

1978?

DANCE OF THE SHIKHAT
Morocco

This form of dance was learned by Mardi Rollow from the Shikhat women on field trips in 1974 and 1976. The Shikhat are professional women who sing and dance in Morocco.

MUSIC:

FORMATION: Woman's solo dance.

RHYTHM: Meter: 6/8

STEPS AND
STYLING:

- Meas Fig. I: Right-footed Camel
- 1 Step fwd (flat-footed) on R (ct 1,2,3), close ball of L ft to R (cts 4,5,6). The Pelvis moves back when stepping on R and fwd when stepping on L. Arms - hold slightly fwd and out to sides at eye level.
- 2-12 Repeat meas 1, 11 more times (12 in all).

- Fig. II, Variation A: Horizontal Fig. 8
- 1-2 Step fwd on R (cts 1,2,3,4,5,6). Step fwd on L (cts 1,2,3,4,5,6). The R hip circles fwd when stepping on the R and the L hip circles fwd with stepping on the L. Arms - are straight down with index fingers pointing twd floor.
- 3-4 Repeat meas 1-2, 1 more time (2 in all).

- Fig. II, Variation B: Horizontal Fig. 8 with arm movements.
- 1-2 Repeat ftwk of Fig. II, Variation A. Arms - are held at shldr ht, with each hand moving in a circle twd head then fwd and out.
- 3-12 Repeat meas 1-2, 5 more times (6 in all).

- Fig. III, Variation A: Tapping step
- 1 Doing step in place, step on L (ct 1), tap R heel slightly fwd (Ct 2) step on ball of R ft (ct 3), repeat cts 1,2 ,3 (cts 4,5,6). Arms - down to sides with palms fwd.
- 2-6 Repeat meas 1, 5 more times (6 in all).

- Fig. III, Variation B: Tapping step with hip lift
- 1-16 Repeat ftwk of Fig. III, Variation A, except R hip is raised on cts 3 and 6. Arms - are the same as Variation A.

- Fig. III, Variation C: Tapping step with head movement
- 1-16 Repeat ft of Variation A. Arms - are raised eye level at the side and slightly fwd while the head moves side to side. Lean back slightly.

DANCE OF THE SHIKHAT, Cont'd.

- Fig. IV: Forward and back step
 1-2 Step R fwd and slightly across L (cts 1,2,3), step L in place (cts 4,5,6). Step R behind L (cts 1,2,3), step L beside R (ct 4,5,6). When you step on the R the R hip comes up, when you step on the L the R hip comes down.
 Arms - free-style. Both hands on hips, 1 hand on hip with the other held high or wrists crossed in front of chest.
 3-12 Repeat meas 1-2, 5 more times (6 in all).

- Fig. V: Backbend
 1-4 Take 2 meas to go down into a backbend and 2 meas to come up. On ct 6 of meas 4, take wt on R to prepare for the next step.
 Arms - at head ht, do a backward bicycle motion.

- Fig. VI: Jumps
 1-4 Do 4 jumps into the air (1 per meas), land flat-footed. Hips move back and forth with a twisting motion.
 Arms - are straight, out to sides and slightly fwd with palms down.

NOTE: This is a free style dance. The pattern given below is a suggested sequence for recreational purposes.

METER: 6/8

PATTERN

Meas.

- Slow Movements
 1-12 FIG. I: Right-footed camel
 1-4 FIG. II, Variation A: Horizontal fig. 8
- Fast Movements
 1-6 FIG. III, Variation A: Tapping step
 1-16 FIG. III, Variation B: Tapping step with hip lift
- Slow Movements
 1-12 FIG. IV: Forward and back step
 1-4 FIG. II, Variation A: Horizontal fig. 8
- Fast Movements
 1-6 FIG. III, Variation A: Tapping step
 1-16 FIG. III, Variation C: Tapping step with head movement

DANCE OF THE SHIKHAT, Cont'd.

