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ORCHESTRAS

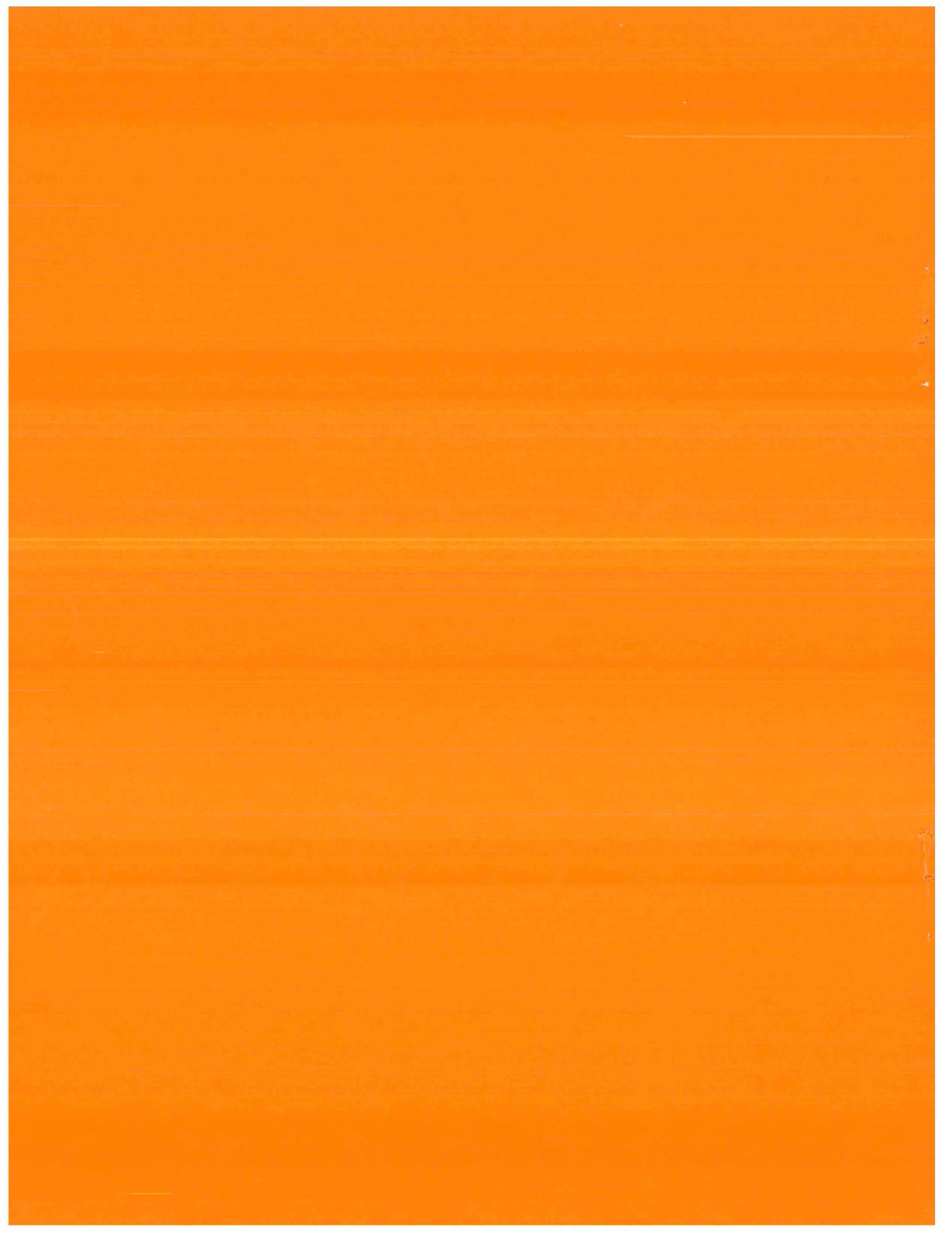
BAHRS
NISAVA
PAPPAS
RUZICH
VITOSHA

DANCE DESCRIPTION SYLLABUS

Festival Folkshop
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San Francisco CA 94102
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Festival Records
2769 West Pico Blvd
Los Angeles CA 90006
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SEPASTIA BAR
(Armenia)

Armenian line dance from the Lake Van region. Learned by Ron Wixman and Steve Glaser from Richard Kassabian, director of the Armenian Folk Dance Society of New York.

Music: Folkraft 1529 (4/4 meter)
 Formation: Open circle, little fingers joined at shoulder height, M and W alternating. The leader calls figures using the calls "Tsertsegetsek" (Drop hands!) and "Tserponetsek" (Join hands!)
 Style: Steps are flat footed; arms do not bounce.

Meas Cts Pattern

Introduction: a long musical phrase followed by 7 meas of full orchestra during which dancers sway to R and L.

PART I.

1	1-2	Lean to R with slight dip
	3-4	Lean to L with slight dip
2	1&2	Step R to R, step L behind R, step R to R
	3,4	Touch L ft next to and a little fwd of R ft; ft should be flat on floor
3-4		Repeat meas 1-2 to the L, beginning with lean to the L
5		Repeat meas 2
6		Repeat meas 2 to the L, beginning with L
7	1-2	Point R ft next to L ft, flat on floor
	3-4	Touch R ft again in same spot
8		Repeat meas 1

PART II-A

Facing R and moving in LOD:

1	1-2	Two-step beginning R, head bent over and looking down
	3-4	Two-step beginning L, head still lowered
2		Same as meas 2, Part I, continuing in LOD, turning to face ctr on cts 3-4, lifting head on ct 3
3-4		Repeat meas 1-2 to the L, opposite ftwk
5-8		Repeat meas 1-4

PART II-B

1-8		Same as Part II-A except that two-steps in LOD are done with long smooth travelling steps; two-steps in RLOD are short as in Part II-A.
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PART III (Same footwork as for Part II-B)

1	1-2	<u>Women:</u> Turn CW, moving to R, crossing hands in front of palms inward, L hand closest to face
	3-4	Bring crossed hands down
2	1-2	Bring hands up and uncross them
	3-4	Clap hands in front of face, looking back over L shldr at M
3-4		Repeat meas 1-2, reversing ftwk and direction, turning CCW and looking over R shldr
5-8		Repeat meas 1-4
1-2		<u>Men:</u> Place fists on hips, move to R, clap on meas 2, ct 3
3-4		Repeat meas 1-2 to the L
5-8		Repeat meas 1-4

Sequence: I, II-A, I, II-B, I, III, I, III and sway at end.
 Presented by Ron Wixman

SHOPSKO HORO (cont'd)MeasureFIGURE III

- 1-2 Four running steps to R.
- 3-6 Four SHOPSKA steps in pl.
- 7-11 ZIDARSKO step.
- 12 Step on R ft. in pl. with emphasis (ct. 1); stamp L ft. close behind R almost perpendicular to R ft., L ft. does not take weight (ct. 2).
- 13-16 Same as measures 13-16 in Figure II.

FIGURE IV

- 1-2 Four running steps to R (R, L, R, L).
- 3 Turning to face center but moving sideward R, cross and step on R ft. across L ft. (ct. 1); cross and step on L ft. behind R ft. (ct. 2).
- 4 Step sdwd. R on R ft. (ct. 1); cross and step on L ft. in front of R ft. (ct. 2)
- 5 Hop on L ft. extending R ft. in air sdwd. R (ct. 1); cross and step on R ft. in front of L ft. (ct. 2); step sdwd. R on L ft. (ct. 2&).
- 6 Same as measure 5.
- 7 Leap sdwd. R on R ft. (ct. 1); stamp R ft. next to L ft. (ct. 2).
- 8 Leap sdwd. L on L ft. (ct. 1); stamp R ft. next to L ft. (ct. 2).
- 9 With a circular motion of R ft. from L to R, a large leap frwd. on R ft. (ct. 1); close and step frwd. on L ft. (ct. 2).
- 10-12 Repeat measure 9 three more times.
- 13-15 Slow GRAOVSKO step, R ft. takes a large circle CW in the air for three measures.
- 16 Leap on R ft. in pl. (ct. 1); slap sole of L ft. forcefully frwd. on ground, L knee straight (ct. 2).
- 17-20 Same as measures 13-16 in Figure II.

Presented by Dennis Boxell

ŽITA

Croatia - Slavonija

RECORD: The Folklorist FL-102

FORMATION: Closed circle, front basket hold, joining middle fingers,
R arms over, L arms under.

MUSIC: 2/4 PATTERN

<u>Measure</u>	<u>PART I</u> (Music A)
1-4	Four step-bounce-bounces sdwd. L.
5-8	Four step-bounce-bounces sdwd. R.
	<u>PART II</u> (Music B)
1	Touch L heel diag. frwd. L (ct. 1); touch L heel across in front of R (ct. 2).
2	Same as measure 1.
3	Two quick step-close-steps sdwd. L.
4	One quick step-close sdwd. L (cts. 1,1&); step sdwd. L on L ft. (ct. 2).
5-8	Repeat pattern of measures 1-4, reversing footwork and direction.

Presented by Dennis Boxell

KRITIKÓS SYRTÓS

(CRETE, GREECE)

Source: This is a "syrtós" dance from the island of Kríti (Crete), and it is done all over Kríti. It is sometimes called the "Syrtós Haniótikos" after the city of Haniá where it is most popular. This is the main Cretan dance.

Bibliography: Elliniki Hori, V. Papahristos (Athens, 1960).
Greek Folk Dances, M. Vouras & R. Holden (New Jersey, 1965).
Folk Dances of the Greeks, T. & E. Petrides (New York, 1961).

Music: 2/4 time. Any good Kritikós Syrtós music can be used. Demotiko-Discphon LPM-5.

Formation: M and W in a line with hands joined at shoulder height, elbows bent and down.

Characteristics: The steps are usually quick and small, and in general, the feeling is happy. The styling depends on the tempo of the music and where the dancer is from. The leader can do variations: turns, slaps, or step variations. He can do variations of his own, but it is not usual for everyone in the line to do them too. Although there are certain simple variations which I have seen the whole line do, it is not the case that the fancy variations are done by everyone at once. For exhibition purposes, perhaps, one can have everyone in a line doing lots of fancy steps, but as a folk or ethnic dance of the Cretans, only the leader does different steps from the few basic steps which all can do at once. It is NOT an ethnic characteristic of this dance to have everyone do several complicated step variations--the step variations for the whole line are simple in nature. If the second man in a line knows the leader's variations, he might do them too, but this is the exception and not the rule.

The pattern of the rhythm is "slow, quick, quick," or "long, short, short."
Throughout the dance, the movement follows this beat.

<u>Meas</u>	<u>cts</u>	<u>Pattern</u>
I	1	Wt is on R ft, touch ball of L ft slightly fwd (small movement).
	2	Step on L ft in back of R.
	&	Step to R on R ft.
II	1	Step on L ft across in front of R.
	2	Step to R on R ft (leaving L ft over spot where it stood).
	&	Step on L ft in place.
III	1	Step on R ft across in front of L (facing L), (leaving L ft over place where it stood).
	2	Step back in place on L ft.
	&	Step sdwd to R on R ft.
IV	1	Step on L ft across in front of R.
	2	Touch R ft next to L ft.
	&	Step on R ft next to L.

