elaborate on my theories concerning this during the instruction of the dance.

VARIATION I

Based on a 9-meas structure. The variations begin with the 9th meas and continue into meas 1 and, in Variation II, into meas 2.

- 9 Step fwd on L (ct 1); turning to face ctr, leap onto R to R (ct 2); step on L across behind R (ct 3).
- 1 Step on R to R (ct 1); lift on R, bringing L up in front (ct 2); step on L to L (ct 3).
- 2-8 Repeat Basic, meas 2-8.

Maško Kočansko oro—continued

VARIATION II

- 9 Repeat Var I, meas 9.
- 1 Leap onto R to R, bringing L ft sharply across in front of R shin (ct 1); leap onto L in place bringing R ft sharply across and in front of L shin (ct 2); leap onto R in place, bringing L ft sharply across in front of R shin (ct 3).
- 3-8 Repeat Basic, meas 3-8.

Presented by Stephen Kotansky

Novo Šopsko Horo

(Šop Region, Bulgaria)

SOURCE: Jordan They and Petur They
MUSIC: Laguna Folkdancers Festival 2006 CD
FORMATION: Short lines with a belt-hold (left over right)

METER: 2/4

PATTERN

Meas

Basic Šop Pravo

- 1 Facing R of center, step Rft fwd (ct 1): step Lft fwd (ct 2).
- 2 Repeat action of meas 1.
- 3 Step Rft fwd (ct 1) sink-lift on Rft bringing Lft fwd (ct 2)
- 4 Step Lft fwd (ct 1) sink-lift on Lft bringing Rft fwd (ct 2)
- 5 Turning to face center, step Rft to R (ct 1) sink-lift on Rft (ct 2)
- 6 Leap Lft to L (ct 1): step Rft in front of Lft (ct 2)
- 7 Step Lft to L (ct 1): step Rft behind Lft (ct 2):
- 8-10 In place, dance 3 step-lifts starting with Lft and lifting R ft up and in front.

Part 2 (Novo Šopsko)

- 1 Facing center, hop on Lft and bring R knee up and across body twisting slightly to L (ct1): step Rft in place beside Lft (ct &); step Lft (accented) in place (ct 2)
- 2 Repeat action of meas 1
- 3 Scissor-like, step Rft sharply back and extend Lft fwd touching ground (ct 1); (still backing up reverse ftwk of ct 1 (ct 2)
- 4 Jump back slightly onto both feet (ct 1); hop on Lft bringing R knee sharply up (ct 2)
- 5 Šopka in place, touch R ball of foot beside Lft and bounce (ct 1): bounce again on Lft and raise R knee sharply up (ct &); step Rft with accent beside Lft (ct 2)
- 6 Repeat action of meas 5 with opposite ftwk.
- 7 Moving fwd twd center, strike-pump R heel in front of Lft (ct 1): step Rft fwd (ct 2)
- 8 Still moving fwd, reverse ftwk of meas 7
- 9 Stamp Rft fwd (ct 1) hold (ct 2)
- 10 Pause or Variation, repeat action of meas. 9

Presented by Steve Kotansky at the Laguna Folkdancers Festival 2006

VALLJA E OSMAN TAKËS

(Southern Albanian)

This dance is also known as *Osman Takas* (*Samandakis* in Greek). These steps are based on steps from the Korçë region Southern Albania. The arrangement is my own.

Pronunciation: VAHL-yah EH OS-mahn TAH-kus

Recording: Camp CD

Formation: Open Circle, "W" hold

Music: 7/8-8/8

Dancer's cts.

Meas

STEP I

- 1 Facing R of center, LIFT on LFT raising R knee up and in front (ct. 1); STEP RFT fwd (ct. 2).
- 2 LIFT on RFT raising L knee up and in front (ct. 1); STEP LFT fwd (ct. 2).
- 3 Turning to face center, LIFT on LFT and raise R knee up and in front (ct. 1); STEP RFT to R side (ct. 2).
- 4 BRING LFT and L knee up and in front of R knee and hold (cts. 1-2).
- 5-8 REVERSE action of meas 1-4 (to left).

