

1979

THE 28th ANNUAL

KOLO FESTIVAL

NOVEMBER 22, 23, 24, 1979

NEW LOCATION with spring-loaded floors

San Francisco State University Gymnasium
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MARCUS HOLT - Balkan

TED SOFIOS - Greek

TANER ÖZTEK - Turkish

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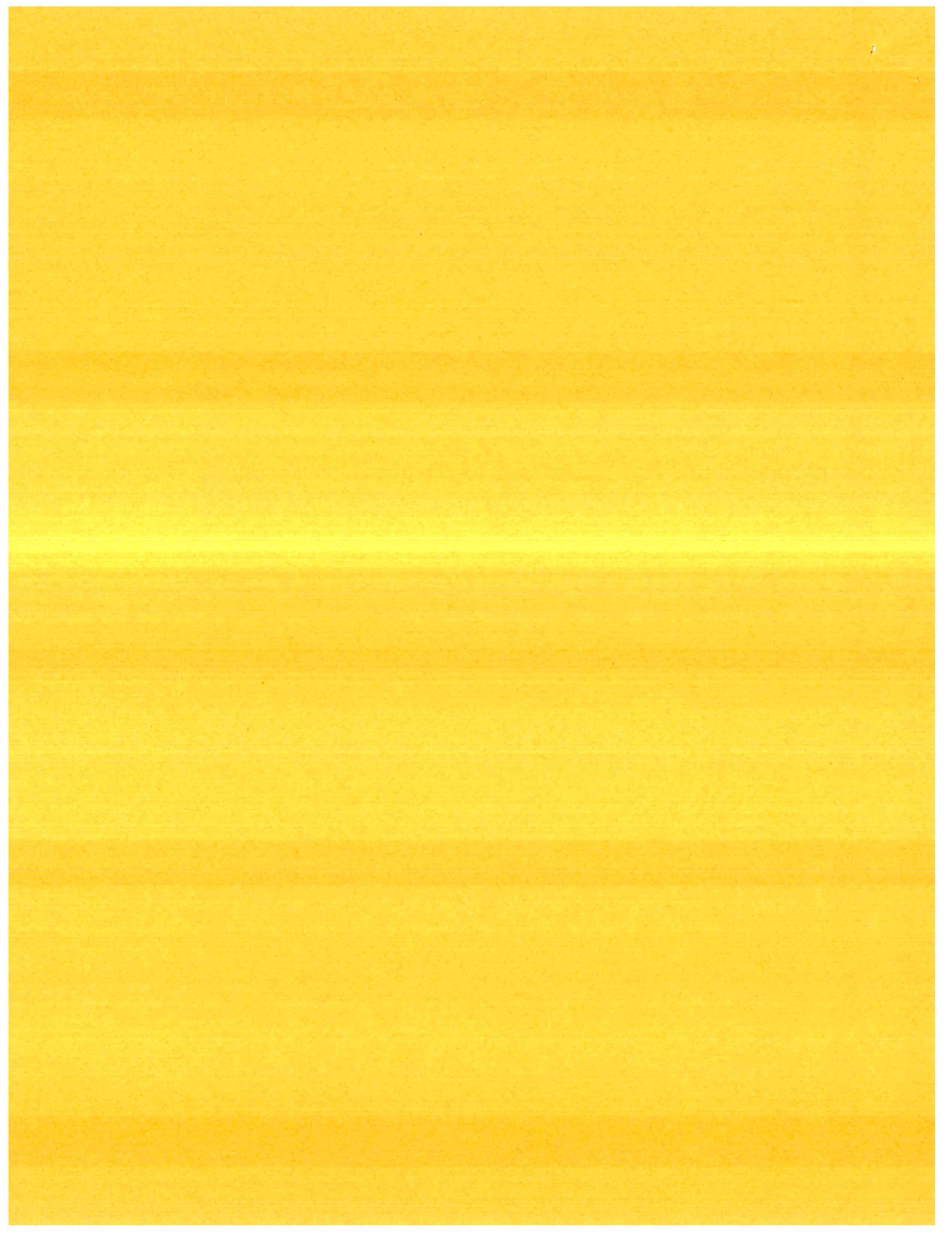


DANCE DESCRIPTION SYLLABUS

FESTIVAL RECORDS

2769 W. Pico Blvd., Los Angeles, CA 90006

PHONE: (213) 737-3500



THE 28th ANNUAL

KOLO FESTIVAL

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GRAOVSKO HORO

Pernik, Western Bulgaria

This dance was learned by Marcus Holt from the Pernishki Folkloren Ansambul in Pernik, Bulgaria, during the summer of 1978.

Record: XOPD #5, Festival Records (to be available soon).

Music: 2/4 (ONE and TWO and)

Formation: Segregated lines with belt hold; women dance Figure I and II, only.

Steps:Graovka Step:

Facing ctr., bounce on both heels (ct. 1), step bkwd. on R ft., while lifting L ft. (ct. &), step bkwd. on L ft., while lifting R ft. (ct. 2).

Basic Ruchenitsa Step (R):

Step fwd. on R ft. (ct. 1), step fwd. on L ft. (ct. &), step fwd. on R ft. (ct. 2).

Basic Ruchenitsa Step (L):

Step fwd. on L ft. (ct. 1), step fwd. on R ft. (ct. &), step fwd. on L ft. (ct. 2).

Sitnata Step: (2 meas.)

Step fwd. on R ft. (ct. 1), step next to R ft. on L ft., while hopping on R ft. (ct. 2), hop on R ft. while lifting L ft. (ct. &).
step bkwd. on L ft. (ct. 1), step next to L ft. on R ft., while hopping on L ft. (ct. 2), hop on L ft. while lifting R ft. (ct. &).

Meas.Figure I. "Hod Dvasno"

- 1 Facing diag. fwd. L and moving diag. bkwd. R, step bkwd. on R ft. (ct. 1), step bkwd. on L ft. (ct. 2).
- 2 Repeat action of meas. 1.
- 3 Facing and moving R LOD, step fwd. on R ft. (ct. 1), step fwd. on L ft. (ct. 2).
- 4 Repeat action of meas. 3.
- 5 Facing ctr., step sdwd. R on R ft. (ct. 1), lifting L ft., swing across and in front of R leg (ct. 2).

Graovsko Horo, continued.

- Meas. Figure I. "Hod Dyasno"
- 6 Step sdwd. L on L ft. (ct. 1), cross and step on R ft. in front of L ft. (ct. 2).
- 7 Step sdwd. L on L ft. (ct. 1), cross and step on R ft. behind L ft. (ct. 2).
- 8 Step sdwd. L on L ft. (ct. 1), hop on L ft. while lifting R ft. fwd. (ct. 2).
- 9 Touch R ft. fwd. (ct. 1), step on R ft. next to L ft. (ct. 2).
10. Touch L ft. fwd. (ct. 1), step on L ft. in front of R ft. (ct. 2).

- Meas. Figure II. "Graovsko"
- 1 Facing diag. fwd. L and moving diag. bkwd. R, dance one Graovka Step.
- 2 Repeat action of meas. 1, Figure II.
- 3 Facing R LOD, dance one Basic Ruchenitsa Step (R).
- 4 Facing R LOD, dance one Basic Ruchenitsa Step (L).
- 5 Facing ctr., bounce on both heels (feet apart) (ct. 1), hop on R ft., while kicking L ft. across and in front of R leg (ct. 2).
- 6 Bounce on both heels (feet apart) (ct. 1), hop on L ft., lifting R ft. (ct. and), step on R ft. crossing in front of L ft. (ct. 2).
- 7 Bounce on both heels (feet apart) (ct. 1), hop on L ft., lifting R ft. (ct. and), step on R ft. crossing behind L ft. (ct. 2).
- 8 Bounce on both heels (feet apart) (ct. 1), hop on L ft., lifting R ft. fwd. (ct. 2).
- 9 Bounce on L heel, while tapping R ft. fwd. (ct. 1), bounce on L heel, while lifting R ft. (ct. and), step on R ft. next to L ft. (ct. 2).
- 10 Bounce on R heel, while tapping L ft. fwd. (ct. 1), bounce on R heel, while lifting L ft. (ct. and), step on L crossing in front of R ft. (ct. 2).