Slow Movements

1-12 FIG. II, Variation B: Horizontal fig. 8 with arm movements

1-4 FIG. V: Backbend

Fast Movements

1-6 FIG. III, Variation A: Tapping step

1-16 FIG. III, Variation B: Tapping step with hip lift

REPEAT ENTIRE DANCE FROM BEGINNING

REPEAT LAST "SLOW AND FAST SECTIONS" one more time

Finale

1-6 FIG. III, Variation A: Tapping step

1-4 FIG. VI: Jumps

1-9 FIG III, Variation A: Tapping step

10 Hold (cts 1-5). See next Fig. for ct 6.

1-2 Ending - Stamp R (ct 6), stamp L (ct 1), hold (cts 2-5).
Repeat meas 1.

No Meter - Stamp R (slow), stamp L (quick), stamp R (slow),
stamp L (slow).

MEN'S DANCE FROM TIZNIT
Morocco

A Berber line dance from the southern town of Tiznit, Morocco. Mardi Rollow learned this dance while in Morocco in 1974.

FORMATION: Line Dance

STYLING: Upper body, especially the head, is very loose. All steps in fast section, particularly the travelling, chug and kick steps, are done in such a way that the relaxed shldrs bounce up and down.

RHYTHM: Meter: slow section - 2/4
fast section - 6/8

NOTE: All steps for this dance begin in the MIDDLE of the measure and end in the middle of the next measure, so for purposes of clarity, standard measure descriptions will be dispensed with. All steps are flat-footed.

PATTERN

I. Slow section - 2/4

FIG. 1: Travelling Step

After musical introduction, begin in middle of second singing verse in mid-measure. Step to L on L (ct 2), step together on R and chug (ct. 1 of next measure). Step travels to L. Repeat Fig. 1 eleven more times.

FIG. 2: Sway Step

Step L in place (ct 2), swing R leg out and slightly across L, while body leans back and slightly to R (ct 1 of next measure). Repeat with opp. ftwk Repeat Fig. 2 five more times

FIG. 3

Repeat Fig. 1 twelve more times

FIG. 4

Repeat Fig. 2 four more times.

Note: This is transition from the slow section to the fast.

II. Fast section - 6/8

FIG. 5: Travelling Step

Beginning in mid-measure, step to L on L (cts 4,5,6), step together on R (ct 1) and chug (ct 2,3) Repeat Fig. 5 fifteen more times.

see OSOGOVKA
(Macedonia)

MEN'S DANCE FROM TIZNIT (cont.)FIG. 6: Chug Step

Chug fwd on both ft, bending knees and going down slightly (ct 4,5,6). Straighten knees, returning to former position, and chug back on both ft (cts 1,2,3)
Repeat Fig. 6 fifteen more times.

FIG. 7

Repeat Fig. 5 sixteen times

FIG. 8: Kick step

Kick out L leg (cts 4,5,6), step L in place (ct 1), chug back on L (cts 2,3).

Repeat with opp ftwk.

Repeat Fig. 8 seven more times.

FIG. 9

Repeat Fig. 5 sixteentimes.

FIG. 10 : Horse Step

Step L in place (ct 4,5,6), step fwd on R, sway back slightly (ct 1,2,3). Step L in place (ct 4,5,6), step bkwd on R, sway fwd slightly, head goes fwd loosely (ct 1,2,3)

Repeat Fig. 10 seven more times.

FIG. 11

Repeat Fig. 5 sixteen times.

FIG. 12: Double Kick Step

Step L in place (ct 4,5,6) step fwd on R (ct 1,2,3), step in place on L, leaving R leg fwd (ct 4,5,6), step R and kick L straight out (ct 1,2,3). Step L (ct 4,5,6) and Kick R straight out (ct 1,2,3).

Repeat Fig. 12 seven more times.

Note: Eighth time has only one kick.

FIG. 13

Repeat Figs. 9, 10, 11, 12 to end of music.

At end, jump up and yell "Yahoo!"

OSOGOVKA
Macedonia

Osogovka (Oh-so-gov-kah) is a man's dance from the town of Kočani in Eastern Macedonia. Osogovka is a large mountain around which are many villages, each having its own improvisations and finesses. The dance has many variations and may be done in various combinations. Dancers assemble to perform the dance during the introductory Gaida solo. This dance was learned by Billy Burke from Atanas Kolarovski in 1969.