VARIATIONS

Variation I

Meas I, II, and IV are same as before.

III	1	Step on R ft across in front of L.
	&	Hop on R ft.
	2	Step back in place on L ft.
	&	Leap sdwd to R on R ft.

(Straight Line Variation)

I	1	Touch L ft slightly fwd.
	2	Step across on L ft in front of R.
	&	Moving and facing LOD, step on R ft.

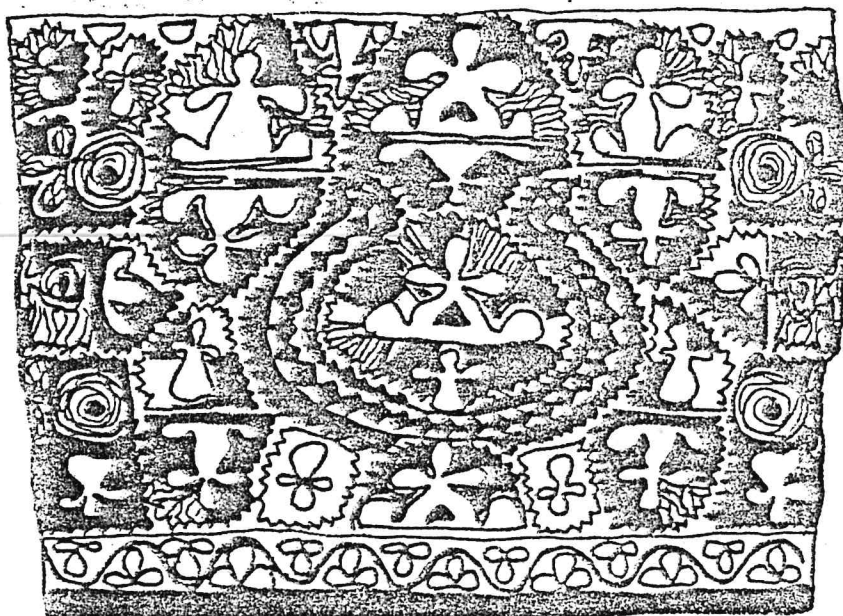
<u>Meas</u>	<u>cts</u>	<u>Pattern</u>
II	1	Step to LOD on L ft.
	2	Step on R ft.
	&	Step on L ft.
III	1	Step to LOD on R ft.
	2	Step on L ft.
	&	Step on R ft.
IV	1	Step on L ft facing center.
	2	Touch R ft next to L.
	&	Step on R ft next to L.

TRIANGLE VARIATION

I	1	Touch L ft slightly fwd.
	2	Step on L ft diag fwd R.
	&	Step on R ft diag fwd R.
II	1	Step on L ft diag fwd R.
	2	Step to L on R ft across in front of L.
	&	Step to L on L ft.
III	1	Step to L on R ft across in front of L.
	2	Step on L ft diag bkwd R.
	&	Step on R ft diag bkwd R.
IV	1	Step on L ft diag bkwd R.
	2	Touch R ft next to L.
	&	Step on R ft next to L.

Presented by John Pappas.

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From Attica: silk embroidery on the sleeves of woman's cotton shirt; red, green, and blue

BATUTA (HORA LA BATAIE)
Romanian

Source: Presented by Martin Koenig as danced in the village of Fagaras De Nou, Dobrudja, Romania.

Formation: Lines with hands joined at sides.

Rhythm: 2/4

Record: Balkan Arts 1H (Batuta, Briul Pe Opte)

Styling: Flat-footed and lively.

* Slow down the record

Meas. Ct.

Figure 1

- | | | |
|---|---|--|
| 1 | 1 | Facing CCW, step fwd onto RF. |
| | & | Stamp fwd onto LF. |
| | 2 | Step fwd onto LF. |
| | & | Stamp fwd onto RF. |
| 2 | 1 | Step fwd onto RF. |
| | & | Step fwd onto LF. |
| | 2 | Step fwd onto RF. |
| | & | Stamp fwd onto LF. |
| 3 | | Repeat pattern Meas. 2, but with opp ftwk. This meas. should be danced such that you make a semi-circle traveling CCW and end up facing CW. Like travelling up the clock, CCW, from 6 o'clock to 12 o'clock. |
| 4 | | Facing CW, Repeat pattern Meas. 2, this Fig. |
| 5 | 1 | Turning to face ctr, step sdwrds to L onto LF. |
| | & | Step sdwrds to L onto RF, moving it behind LF. |
| | 2 | Step sdwrds to L onto LF. |
| | & | Pause. |
| 6 | 1 | "chukche" in place on LF. |
| | & | Step heavily in place onto RF. |
| | 2 | Step heavily in place onto LF. |

Figure 2

- | | | |
|-----|---|--|
| 1-3 | | Repeat pattern Meas. 1-3, Fig. 1. |
| 4 | 1 | Turning to face ctr, repeat pattern Meas. 6, Fig. 1. |
| 5 | 1 | "chukche" in place on LF. |
| | & | Step onto RF directly behind LF. |
| | 2 | "chukche" in place on RF. |
| | & | Step onto LF directly behind RF. |
| 6 | | Repeat pattern Meas. 6, Fig. 1. |

NOTE: "chukche" - a hop in which the foot on which you are hopping never leaves the ground.

Dance notes by Larry Weiner.

<u>Meas</u>	<u>Ct</u>	<u>Figure 4</u>
1-2		Repeat action of Meas 3-4, Figure 3
3-4		Repeat action of Meas 3-4, Figure 2, moving fwd into ctr.
5-16		Repeat action of Meas 1-4, Figure 4, three more times.

		<u>Figure 5</u>
1	1	Hop(chukche) on L
	&	Step R across L
	2	Step back on L
	&	Step on R beside L
2	1	Step L across R
	&	Step back on R
	2	Step on L beside R
3-4		Repeat action of Meas 3-4, Figure 2, but do it in place
5-16		Repeat action of Meas 1-4, Figure 5, three more times.

		<u>Figure 6</u>
1	1	Hop on L, extending R leg out to the R
	&	Close R to L with a click
	2	Step on L in place, extending R leg out to the R
	&	Close R to L with a click
2	1	Step on L in place, extending R out to R
	&	Close R to L with a click
	2	Step on L in place, extending R out to R
3-4		Repeat action of Meas 3-4, Figure 5
5-16		Repeat action of Meas 1-4, Figure 6, three more times.

		<u>Figure 7</u>
1-16		Repeat action of Figure 5, but do six scissor steps in place, beg. stepping on R and kicking L fwd

		<u>Figure 8</u>
1-8		Repeat action of Meas 1-8, Figure 4.

		<u>Figure 9</u>
1-2		Facing diag L of ctr, repeat action of Meas 1-2, Figure 5, but do six stamping steps in place, beg R ft
3-4		Repeat action of Meas 1-2, Figure 9, but facing diag R of ctr
5-8		Repeat action of Meas 1-4, Figure 9.

		<u>Figure 10</u>
1-16		Repeat action of Figure 3.

		<u>Figure 11</u>
1-15		Repeat action of Meas 1-15, Figure 9
16	1	Jump with ft apart, toes turned in
	2	Jump with ft together, landing on heels, toes turned out.

Dance description by Ruth Miller and Marcel Vinokur

CALUȘARII
(Oltenia, Romania)

Source: Dance steps being performed in different villages in the province of Oltenia, as observed by Martin Koenig.

Formation: Men dancing individually in a semi-circle (sometimes circle, sometimes line) facing LOD, holding stick in R hand.

Record: Balkan-Arts BA 6H, Cîntec Și Jocuri Populare Rominești

Rhythm: 2/4 meter

Note: "The Caluș is one of the oldest rituals in traditional Romanian culture." So starts an article on The Caluș written by folklorist Anca Giurchescu in Traditio magazine 1974. Ms. Giurchescu has done extensive research on the dances of "the Caluș" in her work with the Institute of Ethnography and Folklore in Bucharest.

Meas	Ct	Pattern
<u>FIGURE I</u>		
1-6		Take 12 deliberate striding steps fwd in LOD, beg R ft, with a marked accent on the first step
7	1	Hop on L in place
	&	Stamp R next to L, no wt
	2	Leap onto R
	&	Stamp L next to R, no wt
8	1	Jump onto both, ft apart
	&	Jump up clicking ft together in the air
	2	Land on L ft
	&	Stamp L next to R, no wt
9-32		Repeat meas 1-8 three more times
<u>FIGURE II</u>		
1-4		Repeat meas 1-4, Figure I
5		Repeat meas 7, Figure I
6-8		Repeat meas 8, Figure I, three times
9-32		Repeat meas 1-8, Figure II, three more times
<u>FIGURE III</u>		
1	1	Hop on L in place, raising R ft up and slightly out, R knee bent and turned slightly in
	&	Stamp fwd on R heel, no wt
	2	Slight leap fwd on R
2		Repeat meas 1 with opp ftwk
3-4		Repeat meas 1-2
5	1	Turning to face ctr, hop on L, extending R leg out to R
	&	Click R to L, displacing L slightly to L
	2	Step L to L
	&	Click R to L, displacing L slightly to L
6	1	Step L to L
	&	Stamp fwd on R, no wt
	2	Accented step fwd on R
7-8		Turning to face LOD, repeat meas 5-6, opp ftwk and direction, moving out of the center
9-16		Repeat meas 1-8, Figure III
<u>FIGURE IV</u>		
1	1	Facing diag L of ctr, hop on L
	&	Accented step sdwd R on R
	2	Hold
	&	Close L to R with a click

(continued)

CALUŞARII (continued)

- 2 1 Accented step sdwd R on R
& Turning 1/4 CW to face diag R of ctr, step L to L
2 Close R to L with a click
3-4 Repeat meas 1-2, but starting facing diag R of ctr, and
turning 1/4 CCW to finish facing diag L of ctr
5-16 Repeat meas 1-4 three more times

FIGURE V - SIRBA

- 1 1 Facing ctr, slight leap to R on R, extending L to L
to begin CW circling motion
& Hop on R, clicking L to R motion
2 Slight leap to L on L, extending R to R to begin CCW circling/
& Hop on L, clicking R to L
2 1 Leap to R on R
& Leap to L on L
2 Close R to L with a click
3-16 Repeat meas 1-2 seven more times

FIGURE VI - SIRBA SUS

- 1 Repeat meas 1, Figure V
2 1 Jump onto both, ft apart
& Jump up, clicking ft together in air
2 Land on L, extending R to R to begin CCW circling motion
& Hop on L, clicking R to L
3-4 Repeat meas 1-2, Figure V
5-16 Repeat meas 1-4, Figure VI, three more times

(Music speeds up)

FIGURE VII

- 1 1 Moving fwd, hop on L
& Accented step fwd on R
2 Hold
& Hop on R
2 1 Step fwd on L
& Step R directly behind L
2 Step fwd on L
3-4 Repeat meas 1-2
5 1 Hop on L
& Slap R fwd with straight leg
2 Hold
6 1 Step R to R
& Step L behind R
2 Step R to R
& Stamp L next to R
7 1 Step L to L
& Step R behind L
2 Step L to L
& Jump up clicking ft together in the air
8 1 Land on L, extending R to R to begin CCW circling motion
2 Click R to L
9-12 Repeat meas 1-4, moving bkwd
13-36 Repeat meas 1-12 two more times
37-47 Repeat meas 1-11
48 1 Leap on L in place
2 Stamp R fwd, no wt

Presented by Marty Koenig
Notes by Ruth Miller and
Marcel Vinokur

CHUKANOTO

(Thrace, Bulgaria)

Source: Martin Koenig as he saw the dance performed at the Yambol Folk Festival, Bulgaria, 1967.