- Meas. Figure III. "Svivane"
- 1-2 Repeat action of meas. 1-2, Figure II.
- 3 Facing slightly diag. fwd. R, leap sdwd on R ft., while lifting L knee fwd. (ct. 1), facing slightly diag. fwd. L, leap sdwd. L on L ft., while lifting R knee fwd. (ct. 2).
- 4 Repeat action of meas. 3, Figure III.
- 5-10 Repeat action of meas. 5-10, Figure II.

- Meas. Figure IV. "Sitnata"
- 1-2 Facing ctr., dance one Sitnata Step.
- 3-8 Repeat action of meas. 3-8, Figure III.
- 9-10 Repeat action of meas. 1-2, Figure IV.

- Meas. Figure V. "Na Myasto"
- 1-4 Repeat action of meas. 1-4, Figure IV.
- 5 Facing ctr., bounce on both heels with feet together (ct.1), hop on R ft. while lifting L ft. bkwd (ct. 2).
- 6-7 Repeat action of meas. 5, Figure V., twice.
- 8 Repeat action of meas. 5, Figure V., but with lifting L ft. fwd. on ct. 2.
- 9-10 Repeat action of meas. 9-10, Figure IV..

STRANDZHANSKO HORO

Southeastern Thrace, Bulgaria

This dance was learned by Marcus Holt from the Strandzha Folklore Ensemble in Burgas during the summer of 1978.

Record: "Koprivshtitza '71", BHA 1293, Side II, "Majka, Vulko".

Music: 2/4, Pravo time.

Formation: Lines with belt hold.

Meas. Figure I. "Chorus Step"

- 1 Facing and moving R LOD, step fwd. on R ft.(ct.1), chukche on R, lifting L ft. slightly(ct.2).
- 2 Repeat action of meas.1 with reverse ftwrk.
- 3 Facing fwd. and moving fwd.L, step fwd. on R ft(ct.1), step fwd. on L ft(ct.2).
- 4 step fwd on R ft(ct.1), chukche on R, lifting L(ct.2)
- 5 Facing R LOD, land on both feet with L ft fwd.(ct.1), Facing center, land on both feet with L ft slightly fwd, and legs spread apart(ct.2).
- 6 Hop on R ft, lifting L ft slightly(ct.1), step bkwrk. on L ft(ct.2).
- 7 Step bkwrk on R ft(ct.1), chukche on R ft(ct.2).
- 8 Step bkwrk on L ft(ct.1), chukche on L ft(ct.2).

Meas. Figure II. "Song Step"

- 1 Facing center and moving R LOD, step to R on R ft(ct.1), step to R behind R ft with L ft(ct.2).
- 2 Step to R on R ft(ct.1), step to R behind R ft with L ft (ct. 2).
- 3 Step to R on R ft(ct.1), chukche on R ft, lifting L ft slightly(ct. 2).
- 4 Step to L on L ft(ct.1), chukche on L ft, lifting R ft slightly(ct. 2).
- 5 Step to R on R ft(ct.1), chukche on R ft, lifting L ft slightly(ct. 2).
- 6-7 Repeat action of Meas.1-2, Figure II, with opposite ftwrk and direction.
- 8-10 Repeat action of Meas.3-5, Figure II, with opposite ftwrk and direction.

PLOVDIVSKA RUCHENITSA

Central Thrace, Bulgaria

This dance was learned by Marcus Holt while attending several village weddings in the Plovdiv region of Central Thrace during the summer of 1972.

Translation: Ruchenitsa from Plovdiv.
 Record: XOPC (45) - X - 324 - B, "TRAKIJSKA RUCHENITSA".
 Music: 7/8 (short, short, long).
 Style: Thracian style is "heavy", knees bent, feet apart. There is a feeling of flexing the knees on the 1st and 3rd beats of every measure.
 Formation: One long line with hands joined at the sides.
 Steps: Thracian Ruchenitsa Step (R):
 Step on R ft in LOD with wt on both ft, bending knees as step is taken (L ft still on floor) (cts 1-2); lift heel of R ft (hop without leaving floor), lifting L ft behind (ct 3).
Thracian Ruchenitsa Step (L):
 Same as Thracian Ruchenitsa Step (R), but with opp ftwrk.
Basic Ruchenitsa Step (R):
 Step fwd. on R ft (ct 1), step fwd on L ft (ct 2), step fwd on R ft (ct 3).
Basic Ruchenitsa Step (L):
 Same as Basic Ruchenitsa Step (R), but with opp ftwrk.

Meas. Figure I.
 1-2 Facing diag fwd R, dance two Thracian Ruchenitsa Steps moving continuously fwd (R,L) (L,R).
 3 Step diag bkwrđ R on R ft (ct 1), step diag bkwrđ R on L ft (ct 3).
 4 Repeat action of meas. 3.

Meas. Figure II.
 1-2 Facing diag fwd R, dance two Basic Ruchenitsa Steps moving continuously fwd (R,L,R) (L,R,L).
 3 Step diag bkwrđ R on R ft (ct 1), step diag bkwrđ R on L ft (ct 3).
 4 Repeat action of meas 3.

DRAMSKOTO HORO

Gotse Delchev region, Pirin, Bulgaria

Source: Mitko Manoff of the State Ensemble for Folk Songs and Dances of Sofia.

Record: XOPD #5, Festival records (to be available soon).

Music: 7/16, Chetvorno time.

Formation: Segregated lines: Men with shoulder hold, women holding hands up in "V" position.

<u>Meas.</u>	<u>Footwork</u>
1	Facing diag. fwd. R and moving R LOD, step fwd. on R ft. (ct. 1), hop on R ft., while lifting L ft. (ct. 2), step fwd. on L ft. ahead of R ft. (ct. 3).
2	Repeat action of meas. 1.
3	Facing ctr., step sdwd. R on R ft. (ct. 1), step on L ft. next to R ft. (ct. 2), step on R ft. in place (ct. 3).
4	Repeat action of meas. 3 with opp. ftwrk. and direction.
5	Step bkwd. on R ft. (ct. 1), step in place on L ft. (ct. 2)
6	Facing ctr. and moving twd. ctr., repeat action of meas. 1.
7	Facing ctr. and moving twd. ctr., repeat action of meas. 2.
8	Repeat action of meas. 3.
9	Facing ctr. and moving bkwd., repeat action of meas. 6 with opp. ftwrk..
10	Facing ctr. and moving bkwd., repeat action of meas. 7 with opp. ftwrk..
11	Repeat action of meas. 5 with opp. ftwrk..
12	Step on L ft. next to R ft. (ct. 1), hop on Lft., while lifting R ft. (ct. 2), stamp R ft. next to L ft., taking no weight (ct. 3).

KROUMOVO HORO

Yambol region, Thrace, Bulgaria

Source: Mitko Manoff of the State Ensemble for Folk Songs and Dances of Sofia. Kroumovo Horo is a variation of the older dance "Ekizlijsko Horo" danced throughout the eastern Thracian regions.

Record: XOPD #5, Festival Records (to be available soon).

Music: 6/8, fast Pravo time

Formation: Lines with belt hold.

Meas. Figure I.
 1 Facing ctr., step sdwd. R on R ft. (ct. 1), step behind R ft. on L ft. (ct. 2).
 2 Step sdwd. R on R ft. (ct. 1), step in front of R ft. on L ft. (ct. 2).
 3 Facing ctr., step sdwd. R on R ft. (ct. 1), step behind R ft. on L ft. (ct. 2).
 4 Step sdwd. R on R ft. (ct. 1), lift L ft. next to R leg and hop on R ft. (ct. 2).
 5 - 8 Repeat action of meas. 1 - 4, with opp. ftwrk. and dir..

Meas. Figure II.
 1 Facing and moving diag. fwd. R, step fwd., slightly stamping on R ft. (ct. 1), close L ft. next to R ft. (ct. 2).
 2 Repeat action of meas. 1.
 3 Facing diag. fwd. L, step bkwd. on R ft. (ct. 1), step bkwd. on L ft. (ct. 2).
 4 Step bkwd. on R ft. (ct. 1), lift L ft. fwd. and hop on R ft. (ct. 2).
 5 - 8 Repeat action of meas. 1 - 4, Figure II., with opp. ftwk., and direction.

Meas. Figure III.
 1 - 2 Repeat action of meas. 3 - 4, Figure I.
 3 - 4 Repeat action of meas. 7 - 8, Figure I.
 5 - 7 Repeat action of meas. 1 - 3, Figure III.
 8 Step sdwd. L on L ft. (ct. 1), step on R ft. next to L ft. (ct. "and"), step on L ft. in place (ct. 2).