RECORD: Festival Records (45) FR-4012-B
RTB (LP) 175 "Tanac", Side B, Band 1.

FORMATION: Man's line dance in shldr hold.

RHYTHM: Meter: 11/16 - counted $\frac{1-2}{1}$ $\frac{3-4}{2}$ $\frac{5-6-7}{3}$ $\frac{8-9}{4}$ $\frac{10-11}{5}$ or quick,
quick, slow, quick, quick

METER: 11/16

PATTERN

Meas.

INTRO:

Following the Gaida solo, a melody is played by the gaida and drum. The leader may start at any time after the drum starts, using the following pattern:

1-16 Moving in LOD, step R,L,R,L (cts 1-4) continue this pattern to the end of the gaida and drum music.

FIG. I:

- 1 Facing ctr and moving LOD, bend L knee, step R (cts 1-2), close L in back of R (ct 3), bend L knee, step R - body leans fwd over R ft (cts 4-5).
- 2 Moving LOD, leap fwd on L (ct 1), step R fwd (ct 2), leap fwd on L (ct 3), step R fwd, L knee is bent and behind R (ct 4-5).
- 3 Lifting on R, touch L fwd in front of R (ct 1,2), kick L heel fwd (ct 3), leap on L and touch R toe fwd (ct 4), hold (ct 5).
- 4 In place, leap on R (ct 1), tap L heel beside R (ct 2), in place, step L (ct 3), R ft lifted in back with bent knee (ct 4), bring R ft fwd (ct 5).

FIG. II:

- 1 Moving LOD, step R (ct 1,2), step L (ct 3), step R (ct 4,5).
- 2 Moving LOD, step L,R,L (cts 1-3), step R, L knee bent and lifted beside R (ct 4,5).
- 3 In place, facing ctr, hop on R and touch L fwd in front of R (cts 1,2), kick L heel fwd (ct 3) leap on L and touch R toe fwd (ct 4), hold (ct 5).
- 4 Jump with ft apart (ct 1,2) jump with ft apart again (ct 3), hop on L and bend R knee so ft is back (ct 4), kick R ft fwd (ct 5).

FIG. III:

- 1-2 Repeat Fig. II, meas. 1,2.
- 3 In place, facing ctr, hop on R and twist L leg with knee bent across R (ct 1,2), leap on L and twist R leg with knee bent across L (ct 3), leap on R and twist L leg with knee bent across R (ct 4,5).
- 4 Facing ctr and moving RLOD, step L (ct 1), step R behind L (ct 2, in place, leap on L (ct 3), tap R heel fwd (ct 4), hold (ct 5).

FIG. IV:

- 1-2 Repeat Fig. II, meas. 1,2.
- 3 Releasing hands to face and move LOD, step L (ct 1,2), jump, with wt on both ft into a squat pos (ct 3), recover with wt on R (ct 4,5).
- 4 Pivoting once CCW, step L,R (cts 1,2), squat (ct 3), recover with wt on L and R leg lifted in front with knee bent (cts 4,5).

Presented by Billy Burke

BAILECITO
Argentina

This dance was learned by Jose Faget at UCLA from Rague! Barros. It is an 18th century dance from the Northeastern part of Argentina, parts of Northern Bolivia and parts of Northern Chile.

RECORD: London International SW 99435 (LP) "Los Machucambos Sing the Music of Argentina," Side 2, Band 2.

FORMATION: Cpls facing about 4 ft apart anywhere on the floor. Both hold a handkerchief in the R hand approx head ht. W L hand holds skirt, M L hand free and down to side.

STEPS &

STYLING: Basic Step (fwd): Moving fwd, step L (ct 1), hold (ct 2), step R slightly fwd of L (ct 3), step L slightly fwd of R (ct 4). Step: Long-short-short.

This dance is done in a shy and demure manner. During the dance, the W often places the handkerchief in front of her face as if trying to hide behind it.

Both M and W use same ftwk throughout.

METER: 3/4

PATTERN

Meas.

1-9 INTRODUCTION: 8 meas of orchestration; 1 meas when the word "a dentro" is spoken. Begin dance when the singing starts.