Formation: Lines, hands joined in W position.

Record: Balkan-Arts 701 EP. 4/4 meter

<u>Meas</u>	<u>Ct</u>	<u>Pattern</u>
		<u>Figure 1</u>
1	1	Step R to R while facing ctr bringing arms down from W position extending them in front of chest
	2	Step L crossing behind (or in front) of R, continue swinging extended arms down in front of waist
	3	Step R to R, swinging extended arms back past hips
	4	Step L crossing behind (or in front) of R, swinging extended arms back and up
	&	Swing extended arms down and forward
2	1	Step R to R, continue swinging extended arms fwd to original W position
	2	Stamp L next to R, pump arms down, retaining W hold position
	3	Stamp L, pump arms down, retaining W hold position
3-4		Repeat action of meas 1-2, reversing direction and ftwk
		<u>Figure 2</u>
1	1	Step R to R, bringing arms down from W hold position extending them in front of chest
	2	Stamp L next to R, continue swinging extended arms down in front of waist
	3	Step L to L, swinging extended arms back past hips
	4	Stamp R next to L, swinging extended arms back and up
	&	Swing extended arms down and fwd
2	1	Step R to R, continue swinging extended arms fwd to original W hold position
	2	Stamp L next to R, pump arms down, retaining W hold position
	3	Stamp L next to R, pump arms down, retaining W hold position

DOEROLUSHKO HCRO
(Thrace, Bulgaria)

Source: Martin Koenig, as he learned the different steps from members of the Koutev Ensemble of Bulgaria. Arranged by Martin Koenig.

Formation: Chain formation, belt hold, mixed line.

Record: Balkan-Arts 701 EP. 2/4 meter.

<u>Meas</u>	<u>ct</u>	<u>Pattern</u>
<u>Figure 1 - Bayno</u>		
1	1	Facing ctr, stp sdwd to R onto R ft.
	2	Stp onto L ft slightly to the L of & in frnt of R ft.
2	1	Stp sdwd to R onto R ft.
	2	Lift L ft bringing it back in the air.
3	1	Stp onto L ft slightly to the L of & in bck of Rft.
	2	Lift R ft.
<u>Figure 2 - Dai Go Zhiwo</u>		
1 - 3		Repeat dance steps in Figure 1 with animation, and where there are step/lifts they become step/hops.
<u>Figure 3 - Tri Na Desno</u>		
1	1	Stp sdwd to R onto R ft.
	2	Stp onto L behind R ft.
2	1	Stp sdwd to R onto R ft.
	2	Stp onto L behind R ft.
3	1-2	Repeat meas. 2.
4	1	In place stp onto R ft, onto L ft.
	2	" " " R ft.
5 - 8		Repeat meas. 1 - 4 to opposite direction, with reverse footwork.
<u>Hisfirli</u>		
9	1	Stp frwd on R ft.
	2	Bring L ft fwd raised in front.
10	1	"Chukche" on R ft. while bringing L ft, still raised, back.
	2	Stp onto L ft in place.
<u>Figure 4 - Desno, Ievo</u>		
1	1	Stp sdwd to R onto R ft.
	2	Stp onto L ft beside R ft.
2	1	Stp onto R ft.
	2	Hop on R ft.
3 - 4		Repeat meas. 1 & 2 starting to the L, reversing all footwork.
<u>Figure 5 - "Slush" (not a Bulgarian word)</u>		
1	1	"Chukche" on L ft in place while bringing raised R ft fwd.
	2	Bring R ft back sweeping in frnt of L ft which lvs ground wth bent knee
2	1	Extend L leg in frnt while hopping on R ft.
	2	Bring L leg back sweeping in frnt of R ft which lvs ground wth bent knee
<u>Figure 6 - Napred/Nazad</u>		
1	1	Stp to ctr onto R ft.
	2	Stp onto L ft.
2	1	Close R next to L ft with a click.
	2	Hold.
3	1	Stp back out from ctr onto R ft.
	2	Stp onto L ft.

CONTINUED

GAIDA AVASI (Guy-da Avasi)
(Macedonia, Yugoslavia)

Source: Martin Koenig as he saw the dance performed in 1968 in villages in the Gevgelia area of Macedonia, Yugoslavia.
Formation: Line in W pos (if separate lines, M use shoulder hold)
Record: Nonesuch Records 72042, Village Music of Yugoslavia.
2/4 Meter

<u>Meas</u>	<u>Ct</u>	<u>Pattern</u>
1	1	<u>Figure 1</u>
	2	Facing and moving LOD, step R
		Step L
2	1	Facing ctr, step R to R
	2	Raise L across (M high) knee bent
3	1	Step on L in place
	2	Raise R across (M high) knee bent

Figure 2 (when music speeds up)
Same as Figure 1, but 1st two steps becoming running steps, and step-raise becomes jump on both - hop R, jump on both - hop L

Figure 3
Same as Figure 2, but remain facing & moving LOD, and replace Meas 3 by stamping steps - L (ct 1) R (ct &) L (ct 2).

Dance description by Marcel Vinokur and Ruth Miller.

GEORGI BONARSKO HORO (continued)

- 6 1 Step back onto R ft.
 2 Hop on R ft.
7 1 Stp back onto L ft.
 2 Hop on L ft.
8 1 Stp back onto R ft.
 2 Hop on R ft.
9 1 Stp back onto L ft.
 2 Hop on L ft.

Figure 4 - SITNO-SITNO, LEKO-LEKO, ZATVORI-OTVORI

- 1 - 3 Repeat stps in Figure 2 & 3.
4 1 Fall on both ft together with knees bent.
 2 Fall on both ft spread apart approximately 1 ft.
5 1 Fall on both ft bringing them together again.
 2 Hold.
6 - 9 Repeat stps in Figure 3.

Figure 5 - SITNO-SITNO, LEKO-LEKO, DVA NA MYESTO, UDARI

- 1 - 9 Repeat stps in Figure 4.
10 1 In place stp on R, stp on L ft.
 2 In place stp on R ft.
11 1 In place stp on L, stp on R ft.
 2 In place stp on L ft.
12 1 Bring R ft to the side and click to the L ft bringing R together to the L ft.
 2 Hold.

Figure 6 - SITNO-SITNO, LEKO-LEKO, DVA NA MYESTO, DVA DARI

- 1 - 12 Repeat stps in Figure 5.
13 1 Repeat meas. 12.

Figure 7 - SITNO-SITNO, LEKO-LEKO, DVA NA MYESTO, TRI DARI

- 1 - 13 Repeat stps in Figure 6.
14 1 Repeat meas. 13.

Figure 8 - NA TRTI

- 1 - 9 Repeat stps in Figure 3.
 Note: Heavier style and more staccato.

Figure 9 - SOUSTA BIRDA ZAVARTI

Part A - SOUSTA

- 1 1 Travelling to the R stp onto R ft.
 2 Stp onto L ft beside R ft.
2 1 Continuing to the R stp onto R ft.
 2 Hop on R ft while bringing L across in frnt to the R side.
3 1 Stp onto L ft.
 2 Accent on L ft "chuckche".

Part B - BIRDA

- 1 1 Travelling to the R stp onto R ft.
 2 Stp onto L ft beside R ft.
2 1 Stp onto R ft.
 2 Hop on R ft while kicking L leg directly out in front.
3 1 Squat onto both ft.
 2 Hold.

OPAS
(Bulgaria)

Source: Martin Koenig, as he learned the dance in the villages of Srebarna Dobrudja, Bulgaria. Arranged by Martin Koenig.

Formation: Men's lines with a belt hold, left arm over, right arm under.

Rhythm: 2/4

Record: Bulgarski Narodni Pesni i Hora, Balkan-Arts 6G.

Note: The feeling of this dance, as many from Dobrudja, is very much into the ground.

<u>Meas</u>	<u>ct.</u>	<u>Pattern</u>
<u>Figure 1 - OSNOVNO of BAVNO</u>		
1	1	Facing center, step sdwd R onto R ft.
	2	Step onto L ft beside R ft.
2	1	Step sdwd to R onto R ft.
	2	Chukche on R ft while bringing L ft crossing in front of R ft.
3	1	Step onto L ft
	2	Chukche on L ft lifting R ft.
<u>Figure 2 - Chukni</u>		
1	1	In place, fall heavily onto R ft.
	2	In place, fall heavily onto L ft.
2	1	In place, fall heavily onto R ft.
		In place, fall heavily onto L ft.
	2	In place, fall heavily onto R ft.
3	1	In place, fall heavily onto L ft turning body $\frac{1}{4}$ turn to left.
	2	Stamp on R ft - in place, next to L ft.
<u>Figure 3 - Napred</u>		
1 - 6		Repeat Figure 2 moving forward toward the center.
7	1	Stamp in place on R ft.
	2	Stamp in place on R ft.
8	1	Fall on R ft in place.
	2	Chukche on R ft turning body to R, bringing up L knee in towards the body.
9	1	Fall heavily on L ft.
	2	Chukche on L ft, bringing R ft around in frt.
10	1	Pull in R ft falling onto both ft, bent knees.
	2	Hold in place.
<u>Figure 4</u>		
1	1	Moving to the R, with bent legs, and low to the ground, strong movements, R hop, crossing L in front of R ft.
	2	Continue in same direction, L hop, bringing R leg around in front.
2	1	Pull R leg back, falling on both ft under your body.
	2	Hold in place.

TRILISESTI

(Moldavia, Romania)

- Source: Martin Koenig, as he learned the dance in the villages of Monasterea Humorului and Firtesti.
- Formation: Long lines or circle facing CCW. Unless otherwise noted outside hand is always on inside shoulder of person in front of you, in hand swings free or is on waist.
- Record: Balkan Arts 6H, Gintece Si Jocuri Rominesti, side 1, band 7. 2/4 meter.
- Note: Steps are very lively, when walking no scuffing of feet and lean fwd into person in front of you.

