

D.D.W. Dow 86

The 35th Annual KOLO FESTIVAL

November 27 ~ 30, 1986
Hearst Gym, U.C. Berkeley

TEACHERS

SUNNI BLOLAND
DICK CRUM
ZOLTAN FARKAS
NICOLAAS HILFERINK
JAAP LEEGWATER
GLENN NIELSEN
PISTU PAPP



SYLLABUS
OF DANCE DESCRIPTIONS

35th ANNUAL KOLO FESTIVAL, 1986

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THOROUGHLY ENJOYED HIS TEACHING & MOST OF HIS DANCES

W'S MATERIAL DID NOT ATTEND

WILDERS DID NOT ATTEND THESE CLASSES

WILDERS DID NOT ATTEND THESE CLASSES

No NOTES

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DANCE PERFORMANCES BY:

Jaap Leegwater - Bulgarian Dance
 San Jose State Turkish Folklore Group
 Katina Katsaros Greek Dancers
 Zoltan Farkas and Ildiko Toth - Hungarian Dance

SINGING BY:

Kitka
 Shana Winokur and Friends

KOLO FESTIVAL BANDS:

Fuge Imaginea	Mike Lawson
Gabor Reothy	Moserab
Hat(s)egana	Sviraci
Karen Guggenheim	Taverna

HONORED GUEST:

Vyts Beliajus

KOLO FESTIVAL COMMITTEE

Sunni Bloland	Tyler Harkness
Ted Bunding	Stan Isaacs
Kelvin Buneman	Robbie Jenkins
Birgit Calhoun	Ed Kremers
Bruce Cochran	Miamon Miller
Bill Cope	Steve Rockwell, Director
Edith Cuthbert	Sharon Skorup
Pat Durant	Pauline Zazulak

John Filcich, Founder

Thanks also to:

Baiba Strads and
 U.C. Berkeley, Dept. of Physical Education

We Mourn BOB SCHINN, past committee member and sculptur.

FRIDAY SCHEDULE

Again this year our Friday classes emphasize an in-depth experience of one of the Eastern European ethnic communities. Fridays events will involve various customs practiced in Central Transylvania, Romania. The "Romanian workshops" held during the day will provide an introduction to the songs, dances, and folklore used in the evening's "Romanian Festival and Party."