FIG. I: Do-si-do

- 1-3 With 3 basic steps, move fwd passing R shldrs.
- 4 Passing back to back do 1 basic to own R.
- 5-8 Do 4 basic steps moving bkwd.
- 9-16 Repeat meas 1-8.

FIG. II: Saludo

- 1-2 With 2 basic steps each person make $\frac{1}{2}$ turn in place to his own L.
- NOTE: on the last ct of meas 2, greet other dancers by doing a "minuet" type of bow.
- 3-4 Repeat meas 1-2, except turn to R and bow to ptr.

FIG. III: Giro

- 1-4 With 4 basic steps, each person makes 1 small circle (CCW) in place to his own L.

FIG IV: Media vuelta

- 1-4 With 4 basic steps, moving fwd in an arc, cpls exchange places passing L shldrs - end facing ptr.

FIG. V: Giro

- 1-4 Repeat Fig. III, except circle with 3 basics, then do 1 basic twd ptr. On last ct of meas 4, R forearms cross at chest ht.

CHACARERA, (cont'd)

FIG. V:

1-8 Repeat Fig. III (Hands return to orig pos at head ht.)

FIG VI:

1-8 Repeat Fig. IV.

FIG. VII: Media vuelta

1-4 With 4 basic steps, moving fwd in an arc, exchange places by passing L shldr - end facing ptr.

FIG. VIII: Giro

1-4 Repeat Fig. II, except circle with 3 basics, then do 1 basic twd ptr.

1-9 BRIDGE IN MUSIC (same as introduction): Break away from ptr to begin dance again.

Dance is repeated from beginning with cpls in opp pos.

Presented by Jose Faget

ELENINO HORO
Bulgaria

Elenino Horo (A-lay-knee-no Horo) was learned by Dennis Boxell from a Bulgarian Dance group in London, England in 1961.

RECORD: Folklore Dances of Bulgaria (LP) B-4000, Side 2, Band 6.

FORMATION: Mixed line, hands joined and down at sides. Steps are bouncy with "Sitno" (small) movements.

RHYTHM: 13/16, 12/16 or 7/8 depending on music used. Counted as:
slow. slow. quick slow
1 2 3 4

METER: 13/16

PATTERN

Meas.

FIG. I: Basic

- 1 Facing and moving LOD, step fwd on R (ct 1), step fwd on L (ct 2) (note - these first 2 cts may be done as quick hop-steps), turning to face ctr, step R to R (ct 3), step L behind R (ct 4).
- 2 Fall on R, simultaneously thrusting L ft fwd and tapping L heel in front of R ft (ct 1), hop on R, tap L heel in front of R ft (ct 2), step L to L (ct 3), step R behind L (ct 4).
- 3 Repeat meas 2, with opp ftwk and direction.

FIG. II: Traveling Step to the Right

Note: This step is used between the basic step when the leader wishes to move the line to another area on the floor and to vary the basic step.

- 1 Facing and moving LOD, step fwd on R (ct 1), step fwd on L (ct 2) (note - these first two steps may be done as quick hop-steps), step fwd on R briefly (ct 3), step fwd on L (ct 4).

Continue "Traveling Step" in LOD as long as desired.

FIG. III: Traveling Step Forward and Backward

- 1-2 Using "Traveling step", move fwd into ctr of circle.
- 3-4 Using "Traveling step", move bkwd out of circle.

When the leader wishes to change to Fig II, he calls, "Na desno" (to the right). When he wishes to travel to the center and back he calls "napred" (forward). After the "Traveling Step Forward and Backward" the line automatically changes back to Fig. I.

Presented by David Shochat

ELIZLISKO HORO
Bulgaria

This dance was collected by Michel Cartier in Bulgaria where the music was recorded. The dance comes from the town of Lulin near Yambol in the Thracian Plain. Lulin is the modern name of the town, it was formerly called Ikizlii.

RECORD: Folk Dancer MH 3052 or MH (LP) 1

FORMATION: Dancers in a closed circle. For teaching purposes have dancers hold hands. After the dance is learned, then change to belt hold (R over L).