<u>Meas</u>	<u>Ct</u>	<u>Pattern</u>
		<u>Figure 1</u> - "Plimbarii" (Walk)
1	1	Facing CCW, step fwd onto L
	2	Continuing CCW, step fwd onto R
2-4		Repeat pattern Meas 1, Figure 1, three more times
5-16		Repeat pattern Meas 1-4, Figure 1, three more times. A total of 64 steps are taken.
		<u>Figure 2</u> - "Pinten Sus" (Clicks in the air)
		<u>Men</u>
1	1	Facing ctr, with hands held down at sides and ft together, jump down in place on both ft, knees flexed
	2	Straightening and locking knees, bounce in place on both heels
	&	Bounce again on both heels
2	1	Jump, with ft apart, onto both ft
	&	Jump up, clicking heels in air directly below you
	2&	Repeat pattern Cts 1&, Meas 2, Figure 2
3-14		Repeat pattern Meas 1-2, Figure 2, six more times
15		Repeat pattern Meas 1, Figure 2
16	1&	Repeat pattern Cts 1&, Meas 2, Figure 2
	2	Come down with ft together in place. CUE: Down-Bounce-Bounce-Apart-Click-Apart-Click S - Q - Q - Q - Q - Q - Q
		<u>Women</u>
1		Repeat pattern Meas 1, Figure 2, Men
2	1	Repeat pattern Ct 1, Meas 1, Figure 2, Men
	2	Repeat pattern Ct 1, Meas 1, Figure 2, Men
3-16		Repeat pattern Meas 1-2, Figure 2, Women 7 more times CUE: Down-Bounce-Bounce-Down-Down S - Q - Q - S - S

Meas Ct

Figure 3 - ("plimbarii" with stamps CW)
1 1 Facing CW, step fwd onto L
& Stamp fwd on R
2 Step fwd onto R
& Stamp fwd on L
2 1& Repeat pattern Cts 1&, Meas 1, Figure 3
2 Stamp fwd again onto R, but this time R takes wt
3-16 Repeat pattern Meas 1-14, Figure 1, for total of 28 steps

Figure 4 - ("Trei Batuta Trei")
1 1 Facing ctr, with hands held down at sides, step sdwd to L onto L
& Step onto R beside L
2 Step sdwd to L onto L
& Stamp R next to L
2 Repeat pattern Meas 1, Figure 4, but with opp ftwk and direction
3-6 Repeat pattern Meas 1-2, this Figure 4, 2 more times
7 Repeat pattern Meas 1, Figure 4
8 1 "chukche" in place on L
& Stamp in place on R
2 Stamp in place on R, this time R takes wt
9-16 Repeat pattern Meas 1-8, Figure 4

Figure 5 - ("Batuta Sinchop")
1 Repeat pattern Meas 1, Figure 4
2 1& Repeat pattern Cts 1&, Meas 8, Figure 4
2& Repeat pattern Cts 1&, Meas 1, Figure 4, but with opp ftwk and direction
3 1& Repeat pattern Cts 2&, Meas 1, Figure 4, but with opp ftwk and direction
2& Repeat pattern Cts 1&, Meas 8, Figure 4, but with opp ftwk
4-12 Repeat pattern Meas 1-3, Figure 5, three more times

Figure 6 - ("Pinten Sinchop")

Men

1 1-2 Repeat pattern Cts 1-2, Meas 1, Figure 2, Men
& Jump, with ft apart, onto both ft
2 1 Jump up, clicking heels in air directly below you
& Come down in place onto both ft side by side together
2 Jump with ft apart, onto both ft
& Jump up, clicking heels in air directly below you
3-14 Repeat pattern Meas 1-2, Figure 6, six more times
1 Repeat pattern Meas 1, Figure 6
1 1 Jump up and fwd, clicking heels in air directly below you
& Come down fwd onto both ft, ft side by side together
2& Pause
CUE: Down-Bounce-Apart-Click-Down-Apart-Click
S - Q - Q - Q - Q - Q - Q

<u>Meas</u>	<u>Ct</u>	<u>Women</u>
1	1-2	Repeat pattern Cts 1-2, Meas 1, Figure 2, Men
	&--/	
	/--	Repeat pattern Cts 1-2, Meas 1, Figure 2, Men
2	1&--/	
	2	Repeat pattern Ct 1, Meas 1, Figure 2, Men
		CUE: Down-Bounce-Down-Bounce-Down
		S - Q - S - Q - S

SEQUENCE OF FIGURES:

Figure 1
 Figure 2
 Figure 3
 Figure 4
 Figure 3
 Figure 5
 Figure 3
 Figure 6

Note: "chukche" - A hop in which the foot on which you are hopping never leaves the ground.

Dance description by Larry Weiner

Pronunciation: Tree-lee-shesh-te

DOEROLUSHKO HORO (continued)

4	1	Close R next to l. ft with a click.
	2	Hold
5 - 6		Repeat Figure 3 meas. 9 - 10.

Repeat Figures 1-6

JUTA
East Serbia

(yoo - ta)

Source: Presented by Martin Koenig as danced in the village of Halova, E. Serbia.

Formation: Long lines or short lines using a belt hold, L-arm over R-arm under.

Rhythm: 2/4

Record: Balkan Arts 704EP (Ora, Poloska, Yuta)

Styling: As with other dances from the very eastern part of Serbia, this dance is danced largely flat-footed. The steps are small and close to the ground. Each figure is done as many times as the leader of each line desires.

Meas. Ct.

Figure 1

- | | | |
|---|---|---|
| 1 | 1 | Facing ctr, step sdwrđ to R onto RF. |
| | 2 | Step onto LF beside RF. |
| 2 | 1 | Step sdwrđ to R onto RF. |
| | 2 | Touch LF beside RF. |
| 3 | 1 | Step fwd onto LF, L-knee slightly bent and RF remains in original position. |
| | 2 | Step in place onto RF. |
| 4 | 1 | Step onto LF beside RF. |
| | 2 | Touch RF slightly fwd. |
| 5 | 1 | Touch RF slightly sdwrđs to R. |
| | 2 | Touch RF slightly fwd. |

NOTE: There is a slight knee-flex before each step in this Fig., the flex is on the "&" count.

Figure 2

- | | | |
|---|----|--|
| 1 | & | Facing fwd, hop in place on LF. |
| | 1 | Turning to face CW, step bkwrđs onto RF. |
| | & | Step onto LF beside RF. |
| | 2 | Small step bkwrđs onto RF. |
| 2 | | Repeat pattern Cts. & 2, Meas. 1, this Fig, twice. |
| 3 | & | Facing fwd, hop in place on RF, free LF swings slightly fwd and close to ground. |
| | 1 | Step in place onto LF. |
| | &2 | Repeat pattern Cts. &1, this Meas., but w/opp ftwk. |
| 4 | &1 | Repeat pattern Cts. &1, Meas. 3, this Fig. |
| | & | Step heavily fwd onto RF. |
| | 2 | Step in place onto LF. |
| 5 | & | Step heavily sdwrđs R onto RF. |
| | 1 | Step in place onto LF. |
| | &2 | Repeat pattern Cts. &2, Meas. 4, this Fig. |

CONTINUED

JUTA (Continued)

Meas. Ct.

Figure 3

- 1 & Facing ctr, hop in place on LF.
1 Step in place on RF, this step is accented down.
& Step in place on LF, not accented.
2 Step in place on RF, this step is accented down.
2 Repeat pattern Cts. &2, Meas. 1, this Fig., twice.
3 & Stamp LF slight fwd diagonally to R.
1 Step in place onto LF.
& Stamp RF slightly fwd diagonally to L.
2 Step onto RF in place.
4 &1 Repeat pattern Cts. &1, Meas. 3, this Fig.
&2 Repeat pattern Cts. &2, Meas. 4, Fig. 2, but done more heavily.
5 Repeat pattern Meas. 5, Fig. 2, but done more heavily.

NOTE:

When changing from Figure 2 to Figure 3, do Cts. &2, Meas. 4 and Meas. 5 (all of Fig. 2) in place in the same manner as in Cts. &2, Meas. 1 and Meas. 2 (Fig. 3).

Dance notes by Larry Weiner.

GEORGI BONARSKO HORO - GERGEBUNARSKO HORO
 (Thrace, Bulgaria) (Gear-geh-boo-nar-sko Hoh-roh)

Source: Martin Koenig, as he learned the dance from George Terzieff of Buffalo, New York.

Formation: Chain formation, belt hold, men in frt and back, women in center.

Record: Bulgarski Narodni Pesni i Hora, Balkan-Arts 6G. 2/4 meter.

Note: George Terzieff was born in a village in Thrace, Bulgaria. He attended school in the town of Topolovgrad where he learned this dance. He relates that when it was done at the "panair", the line could have as many as 150 dancers on it, with some sections active, and others passive. It is ground-oriented, as other dances from this area, yet there is also a lightness of movement. These notes are meant to be a reminder of the dance. There is no set order of steps, or set number of times each step is to be done.

<u>Meas</u>	<u>ct</u>	<u>Pattern</u>
<u>Figure 1 - TESHKO or BAVNO</u>		
1	1	Facing ctr, move to ctr stp onto R ft.
	2	Stp frwd onto L ft.
2	1	Stp frwd onto R ft.
	2	Lift L off ground continuing to bring it frwd.
3	1	Stp frwd onto L ft.
	2	Accent on L ft already on ground - "chuckche".
4	1	Jump sdwd R diagonally back onto R ft.
	2	Stp back onto L ft.
5	1	Stp back onto R ft.
	2	Lift L ft off ground continuing to draw it back.
6	1	Stp back onto L ft.
	2	Lift R ft off ground.
<u>Figure 2 - SITNO-SITNO, LEKO-LEKO, SITNO-SITNO, ASEGA</u>		
1	1	Facing ctr, moving to ctr with running stps R L, bringing R ft. in frnt.
	2	Running stp R.
2	1	Running stps L R, bringing L ft. in frnt.
	2	Running stp L.
3	1	Running stps R L, bringing R ft in front.
	2	Running stp R.
4	1	Stp onto L ft.
	2	Accent on L ft already on ground - "chuckche".
5	1	Jump sdwd R diagonally back onto R ft.
	2	Stp back onto L ft.
6 - 7		Repeat meas 5 & 6 of Figure 1
<u>Figure 3 - SITNO-SITNO, LEKO-LEKO, SITNO-SITNO, EDIN DARI</u>		
1 - 3		Repeat stps in Figure 2.
4	1	Jump onto L ft.
	2	Fall onto both ft spread apart approx. 1 ft.
5	1	Bring both ft together.
	2	Hold.

BRIUL PE OPT (brew pe awpt)

(Muntenia, Romania)

SLOW DOWN THE MUSIC

Source: Martin Koenig, as he learned the dance from George Popescu-Judet. Arrangement of steps of the dance by Martin Koenig.

Formation: Short lines, belt hold, L over R.

Record: Balkan-Arts 707 EP. 2/4 meter.

Note: George Popescu-Judet was a researcher, dancer and choreographer in Romania. The choreography of this particular Bruil Pe Opt was made by Martin Koenig based on steps taught to him in 1967 by Mr. Popescu-Judet. Many villages in Romania have this dance, though the steps can be different in each village. The steps of this choreography do not come from any one place, but learned by Mr. Popescu-Judet over many years.