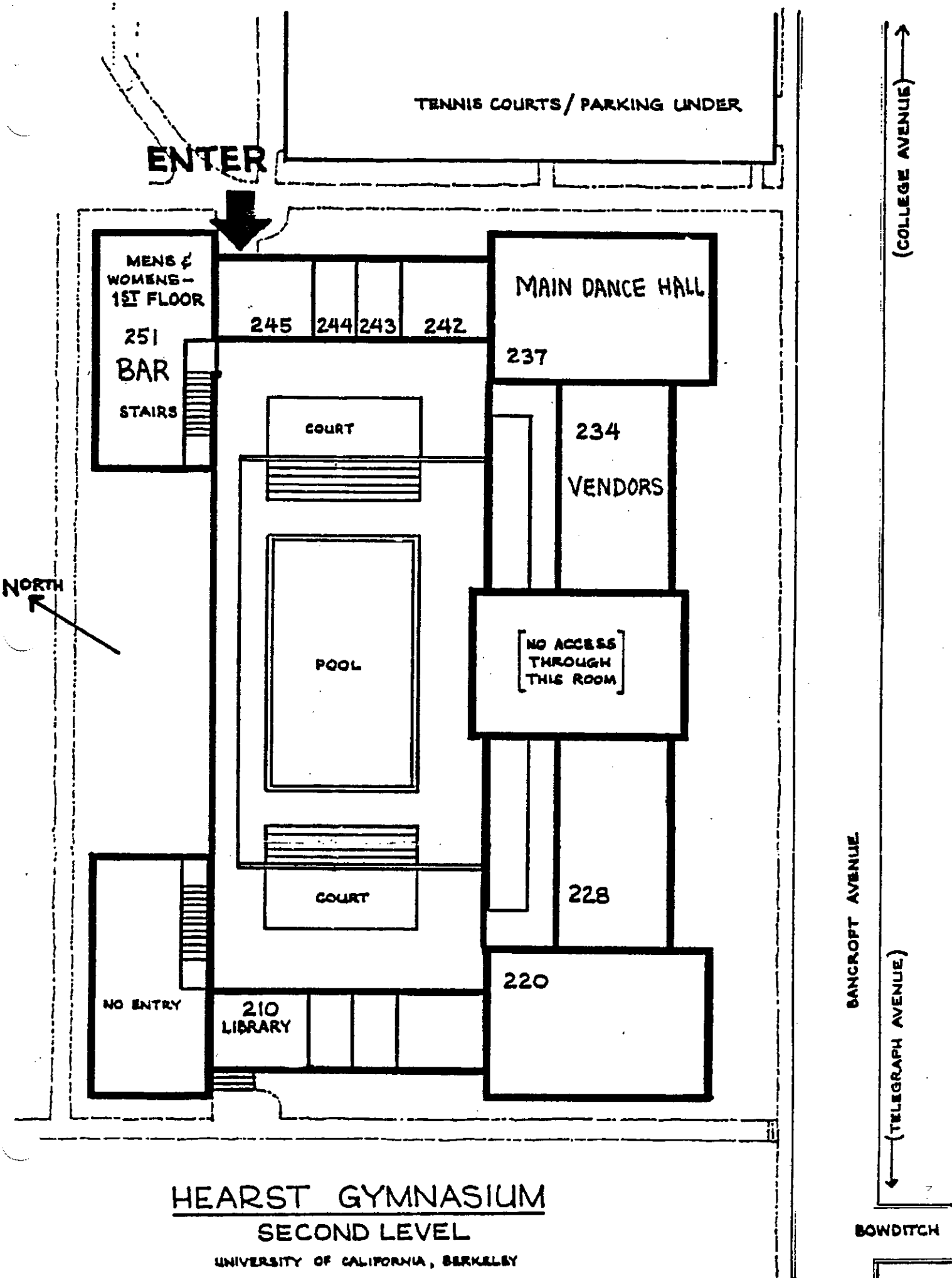
Friday Nov 28	Main Dance Hall Room 237	Romanian Workshop Room 220	Room 228
10:00 a.m.	Niko Hilferink General Romanian	Dick Crum De-nvirtit	
11:20	coffee break		
11:35	Zoltan Farkas Beginning Dunamente (Hungarian)	Glenn Nielsen Transylvanian	
1:00 p.m.	lunch		
doors open at 1:45 p.m.			
2:00	Glenn Nielsen Bulgarian and ?	Sunni Bloland General Romanian	
3:20	coffee break		
3:35	Niko Hilferink Romanian Men's Dance	Dick Crum Purtata fetelor	Zoltan Farkas Advanced Couple Dunamente
5:00	dinner break EVERYONE OUT OF BUILDING		
doors open at 7:00 p.m.			
7:30	ROMANIAN SPECIAL EVENT		
8:30	General party	General Party	Romanian Record Party
1:00 a.m.	All parties close, the Bar (room 251) remains open until 1:30 a.m.		

2:00 a.m. Building closes
EVERYONE OUT OF BUILDING

SATURDAY SCHEDULE

Our introductory room is designed to build an appreciation for the basic dance forms of the various Eastern European communities. It is designed to acquaint beginners with the most frequent (and perhaps the least virtuoso) dances, and to give more experienced dancers a greater understanding of the technical structure of the dances and their cultural milieu.