METER: 2/4

PATTERN

Meas.

FIG. I: Grapevine

- 1-2 Doing a grapevine to R, step R to R (ct 1), step L behind R (ct 2). Step R to R (ct 1), step L across R (ct 2).
- 3-4 Repeat meas 1-2, except on last ct, hop on R and kick L slightly fwd.
- 5-8 Repeat meas 1-4, with opp ftwk and direction.
- 9-16 Repeat meas 1-8.

NOTE: The steps are done with a slight accent on the leading ft, leaping on it, and a slight downward accent on the other foot, creating a sort of up-dow-up-down effect.

FIG. II: Hora

- 1 Step R to R (ct 1), step L behind R (ct 2).
- 2 Step R to R (ct 1), hop on R and kick L slightly fwd (ct 2).
- 3-4 Repeat meas 1-2, with opp ftwk and direction
- 5-8 Repeat meas 1-4.

Repeat dance from beginning.

While the dance should be done with lots of verve, energy and fire, the steps should be disciplined rather than wild and sprawly.

Presented by David Shochat

PLEVENSKO PAIDUSHKO
Bulgaria

Plevensko Paidushko (Pleh-ven-sko Py-doosh-ko)(Paidushko from Pleven), was originally taught by Anatol Joukowski who learned it from Vasil Kinev, a Bulgarian folk dance leader now living in the United States.

RECORD: XOPO 306 or any good "Paidushko" record.

FORMATION: Dancers in a line, hands joined and down at sides.

STYLING: The "Paidushko horo" is a dance-type which is widespread in Bulgaria and Macedonia. Each village has one or more variants, but all are characterized by 5/16 rhythm and the frequent occurrence of the so-called "limping step."

RHYTHM: Meter: 5/16 - counted $\frac{1-2}{1}$ $\frac{1-2-3}{2}$

METER: 5/16

PATTERN

Meas.

FIG. I:

- 1 Step R across L (ct 1), step L to L (ct 2).
- 2 Repeat meas 1.
- 3 Raising joined hands to shldr ht and facing diag R, hop on L (ct 1), step fwd on R, hands - raise hands (ct 2).
- 4 Hop on R (ct 1), step fwd on L (ct 2).
- 5 Facing ctr make a small leap fwd on R - hands lower (ct 1), small leap bkwd on L (ct 2).
- 6 Step bkwd on R - raise hands (ct 1), hold (ct 2).
- 7 Repeat meas 6, with opp ftwk.
- 8 Small leap bkwd on R - lower hands (ct 1), close L to R, take wt on L.

FIG. II:

- 1 Step R in front of L (ct 1), step L in place (ct 2).
- 2 Step R diag bkwd to R (ct 1), step L in place (ct 2).
- 3 Repeat meas 1.
- 4 Leap fwd twd ctr on R (ct 1), close L to R, take wt on L (ct 2).
- 5 Leap fwd on R (ct 1), strike L ft against R ft, wt on R (ct 2).
- 6 Moving bkwd, hop bkwd on R, raise L knee fwd (ct 1), step bkwd on L, raise R leg rather high fwd (ct 2).
- 7 Bring R down sharply while raising L high fwd (scissors) (ct 1), bring L down sharply while raising R leg high as in meas 6, ct 2 (ct 2).
- 8 Repeat meas 7.

SEQUENCE: Beginning with Fig. I, do each figure twice.

Presented by David Shochat

KJORČOVO HORO
Bulgaria

The dance is from the town of Bistrica in Western Bulgaria. The dance of originally notated by Kiril Dženev.

RECORD: This is Bulgaria, Bruno (LP) BR 50163, Side A, Band 7. or any "Gankino" or "Copanica" record.

FORMATION: Lines in belt hold (L over R).

RHYTHM: Meter: 11/16 - counted $\frac{1-2}{1}$ $\frac{1-2}{2}$ $\frac{1-2-3}{3}$ $\frac{1-2}{4}$ $\frac{1-2}{5}$
or quick, quick slow, quick quick

STEPS: With few exceptions where a straight leg is specified, the entire dance is done with flexed knees.

Meas.