STEP II

- 1 STEP RFT to R (ct. 1); STEP LFT across and in front of RFT (ct. 2).
- 2 STEP RFT to R (ct. 1); STEP LFT across and in back of RFT (ct. 2).
- 3 SLIGHT LEAP onto RFT to R and EXTEND LFT fwd and in front (knee extended, foot fairly close to floor) (ct. 1);
- 4 SLOWLY BRING RFT around to L and up and behind R knee during ct. 2 (of Meas 3) and ct. 1 of Meas 4, HOLD (ct. 2)
- 5-8 REVERSE action of meas 1-4 (to left).

STEP III

- 1 Facing R of center, STEP RFT fwd (ct. 1) CLOSE LFT beside RFT (ct. &); STEP RFT fwd (ct. 2).
- 2 STEP LFT fwd (ct. 1) CLOSE RFT near LFT (ct. &); STEP LFT fwd (ct. 2).
- 3 Turning to face center, STEP RFT to R and bring LFT to position behind R knee (ct. 1); BRING LFT around and in front of R knee (knee bent) (ct. 2).
- 4 HOLD position with LFT up and in front of R knee (cts. 1-2)
- 5-8 REVERSE FTWK of Meas 1-4 (to left).

VALLJA E OSMAN TAKËS, cont.

Meas

STEP IV

- 1-2 Using the two-step of Step III (R-L-R, L-R-L), moving to R, ROTATE 360° to R (CW), arms are held up at head level.**
- 3 Facing center (finishing turn), STEP RFT to R (ct. 1); CLOSE LFT near RFT (ct. &); STEP RFT to R (ct. 2).**
- 4 STEP LFT fwd toward center (ct. 1); ROCK BACK onto RFT in place (ct. 2).**
- 5-8 REVERSE FTWK of meas 1-4 (to left).**

Presented by Stephen Kotansky

POPOVA KÉRKA
(MACEDONIA)

Literally, “the Priest’s Daughter”, this dance comes from the area around Florina in Northern Greece. It was presented by Yannis Konstantinou who comes from a family of excellent dancers from Alona. It is an interesting 11 measure dance which reminds me of *Zhenska Raka* and parts of *Nevestinsko Oro*.

Pronunciation: POH-poh-vah KYAIR-kah

Recording: Camp CD

Formation: Open circle with a “V” hand hold

Music:2/4

Meas

- 1 Facing R of ctr, Step Rft fwd (ct 1); Touch Lft beside Rft (ct 2);
- 2 Step Lft fwd (ct 1); Touch Rft beside Lft (ct 2);
- 3 Step Rft fwd (ct 1); Step Lft fwd (ct 2);
- 4 Turning to face slightly L of ctr, Step Rft to R side (ct 1); Touch Lft beside Rft (ct 2);
- 5 Step Lft fwd to ctr and turn to face slightly R of ctr (ct 1); Touch Rft beside Lft (ct 2);
- 6 Step Rft back and turn to face slightly L of ctr (ct 1); Touch Lft beside Rft (ct2);
- 7 Facing slightly L, Step Lft fwd (ct 1); Step Rft across and in front of Lft Ct 2);
- 8 Facing ctr, Step Lft to L and slightly back bringing arms slowly up to “W” pos (ct 1); Lift slightly on Lft (ct 2);
- 9 Step Rft back (ct 1); Lift slightly on Rft (ct 2);
- 10 Repeat action of meas 7 and bring arms back down to a “V” pos.
- 11 Turning to face slightly R of ctr, Step Lft to L and slightly back (ct1); Touch Rft beside Lft (ct 2).

Note: Step-Touches may become Step-Lifts lifting the free up and behind, but close to the supporting leg. Step-Touches/Lifts may also become subtle Two-Steps (cts 1,& 2) (q,q,S) either travelling (meas 1&2) or in place during Step-Touch/Lifts in Place. During meas 7 and especially during meas 10, Yannis oft did a subtle STEP – hop –step while travelling to the L (S, q,q) whereby he accented the Lft step slightly.

Presented by Stephen Kotansky

Puscheno

(West Macedonia)

Puscheno or Puschenoto, meaning to "let loose or free", is the most characteristic dance from the Florina region of West Macedonia. This dance type, also known as Beranche or Beratis, is common throughout the neighboring Bitola region of Yugoslav Macedonia down through the Kastoria and Kozani regions of Greek Macedonia. A more recent name for this dance is the Hellenized term Levendikos, meaning "youthful vigor", as well as Lytos. Source is as learned from immigrants living in Canada (Alona, Buf, Sveti Petka, etc.) and in the Midwest. The dance is also called Armentsko or Bufsko after the two villages where the best dancers are supposedly found.