<u>Meas</u>	<u>Ct</u>	<u>Pattern</u>
1-4		Introduction
		<u>Figure 1</u>
1	1	Step R to R
	2	Close L to R
2	1	Step R to R
	2	Close L to R, no weight
3	1	Step L to L
	2	Close R to L, no weight
4-12		Repeat action of Meas 1-3, Figure 1, three more times.
		<u>Figure 2</u>
1	1	Hop(chukche) on L
	&	Accented stp fwd on R
	2	Hold
	&	Brush-stamp L fwd
2	1	Hold
	&	Stamp L fwd, no weight
	2	Step on L
3	1	Facing diag L of ctr hop on L, extending R leg to R
	&	Close R to L with click
	2	Step out of ctr with L
4		Repeat action of Meas 3, Figure II
5-16		Repeat action of Meas 1-4, Figure II, three more times.
		<u>Figure 3</u>
1	1	Hop on L(chukche)
	&	Accented step fwd on R
	2	Hold
	&	Accented step fwd on L
2	1	Hold
	&	Accented step fwd on R
	2	Accented step fwd on L (Body is loose and turns slightly from side to side during these two measures)
3-4		Repeat action of Meas 1-2, Figure III, moving bkwd
5-16		Repeat action of Meas 1-4, Figure III, three more times.

PENTOZÁLIS

24

(CRETE, GREECE)

Source: This is from the island of Kriti (Crete) and is one of their most popular dances. The name is supposed to describe the five steps of the dance, pénto meaning five, and zála referring to the steps. (Zála also means dizzy or giddy, so often pentozáli is translated as "five dizzying steps.") All of the steps are springy.

Bibliography: Greek Folk Dances, M. Vouras and R. Holden (New Jersey, 1965)
Elliniki Hori, V. Papahristos (Athens, 1960).
Folk Dances of the Greeks, T. and E. Petrides (New York, 1961)

Music: The music is in 2/4. Any good pentozális can be used.
Greek Folk Dances, Folkraft LP 3
Chorodrama: "45" "Pentozáli"
NINA LP "Aegean Echoes"

Formation: A broken circle with arms on the shoulders.

Characteristics: It is better if the men and women dance separately, but it is perfectly correct for the lines to be mixed. The only thing is that the men can make their steps much more leaping and large and it is difficult for the women to dance with appropriate feminine styling while next to men who are leaping about. The dance can be done either calmly, or with great vigor.

<u>Meas</u>	<u>cts</u>	<u>Pattern</u>
<u>BASIC STEP</u>		
I	1	Step sdwd to the R on the R ft.
	2&	Hop on the R ft.
II	1	Step sdwd to the L on the L ft.
	2&	Hop on the L ft.
III	1	Leap to the R on the R ft, bending the R knee.
	2	Step to the L on the L ft.
	&	Step across in front of the L ft on the R ft.
IV	1	Step back (in place) on L ft.
	2	Step sdwd to the R on the R ft.
	&	Step across in front of the R ft on the L ft.

VARIATIONS

Beginning Variation (Introduction) Siganós Pentozális

I	1	Step sdwds to R on R ft.
	2	Swing L ft in front of R.
II	1,2	Step sdwd to the R on the R ft. Step fwd on L ft.
III	1	Step bwd on R ft.
	2	Swing L ft in front of R.
IV	1	Step to L on L ft.
	2	Swing R ft in front of L.

When music speeds up, or the excitement has built up, the regular basic step is begun.

Variation I

II Step fwd on the L ft, bending the R leg with the R ft behind the L knee.

Variation II (Men with large scissors kick; women with small movement)

IV 1 Leap onto the L ft, kicking the R ft high in the air.
2 Leap onto the R ft as the L ft follows in a high kick across in front of the R ft.
& Step on L ft.

VARIATION III

IV & L ft may either step behind the R ft or next to the R ft.

'KARIÓTIKOS

(IKARÍA, GREECE)

Source: 'Kariótikos (kahr-ee-oh-tee-kohs) is a line dance from the island of Ikaría which is in the Aegean Sea, near Sámos and Híos. The technical name IKARIÓTIKOS means the dance of Ikaría, but the people always drop the first "I" and call it simply 'KARIÓTIKO. This version of the dance is the way it is done in the southern part of the island, particularly in the village of HRISÓSTOMOS and the other towns of that area. Mrs. Eléni Tsambi Kárles of Stockton, who is from Ikaría, very kindly demonstrated the dance and helped us complete our research on the 'Kariótikos.

Bibliography: Elliniki Hori, V. Papahristos (Athens, 1960).

Elliniki Hori, A. Bikos (Athens, 1969).




Folk Dances of the Greeks, T. Petrides (New York, 1961).

Greek Folk Dances, M. Vouras & R. Holden (New Jersey, 1965).

Music: Folk Dancer No. 4050-A. 2/4 meter.

Formation: The dance is done in an open circle with arms on shoulders.




Characteristics: The dance is peppy and vigorous. The steps are small, and for the most part danced upon the balls of the ft. The 'Kariótikos is very similar to the hasápiko and the Soústa Ródou in step, but the style is very different.

<u>Meas</u>	<u>cts</u>	<u>Pattern</u>	
		<u>INTRODUCTORY STEP (VARIATION I)</u>	
I		Step to R on R ft.	
		Step across in front of R ft on L ft.	
II		Step to R on R ft.)
		Swing L ft across in front of R ft.)
III		Step to L on L ft.)
		Swing R ft across in front of L ft.)

Face ctr

Variation I is done as an introduction several times, and then the Second Variation is done to the end of the dance.

VARIATION II

I		With wt on L ft, step to R on ball of R ft.
		Hop on R ft and swing L ft from place around and behind R ft (swing ends close to R ft).
		Step on ball of L ft behind R ft.
II		Step R on ball of R ft, swinging L ft behind R ankle.
		Step diag fwd and to L on ball of L ft.
		Step in front of L ft on ball of R ft.
III		Step in front of (and very slightly to R of) R ft on the L ft (whole ft).
		Bring R ft around in a swing to front of L ft (swing ends close to L ft). (or touch ball of R ft fwd.)

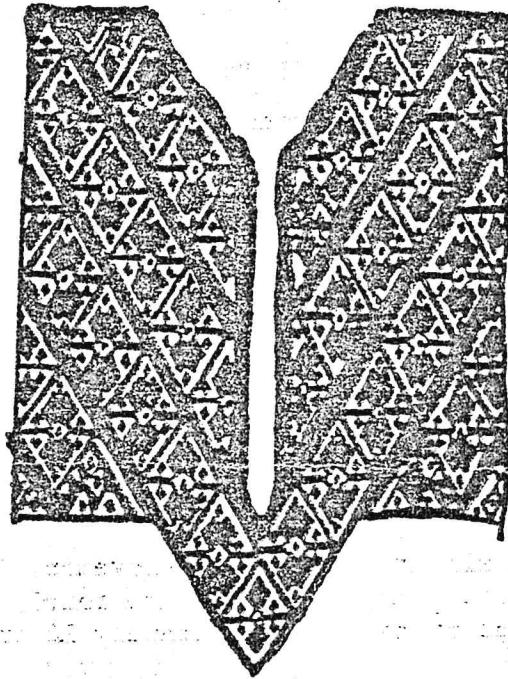
NOTE: There is a slight side-to-side movement in this step. The swing in meas I, ct 2, and meas III, ct 2, are fairly large for Greek dances. The ft which swings might be approximately 12 inches from the ft holding wt.

VARIATION III

I		Same as done in Variation II.
II		Same as done in Variation II.
III		Same as done in Variation II.
		Person on R swings R ft to L of L ft and hits inside of R ft against L neighbor's outside of R ft.
		OR, person on L swings R ft to R and hits outside of R ft against R neighbor's inside of R ft.

In other words, people in the line become ptrs (M and W, or 2 W or 2 M) and click free ft together with their ptr. The leader works with the 2nd dancer, 3rd dancer with the 4th, etc. This is very loosely done-- there is no counting out ahead of time to see who are ptrs. It is done on the spur of the moment during the dance. Some dancers may be left with no one with whom to do this variation, but it makes no difference. This variation can be done any time during the dance as a part of Variation II. Dancers do not drop arm handhold during this Variation.

Presented by John Pappas.
Copyright © 1973 by John Pappas.



*From Northern Greece: black silk embroidery on cotton,
insertion worn over breast*

SVISHOVSKO (PRAVO HORO)

Bulgaria

RECORD: The Folklorist FL-103
 FORMATION: "v" position or belt hold. Right foot free.

MUSIC: 2/4 PATTERN

Measure

- 1 Facing slightly and moving R, step-hop on R ft. (cts. 1,2).
- 2 Continuing R, step-hop on L ft. (cts. 1,2).
- 3 Turning to face center, step sdwd. R on R ft. (ct. 1); cross and step on L ft. behind R ft. (ct. 2).
- 4 Facing center, step-hop on R ft. (cts. 1,2).
- 5 Step-hop on L ft. in place (cts. 1,2).
- 6 Step-hop on R ft. in place (cts. 1,2).
- 7 Turning slightly and moving L, two quick steps frwd (L, R) (cts. 1, 2).
- 8 Turning to face center, step-hop on L ft. in place (cts. 1,2).

This pattern repeats, over and over, until the dancers or the musicians can't dance any more (or until the record ends).

Native dancers do a certain amount of embellishment of these steps, for example, dancing three quick steps in place instead of any or all of the step-hops, especially as the music picks up in tempo and the dancers "warm-up".

In this particular Pravo variation, as the dance picks up, the dancers often carry the line into an elliptical movement clockwise on the floor, moving to the right and into the center on measures 1 and 2, curving around the right end of the ellipse on measures 3 and 4, and so on.

Presented by Dennis Boxell

SHOPSKO HORO

Bulgaria

SOURCE: This dance is actually a medley of steps from *Graovsko Horo*, *Zidarsko Horo*, and original source material learned by Dennis Boxell in Bulgaria.

RECORD: XORO 309

FORMATION: Men and Women using a belt hold. Lines of 8-10 dancers.

MUSIC: 2/4 PATTERN

Measure"SHOPSKA" step

- 1 Weight on balls of both ft., predominantly on R ft. (ct. 1); bounce on balls of both ft., barely leaving ground. Weight is for a moment predominantly on L ft. (ct. 2); put all weight on R ft., raising L ft. off ground and bending L knee.
- 2 Same as above, but opposite footwork.

"GRAOVSKO" step (Sequence of four measures)

- 1 R ft. traces a double circle CW in air, R knee bent, weight on L ft.
- 2 Step on R ft. in pl. (ct. 1); slap sole of L ft. strongly frwd. on ground, L knee straight, bending R knee (ct. 2).
- 3 Step backward with L ft. (ct. 1); step bkwd. with R ft. (ct. 2);
- 4 Step backward with L ft. (ct. 1); hop on L ft. in pl., R knee bent in low lift.

"ZIDARSKO" step (Sequence of five measures)

- 1 Hop on L ft. in pl., bending R knee and raising it high (ct. 1); strike R heel on ground forcefully, slightly frwd. (ct. 2).
- 2 Step on R ft. in pl., bending L knee and raising it high (ct. 1); strike L heel on ground forcefully, slightly frwd. (ct. 2).
- 3 With scissors-like movement, slide L ft. back and put weight on it momentarily (ct. 1); with scissors-like movement, slide R ft. back and put weight on it momentarily (ct. 2).