NOTE: Dance is called. The steps may be done in any order. It is a good idea to start with the simpler Figures 1-4, then to do the fast Figures towards the end of the music.

FIG. I: Izlizane (Coming out)

- 1 Facing ctr, step diag fwd R to R (ct 1), step L across R (ct 2), step R diag fwd R (ct 3), lifting slightly on R ft, lift L leg high (ct 4), step L across R (ct 5).
- 2-3 Repeat meas 1, 2 more times (3 in all).
- 4 Step R to R (ct 1), step L across R (ct 2), step diag bkwd R on R, turning L heel and sinking on R (ct 3), step bkwd on L (ct 4), close R to L (ct 5).

FIG. II: Vodi

- 1 Facing ctr, step L to L (ct 1), close R to L (ct 2), step L to L (ct 3), lifting on L, lift R leg high in front (ct 4), step R across L (ct 5).
- 2 Swing L ft around to front, keeping L ft low (ct 1), step L across R (ct 2), step R to R (ct 3), lifting on R, lift L leg high (ct 4), step L across R (ct 5).
- 3 Repeat Fig. I, meas 4.

FIG. III: Vozi

- 1 Repeat Fig. II, meas 1.
- 2 Pivoting on R to face diag R, swing L ft around to front keeping L ft low (ct 1), facing R, step fwd on L (ct 2), leap lightly fwd onto R (ct 3), leap lightly fwd onto L (ct 4), step fwd on R (ct 4), step fwd on L (ct 5).
- 3 Step fwd R,L (cts 1-2), turnign to face ctr, step diag bkwd R on R, turning L heel and sinking on R (ct 3), step bkwd on L (ct 4), close R to L (ct 5).

FIG. IV: Edin pût ostavi

- 1 Facing ctr, step L to L (ct 1), close R to L (ct 2), hop on R to L, lifting L slightly (ct &), step L to L, lifting R leg high (ct 3), step R across L (ct 4), rock back onto L (ct 5).
- 2 Turning to face R, step fwd on R (ct 1), step fwd on L (ct 2), leap lightly fwd onto R (ct 3), leap lightly fwd onto L (ct &), step fwd R,L (cts 4-5).
- 3 Repeat Fig. III, meas 3.

FIG. V: Dva pûti ostavi

- 1 Repeat Fig. III, meas 1.
- 2 Facing ctr, step bkwd on R (ct 1), step bkwd on L (ct 2), step diag fwd R on R (ct 3), lift L leg high in front (ct 4), step L across R (ct 5).
- 3 Repeat Fig. I, meas 3.

FIG. VI: Levi nazad (left back)

- 1 Facing ctr, step bkwd on L (ct 1), close R to L (ct 2), step fwd on L (ct 3), hop on L doing a bkwd pedal with R (ct 4), step R beside L (ct 5).
- 2 Hop on R, lifting L leg (ct 1), step L beside R (ct 2), hop on L lifting R leg high (ct &), stamp R heel slightly fwd keeping wt on L (ct 3), leap R on R (ct 4), leap onto L behind R (ct 5).
- 3 Step bkwd on R (ct 1), step fwd on L, sinking low (ct 2), swing R under and through, lifting on L (ct 3), swing R CW around to the back (ct 4), step slightly bkwd onto R (ct 5).

FIG. VII: Gradi (build)

- 1 Repeat Fig. VI, meas 1.
- 2 Swing L ft slightly fwd (ct 1), step L beside R and start to bring R knee up high while contracting the body (ct 2), thrust R ft fwd and down, straightening the body (ct 3), in place leap on R, turn L knee out (ct 4), sweep L ft CW around to front, heel in (ct 5).
- 3 Lifting on R, bring L fwd into a high inner flexion (ct 1), step slightly fwd on L (ct 2), step a straight R leg across L, leaning to R, wt remains on L (ct 3), lift slightly on L and bring R to L (ct 4), step bkwd onto R (ct 5).

Presented by David Shochat

KUPERLIKA
Macedonia

Kuperlika (Chew-prr--lee-kah) was learned by Carol Akawie from Pece Atanasovski. The dance is from Titov Veles, Macedonia.