Music: Graziosi - Japan Tape #2; Greek Folkdances Summer 89 Side A/11 (Puschenoto)

Rhythm: 12/8 (3 2 2 3 2) or 17/16 (2 2 3 3 2 2 3)

S QQS Q

QQ S S QQ S

Dancer's ct: 1 2 3 4 5

1 2 3 4 5

Formation: Semi-circle with "W" or "V" hand hold which often meanders about when the dance chain is very large.

METER: 12/8 or 17/16

PATTERN

Meas

BASIC STRUCTURE.

- 1 Slight bounce on L , lift R up or touch R next to L (ct 1); facing slightly R of ctr, step fwd LOD on R (ct 2); hold (ct 3); step L fwd next to and slightly behind R (ct 4); step fwd R (ct 5).
- 2 Step L fwd across in front of R (ct 1); step R fwd (ct 2); hold (ct 3); step L fwd across in front of R (ct 4); step R fwd, turning to face ctr (ct 5).
- 3 Slight bounce on R, lift L up or touch L next to R (ct 1); step L bkwd (ct 2); hold (ct 3); step R bkwd (ct 4); rock fwd onto L or step L fwd across in front of R (ct 5).

Notes:

Swings - in meas 1 and 3, ct 1, the free ft can either lift straight up (i.e., behind the supporting leg) or can lift swing in front of it. Or it can simply touch with the ball of the ft next to the supporting ft.

Cts 2 and 3 - depending on the energy level of the dancer and the accompanying music, full wt can be delayed until ct 3 with ct 2 though taking the step, balances body wt on both ft or ct 2 becomes a bounce (i.e., in meas 1 and 3 there will be two bounces in a row) and ct 3 takes the step.

VARIANT A.

- 1 Step L fwd across in front of R (ct 3).

VARIANT B.

- 3 Facing ctr, step R across in front of L, lifting L slightly (ct 4); rock back onto L (ct 5).

VARIANT C SYNCOPATION.

- 3 Facing ctr, quick slide L next to R (ct &); small quick step R diag bkwd (ct 1); step L bkwd (ct 2); hold (ct 3); step R bkwd (ct 4); pivoting to face slightly R of ctr, step L fwd across in front of R (ct 5).

VARIANT D HOLD SYNCOPATION.

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

VARIANT E POINT.

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

Puštejnu Oro

(Macedonia)

Danced in the Macedonian community of Toronto, Canada where many Aegean Macedonians now make their home. This dance was first presented by Dick Crum. It is also known as Bufsko or Bufskoto (after Buf, a village to the east of Florina).

This dance is closely related to other dances of Pelagonia, which includes south central Yugoslav Macedonia, Albania, and north central Greece. The typical 3 measure "Berance" pattern is found in many dances of the area, including Leventikos, Zensko Pustejnu, Berance, Gerontikos, Amoliti Gaida, Kucano, etc.

PRONUNCIATION: PUSH-tey-nu Oro

MUSIC: OOPS-2 (Cut of Print Service) Seljani - Village Music of Macedonia; Laguna Folkdancers Festival 2006 CD

RHYTHM: 7/16 + 5/16; counted as SLOW-QUICK-QUICK-SLOW-QUICK: or 1, 2, 3, 4, 5

FORMATION: Open circle of dancers with hands held up in "W" position. All facing ctr.

STEPS: Chukche step*: A hop which does not leave the ground.

METER: 7/16 + 5/16

PATTERN

Meas Count

- | | | |
|---|---|---|
| 1 | 1 | With wt on L ft, chukche* on L awhile flexing R knee and extending R ft fwd. |
| | 2 | Repeat meas 1, ct 1. |
| | 3 | Step sideways to R onto R ft. |
| | 4 | Step onto L ft crossing it in front of R ft. |
| | 5 | Step to R onto R ft. |
| 2 | 1 | Facing slightly R of ctr, cross and step onto L ft in front of R ft. |
| | 2 | Chukche on L ft while lifting and moving free R ft fwd in preparation for step. |
| | 3 | Step to R onto R ft. |
| | 4 | Turning to face ctr, step fwd onto L ft. |
| | 5 | Step backwards into place onto R ft. |
| 3 | 1 | Chukche in place on R ft. |
| | 2 | Chukche in place on R ft. |
| | 3 | Step in place onto L ft. |
| | 4 | Step backwards onto R ft. |
| | 5 | Step fwd onto L ft. |

Repeat entire dance.