(Cont'd)

SHOPSKO HORO (cont'd)

Measure

4 Step on L ft. in pl., beginning to raise R leg frwd. (ct. 1); continue to raise R leg (ct. 2).

5 Hop on L ft. in pl. (ct. 1); bring R ft. down with a slap on the ground (ct. 2).

"TRAVELING HEEL" step

1 R leg straight, hit R heel frwd., weight on L ft. (ct. 1); step on R ft. frwd. (ct. 2).

2 Alternate footwork.

DANCE SEQUENCE AND PATTERN

FIGURE I

1-2 Four running steps to R, knees raised slightly (R, L, R, L).

3-6 Four SHOPSKA steps in place.

7-10 Four TRAVELING HEELS forward, beginning on R ft.

11-14 GRAOVSKO step.

15 Step R ft. in pl. (ct. 1); hop on R ft., raising L knee to low lift (ct. 2).

16 Step L ft. in pl. (ct. 1); hop on L ft., raising R knee to low lift (ct. 2).

FIGURE II

1-4 Four light "running threes" to R, beginning on R ft.

5-7 Three SHOPSKA steps in pl., facing center, but on ct. 2 extend free ft. frwd. close to ground.

8 Close L ft. with click of heel to R ft.

9 PAWING step. Hop on L ft. bringing R ft. straight up below knee (ct. 1); in a circular motion, extend R ft. out and down, brushing floor (ct. 2).

10 Repeat measure 9.

11 Hop on L ft., raising R knee (ct. 1); strike R heel on ground forcefully, slightly frwd. (ct. 2).

13 Run back on L ft. (ct. 1); run back on R ft. (ct. 2).

14-16 Three lift-steps as in Figure I, beginning with L ft.

(cont'd)

SHEIKHANI

Assyria

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

RECORD: Folkraft LP-4; Folkraft 1547 "Aino Kchume"

FORMATION: Arms straight down, shoulders close to neighbor's, fingers interlocked, Kurdish style.

MUSIC: 2/4 PATTERN

Measure

- 1 Facing center, step frwd. on L ft. (ct. 1); step-close R, L (cts. 2, 2&).
- 2 Step frwd on R ft. (ct. 1); touch L heel frwd. (ct. 2).
- 3 Step bkwd. on L ft., pivoting to face R, tucking L hand and neighbor's R hand into small of back (ct. 1); continuing R, step frwd. on R ft. (ct. 2).
- 4 Step frwd. on L ft. (ct. 1); step-close R, L (ct. 2, 2&).
- 5 Step frwd. on R ft. (ct. 1); step-close L, R (ct. 2, 2&).
- 6 Step frwd. on L ft. (ct. 1); turning to face center, step bkwd. on R ft. and bring hands straight down to begin dance steps.

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

Presented by Dennis Boxell

DJURDJEVICA

South Serbia

RECORD: The Folklorist FL-101

FORMATION: "W" position. Right foot free.

MUSIC: 2/4 PATTERN

<u>Measure</u>	<u>FIGURE I</u> (Music A)
1	Facing slightly and moving R, step fwd. on R. ft. with double bounces.
2	Step fwd. on L with double bounces.
3	Two quick steps fwd. (R, L) (cts. 1, 2).
4	Step fwd. on R ft. with double bounces.
5-6	Same as measures 3-4, but with opposite footwork.
7-8	Same as measures 3-4.
9-12	Turning slightly and moving L, repeat pattern of meas. 1-4, reversing direction and footwork.
13	Turning and moving R, step fwd. on R ft. (ct. 1); step fwd. on L (ct. 2).
14	Turning to face ctr., step sdwd. R on R ft. with double bounces.
15-16	Repeat pattern of measures 13-14, reversing direction and footwork.
	<u>FIGURE II</u> (Music B)
1-3	Facing slightly and moving R, three Hop-step-steps (L).
4	Facing ctr., three stamps (R, L, R) in pl.
5-8	Repeat pattern of meas. 1-4, reversing direction and footwork.
9-16	Repeat pattern of meas. 1-8.

(Cont'd)

DJURDJEVICA (cont'd)

<u>Measure</u>	<u>FIGURE III</u> (Music C)
1	Facing ctr., hop on L (ct. 1); cross and step on R heel in front of L (ct.&); step bk. on L in pl. (ct. 2)
2	Hop on L in pl. (ct. 1); cross and step on R heel in <u>Back</u> of L (ct.&); step on L in pl. (ct. 2).
3	Repeat pattern of measure 1.
4	Three stamps (R, L, R) in pl.
5-8	Repeat pattern of measures 1-4, reversing footwork.
9-16	Repeat pattern of measures 1-8.

FIGURE IV

1-2	Facing and moving R, two Hop-step-steps (L) fwd.
3	Turning to face L, two steps bkwd. (R, L).
4	Three stamps in pl. (R, L, R).
5-8	Reverse pattern and footwork of measures 1-4.

Presented by Dennis Boxell

BILATI


Assyria

RECORD: Folkraft LP-4 "Tanzara"


FORMATION: Arms straight down, fingers interlocked, shoulders close to neighbor's, Kurdish style.

MUSIC: 2/4 PATTERN

Measure

- | | | |
|---|--|---|
| 1 |  | Facing center, step-hop frwd. on L ft. (ct. 1);
step-hop bkwd. on R ft. (ct. 2). |
| 2 | | Touch L heel frwd. (ct. 1);
step-hop on L ft. frwd. (ct. 2). |
| 3 | | Step-hop on R fwd. (ct. 1);
touch L heel frwd. (ct. 2). |
| 4 | | Step bwd. on L ft. (ct. 1);
touch R heel frwd. (ct. 2). |
| 5 | | Step-hop frwd. on R (ct. 1);
step-hop bkwd. on L (ct. 2). |
| 6 | | Step-hop bkwd. on R ft. (ct. 1);
touch L heel frwd. (ct. 2). |

Frequent variation for meas. 1 and 2, ct. 1:

- | | |
|---|---|
|  | Turning to face R, step-hop on L ft. in pl., tucking L hand into small of back (ct. 1). |
| | Turning to face center, step on R ft. in pl. (ct. 2). |
| | Touch L heel frwd. (ct. 1). |

Presented by Dennis Boxell

KARTULI (concluded)

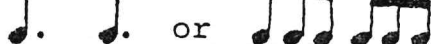

Measure	Description
1-16	<p><u>FIGURE XI.</u> M rises and dances 16 Double Toe Touch steps CCW around the W, arms in front and clenched. W dances a CW turn in place, arms up, wrists together.</p> <p>Repeat Figures V, VI, VII, VIII, and IX, ending with M on his knee, L leg extended and looking at his partner.</p>

Presented by Graham Hempel

KARTULI
(Georgian)

Source: Learned from Vincent Evanchuk at the 1972 San Diego Folk Dance Conference.

Record: Festival FR 3606-B

Rhythm: 6/8; counted 1, &, 2, &  or 

Steps:

CHUG STEP

Step fwd on R (ct 1), raise L fwd and in front of R
Chug fwd on R, bringing L heel back twd R knee (ct &)
Repeat on opposite foot.

CHUG VARIATION

Three steps fwd R,L,R (cts 1,&,2)
Chug fwd on R, bringing L heel back twd R knee (ct &)
Repeat on opposite foot (1 measure)

GEORGIAN PAS DE BASQUE

Step on R, lifting L heel behind R leg (ct 1), bring
L fwd and step on L toe in front of R, lifting
R ft slightly in place (ct &)
Step back on R in place, raising L slightly (ct 2)
Repeat on opposite foot.

SIDE TO SIDE WITH PIVOT

Step on R across in front of L, raising L heel (ct 1)
Step on L to L (ct 2)
Step on R across in front of L, raising L heel (ct 1)
Pivot half-turn on R, swinging L around in front with
knees together (ct 2)
Repeat to other side (2 measures)

SIDE TO SIDE WITH TOUCH

Step on R to R (ct 1)
Step on L across in front of R (ct 2)
Step on R to R (ct 1)
Drop onto R with a slight chug and bend of knee, touch-
ing L toe next to R instep (ct 2)
Repeat to other side (2 measures)

DOUBLE TOE TOUCH (ROCKING)

Step onto R, bringing L toe to touch behind R heel (ct 1)
Shift wt onto L, bringing R toe to touch in front of
L toe (ct 2)

Measure

Description

INTRODUCTION (4 measures)

FIGURE I.

- 1-8 W stands in place facing center.
M dances 8 Chug steps in a large CCW circle, finishing
1/3 of the circle. Arms alternate each measure:
R in front, L in back; L in front, R in back.

FIGURE II.

- 1-8 M dances 4 Chug Variation steps, returning along
a CW circle, L hand behind L shoulder blade and R
arm extended to side, fist clenched and down.

(continued)

KARTULI (continued)

<u>Measure</u>	<u>Description</u>
1-8	<u>FIGURE III.</u> M dances 8 Georgian pas-de-basque steps, ending facing his partner with back to center. Arms alternate as in Figure I.
1-8	<u>FIGURE IV.</u> M dances 4 Side-to-side with Pivot steps facing woman, starting crossing with the R. Man's L hand is behind head, R arm extended to side, fist clenched and down.
1-8	<u>FIGURE V.</u> M and W move as a couple with 16 walking steps in LOD, M moving bkwd, W moving fwd. Arms are in "Gasure" position: W L arm across chest, R arm extended to side; M R arm across chest, L arm extended to side in front of W. On 8th measure M pivots half-turn, ending with L arm in front of chest and R arm extended behind W.
9-16	M and W continue in LOD with 16 more walking steps.
1-8	<u>FIGURE VI.</u> M and W do 4 Side-to-side with Touch steps, M moving to R behind the W, W moving to L in front of M. M does alternating Gasure with his arms: when R toe touches L arm extends. W does very soft Gasure position.
1-8	<u>FIGURE VII.</u> M dances 8 Double Toe Touch steps in place with his hands clenched and at his abdomen. W takes 16 walking steps CCW around him, arms in Gasure position extended to R, bringing arms down on last ct
1-8	<u>FIGURE VIII.</u> M dances 8 more Double Toe Touch steps in place. W dances 2 individual turns CCW in front of M, bringing her arms out and down in 2 measures, tilting body slightly R, the raising arms and tilting L in 2 meas.
1-8	<u>FIGURE IX.</u> M and W dance 4 Side-to-side with Touch steps, starting to own R. On 7th measure, M starts Side-to-side, but on ct 2 he kneels on R knee and spins CCW on knee ending on 8th measure with L leg extended to L.
1-16 (drums)	<u>FIGURE X.</u> W circles M CCW twice, spiraling in to end in front of him. Knees are bent, arms in Gasure position to R. M remains kneeling, and may tilt his hat, clap his hands twist the small sword at his belt, place his hands over his heart and open them to the W.

(continued)

KOLENIKE - OSMOPUTKA
 Village of Hum
 (Near Niš, East Serbia)

Source: Institute on Yugoslav Dance, Badija, 1972
 V. Vukadin Jovanović (Sojna)

Meter: Kolenike, 2/4 Osmoputka, 2/4, & 7/8

Record: AMAN LP-104

Formation: Hands held down.