Saturday Nov 29	Main Dance Hall Room 237	Introductory Workshop Room 220	In Depth Workshops Room 228
10:00 a.m.	Jaap Leegwater Bulgarian	Dick Crum Miscellaneous and Croatian	Glenn Nielsen Transylvanian
11:20	coffee break		
11:35	Zoltan Farkas Lakocsa (Croatsians in Hungary)	Sunni Bloland Romanian	Nicolaas Hilferink advanced or couple Romanian
1:00 p.m.	lunch/culture break (if scheduled by teacher in room 251 or 242)		
2:00	Nicolaas Hilferink Romanian	Dick Crum Miscellaneous	Pistu Papp Romanian Dance from Hungary
3:20	coffee break		
3:35	Glenn Neilsen Macedonian	Jaap Leegwater Bulgarian	Zoltan Farkas advanced couple Lakocsa
5:00 p.m.	dinner break PUBLIC OUT OF BUILDING doors reopen at 7:00 p.m.		
7:30 p.m.	PERFORMANCE		
8:30	General Party		
9:00		General Party	Hungarian Tanchaz
1:00 a.m.		closes at 1:00	closes at 1:00
1:30 a.m.	closes at 1:30	(Bar, Rm 251, closes at 1:00)	
2:00 a.m.	Building closes EVERYONE OUT OF BUILDING		



**HEARST GYMNASIUM
SECOND LEVEL**

UNIVERSITY OF CALIFORNIA, BERKELEY

(COLLEGE AVENUE)

BANCROFT AVENUE

(TELEGRAPH AVENUE)

BOWDITCH

ROMANIAN DAY and EVENING PARTY Friday, November 28, 1986

The Friday of Kolo Festival this year is dedicated to a celebration of Romanian Folk Culture through a series of events including learning Romanian dances in workshops led by Sunni Bloland, Nico Hilferink, and Glenn Nielson.

During the day, to prepare for the evening potpourri of Romanian customs, tables will be set aside in the snack-bar or "Bodega" for people who want to sit around, drink coffee and make a Martisor (marts-ee-shor); a trinket on a string to be given to a friend. The trinkets are normally exchanged on the First of March and originally were meant to ward-off the evil effects of the sun. Everyone is encouraged to help by bringing odd buttons, companionless earrings, pretty bits of fabric, yarn, ribbon, cracker jack prizes, etc to add to the collection of objects that can be used to create a Martisor to give to or exchange with a special someone. [This Romanian custom has taken on the flavor of our Valentine's Day.] There will be a display made of these creations and prizes awarded!

In Central Transylvania a custom flourished whereby teams of young men would shout from one hillside to another above their village lying below. In the old days these shouts were usually about the girls who stayed shivering and huddled in their houses. The next day the boys would escort the girls they shouted about to the fair and buy them decorated heart-shaped cookies as a peace offering for the previous nights verbal antics. At our Friday festival both men and women are encouraged to "band together" in smaller or larger groups and create 4 line rhyming shouts called Strigaturi (stree-guh-tour) on a variety of subjects: Love, Men, Women, Dancing, Kolo Festival, Teachers, Music, "Dealers," Food, Festival organizers, etc. etc. etc...

Organize your groups and look for paper and pencils in the Bodega to jot down your ingenious compositions which will be heard in performance at the Friday Evening Party. Men are encouraged to bring a hat (basic black, or straw, or whatever) which they have already decorated or wish to decorate at a table set aside in the Bodega. Anyone who has extra ribbon, feathers, buttons, sequins, braid, flowers to spare should bring them along to help with this crafty-project.

Wear your favorite costume (Romanian or any other) to the party which begins at 7:30 pm. It will start with old favorite Romanian Dances and some of the new ones learned that day and led by the teachers. Interspersed throughout the (+/-) hour-long party will be dancing of old Balkan "chestnuts" or Romanian "hazelnuts," as the case may be.

- * We'll learn and sing a Romanian Drinking Song from Marănuș.
- * There'll be a "fashion display" of women wearing their Romanian blouses (of all nationalities) worn with or without...a vest?
- * A parade of men showing off their decorated "a la Romanian" hats.
- * A time to shout Strigaturi and
- * Dance the traditional wedding Hora-Perenița--Don't forget we need big handkerchiefs for that.