RECORD: AMAN (LP) 101, "Čalgija"

FORMATION: Line dance for women, hands joined at shldr level.

RHYTHM: Meter: 7/8 Slow music counted, 1-&-uh 2-& 2-&.
Fast music counted, 1, &, 2, &.

METER: 7/8

PATTERN

Meas.

SLOW MUSIC

- 1 Step bkwd on R (ct 1), lift R heel (ct &), lower R heel (ct uh), step bkwd on L (ct 2), lift L heel (ct &), lower L heel (ct 3), lift L heel (ct &).
- 2 Step bkwd on R (ct 1), lift R heel (ct &), step bkwd on L (ct uh), step fwd on R (ct 2), lift R heel (ct &), lower R heel (ct 3), lift R heel (ct &).
- 3 Step L across R in LOD (ct 1), lift L heel (ct &), step on R (ct uh), step on L (ct 2), lift L heel (ct &), lower L heel (ct 3), lift L heel (ct &).

Continue as notated above until music gets fast. When this happens the rhythm becomes even.

FAST MUSIC

- 1 Step bkwd on R (ct 1), lift R heel (ct &), step bkwd on L (ct 2), lift L heel (ct &).
- 2 Step R in place (ct 1), step on L (ct &), step on R (ct 2), lift R heel (ct &).
- 3 Step L across R (ct 1), step on R (ct &), step on L (ct 2), lift L heel (ct &).

Presented by Carol Akawie

BABA ĐURDA

This dance was learned by Carol Akawie from Pece Atanasovski at a dance institute in Oteševo. The dance is from Skopje, Macedonia.

RECORD: Folkraft (LP) 24

FORMATION: Mixed line with leader on R. Hands joined and down.

METER: 7/8

PATTERN

Meas.

FIG. I:

Note: the Introductory, meas 1, only appears at the beginning of the dance.

- 1 Intro. Meas - Moving LOD, leap on L over R (ct 1-2), facing slightly R with bent knees, step R to R (ct 3-4), straighten knees and spring up replacing R with L (ct 5), step R to R (ct 6-7). (This looks similar to a chasse.)
- 2-3 Repeat meas 1, 2 more times (3 in all).
- 4 Facing ctr, leap onto L over R (cts 1-2), in place step on R (ct 3-4), rise on ball of R ft (ct 5), lower R heel (ct 6-7).
- 5 Hop on R (ct 1-2), leap onto L, lifting R slightly (ct 3-4), repeat meas 4, cts 5-7 with opp ftwk and direction (cts 5-7).
- 6 Repeat meas 5, with opp ftwk.
- 7 Repeat meas 5.

When dance repeats the first step (meas 1) will be done as follows:

- 1 Hop on L, R ft crossed high near L knee (cts 1-2), facing slightly R, step R to R, bending knees (ct 3-4), spring up replacing R with L (ct 5), step R to R (ct 6-7).
- 2-7 Repeat meas 2-7.

Do Fig. I until leader calls change.

FIG. II:

- 1-3 Repeat meas 1-3, Fig. I (the non-intro meas).
- 4 Moving R, leap L over R (ct 1-2), step R to R (ct 3-4), step L over R (ct 5), step R in place (ct 6-7).
- 5 Hop on R, lifting L slightly (ct 1-2), step slightly L on L (cts 3-4), leap onto R over L (ct 5), step L in place (cts 6-7).
- 6 Repeat meas 5, with opp ftwk.
- 7 Repeat meas 5.

Presented by Carol Akawie

ORO VIČANKA
Macedonia

Oro Vičanka (Oro Ve-chahn-kah) is from a group of village dancers in Injevo, Eastern Macedonia

RECORD: FR 4117

FORMATION: Woman's line dance, hands are joined and down.

STYLING: The dance is performed on the full foot, with light styling.

METER: 2/4

PATTERN

Meas.