Measure: 4 measures pass as intro

- 1 Step Rt. with R. (ct.1) Cross L over (ct.2)
- 2 Step Rt. with R. (ct.1) Step L. slightly
crossing over R. (ct.&) Step R. bending
Rt. knee and lifting L. slightly (ct.2&).
- 3-4 Repeat measures 1-2 opposite footwork
opposite direction.
- 5 Jump to put weight on both feet L. in
front (ct.1) Jump changing to put R.
in front (ct.2)
- 6 Jump to put weight on both the L. in front
(ct.1) Jump again R. to front (ct.&) Jump
to change and end L. in front (ct.2&).
- 7-8 Repeat 5-6 opposite footwork.

Osmoputka

- 1 (Meter here is 1,2,3) Step R. in place (ct.1)
Step L. in place (ct.2) Step R. in place
(ct.3).
- 2 Repeat measure 1 opposite footwork
opposite direction.
- 3-8 Repeat measures 1-2. On the last four you
may cross the count 1 foot in front,
but keep the count 2,3 in place.
- 1 (2/4 meter) Step R. to Rt. (ct.1) Step
L. slightly over in front of R. (ct.&)
Step R. (ct.2) Step L. over (ct.&).
- 2 Repeat measure 1 cts. 1&2 Hold on count &.
- 3-4 Repeat measures 1-2 opposite footwork.


Presented by Graham Hempel

RUSTEMUL CA LA GORJ
(Romania)

This dance was learned by Sunni Bloland from Mircea Papastere in Slatina while on her tour "Let's Dance in Romania".

Record: "Roemeense Volksdansen" Nevofoon 12153 side 2 band 10, "Bugeacul"

Formation: Lines of dancers, hands joined in "V" position.

Rhythm: 6/8, counted 1 & 2 & 

Meas Ct Pattern

FIGURE I.

- | | | |
|------|----------------|---|
| | & | Small lift on L as hands swing fwd slightly |
| 1 | <u>1</u> | Step R slightly to R as hands swing downward |
| | & | Step on L in front of R |
| | <u>2</u> | Step on R in place, i.e. at approx. the same spot as in |
| | | ct 1, as hands swing fwd slightly |
| | & | Small lift on R ft |
| 2 | <u>1</u> | Step on L slightly to L as hands swing downward |
| | & | Step on R in front of L |
| | <u>2</u> | Step on L in place, as hands swing fwd slightly |
| | & | Small leap onto R beside L or slightly fwd |
| 3 | <u>1&2</u> | Step fwd on L, close R to L, step fwd on L, turning |
| | | body slightly so that L shoulder is fwd |
| 4 | <u>1</u> | Take an accented step fwd on R, turning body slightly |
| | | so that R shoulder is fwd |
| | <u>2</u> | Turning body so that L shldr is fwd, stamp fwd on L without |
| | | taking wt |
| | & | Keeping L shldr fwd and feet slightly apart, step on L |
| | | in same place with accent |
| 5 | <u>1</u> | Still with L shldr fwd, step on R in place with accent |
| | & | Step on L in place with accent |
| | <u>2</u> | Step on R in place with accent |
| | & | Small lift on R in place |
| 6 | <u>1</u> | Moving bkwd, step bkwd on L, turning body slightly to L |
| | & | Close R to L |
| | <u>2</u> | Step bkwd on L |
| | & | Small lift on L in place |
| 7 | | Still moving bkwd and turning body to the R, repeat meas 6 |
| | | with opposite ftwk |
| 8 | | Repeat meas 6 |
| 9-16 | | Repeat meas 1-8 |

FIGURE II.

- | | | |
|-----|----------|---|
| 1-3 | | Repeat meas 1-3, Fig. I. |
| 4 | <u>1</u> | Turning body so that R shldr is fwd, stamp fwd on R ft, no wt |
| | <u>2</u> | Hold |
| | & | With R shldr fwd and ft slightly apart, step on R in place, |
| | | with accent |
| 5 | <u>1</u> | Still with R shldr fwd, step on L in place with accent |
| | & | Step on R in place with accent |
| | <u>2</u> | Step on L in place with accent |
| | & | Small lift on L in place |

(over)

RUSTEMUL CA LA GORJ (continued)

<u>Meas</u>	<u>Ct</u>	<u>Pattern</u>
6	<u>1</u> & k	Moving bkwd, step bkwd on R, turning body slightly to R
	<u>2</u> &	Close L to R
		Step bkwd on R
		Small lift on R in place
7-8		Repeat meas 6-7, Fig. I
9-16		Repeat meas 1-8, Fig. II, opp ftwk

Presented by Sunni Bloland

POLOXIA II
(Oltenia, Romania)

Record: "Roemeense Volksdansen Deel 3" Nevofoon 15012, side 2,
band 3
Music: 2/4 (16 measure introduction)
Formation: Short lines of M and W (mixed), hands joined in V pos.
Style: Choppy or staccato rather than smooth.

Meas	Ct	Pattern
<u>FIGURE I. FORWARD AND BACK</u>		
1	1	Step fwd on R
	2	Step fwd on L
2	1	Step fwd on R with slight accent
	&	Step fwd on L with slight accent
	2	Step on R fwd (or beside L) with slight accent
3	1	Step bkwd on L
	2	Step bkwd on R
4	1	Step L beside R ft
	2	Swing R leg (with bent knee) CCW, ending in front of L
5-8		Repeat meas 1-4
9	1,2	Repeat meas 4, opp ftwk
10	1,2	Repeat meas 4
<u>FIGURE II. STEP-CLOSES & LEG SWINGS</u>		
11	1	Small step fwd on R
	&	Close L to R ft
	2	Repeat meas 11, cts 1,&
12		Repeat meas 11
13	1	Repeat meas 11, ct 1,&
	2	Small step fwd on R
	&	Hold
14	1	Turning to face slightly to the L, leap onto L ft in place, swinging straight R leg across in front of L and with toe pointed
	2	Hop on L, swinging R diag back to the R with bent knee
15	1	Hop on L again, swinging straight R leg low across in front of L and with toe pointed
	2	Hop on L once more, swinging R diag back to R, knee bent
16-17		Turning to face slightly to R, repeat meas 14-15, opp ftwk
18	1	Turning to face slightly to L, leap onto L ft in place, touching R heel across in front of L
	2	Hop on L ft, touching ball of R ft slightly diag back to the R
19-20		Repeat meas 18 twice
<u>FIGURE III. JUMPS, LEG SWINGS & TWIZZLES</u>		
21	1	Facing ctr, jump in place with feet together
	2	Jump in place with feet apart
22-23		Repeat meas 21 twice
24	1	Jump in place with feet together
	2	Hold

(continued next page)

POLOXIA II (continued)

Meas	Ct	Pattern
25-26		Turning to face slightly to R, repeat meas 16-17
27-28		Repeat meas 14-15
29	1	Small hop on L while pivoting slightly to R and starting to swing R leg in a CW arc
	2	Slap straight R leg diag fwd to R
30	1,2	Hold
31	1	Small step bkwd on R, touching ball of L ft in front and L heel turned in slightly ("twizzle")
	2	Small step bkwd on L, touching ball of R ft in front and R heel turned in slightly
32		Repeat meas 31 ("twizzle,twizzle")

Presented by Sunni Bloland
Notes by David Chang

COASA
(Suceava, Moldavia, Romania)

This dance was learned by Sunni Bloland in Suceava while on her tour "Let's Dance in Romania". The translation is "The Scythe".

Record: "Roemeense Volksdansen" Nevofoon 12153, side 2, band 9

Music: 2/4 (introduction)

Formation: Couples in closed ballroom position
Steps are written for M; W use opp ftwk throughout

Meas	Ct	Pattern
		<u>FIGURE I.</u>
1	1	Moving to L, M step L to L
		Close R to L
2		Repeat meas 1
3	1	Step L to L
	2	Stamp R beside L without taking wt
4	1	Stamp R beside L again without taking wt
	2	Hold
5-8		Changing to reverse ballroom position, repeat meas 1-4, opposite direction and footwork
9-16		Repeat meas 1-8
		<u>FIGURE II. THE SCYTHER</u>
1	1	M step L in place
	2	Step R in place
2	1	Step L in place
	2	Hold
		During meas 1-2, M turns CCW in place, leading W in an arc in front of him, making a sweeping "scythe-like" motion.
3-4		Repeat meas 1-2 (Fig. II) with opp ftwk and direction (M turn CW in place)
5-12		Repeat meas 1-4 (Fig. II) twice
13-16		Repeat ftwk of meas 1-4 but making one complete turn CCW instead of going back and forth.

Presented by Sunni Bloland
Notes by David Chang

TROJANAC
(Šumadija, Serbia)

Source: Learned from Pava Djordjević and Slavko Kozomarić at the 1977 Folklore Institute in Yugoslavia. It is one of the oldest and most popular of Central Serbian dances.

Formation: M and W in an open or closed circle, hands joined and down

Record: Folk Dancer MH 3029

Rhythm: 2/4

Meas

1	Facing ctr, moving R with small steps, step R, L tog (cts 1,2)
2	Step R, touch L (cts 1,2)
3	Step L, touch R (cts 1,2)
4	Step R, touch L (cts 1,2)
5	Step L, touch R (cts 1,2)

Presented by Carol Walker
26th Annual Kolo Festival
San Francisco - 1977

SVRLJIŠKI ČAČAK
(Serbia)

Source: Learned from Pava Djordjević and Slavko Kozomarić at the 1977 Folklore Institute in Yugoslavia. The version of the dance presented is similar to that introduced many years ago by Dick Crum, but provides an interesting and new variation.

Formation: M and W in a line, belt hold or hands joined and down

Record: Folk Dancer MH 3029

Rhythm: 2/4

Meas

- 1 Facing ctr and moving R quickly, step on R toe to R and slightly behind (ct +), step L across in frt (ct 1), repeat for cts +2
- 2 Step R to R, L in place, R across in frt (cts 1,2+)
- 3 Step L to L, R in place, L across in frt (cts 1,2+)
- 4 Step R to R, stamp L no wt (cts 1,2)
- 5-8 Repeat meas 1-4, opp dir, opp ftwk
- 9-12 Repeat meas 1-4
- 13 Facing to L, step on L toe to L and slightly behind (ct 1), step R (ct +), step L as you make a quick turn to face LOD (ct 2)
- 14 Facing and moving LOD, run R, L, R (cts 1+2)
- 15 Run L, R, L (cts 1+2)

LESNOTO II

Source: Learned from Slavko Kozomarić at the Folklore Institute in Yugoslavia in 1976 and 1977. Unable to document its origin and it has no name but is regularly danced to music in 7/8 or "Lesnoto" tempo.