Note: The above pattern constitutes the basic form of this dance, however, many variations are often added at the discretion of each dancer. Typical variants include:

Meas 1, ct 4: Step onto L ft crossing it behind R ft.

Meas 1, ct 5: Chukche on L ft (1/16); Step to R onto R ft (1/16).

Meas 3, ct 1: Tucking L-heel behind R ankle, Chukche on R ft while turning body slightly L.

ct 2: Tucking L-heel behind R ankle, Chukche on R ft again while turning body to face ctr.

Meas 3, ct 4: Chukche in place on L ft (1/16); step backwards onto R ft, flexing both knees.

Presented by Steve Kotansky at the Laguna Folkdancers Festival 2006

TRITE PATA

(Macedonia)

This dance is also known as *Maškoto* and literally means three times. It comes from the region around the Greek town of Florina know as Lerin in Macedonian. This dance was first introduce by Dennis Boxell to North American folkdancers back in the 1960's. Since then, many teachers from Macedonia, Greece, Holland, and America have presented it. It is one of my favorites.

Pronuciation: TREE - teh PAH- tah

Formation: Open circle with shoulder or T-hold, moving to a V hold as the Music spreads up.

Recording: Camp CD

Music: 7/4

Meas

- 1** Facing R of ctr, Hop on Lft in place and raise R knee up and on front (ct 1); Step Rft fwd to R side in LOD (ct 2); Step Lft across and in front of Rft (ct 3); Step Rft fwd (cts 4,5); Step Lft fwd (cts 6,7);
- 2** Turning to face ctr, Hop on Lft and raise R knee up and in front (ct 1) Step Rft slightly to R side (cts 2,3); Step Lft in front of RFt (cts 4,5); Step Rft back to place (cts 6,7);
- 3** Reverse action/ftwk of meas 2.

Presented by Steve Kotansky

VALLE BERATÇE

(Tirana, Albania)

Formation; Open circle, with "W" hold.

Music: 7/4 or underneath, 26/16 (3-2-2-2-2-2-2-3-2-2-2-2) or 3-2-2 3-2-2(3) 3-2-2-2-2-2

Dancers cts: 1-2, 3-4, 5-6-7

Meas

- 1 Facing R of center, Bounce on Lft and extend Rft fwd (ball of foot touches Ground (ct 1); Step Rft fwd (ct 2); Bounce on Rft and extend Lft fwd (ball Of foot touches fwd (ct 4); Touch extended Rft fwd (knee may turn in slightly (ct 5); Hold (ct 6); Dip on Lft and raise R leg in preparation to repeat meas 1 (ct 7).
- 2 Repeat action of meas 1.
- 3 Step Rft and slightly behind Lft (ct 1); Hop on Rft and bring L knee up slightly (ct 2); Sep Lft back and slightly behind Rft (ct 3); Hop on Lft (ct 4); Bouncing on Lft in place, Brush Rft back (leg extended) across and in front of Lft (ct 5); Swing Rft fwd (ct 6); Brush Rft back and outside of Lft to prepare to repeat meas 3.
- 4 Repeat action of meas 3.

Presented by Stephen Kotansky

VALLJA E BRADASHESHIT "ELBASAN"
(Elbasan, Albania)

Source: Merita Halili

Pronunciation: VAHL-yah EH Brah-dah-SHEH-sheet "el-bah-SAHN"

Recording: Camp CD

Formation: Open circle of couples, W is to M's R (she is leading the dance) with "W" hand position.

Music: The rhythm of this dance is complex at the musical level. It is difficult to discern. I hear a Sqq S S(qq) Sqqqq which could add up to 25 beats, there is a rushed feeling at times as well. My Albanian informants think of the dance in terms of 7 dancer's beats where the 4th ct feels longer.

Meas

Slow Part

- 1 Facing center, Touch or Lift Rft in front of Lft (ct 1); Touch or bring Rft out to R side (ct 2); Hook Rft behind L knee (M) or L calf (W) (ct 3); Bend on L (ct 4); Step Rft to R (ct 5); Step Lft across and in front of Rft (ct 6); Step Rft to R (ct 7).
- 2 Reverse action (ftwk and direction) of meas 1 to L.
Note: During cts 3-4 M may squat. During cts 5-7 a 360° turn may be executed in the direction of the step (i.e. CCW to the R or CW to the L).