Record: Folklorist 101

DJURDJEVICA

South Serbia

RECORD: Folklorist

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.

Dance notations by Dennis Boxell

VLAKHA

(Greece)

A dance from Epirus--from villages near Yanina.

Record: Folklorist LP 1. WWFL 8001.

Formation: "W" position.

METER: 7/8. PATTERN

MeasureVARIATION I

- 1 Facing and moving R, step forward on R ft (Ct 1).
Rock backward on L ft (Ct. 2).
Rock forward on R ft (Ct 3).
- 2 Same as Measure 1, only reversing footwork.
- 3 Turning to face center, step sideward on R ft (Ct 1).
Cross and step on L ft in front of R ft (Ct 2).
Step back on L ft in place (Ct 3).
- 4 Step on L ft in place (Ct 1).
Cross and step on R ft in front of left (Ct 2).
Step back on L ft in place (Ct 3).

VARIATION II

- 1 Facing forward, step sideward R on R ft (Ct 1).
Slowly draw L ft in cw circling motion next to R ft (Ct. 2, 3),
(toe touching floor, heel up).
- 2 Cross and step on left foot in front of R ft (Ct 1).
Slowly draw R ft in ccw circling motion next to L ft (Ct. 2,3),
(toe on floor, heel up).
- 3 Step sideward R on R ft (Ct 1).
Raise and swing L leg in front of R leg (Cts 2,3).
- 4 Step on L ft in place (Ct 1).
Raise and swing R leg in front of L leg (Ct 2).
Swing and almost tuck R ft behind L knee (Ct 3).

Presented by Dennis Boxell

Record: Folkways LP FD6501
Folklorist FL 103-45A

SHOPSKO PRAVO

Bulgaria

RECORD: The Folklorist.

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.

Notation by Dennis Boxell

HANIOTIKO (KRITIKO SYRTO)
(Crete)

Record: Folklorist LP 1

Meter: 4/4.

Formation: Line dance. "W" hold.

Measure PATTERNS

- 1 Facing center, brush L ft forward (Cts 1-2).
Step backward on L ft. (Ct 3).
Step sideward R on R ft (Ct 4).
- 2 Turning to face slightly R, cross and step on L ft in
front of R ft (Cts 1-2).
Turning to face center, step sideward R on R ft (Ct 3).
Step on L ft in place (Ct 4).
- 3 Turning to face slightly L, cross and step on R ft in
front of L ft (Cts 1-2).
Step back on L ft in place (Ct 3).
Turning to face center, step sideward R on R ft (Ct 4).
- 4 Turning to face slightly R, cross and step on L ft in
front of R ft (Cts 1-2).
Turning to face center, close and step on R ft next to
L ft (Cts 3-4).

Variation

- 4 Turning to face center, close and touch ball of R ft next
to L ft (Ct 3).
Step on R ft in place (Ct 4).

Note: This is the basic Cretan dance version as danced in the villages near Heraklion by most of the people most of the time. In addition to the above basic version, there are any number of improvised steps which can be performed by the leader.

Presented by Dennis Boxell

KOFTO STA TRIA

(Greece)

Record: Folklorist LP-1
 Formation: Line dance, "W" position.

Meter: PATTERN

Measure

Variation I
 Facing slightly right, two walking steps forward R L
 (ct. 1 & 2).
 Turning to face center, step sideward right on R ft (ct. 3).
 Lift* on R ft, swinging L leg, knee bent in front of R leg
 (ct. 4).
 Step sideward L on L ft (ct. 1)
 Lift* on L ft, swinging R leg, knee bent, in front of L leg
 (ct. 2).
 Crossing in back of L ft, step on R ft slightly to left of
 L ft (ct. 3).
 Lift on R ft, closing L ft to R ft (ct. 4).

VARIATION II

Facing slightly right, two walking steps forward
 R,L, (ct. 1 and 2).
 Turning to face center step side on right foot
 (ct. 3).
 Cross and step on L foot directly in front of
 R foot (ct. 4).
 Step back on R foot in place (ct.4 and).
 Step sideways left on L foot (ct. 1).
 Cross and step on R foot directly in front of L foot
 (ct. 2).
 Step back on L foot in place (ct. 2 and).
 Quick step on R foot next to L (ct. 3).
 Cross and step on L foot in front of R (ct.3 and).
 Close R foot next to L foot (ct. 4).

Presented by Dennis Boxell

▼
OVCEPOLSKO
 Macedonia

RECORD: Folklorist 104
 FORMATION: "V" position (hands joined down at sides)
 Note: after reaching Fig. IV in progression, rpt. Fig. IV to end.

METER: 11/16 (counted 1,2,3,4,5 or Q-Q-S-Q-Q) PATTERN

- Measure
- 1 FIGURE I - warming up
 Facing slightly R, step sdwd. R on R ft. (ct.1); crouch (ct.2); cross and step on L ft. in front of R ft. (ct.3); hop on L ft, straightening up (ct.4); continuing step slightly R, step frwd. on R (ct.5).
- 2 Hop on R ft. (ct.1); step frwd. on L ft. (ct.2); hop on L ft., turning to face ctr. and kicking R ft. sharply frwd. close to floor, stopping frwd. momentum of R ft. abruptly to end kick "like kicking a wall" (ct.3); hop on L ft. (ct.4); step back on R ft. (ct.5).
- 3 Step bk. on L ft. (ct.1); step frwd. on R ft.(ct.2); hop on R ft. kicking L ft. sharply close to floor as above (ct.3); hop on R ft. (ct.4); step back on L ft.(ct.5).
- repeat pattern of meas. 1-3 until music begins to speed up.
- FIGURE II - running
- 1 Facing slightly R, step frwd. on R ft.(ct.1); step frwd. on L ft. (ct.2); step frwd. onto R ft., bending both knees (ct.3); hop on R ft. (ct.4); step frwd. on L ft.(ct.5).
- 2 Slight leap frwd. onto R ft.(ct.1); step frwd. on L ft.(ct.2); hop on L ft., turning to face ctr. and kicking R ft. sharply frwd. as in Fig. I (ct.3); hop on L ft. (ct.4); step back on R ft.(ct.5).
- 3 Step bk. on L ft.(ct.1); step bk. on R ft.(ct.2); hop on R ft., kicking L ft. sharply frwd. as above(ct.3); hop on R ft.(ct.4); step back on L ft. (ct.5).
- repeat pattern of meas. 1-5, Fig. II for a while.
- FIGURE III - traveling to the L
- 1-2 Same as meas. 1-2, Fig. II.
- 3 Step back on L (ct.1); step frwd. on R (ct.2); kick L ft. sharply as above (ct.3); hop on R ft., turning to face slightly L (ct.4); continuing to L, step frwd. on L ft.(ct.5).
- 4 Hop on L ft.(ct.1); continuing L, step frwd. on R ft.(ct.2); kicking L ft. sharply frwd. as above and turning to face ctr., hop on R ft. (ct.3); hop on R ft. (ct.4); step back on L ft. (ct.5).
- repeat this variation for a while.
- FIGURE IV - turning
- 1 as in Fig. II
- 2 cts. 1-2 as in Fig. II; hop on L ft., turning to face ctr., releasing hands and placing on hips, kicking R ft. sharply frwd. as above, this begins 360 deg. turn CCW (L)(ct.3); cont. turn (CT), hop on L(ct.4). CT, step on R ft. next to L(ct.5).
- 3 CT, step on L ft.(ct.1); CT, step on R ft.(ct.2), Completing turn to face ctr., hop on R ft., kicking L ft. as above(ct.3); hop on R ft., turning to face slightly L(ct.4); Cont. to L, step frwd. on L ft.(ct.5)
- 4 as in Fig. III returning hands to hips

Nebesko

SLAVONIA

CROATIA

I

STEP-BOUNCE-BOUNCE	STEP-BOUNCE-BOUNCE	STEP-BOUNCE-BOUNCE	STEP-BOUNCE-BOUNCE
Facing center, Step-bounce-bounce* sideward L.	%	%	%
		CIRCLE DANCE	

*Step-bounce-bounce (L)
Step sideward L on Lft (ct 1) closing R to Lft,
bounce twice on both heels (cts 2, 2&).

STEP-BOUNCE-BOUNCE	STEP-BOUNCE-BOUNCE	STEP-BOUNCE-BOUNCE	STEP-BOUNCE-BOUNCE
Facing center, Step-bounce-bounce sideward R.	%	%	%

Nebesko (cont.)