- 1 Facing and moving LOD, lift on L, step fwd R (ct ah-1), step step fwd L (ct 2).
- 2 Step fwd R (ct 1-&), step fwd L (ct uh), step fwd R (ct 2).
- 3 Repeat meas 2, with opp ftwk.
- 4 Step fwd R (ct 1), turning to face ctr, lift on R (ct 2).
- 5 Facing and moving RLOD, step fwd L (ct 1), lift on L (ct uh), step fwd R (ct 2).
- 6 Turning to face ctr, in place step on L (ct 1), lift on L (ct 2).
- 7 Moving LOD, step fwd on R (ct 1), lift on R (ct 2).
- 8 Repeat meas 2, with opp ftwk.

Presented by Carol Akawie

DRAČEVKA
Macedonia

Dračevka is from Dračevo, near Skopje in Macedonia. The dance was learned from Stanimir Višinski at an institute on Badija, 1973.

RECORD: AMAN 105

FORMATION: A mixed line dance with hands joined and down. Face slightly to R.

Note: Dance can also be performed in segregated lines.

RHYTHM: Meter: 7/8, counted - $\frac{1,2,3}{1}$ $\frac{1,2}{2}$ $\frac{1,2}{3}$ (slow, quick, quick)

METER: 7/8

PATTERN

Meas.

FIG. I:

- 1 Slight leap onto L (ct 1), slight lift on L (ct uh), step on R (ct 2-3).
 2-3 Repeat meas 1, two more times (3 in all).
 4 Step fwd on L (ct 1), step bkwd on R (ct 2-3).
 5 Hop on R (ct 1), hop on R (ct uh), step bkwd on L (ct 2-3).
 6 Step fwd on R (ct 1), step bkwd on L (ct uh), step fwd on R (ct 2-3).
 7-14 Repeat meas 3-6, 2 more times (3 in all).

FIG. II:

- 1-3 Repeat meas 1-3, Fig. I.
 4 Step fwd on L (ct 1), close R to L (ct uh), step fwd on L (ct 2-3).
 5 Leap onto R (ct 1), hold (ct 2-3).
 6 Touch L in front of R (ct 1), touch L to L (ct 2-3).
 7-8 Repeat meas 5-6, Fig. I.
 9-10 Repeat meas 5-6, with opp ftwk.
 11-12 Repeat meas 5-6, Fig. I, with opp ftwk.
 13-16 Repeat meas 5-8.

Presented by Carol Akawie

KATUSHE MOME KATUSHE
Macedonia

Katushe Mome Katushe (kah-two-shay Mow-May Kah-two-shay) was learned by Billy Burke from Dick Crum.

RECORD: Folk Dancer MH 3055

FORMATION: Line dance with hands in "W" pos at eye level.

STEPS & STYLING: Chukche Step (chook-cheh): is the Bulgarian term for a typically Balkan dance movement for which we do not have a good brief term in English. A "Chukche" consists of rising up onto toe and then coming down on heel again on one count. In English we would have to call it a "rise-on-toes-then-come-down-again" step. The step occurs in "Katushe Mome Katushe" and many other dances.

RHUTHM: Meter: 9/16, counted $\frac{1,2}{1} \frac{3,4,5}{2} \frac{6,7}{3} \frac{8,9}{4}$
or quick, slow, quick quick

METER: 9/16

PATTERN

Meas.

INTRO:

Start dance at beginning of any musical phrase.

- 1 In place, do 1 "chukche" step on R, L ft swings slightly fwd (ct 1), step slightly L on L (ct 2), step R across L, leave L in place (ct 3), with L in place step back on L (ct 4).
- 2 Repeat meas 1, with opp ftwk and direction.
- 3 Repeat meas 1.
- 4 Turning to face LOD, do 1 "chukche" step on L (ct 1), step fwd R,L,R (cts 2-4).
- 5 Step fwd L,R (cts 1-2), step fwd on L and turn to face ctr of circle (ct 3), step bkwd on R (ct 4).

NOTE: The description given above is the basic form of the dance. In practice native dancers generally hesitate a fraction of a second on every ct 2, doing a slight up-down movement with the weighted foot on ct 1, so that the foot stepping during ct 2 touches the ground a bit late. Natives refer to this important style point as "sinkopa" or syncopation. It is not absolutely necessary for enjoyment of the dance.

Presented by Billy Burke