Fast Music

Dancer's cts: S S q S

1 2 3 4

- 1 Couples release hands and break off to face partner. Step Rft fwd toward partner (ct 1); Step Lft back to place (ct 2); Step Rft back away from partner (ct 3); Step Lft fwd to place (ct 4). Dancers hands may be held up and move about freely. Couples may dance around each other moving CCW and add turns and squats at will, and turn CCW or CW in place and bring R adjacent (almost back to back) to eachother.

Presented by Stephen Kotansky

Valle Dangelishtë

(Kolonjë, Albania)

SOURCE: Village dancers from Southern Albania

MUSIC:

FORMATION: Open circle with "W" handhold

MUSIC: 8/8 Dancer's beats 1-2-3 Slow -quick -Slow or 1- 2 Slow -Slower

METER: 8/8

PATTERN

Meas

- 1 Facing slightly R of center, Lift on Lft and raise R knee fwd parallel to ground (ct 1); Step Rft fwd (ct 2,3).
- 2 Continuing fwd, reverse ftwk of meas 1
- 3 Repeat action of meas 1
- 4 Turning to face center, bring R knee up and in front parallel to ground (ct 1); releasing, Rft inscribes a circular path out to L and back (cts 2-3).
- 5 Bring Rft behind L knee and bounce on Rft (ct 1); Bounce on Rft again and lead Lft to L side(ct 2,3) .
- 6 With weight on both feet, Bounce (ct 1); Hold or bounce slightly (cts 2,3)
- 7 Bring Rft up and front of L knee (ct 1); Bring Rft in an circular path to R side and back behind L knee (cts 2-3)
- 8 With R ft behind L knee, Bend Lft knee with accent (ct 1); Straighten (cts 2,3)

Variation I

- 1-3 Repeat ftwk of meas 1-3 above but turn one CW to R with R hand held at head level to R
- 4 Stamp L ft in place and raise R hand higher above head and to R with an affirmative "yeah" gesture (ct 1); Hold (ct 2,3)
- 5 "Dyshe" in pairs, join L hand to partners L shoulder and place R hand behind R own R ear resting on head and, bend knees to touch R knee to ground behind L ft (ct 1); Rise (cts 2,3);
- 6 Reverse hands but keep same kneeling motion as meas 5.
- 7 Step Rft to R and initiate a full CW turn to R on Rft with L knee up and Lft parallel to ground (cts 1-3)
- 8 Accented step Lft in place (ct 1); accented step Rft without wt (ct 2,3)

Variation II


- 1-3 Repeat action of meas 1-3 of Basic
- 4 Repeat action of meas I of Basic (4 lift steps to R)
- 5 Bring Rft around in front to L knee (ct 1); Release and bring Rft around and to back (still facing R of center) (cts 2-3).
- 6 Step onto Rft behind Lft with a slight accent (ct 1); Hold (cts 2,3).
- 7 Step Lft to L and initiate a full CCW turn to L on the Lft with the R knee up and Rft parallel to ground (cts 1-3)
- 8 Accented step Rft in place (ct 1); accented step Lft in place (cts 2,3).

Vallja e Gjilanit
(Rom Community, Skopje)

This crossing dance (Krsteno) was observed at a wedding in "Šutka" Skopje in 1987.

Recording: Camp Tape

Formation: Open circle, "W" hold

Music: 6/8 Dancer's beats 
cts

Meas

Pembe Basic

- 1 Facing R of center, lift on L ft (ct.1); step R ft fwd (ct.2).
- 2 Step L ft fwd (ct.1); step R ft fwd (ct.2).
- 3 Step L ft fwd (ct.1); step R ft fwd (ct.2).
- 4 Turning to face center, step L ft twd center (ct.1); step R ft back (ct.2).
- 5 Lift on R ft (ct.1); step L ft to L side (ct.2).
- 6 Step R ft across in front of L ft (ct.1); step L ft back to place (ct.2).
- 7-8 Reverse ftwk of meas 5-6.
- 9-10 Repeat action of meas 4-5 but, on ct 2 of meas 10 begin to turn and face R of center with a crossing of the L ft at end of meas 10.