II

<p>9 (11) Jump in place with both feet parallel, but Lft slightly fwd (ct 1). Without moving feet, bounce twice lightly on both heels (cts 2, 2&).</p>	<p>10 (12) Repeat pattern of measure 9, reversing footwork.</p>	<p>13 (15) 2 quick jumps on both feet alternating Lft fwd, Rit fwd (cts 1, 2).</p>	<p>14 (16) Same as measure 13.</p>
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<p>17 Close and jump in place with both feet together and parallel (ct 1), pause (ct 2).</p>
--

NAME: Drhtavac
 REPUBLIC: Croatia
 REGION: Slavonia
 VILLAGE: Gundinci
 RECORD: KF-7221

RHYTHM: 2/4
 HAND HOLD/FORMATION: Circle
Baskethold

NOTES: The 3 measure parttern of this
dance indicates it is one of the
oldest type of Slavonian dances.

MEAS CTS

		(Note: Measure one is danced only <u>once</u> to begin the dance.)
1		Facing center, feet together, bounce on both heels in place (ct 1).
		Two quick bounces on both heels (cts 2, 2&).
2		Samè as measure 1.
3		Bounce on R heel only, extending L ft sideward left near ground (ct 1).
		Stepping on L ft about 10" apart from R ft, Two quick bounces on both heels (cts 2, 2&).
		Note: This measure takes the place of Meas 1 during the dance.
4		Bounce on L heel only (ct 1).
		Closing R ft to L ft, two quick bounces on both heels (cts 2, 2&).

Presented by
 Dennis Boxell
 1972 Balkan Camp

Record: KF-7221

Pargaruša

SLAVONIA

CROATIA

<p>Facing center, step sideward L on Lft (ct 1).</p> <p>Closing Rft to Lft, two quick bounces on both heels (cts 2, 2&).</p>	<p>Bounce on R heel only, extending Lft sideward L near floor (ct 1).</p> <p>Two quick bounces on both heels, feet slightly apart (cts 2, 2&).</p>	<p>Bounce on L heel only (ct 1).</p> <p>Closing Rft to Lft, two quick bounces on both heels (cts 2, 2&).</p>	<p>Same as measure 2.</p>
		<p>CIRCLE DANCE</p>	

Note: The above is a 2 measure dance sequence. However, to begin the dance a step sideward L is done in place of a L heel bounce.

<p>Bounce on L heel only (ct 1).</p> <p>Closing Rft to Lft, two quick bounces on both heels (cts 2, 2&).</p>	<p>Feet together, bounce on both heels in place (ct 1).</p> <p>Two quick bounces on both heels (cts 2, 2&).</p>	<p>Same as measure 2.</p>	<p>Bounce on R heel only, extending Lft sideward L near floor (ct 1).</p> <p>Two quick bounces on both heels, feet slightly apart (cts 2, 2&).</p>

*EJ PARGARUŠA RODILA PARGARA,
*EJ NE STALO JOJ ŽITA IZ HAMBARA.

*EJ PARGAR NA PARGAR,
NEK SE PARGAR PARA,
MENE MAMA RODILA,
ZA TEBE BEČARA.

LAKHANA

(Pontos Greeks living on Black Sea in Turkey)

Record: Folklorist LP-1.
 Formation: Line dance. High "W" position.

Meter: 9/16. PATTERN

"Warm up"Measure

- 1 Facing center, step sideward R on R ft.
 Close and step on L ft next to R ft.
 A small step sideward R on R ft.
- 2 Cross and step on L ft in front of R ft.
 Step sideward R on R ft.
 Cross and step on L ft in front of R ft.

VARIATION I

- 1 Facing center, a quick hop on L ft, simultaneously stepping
 sideward R on R ft.
 Cross and step on L ft behind R ft.
 Step sideward R on R ft.
- 2 A quick hop on R ft, simultaneously crossing and stepping on
 L ft in front of R ft.
 Step sideward R on R ft.
 Cross and step on L ft in front of R ft.

VARIATION II

- 1 Facing center, hop on L ft.
 Step sideward R on R ft.
 Cross and step on L ft behind R ft.
 Step sideward R on R ft.
- 2 Turning to face slightly R, hop on R ft.
 Cross and step on L ft in front of R ft.
 Step sideward R on R ft.
 Cross and step on L ft in front of R ft.

Presented by Dennis Boxell

GAITANAKI

Greece (Rhodes)

Record: Kleftes KL-101 B

Formation: Circle dance for women. "Basket hold", right arm under, left arm over.

Meter: 2/4.

PATTERNMeasurePART I.

- 1-2 Facing slightly R and moving R, two steps (R, L) forward. (Ct 1-2, 3-4).
- 3 Turning to face center, step sideward R on R ft (Ct 1).
Close L ft to R without touching (Ct 2).
- 4-6 Repeat pattern of Measures 1-3, reversing direction and footwork.
- 7 Facing center, step forward on R ft (Ct 1).
Close L ft to R without touching (Ct 2).
- 8 Step-Close * (Left) backward (Cts 1-2).
- 9 Cross and step on L ft in back of R, bending knees slightly (Ct 1-2).
- 10 Step-Close (Right) sideward R (Cts 1-2).
- 11 Step sideward R on R ft (Cts 1-2).
- 12 Turning to face slightly R, step forward on L ft (Cts 1-2).

REPEAT pattern of Measures 1-12 for a total of 4 times.

PART II.

- 1 Turning to face center, step sideward R on R ft (Ct 1).
- 2 Close L ft to R without touching (Ct 2).
- 3-8 Same as Measures 7-12 above.
- 9-15 Repeat pattern of Measures 1-8 for a total of 2 times.

*Step-Close (Right), Step on R ft (Ct 1). Close and step on L ft beside R (Ct 2). Repeat, reversing footwork, for Step-Close (Left).

Translation: Gaitanaki: a kind of braiding.

Presented by Dennis Boxell

SOUSTA RODOU

Record: FEZ 708-B and Kleftes KL-101 B
 Formation: "Basket Hold" R arm under, L arm over.

Meter: 2/4. PATTERN

Measure VARIATION I

- 1 Facing center, step sideward R on R ft (ct 1)
 Close & step on L ft next to R ft (ct 2)
- 2 Same as measure 1 except not to take wt on L ft (ct 2)
- 3 Step fwd on L ft (ct 1) Close R ft to L ft (no wt) (ct 2)
- NOTE: These steps are bouncy and on the ball of the foot.
 REPEAT pattern of variation I as often as desired.

VARIATION II

- 1 Facing center, a small leap sideward R on R ft at the same
 time swinging L ft across in front of R ft (ct 1)
 Hop on R ft (ct 2)
 Step on L ft behind R ft (ct 2 and)
- 2 Step backward on R ft (ct 1)
 Two little steps fwd (L, R) (cts 2, 2 and)
- 3 Continue fwd on L ft (ct 1)
 Cross and step on R ft in front of L ft (ct 2)
 Step on L ft in place (ct 2 and)
- REPEAT pattern of Variation II as often as desired.

Presented by Dennis Boxell

Record: Folklorist FL-102-45B

Rukavica

SLAVONIA

CROATIA

I

STEP-BOUNCE-BOUNCE	STEP-BOUNCE-BOUNCE	STEP-BOUNCE-BOUNCE	STEP-BOUNCE-BOUNCE
Facing center, Step-bounce-bounce* sideward L.	%	%	%
	CIRCLE DANCE		

*Step-bounce-bounce (L)

Step sideward L on Lft (ct 1) closing R to Lft, bounce twice on both heels (cts 2, 2&).

Note: Repeat pattern of measures 1-4 only with opposite footwork and directions (measures 5-8).

FLING-FLING	STEP-BEHIND-STEP	1 2 3 4 5 6 7	
Small leap on Lft in place flinging Rft behind L (ct 1). Small leap on R in place flinging Lft behind R (ct 2).	Small step sideward L on Lft (ct 1). Cross and step on Rft behind L (ct 1&). Small leap sideward L on Lft bending L knee and flinging Rft behind L.	7 little stiff-kneed step-closes sideward R (R, L, R, L, R, L, R) bend right knee on 7th step (ct 2, measure 4).	

RUKAVICE S'PRSTIMA, CURA ŠIŠKE SPUSTILA.
'AJ, 'AJ BOŽE DAJ, ILI CURU, ILI RAJ.

A ŠTA ĆE MI JED POMOĆI, 'KAD MI DRAGI NE ĆE DOĆI.
'AJ, 'AJ BOŽE DAJ, ILI CURU, ILI RAJ.