Formation: M and W in a line, hands joined and raised forward at shoulder height

Record: Any Lesnoto music

Rhythm: 7/8, counted as 1,2,3 or SQQ

Meas

- 1 Facing ctr and moving R, step R, L behind, R to R (cts 1,2,3)
- 2 Step L across in frt (ct 1), bring R up to L quickly (ct +), step L in frt (ct 2), hold (ct 3)
- 3 Facing ctr, in place, step R (ct 1), touch L as you flex R knee twice without any hip twist (cts 2,3)
- 4 Step L (ct 1), touch R as you flex L knee twice without any hip twist (cts 2,3)

CIGANČICA
(East Serbia)

- Source: Learned from Trajče Simeonovski at the 1976 Folklore Institute in Yugoslavia. It is a dance of the Vlach minority which lives in Eastern Serbia.
- Formation: M and W in a circle or line, hands joined and down
- Record: Olympic Atlas Series #6133, Side 2, Band 3 "Ciganska Rečenica" Borino Kolo #732
- Rhythm: 7/16, counted as 1,2,3 or 12,12,123 as in Račenica

MeasFigure I

- 1 Facing ctr and moving a little to R, with wt on L, hop on L (ct 1), step R to R (ct 2), step L (ct 3)
- 2 Hop on L (ct 1), step R to R (ct 2), short, sharp kick with L (ct 3)
- 3 Hop on R (ct 1), step L to L (ct 2), short, sharp kick with R (ct 3)
- 4 Hop on L (ct 1), step R to R (ct 2), short, sharp kick with L (ct 3)
- 5-8 Repeat meas 1-4 opp dir and opp ftwk

Figure II

- 1-8 Same ftwk as Figure I but accentuate kick across in front of calf like a "Šop" kick

Figure III

- 1-2 In place, skipping, hop on L (ct 1), step R behind (ct 2), hop on R (ct 3), step L behind (ct 4), hop on L (ct 5), step R as you kick L sharply fwd (ct 6)
- 3-4 Repeat Figure I, meas 3-4
- 5-8 Repeat meas 1-4, opp dir and opp ftwk

Note: In its original setting, this dance is probably done free-style with each dancer doing his own variations. We will probably feel more comfortable by following a leader who can signal changes, hopefully with some relationship to the phrasing of the music.

Presented by Carol Walker
26th Annual Kolo Festival
San Francisco - 1977

BORSKO KOLO
(East Serbia)

Source: Learned from Pava Djordjevic and Slavko Kozomacic at the 1977 Folklore Institute in Yugoslavia. It is a dance of the Vlach minority which lives in Eastern Serbia.

Formation: M and W in a line, belt hold

Record: Oympic Atlas Series #6133, Side 2, Band 1; slow it down a little

Rhythm: 2/4

Meas

- 1 Facing fwd and moving R, step R with toe pointing in LOD (ct 1), step L tog twisting to L as much as possible (ct 2)
- 2 Repeat meas 1
- 3 Moving fwd, step R, lift-hop on R (ct 1,2)
- 4 Moving fwd, step L, lift-hop on L (ct 1,2)
- 5 Step R across L, and hop bwd on R (ct 1,2)
- 6 Step bwd L (ct 1), hold (ct 2)
- 7 In place, step R, stamp L, step L, stamp R (cts 1+2+)
- 8 Step R, stamp L, step L (cts 1+2)

PAPURI
(Armenia)

An Armenian line dance from the Lake Van region of Eastern Turkey, learned from Armenian Folk Dance Society of New York, Richard Kassabian, director.

Music: Actual music is unavailable; however these can be used:
"Chalakan", Folkraft LP-4 (slowed down somewhat)
"Karsi Bar", FEZ 703

Rhythm: 2/4 meter

Formation: One line (only) of alternating W and M. Little fingers held at shoulder height, body in erect posture.

Meas	ct	Pattern
1-16		Introduction (one musical phrase)
		<u>BASIC STEP</u>
1	1	Facing R, step fwd on R
	2	Step fwd on L
2	1	Step to R on R, turning to face ctr
	&	Step on ball of L ft next to R
	2	Step on R in place
3	1	Step twd ctr on L ft without taking wt off R ft completely
	2	Rock back on R (i.e. put wt completely back on R)
4	1	Step on L next to R
	&	Step on ball of R ft next to L
	2	Step on L ft in place
5	1	Place R ft fwd (no wt)
	2	Hold
6	1	Step on R again, crossing slightly in front of L (no wt)
	2	Hold
7	1	Step on R again, crossing further in front of L (no wt)
	2	Repeat ct 1 (meas 7)
8	1	Repeat ct 1 (meas 7)
	2	Hold
		(During meas 5-8, the R ft describes an arc in front of the L so that at the end of meas 8 the R ft is almost at a right angle to and in front of the L ft.)
		<u>VARIATION I - TURN</u> (Leader calls: "Tser tseh-geh-tsek")
		Same ftwk as Basic Step, but M and W use different hand and arm motions. Only hand and arm motions are given.
		<u>Men:</u>
1		Turn once to the R (CW) with fists on hips
2		Keep fists on hips
3		Bend fwd slightly and clap twice (cts 1,2) with arms extended
4		Return fists to hips
5-8		Keep fists on hips

PAPURI (continued)

Meas Ct

Pattern

Women:

- 1 Turn once to R (CW), crossing hands in front of face
- 2 Hands continue moving, downward
- 3 Same as M (extend arms low and clap twice on cts 1,2)
- 4 Raise hands to face level, palms outward, middle fingers curved more than others
- 5 Extend R hand fwd (palm outward), at the same bringing the L hand to the face, turning palm toward face
- 6 Reverse hand and arm motion of meas 5 (L arm outstretched palm outward, R hand brought to face, palm inward)
- 7 1 Reverse arms (as in meas 5)
- 2 Reverse arms again (as in meas 6)
- 8 Reverse arms once more (as in meas 5). R hand should be extended.
To start over, turn R palm twd the face. All arm movements must flow continuously without jerkiness. The open hand should always have the middle finger bent more than the other fingers.

VARIATION II (Leader calls "Tser poh-neh-tsek" (take hands)
Hands are rejoined with fingers interlocked, arms held straight down at the side so that the dancers are close together, shoulder to shoulder. With large groups of dancers it will be convenient to form several shorter lines at this time.

- 1 1 Facing ctr, drop onto R ft (making noise), kicking L ft fwd
- 2 Step L ft across in front of R
- 2-8 Repeat meas 2-8 of Basic Step

A convenient sequence is to begin with the Basic Step, changing to Variation I and then to Variation II. After the appropriate change in the music, Variation II can then be done to the end of the music.

Presented by Ron Wixman
Notes from 1976 Stockton
Folk Dance Camp (with errata)

HOOSHIG MOOSHIG
(Armenia)

An Armenian line dance from the Lake Van region of Eastern Turkey. Learned from Armenian Folk Dance Society of New York, Richard Kassabian, director.

Music: Ooska Gookas, Folkraft 1530 x 45

Rhythm: 6/8 meter, counted 1 (1,2,3) 2 (4,5,6)

Formation: A line of alternating M and W. Leader is at L end of line. Little fingers held at shoulder height and body in erect posture. Body turns to L and back to ctr, following ftwk. Arms stay in position. Each part is danced as long as leader desires.

Measure

Pattern

Introduction; begin dance with vocal which follows a long musical phrase.

I. HOOSHIG

- 1 Step on L to L side, turning body a little to the L (ct 1)
Close R to L, turning to face ctr (ct 2)
- 2-3 Repeat meas 1 two times
- 4 Repeat meas 1, no wt on last count
- 5 Step on R to R side (ct 1)
Close L to R (no wt) (ct 2)
- 6 Step on L to L side (ct 1)
Close R to L (no wt) (ct 2)
- 7 Moving in LOD, step R (ct 1), step L (ct 2)
- 8 Facing ctr, step on R (ct 1); close L to R (no wt) (ct 2)

II. MOOSHIG

- 1 Turn toes to L, bending knees a little (ct 1)
Swing heels to L to face ctr, straightening knees (ct 2)
- 2-4 Repeat meas 1 (part II) three times
- 5-8 Repeat meas 5-8 (part I)

Presented by Ron Wixman
Notes from 1976 Stockton
Folk Dance Camp

26TH ANNUAL SAN FRANCISCO KOLO FESTIVAL

SYLLABUS OF DANCE DESCRIPTIONS

PAGE	DANCE	COUNTRY	TEACHER	RECORD
*	Batuta	East Serbia	Marty Koenig	Balkan Arts 707
15	Bilati	Assyria	Dennis Boxell	Folkraft LP-4
4	Borsko Kolo	East Serbia	Carol Walker	Olympic Atlas 6133
*	Briul pe Opt	Jugoslavia	Marty Koenig	Balkan Arts 707
**	Caluşarii	Romania	Marty Koenig	Balkan Arts BA6H
*	Chukanoto	Bulgaria	Marty Koenig	Balkan Arts 701-EP
5	Cigancica	East Serbia	Carol Walker	Olympic Atlas 6133
9	Coasa	Romania	Sunni Bloland	Nevofoon 12153
16	Djurdjevica	South Serbia	Dennis Boxell	The Folklorist FL-101
*	Dobrolushko	Bulgaria	Marty Koenig	Balkan Arts 701-EP
*	Gaida	Jugoslavia	Marty Koenig	Balkan Arts 707
*	Gergebunarsko	Bulgaria	Marty Koenig	Balkan Arts BA6G
1	Hooshig Mooshig	Armenia	Ron Wixman	Folkraft 1530 EP
22	'Kariotikos	Greece	John Pappas	Folkdancer 4050-A
13	Kartuli	Georgia	Graham Hempel	Festival 3606
12	Kolenike	East Serbia	Graham Hempel	AMAN LP-104
23	Kritikos Syrtos	Greece	John Pappas	Folkraft LP-6, Festival 3506B
6	Lesnoto II	Jugoslavia	Carol Walker	
*	Nestinarsko	Bulgaria	Marty Koenig	Balkan Arts BA6G
*	Opas	Bulgaria	Marty Koenig	Balkan Arts BA6G
12	Osamputka	East Serbia	Graham Hempel	AMAN LP-104
2	Papuri	Armenia	Ron Wixman	Folkraft LP-4, FEZ 703
24	Pentozalis	Greece	John Pappas	Folkraft LP-3, FEZ 701-B
10	Poloxia II	Romania	Sunni Bloland	Nevofoon 15012
11	Rustemul a la Gorj	Romania	Sunni Bloland	Nevofoon 12153
3	Sepastia Bar	Armenia	Ron Wixman	Folkraft 1529
17	Sheikhani	Assyria	Dennis Boxell	Folkraft LP-4, Folkraft 1547
18	Shopsko Horo	Bulgaria	Dennis Boxell	XOPO 309
20	Svishovsko (Pravo)	Bulgaria	Dennis Boxell	The Folklorist FL-103
7	Svrljiski acak	Serbia	Carol Walker	Folkdancer MH 3029
*	Triliseşti	Romania	Marty Koenig	Balkan Arts BA6H
8	Trojanac	Sumadija	Carol Walker	Folkdancer MH 3029
*	Yuta (Juta)	East Serbia	Marty Koenig	Balkan Arts 704 EP
21	Zita	Croatia	Dennis Boxell	The Folklorist FL-102

* Alphabetical following numbered pages

** To be handed out later

KOLO FESTIVAL COMMITTEE — Ralph Guzman, chairman
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