Variation

- 1 Lift on L ft and raise R ft up (ct.1); step R ft fwd (ct.2).
- 2 Lift on R ft and raise L ft up and fwd (ct.1); step L ft fwd (ct.2); step R ft (ball) quickly fwd beside L heel (ct.uh or 6).
- 3 Step L ft fwd (ct.1); turning to face center, step R ft to R (ct.2).
- 4 Extend R ft low fwd (knee straight) (ct.1); draw L ft to position beside R inner-shin (ct.2).
- 5 Lift on R ft (ct.1); step L ft to L (ct.2).
- 6-7 Reverse ftwk of meas 4-5.
- 8 Repeat action of meas 4.
- 9 Lift on R ft and turn to face R of center (ct.1); step L ft back (ct.2).
- 10 Step R ft slightly back and to R (ct.1); cross and step on L ft fwd (ct.2).

Vallje e Gjilanit – continued

As music speeds up, dance changes to a simple crossing dance pattern as in the fast part of Vallja e Miratovcës.

Meas

- | | |
|------|---|
| 1 | Hop on L ft (ct.1); step R ft fwd (ct.2). |
| 2 | Hop on R ft fwd (ct.1); step L ft fwd (ct.2). |
| 3 | Hop on L ft fwd (ct.1); step R ft fwd (ct.2). Turn to face ctr. |
| 4 | Step L ft to center in front of R ft (ct.1); step R ft back (ct.2). |
| 5 | Hop on R ft in place (ct.1); step L ft to L (ct.2). |
| 6 | Step R ft in front of L ft (ct.1); step L ft back (ct.2). |
| 7-8 | Reverse ftwk of meas 5-6. |
| 9-10 | Repeat meas 5-6 but turn to face R of center on last 3 cts. |

* Hands move to a “V” position during fast part.

Note: During Basic Pembe instead of crossing with a weight-transferring movement gesture, dancers may place crossing foot fwd and hold it there until lift.

Presented by Stephen Kotansky

Vallja e Miratovcës
(Kosovar Albanians from Preshevar Region)

Another Krsteno (crossing) type dance with an interesting travelling twist movement which the musicians accentuate.

Source: A 1999 Sünnet (circumcision) filmed by Jane Sugarman in Skopje. Dancers may be from Haraçin = Aračinovo.
Music: Camp Tape
Rhythm: 4/4 * Dance starts with the “travelling-step musical signature”.

Meas

- 1 Facing R of center, touch R toe or lift R knee with a slight twist in front of L ft (ct.1); step ball of R ft quickly back slightly and to R (ct.&); step L ft fwd (ct.2); hold (ct.&); repeat action of cts 1,&,2 (cts.3,&,4).
- 2 Touch R ft fwd (ct.1); turning to face center, step R ft in place (ct.2); lift L ft fwd (knee may be extended or bent) (ct.3); with wt on R ft, bend R knee and lower (dip) L ft (leg) (ct.4).
* During cts 3-4, extended leg can move across and to L ft side in rhythm to the music.
- 3 With wt still on R ft, lift L ft (leg) up and raise and lower R heel (ct.1); step L ft in place beside R ft (ct.2); lift on L ft and bring R ft (leg) fwd (may be extended) (ct.3); lower R ft by bending (dipping) L knee (ct.4).
- 4 Reverse action of meas 3.
- 5 Lift on R leg, bring L ft up (ct.1); step L ft either to L or forward to middle (ct.2); turning to face R of center, step R ft to R or back (ct.3); step L ft fwd across in LOD (ct.4).
* During ct 3 of meas 2-4, there is a momentary pause or hold which precedes the “dip”.

Meas

Variation * (Meas 2 only)

- 2 Touch R ft fwd (ct.1); turning to face center, step R ft in place (ct.2); step L ft across, close and in front of R ft (ct.3); step on R ft across, close and in front of L ft (ct.4).

Fast Music

As music speeds up, steps become livelier but tighter, smaller and –

- 1 Touches become lift twists = hop-step-step, hop-step-step
- 2 Hop on L ft (ct.1); turning to face center, step R ft in place (ct.2); step L ft fwd in front of R ft (ct.3); step R ft back in place (ct.4).
- 3 Reverse action of meas 2 with option of stepping R ft beside L ft during ct 3.
- 4 Repeat action of meas 2.
- 5 Repeat action of meas 5 of slow part – hop-front/side-back-cross.