Record: Folklorist FL 102-45A

ŽITA

Croatia - Slavonija

RECORD:

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.

Notation by Dennis Boxell

ATA BARI
TURKEY

Presented by Piyale & Taner Öztekin at Mendocino Folklore Camp, 1979

Region: ARTVIN

Translation: A bar (dance) named after K. Ataturk (founder of the Turkish Republic).

Music: FLDT-1, Side 1, Dance 6.

Form a semi-circle.

- 1) Hold hands and lift hands above shoulders. Body slightly turned to the R, take three steps starting with R ft, lift L leg, turn body slightly to the L, putting L ft down and lifting R ft. Repeat until the change of step is called.
- 2) Body slightly turned to the R, take two running steps to the R, starting with the R ft. Extend L ft forward, keeping it very straight. Repeat with R ft, followed by L ft, hop on L ft, pulling R leg up with the knee bent so that it makes a right angle with the body. Extend R keeping it straight. Repeat measure 2 until the change of step is called.
- 3) Body turns slightly to the R, take two running steps to the right, starting with the R ft, squat down on both feet, keeping back straight, hop on R ft, extending L ft forward coming up from the squat. Hop on L ft, pulling R ft up, extend R ft forward, keeping it straight.
- 4) Repeat steps 1 & 2
- 5) Body turns slightly to the R, take two running steps to the R, squat on both feet, hop on R ft, extending L ft forward, keeping it straight, coming up halfway from the squat, turn body slightly to the L, squat down on both feet, hop on L ft, extend R ft forward, keeping it straight, face inside the circle, hop on L ft, pull R leg up, extend forward keeping it straight. Repeat until the end of the dance is called. Place R ft next to L ft to finish.

DOKUZLU
TURKEY

Presented by Piyale & Taner Öztekin at Mendocino Folklore Camp, 1979

Region: ANTEP

Translation: "The one with nine."

Music: FLDT-1, Side 2, Dance 4.

Form a circle with arms on shoulders.

Long introduction in the music; then tap the L ft in front twice to the beats of the drum.

- 1) a) Jump on both feet, hop on L ft, lifting R leg underneath.
b) Hop on L ft, extending R ft forward, hop again, extending R ft to side.
c) Repeat measures a and b, reversing footwork.
Repeat until a change of step is called.
- 2) Step to L of R ft, bending body slightly forward, step on L ft behind R ft, leaning back slightly. Step to R on R ft, leaning slightly forward, step on L ft in front of R ft, straightening body. Repeat 2 until a change of step is called.
- 3) Jump and squat down on both feet, knees apart, jump back up on L ft, extending R ft forward. Repeat 3 until a change of step is called.
- 4) Three two-steps forward starting with R ft, keeping weight on R ft, tap L heel twice with the beats of the drum, keeping L toes on floor.
Three two-steps moving backward, starting with L ft.
- 5) Jump on both feet, lift L leg high, across in front of R leg. Repeat this measure, reversing footwork. Repeat until a change of step is called.

Repeat the dance from the beginning (no introduction). At the end, step 5 is done and when the order to finish is called, the dance ends with a step slightly to the R on R ft, and slap L ft in front.

DELI HORON
Turkey

Presented by Piyale & Taner Öztekin at Mendocino Folklore Camp, 1979

Region: ARTVIN

Translation: Bundles of wheat, etc. that have been irregularly stacked after the harvest.

Music: FLDT-1-B, Side 2, Dance 2

Form a circle and hold hands all through the dance.

- 1) Bounce on L ft, swing R ft forward. Put R ft behind L ft. Bend L knee. Bend arms at elbows raising hands to chest level as you swing R ft forward. Swing arms back as you bend L knee.
- 2) Raise arms above the head bending them at the elbows. Repeat footwork in measure 1 bouncing hands along with the feet until the change of step is called.
- 3) Turn lower body to the L, place R ft to the L of L ft, hop on both feet. Swing lower body to the R by hopping on R ft and at the same time, swinging L ft in front of R ft and placing it to the R of R ft (body weight on L). Hop on both feet. Swing L ft to the L by hopping on R ft. Place R heel to the L of L ft by doing a scissors movement. Repeat measure 3 until the change of step is called.
- 4) Lower body turned slightly to the L, place L heel to the L of L ft. Hop on R ft turning lower body to the R, swinging L ft in front of R ft and placing it to the R of R ft.
- 5) Put R heel down, R ft facing out. Hop on R ft, swinging lower body to the L, put L ft down, placing R heel to the L of L ft. Repeat measures 4 & 5 until change of step is called.
- 6) Body turned slightly to the R. Bounce on R ft, place L ft next to R ft, squat down on both feet, raise hands to chest level, arms bent at the elbows while bouncing on the R ft and keep hands there through the squats. Take 2 steps slightly to the back, starting with R ft, as you recover from the squat. Swing hands back as you take the two steps back. Repeat measure 6 until a change of step is called.
- 7) Repeat measure 1 moving closer to the center of the circle.
- 8) Move away from the center of the circle as you repeat measure 2.
- 9) Repeat 3, 4 & 5.
- 10) Body turned slightly to the R, bounce on R ft, place L ft to the R of R ft, squat down on both feet, knees turned slightly to the R, hop on both feet recovering halfway from the squat, turn body slightly to the L and squat down on both feet again. Raise hands to chest level, arms bend at the elbows while bouncing on the R ft, and keep hands there through the squats. Hop on R ft, both knees bend, as you recover from the squat L ft about 2 ft behind R ft, swing arms back and forward as you hop on R ft to recover from squat. Repeat measure 10 until the change of step is called.
- 11) Form a semi-circle, repeat measure 1 & 2 until the change of step is called.
- 12) To finish bounce on R ft, swinging arms down and back up again over the head. Squat down on both feet, hop on both feet, opening them 2 ft apart as you recover from the squat, hop on both feet once more, placing them together on the floor.

DUZ HORON
TURKEY

Presented by Piyale & Taner Öztekin at Mendocino Folklore Camp, 1979

Region: ARTVIN

Translation: Bundles of wheat, etc. that have been neatly stacked after the harvest.

Music: FMDT-1, Side 1, Dance 7.

Hold hands all through the dance and form a semicircle

- 1) Take a step forward with R ft in front of the L, bending both knees, hands raised to chest level and sharply pushed down to waist level. Take a step back with R ft, placing it behind the L ft, raising hands back to chest level and swinging them backwards on the sides. Take a step to the R with the L ft by placing it in front of the R ft, simultaneously raising hands to chest level. Move gradually to the R during each step. Repeat 1 until a change of step is called.
 - 2) Stamp R ft down and kick, raising hands above the head.
 - 3) Turn lower body slightly to the R, take three steps to the R, starting with the R ft, bending knees slightly at each step.
 - 4) Kick to the R with the L ft, turn body to the L and kick to the L with the R ft. Repeat measures 3 & 4 until a change of step is called.
 - 5) Turn lower body slightly to the R, take three running steps to the R, starting with the R ft, swing L ft, in front of the R, and kick to the R twice, keeping L leg and ft as loose as possible. Turn body slightly to the L, hopping on L ft, swing R ft in front of the L, and kick to the L twice keeping leg and ft loose. Repeat measure 5 until the change of step is called.
 - 6) Form a circle, turn body slightly to the R, hop on R ft, swing L ft in front of R ft and kick to the R twice, keeping leg & ft loose. Repeat measure with alternate feet.
 - 7) Hop on L ft, body turned to the L, kick R ft to the L, swinging it out, quarter of a turn to the R, while hopping once more on the L ft and turning body to the R. Lower hands, swinging them back, stamp R ft down three times rotating body to the L slightly each time and raising hands gradually up to chest level, arms bend at the elbows. Repeat measure 7 three times.
 - 8) Turn body to the R, bend down at the waist. Take three steps forward slightly bending knees at each step and pull R hand of the person behind you (on your L) close to your back. Place L ft forward, heel slightly turned in maintaining body weight on the R ft. Straighten body up bending upper body slightly backwards. Take three steps back, starting with the L ft turning heels in at each step. Put R ft down slightly in front of L ft on the toes. Repeat measure 8 two times.
 - 9) Hop on L ft, take two running steps to the R, starting with R ft, turn body around to face the center of the circle, place R ft approx. two ft behind L ft. Bend knees and bounce body twice leaning backwards along with the body.
 - 10) Hop twice on L ft, swinging arms back on the first hop & forward on the second. Repeat measures 9 & 10 three times, swinging arms backwards and forwards on the two running steps to the R.
- Repeat the whole dance over. The only difference being that the group moves to the L instead of to the R while doing measure 1

SYRTÓS KEFALLINIÁS — Ionian Is.

Συρτός Κεφαλληνίας

Presented by Ted Sofios

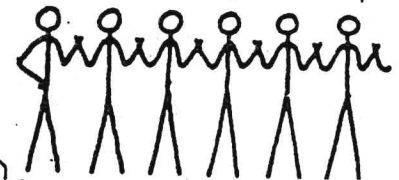
(Line dance, no partners)

Translation: Syrtós from the island of Cephalonia.

Record: Folkraft LP-6 (2:20)

Starting Position: "W" position. Right foot across Left.

Rhythm: 3/4



VARIATION I --Basic

Measure
1-2

Step Sideward R on right foot (count 1),
Cross and step on left foot in back of right (count 2).
Turning to face slightly right, four walking steps fwd starting
with right foot (counts 3-6). Note: Sometimes there is a
slight Hop on right foot just before the second walking
step (left).

3 Turning to face center, Leap sideward right on right foot
swinging left across in front (count 1),
Moving left, step sideward left on left foot (count 2),
almost on floor facing center;
Cross and step on right foot in front of left (count 3)
face RLOD.

4 Step sideward left on left foot (count 1) face center,
Point Right toe across in front of left (count 2),
Hold (count 3), brush R toe across L (ct &).

VARIATION II --"Repeat"

- 1 Step back on R.
- 2 Step back on L.
- 3 Step fwd on R.
- 4 Step fwd L, with slight lift on R.
- 5 Cross R toe over L ft.

Note: Sometimes done once and sometimes twice.

KOLO FESTIVAL 1979

Syrto Kefallinias, Cont.

TURNING VARIATIONS:

VARIATION I

Measure		
1-3	Turn to R in LOD	} (Meas 1-3, 4-6 & 8-10 may be done individually or in any combination.)
4-6	Repeat meas 1-3	
8-10	Turn to L in RLOD	

VARIATION II

1-2 Turn R and move out of circle.
OR Turn to L backing out of circle, with same ftwk.

Pattern of Dance:

Intro - 4 meas; 1 Syrto; Basic (Variation I); Variation II
twice; Var. I, 4 times, Var. II, once; Var. I, once; Var. II,
once; Var. I, twice; Var II, twice; Var I, 4 times; then
alternate one of each Var. until end of dance.

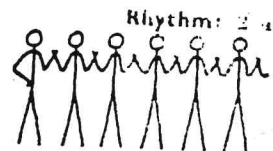
KASTRINO-PEDEKHTO
Crete

The name refers to the leaping character of the dance, from the Greek word pedo, which means to leap, hop, jump. It is also known by several other names, all of which refer to the area of its popularity: Herakleiotiko Pedikhto, which indicates the city and province of Herakleion; Malevyziotiko Pedikhto, referring to the district of Malevyzi near the city of Herakleion; and Kastrino Pedkhto, Kastro being the former Veneto-Cretan name for the city of Herakleion.

This Pedkhto, although danced in a somewhat circular formation, moves diagonally right into the circle and almost straight back. It is this diagonal direction as the dancers move in and out that gives it its slow progressive movement to the right. In some areas of Crete, however, it is performed almost in place with only slight movement to the right.

Records: Folkraft 1463, Greek Dances and How to Do Them Phillios
940 Record 3 Side 4-1

Starting Position: "W" position. Right foot free.
Line dance, no partners.



Pattern

Measure

- | | |
|-----|---|
| 1 | Step on ball of R foot, bending knee slightly (drop) (count 1). Two small quick steps (Left, Right) raising slightly on balls of feet (counts 2-and). |
| 2 | Step on ball of L foot, bending knee slightly (drop) (count 1). Two small quick steps (Right, Left) raising slightly on balls of feet (counts 2-and). |
| 3 | Step-hop (right) forward on ball of foot, bending knee slightly and swinging left foot across in back (or front) on the hop. (counts one-two). |
| 4-6 | Repeat above pattern reversing footwork and backing out and slightly to the left. |



SITIAKE SOUSTA
Crete

This leaping or hopping type of dance comes from Sitia, the easternmost district of Crete. It is also called Sitiako Pedikhto, or Lasethiotike Sousta.

It is similar to the Sousta of Kassos and Karpathos in the Dodecanese Islands, and is related to some of the other Sousta dances of Greece.

Records: FEZ 706-A or B
Phillips 940, 3 record set, Book of Instructions,
record 3, Side 4-2

Starting position: Front chain position. Right foot free.
(Line dance, no partners)

Sousta - Spring, as in a carriage bouncing on a bad road or the bouncy step in this dance.

Rhythm: 2/4



Measure VARIATION I - Basic

- 1 ♪ STEP-CLOSE* SIDEWARD RIGHT.
- 2 ♪ STEP-TOUCH* SIDEWARD RIGHT.
- 3 ♪ STEP-TOUCH* (left) FORWARD.

VARIATION II

- 1 ♪ STEP SIDEWARD RIGHT on right foot (count 1).
Turning to face slightly left. STEP BACKWARD on LEFT foot (count 2).
- 2 ♪ Turning to face center, a small TWO-STEP* SIDEWARD RIGHT (counts 1-and-2)
- 3 ♪ As I above.

VARIATION III

- 1 ♪ As I above.
- 2 ♪ A small TWO-STEP* SIDEWARD RIGHT (count 1-and-2).
- 3 ♪ A small TWO-STEP* (left) FORWARD (counts 1-and-2).

Traveling step: The Sitiake Pedekhto is in 2/4 meter and usually moves forward and back like the other Pedekhto previously described, traveling in and out with slight movement to the right. These dances are descendants of the original Pyrrhic war dance of the Trojan wars and the movements are symbolic of attacking lines and "regrouping". (Greeks never retreat!)

Measure

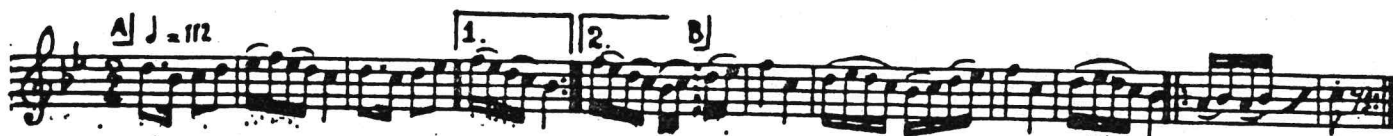
- 1 Step obliquely forward on R ft (count one), hop on R ft (count 2). Step obliquely forward on L ft (count -and).
- 2 Step obliquely forward on R ft (count one), step obliquely forward on R ft (count - and).
- 3 Step obliquely forward on L ft (count one), hop on L ft. (count 2).
- 4-6 Repeat above moving backward, same footwork.

Presented by Ted Sofios

KASTORIANÓS — Macedonia**Καστοριανός**

(Line dance for couples)

Note: Can be taught as a line dance, no partners

**Translation:** from the town of Kastoriá.**Record:** FEZ - 709**Formation:** Open or broken circle, or line, of couples, woman on partner's left, leader at right end.**Starting Position:** "V" position. Right foot free.**Rhythm:** 2/4**Measure****PART I (Music A)**

- 1-2** Facing slightly and moving right, TWO TWO-STEPS* (right, left).
3 Turning to face slightly left, ONE TWO-STEP* (right) BACKWARD.
4 STEP-HOP on LEFT foot, turning on the hop to face slightly right.
5-8 REPEAT pattern of measures 1-4.

PART II (Music B)

- 9-10** Turning to face center, TWO PAS de BASQUE STEPS* (right, left).
11-12 REPEAT pattern of measures 9-10.
13-14 Turning toward right, STRIKE LEFT FIST FIVE TIMES on open right palm, AND simultaneously STAMP L or R foot without taking weight (counts 1-and-2-and-3), PAUSE (count and), STEP on RIGHT foot IN PLACE, turning to face center (count 4).
15-16 REPEAT pattern of measures 13-14 reversing direction, footwork and handwork, turning to face Left, striking right fist on open left palm, etc.

*See Glossary.

Note: It is said this was originally a Macedonian hunters' dance in which hands were clapped to make noise and scare animals out of hiding. Or, perhaps small cymbals known as *zilia* (ζιλια) were used to make the noise. *Zilia*, spelled differently (ζήλεια) in Greek, also means "jealousy"; hence, the change to a flirtatious, fist-pounding, "You can't do this to me!" dance.

MAKEDONIKOS HOROS




KONSTANDINO

Presented by:
Ted Sofios


(MACEDONIAN DANCE OF
SIMOS KOSTANDINO)

FLORINA, GREEK MACEDONIA


RHYTHM: 2/4 Slow, quick, quick
RECORD: Festival
STARTING POSITION: "T" shoulder hold. L.O.D. right facing L.O.D.
right foot free

<u>MEASURE:</u>		<u>STEP:</u>	<u>MUSIC I</u>
I		1,2	Walk to right, right, left
II		3,4, and	Turning to face center, step sideward on right foot and "pull" over right foot to face left. Bend knee to "bounce" twice in place
III		5,6, and	Pull to left over left foot, bend left knee to "bounce" twice in place.

MUSIC II

I		1	Facing right step to right on right foot
		2	Hop on right foot
		3	Step on left foot
II		4	Step forward on right foot
		5	Step on left foot next to right
		6	Step on right foot in place
III		7	Step back on left foot
		8	Step back on right foot
		9	Step on left foot in place

MUSIC III

I		1	Skip right
		2	Skip left
II		3	Skip right
		4	Lift left foot around to front of right, knee high
III		5	Sm. chug left foot back of right
		6	Sm. chug right foot back of left
IV		7	Step on left foot in place
		8	Step on right foot back
		9	Step on left foot in place



KOLO FESTIVAL 1979

Makedonikos Horos Konstandinou, Cont.

Variation, Music I, meas 1: Turn R in LOD stepping R,L on cts
1-2.

Meas 1: do 4 "pull" bounce bounces instead
of walks and 2 bounces (phrase is now
8 steps long).

Music II, turn R in LOD.

III, Turn R in LOD on 3 skip steps.

Note - music modulates to higher key and gets faster to signal
change instep. You may have to finish Music II step to Music III
before starting Music III step.

VARÝS HASÁPIKOS — Panhellenic

Βαρύς Χασάπικος

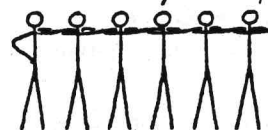
(Line dance for men, no partners)



Translation: Heavy or Moody Butcher's Dance.

Starting Position: "T" position. Left foot free.

Rhythm: 4/4



— Varýs Hasápiκος is of very recent origin, first noted just after World War II in the waterfront *tavernes* where *bouzoúki* music is played. It is one of the very few folk dances which any visitor to Greece can find by himself, by visiting any *bouzoúki* tavern.

Usually at these places a group of friends at one table will be in the mood, one of them will contribute to the musicians' kitty, and the group will dance. The line of dancers is always short — two to about five men — because dancing space is small, because groups are friends gathered at one small table, and because the leader must telegraph his instant choreography along the line by the touch of the hand to the shoulder of the next.

The dance develops most completely under the free interpretation of the leader, as he and the rest feel it. Movements are generally slow and moody, body bent slightly forward, eyes looking down; being mellow with wine and good company helps many of the *taverna* dancers to be "in the mood".

As danced by Greeks there is no consistent order of steps, no special number of parts, no relation of steps. Yet there are certain patterns, groups of steps danced in the same order by groups of friends, etc.

Measure

- 1 STEP FORWARD on LEFT foot (count 1), TOUCH* RIGHT foot slightly back (count 2), Lift slightly forward (count 4).
- 2 STEP BACKWARD on RIGHT foot (count 1), THRUST LEFT foot slightly forward (count 2), STEP BACKWARD on LEFT foot (count 3), THRUST RIGHT foot slightly forward (count 4).

3 Slide sideward right on right foot (count 1), slide forward on left foot, bending knee slightly and keeping ball of right foot in place (count 2), rock back on right foot in place (count 3), pause OR touch ball of left foot lightly in place (count 4). Variations:

- a) Draw left foot across right OR raise left foot, bending knee (count 4);
- b) As any of the above but step on ball of right foot (count 3), lower right heel (count 4);
- c) As any of the above (counts 1-3), close and touch left foot beside right (count 5), pause (count 6), OR tap left heel in place or forward (count 5), raise left foot, bending knee (count 6).

Note: Though Greeks do not label this the "basic step", usually the *taverna* dancers end each of their patterns with some variation of the above.

DOUBLE CROSS OVER STEP RIGHT: Cross and step on right foot just in front of left (count 1), a small step sideward left on left foot (count 2), cross and step on right foot just in front of left (count 3), swing left foot in a small arc outward and around in front of right (count 4). Repeat, reversing direction and footwork, for Double Cross Over Step Left.

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Vary's Hasápihos, cont.

GRAPEVINE STEP LEFT starting with right foot: Cross and step on right foot in *front* of left (count 1), step sideward left on left foot (count 2), cross and step on right foot in *back* of left (count 3), step sideward left on left foot (count 4). Repeat, reversing direction and footwork, for Grapevine Step Right.

SINGLE CROSS OVER STEP RIGHT: Cross and step on right foot just in front of left (count 1), swing left foot in a small arc outward and around in front of right (count 2). Repeat, reversing footwork, for Single Cross Over Step Left.

STEP-TOUCH RIGHT: Step on right foot (count 1), close and touch left foot beside right without taking weight (count 2). Repeat, reversing footwork, for Step-Touch Left. *Slow Step-Touch*: the same but twice as long for each movement (counts 1-2 3-4).

THRUST: With knee bent, a light quick thrust of foot (usually of heel) by straightening then immediately bending (♩) knee (count 1).

Other Titles: Argós Hasápihos, Ἀργὸς Χαράπιχος (Slow Hasápihos); Naftikós, Ναυτικὸς (Sailor's Dance); Pireótikos, Πειραιετικὸς (from Piréus, the seaport of Athens); etc.

Records: LP 3 - Folkraft
Festival 3508A, 3514A
FEZ 702-B

BIBLIOGRAPHY: Greek Dances and How to Do Them, Ted Petrides, Peters International, Inc., N.Y., N.Y., 1976.

Greek Folk Dances, Mary Vouras, Ricky Holden; Folkraft Press, Newark, N.J., 1965, pp. 56, 57.

I am indebted to the following people for their help, instruction, guidance spirit and good will in sharing their knowledge. I have borrowed much from GREEK FOLK DANCES (unfortunately, now out of print) and am grateful for the fine job that Mary Vouras did on that volume of dances, and the excellant book and record set by Ted Petrides, who did an incredible job in bringing together outstanding musical talent for the recordings. Because everyone in Greece was so generous with time and talent, I pass this material on in the same spirit.

MARY VOURAS, SIMON KARRAS-ATHENS, S.D.N.M.
STATHI METALLINOS-THESSALONIKI (now deceased)
JOHN DOUKAS-THESSALINIKI, LYKEON ELLINITHON
SIMOS KONSTANDINOY-FLORINA
LEFTERI DRANKAKIS-LYKEON ELLINITHON, ATHENS

HEGI (heh-gee)
(Basque)

Introduced by Candi deAlaiza at the 1978 Mendocino Folklore Camp. Hegi is one of a group of dances collectively called jautziak (yout-see-awk), which are composed of a series of short step patterns, each with a distinctive name, which are called out by a caller as the music for the dance is played. Originally a dance for men only.

Music: Westwind WI3332 (2/4 meter)

Formation: Dancers in a circle, facing CCW, hands loosely held at sides. Danced very lightly.

Meas.	Call	Step
1 $\frac{1}{2}$	Pika (pee-kah)	Step fwd in LOD on R (ct 1); step fwd L (2); bring R ft sl. ahead of L but off floor (&); step slightly back on R toe (1); step fwd on L (&).
1 $\frac{1}{2}$ -3	Ebats (ay-bahts)	Leap onto R ft, making 1/2 turn CCW to face RLOD (2); step back on L (&); step in place on R (1); step fwd L (&); step fwd R (2). Thus the first two calls are completed in meas 1-3 of the dance, 1 $\frac{1}{2}$ meas being needed for each call.
4-6 7-12	Pika, Ebats	Same as meas 1-3, but opp ftwork and move opp direction. Repeat meas 1-6.
13-15	Pika bietan (bee-ay-tahn)	Do Pika step <u>two times</u> as at beginning of dance.
16-17 $\frac{1}{2}$	Ebats	Same as meas 1 $\frac{1}{2}$ -3.
17 $\frac{1}{2}$ -21 22-30	Pika bietan, Ebats	Same as meas 13-17 $\frac{1}{2}$, but opp ftwork and direction. Repeat meas 13-21.
31	Lauetan Erdizka (la-ow-ay-tahn)	Facing cntr, hop on L, bringing R slightly in front (1); leap slightly to R on R ft (&); step L behind R (2);
32	air-dees-kah)	step to R on R (1); step briefly on L toe in place (&); step on R across in front of L (2). Repeat meas 31-32 with opp ft.
33-34 35-38		Repeat meas 31-34.
39-40	Jautzi (yout-see)	Facing in LOD, step fwd on R bringing L instep to R heel (1); step slightly back on L toe (&); step fwd R (2); repeat opp ft (1 & 2).
41-42	Erdizka (air-dees-kah)	Making a half-turn CCW in place, hop on L bringing R slightly in front (1); step R in place (&); step back on L (2); facing RLOD, step back on R (1); step in place on L (&); step fwd on R (2).
43-44	Dobla (doh-blah)	Repeat meas 39-40 with opp ftwork and direction.
45-46 47-54	Erdizka	Repeat meas 41-42 but opp ftwork and half-turn CW. Repeat meas 39-46.

Repeat entire dance from the beginning. At the end, after dancing the first part of the last Erdizka, end with:

Antretxata ta fini Facing cntr, leap to R on R (1); leap to L on L (2);
(ahn-tray-shah-tah jump on both ft apart (1); rise in air as high as you
tah fee-nec) can, cross and uncross ft (entrechat) and land on both
ft together (2).

IMOTZ IBARREKO ESKU DANTZA (ee-moats ee-bahr-eh-koh es-koo dawn-saw)
(Navarre, Spain)

Many Esku Dantzas (Hand Dances) were once found throughout Navarre, in the Basque region of Spain. This one is now found among urban performing groups in the Basque Country, and was collected by Candi deAlaiza.

Music: Westwind WI-3332 (2/4 meter)

Formation: Cpls in a circle, facing ptrn (M's back to cntr), or in a line (M's L shldr to music)

Meas. Figure I

- 1-2 Directions for M; W does mirror image of M's part. Facing 1/4 to L, and moving slightly in that direction step L, R, L; hop on L, turning 1/2 CW to face 1/4 to R and bringing R ft across in front of L ankle. Hands are held out to sides, about head high, elbows sharply bent; snap fingers on first ct of each meas.
- 3-4 Same as meas 1-2 but opp ftwork and move opp direction.
- 5-8 Same as meas 1-4.
- 9-10 Same as meas 1-2.
- 11-12 Turn 1/4 CW with 4 steps starting R, to end facing ptrn.

Figure II

- 1-2 M's part: Picking R knee up high, leap onto R ft in place; slap R thigh with R hand (ct 1); leap onto L in place, slapping L thigh with L hand (2). Clap both hands with ptrn (1) as step R next to L; pause (2).
W's part: Bend both knees slightly and clap hands behind back (1); straighten knees and clap hands together in front of chest (2); clap both hands with ptrn (1); hold (2).
- 3 M and W do same step (not mirror image): Pas de Basque to R (leap slightly to R on R (1); touch L fwd (&); step on R in place (2)), at same time bringing R hand up in front about head level, elbow slightly bent, and L hand behind lower back, L elbow moderately bent
- 4 Same as meas 3 but opp ft and hand movements
- 5-16 Repeat meas 1-4 three more times; M must end with wt on R ft.

Figure III

- 1-2 M's part; W does mirror image. Pas de Basque to L, then to R.
- 3 Leap onto L, bringing R slightly in front (1); leap onto R, bringing L slightly in front (2).
- 4 Same as meas 1 (Pas de Basque to L).
- 5-8 Same as meas 1-4, but opp ftwork.
- 9 Jump onto both ft, slightly apart, facing 1/8 to L; bounce.
- 10 Jump onto both ft, slightly apart, facing 1/8 to R of orig. posn; bounce.
- 11-12 Turn 1 1/8 CCW in place with 4 steps starting L; end facing ptrn.
In this Figure snap fingers as in Fig. I, except snap twice in meas 3, 7, 11.

Figure IV

- 1-16 Same as Figure II.

Repeat entire dance from the beginning.

Style: dance on balls of feet throughout.

ČERESŇICKÝ
(Czechoslovakia)

Women's dance from Southeast Moravia.

Pronunciation: Chair-esh-neeck-kee

Record: DDGU DDSG&I 114005

2/4 meter

Formation: Circle, hands joined and held down.

- | <u>Measure</u> | <u>Figure I</u> | <u>Pattern</u> |
|----------------|--|----------------|
| 1-4 | Step on L (m1, ct 1); close R to L (ct 2); repeat action (meas 2); step on L, leaving R where it was (m3, ct 1); touch R about where it was (ct 2); close R to L (m4, ct 1). (Knees are straight on each side step and bent on each closing step. | |
| 5-8 | Repeat action of meas 1-4 with opp ftwk and direction. | |
| 9-16 | Repeat action of meas 1-8.
(Note: head should be turned slightly to face in LOD, hands move fwd on ct 1, back to sides on ct 2. m1, repeat cts 1 and 2 m2, move fwd on m3 ct 1 and back on m4, ct 1. Heads may also move from side to side with) | |
| | <u>Chorus</u> | |
| 17-20 | Step R in front of L; Step on L to L side; repeat.
Stamp R across L; step L to L; close R to L with a click (Key). | |
| 21-24 | One grapevine CW: Cross R in front, step L, cross R behind, step L; <u>Key</u> (Stamp R ft crossing slightly in front of L, step L to side, close R to L ft with click). | |
| 25-32 | Repeat action of meas 17-24.
Each step takes 1 ct. Meas 20, ct 2 and 24 ct 2 are both held. Meas 17-18 is performed with smooth motion, grapevine (meas 21-22) is done with light lifting motion. | |
| | <u>Figure II</u> | |
| 1-4 | Same as Figure I except that on meas 3 and 4 hop three times while swinging L heel across, then out, close. | |
| 5-8 | Repeat action of meas 1-4 (Figure II) with opp ftwk and direction. | |
| 9-16 | Repeat action of meas 1-8 (Figure II). | |
| | <u>Coda</u> (moving to Left in line formation) | |
| | <u>Variation I:</u> | |
| 1-2 | Moving in LOD, step hop on R; step-hop on L | |
| 3-4 | Step R across in front of L, step L in LOD (ct 1); repeat (ct &). (One right, left movement counts 1/2 meas.)
Repeat meas 3. | |
| 5-16 | Repeat Meas 1-4 3 more times.
(When hopping bring opps ft fwd in rounded motion, heel out.) | |
| | <u>Variation II:</u> | |
| 1-2 | Moving in LOD, step hop on R, step L (m1); repeat (m2); | |
| 3-4 | Same as variation I | |
| 5-16 | Repeat Meas 1-4 3 more times. | |
| | <u>Variation III.</u> | |
| | Same as Variation II, but with twisting motion in body: Shoulders remain facing LOD, hips twist to right during hop. | |

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Čerešničky, Cont.

Variation IV.

Same ftwk as Var. II but circle or line breaks into couples, trios, and/or small circles. Can be done with or without twist.

Sequence for first section of dance: usually done as Fig. I, Chorus, Fig. II, Chorus, and repeat all, but can be done in any sequence selected by leader.

Part I of the dance should be done in a circle but a leader should be predesignated if dance is to be done in freestyle form (suggested only for smaller groups where leader can be seen).

Sequence for the Coda (Part II) is variation I followed by variation II or III--the twist movement of variation III is an individual preference movement. Circle breaks into one or more lines.

Variation IV should be used only in small groups where leader can be seen and makeup of line be somewhat controlled. When makeup of a line is not man, woman the extra person should always be included in a trio or small circle. For couples hold should be W's hands on M's shoulders, M's R hand on W's waist, L hand on W R shoulder or upper arm. Hold for other groups may be hand hold or back basket.

Introduced by Frantisek Bonus
Mendocino, Stockton and San
Diego Folk Dance Camps, 1979

Presented by Diane Childers

Words to song:

(:Čerešničky, Čerešničky, Čerešne,
vy ste sa ňe
rozypaly na cestě,:)

(:Kdo vás najde
ten vás posbiera,
Já sem měla
Včera večer frajíra.:)