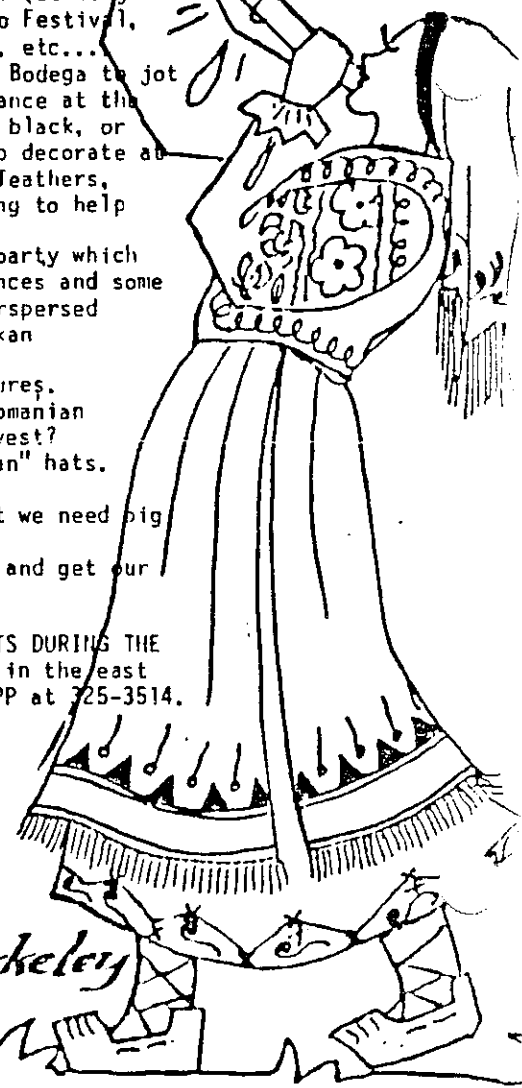
So...plan to come on time for dancing, fun and festivities and get our 35th Annual Kolo Festival off in a Roaring Romanian Way!

PEOPLE INTERESTED IN HELPING WITH THE VARIDUS CRAFT PROJECTS DURING THE DAY OR IN SERVING ON THE ROMANIAN DAY COMMITTEE SHOULD CONTACT: in the east bay, SUNNI BLOLAND at B43-2795; in the south bay, PAT DURANT-PAPP at 325-3514.

KOLO FESTIVAL 1986

Sponsored by

Kolo Festival and P.E. Department, U.C. Berkeley



ASA BEAU

ASA BEAU OAMENII BUNI
DE SIMBATA PINA LUNI

ASA BEAU OAMENII DRAGI
DE SIMBATA PINA MARTI

ASA BEAU OAMENI CU CECURI
DE SIMBATA PINA MIERCURI

ASA BEAU CARE-S CA NOI
DE SIMBATA PINA JOI

ASA BEAU OAMENII TINERI
DE SIMBATA PINA VINERI

DE-I APUCA SIMBATA
BEAU TOATA SAPTAMINA

TOTI MA PORESTESC ÎNSAT
C-AM BAUT SI LARA-S BEAT

S-ATITA HORINC-OI BEA
PINA CE N-OI MAI PUTEA

JIANA DIN AVRIG

HAI, MAI, BADIȚĂ DE LA MIEI, LA, LA, LA...
TINE-MI CALEA DACĂ VREI, LA, LA, LA,
BADIȘOR DE LA MIOARE, LA, LA, LA, LA
TINE-MI CALEA MAI LA VALE, LA, LA

HAI, NALT E MUNTELE DIN JINA, LA, LA
UNDE TE-AI MUTAT CU STINA
MAI COBOARA BADE-N SAT
CA SA-MI DAI UN SARUTAT

HAI, SI-APOI BADE DE LA NOI
DU-TE IARĂ LAR LA OI
SI CINTĂ DOINE DE JELE
PIN--ADORMI SI TU SI ELE

HAI, CIND TE CULCI PE MUȘUROI
TE GINDEȘTI NUMAI LA OI
LAR CIND DORMI PE PERINITĂ
TE GINDEȘTI SI LA MÎNDRUȚĂ

Mindra mea de la Ciubud

Mindra mea de la Ciubud
Multe vorbe-n sat se-aud
Spune lumea pe la noi
Că fac seara drum la voi, măi...

Spune lumea, bat-o vina,
c-ar fi ochii tăi pricina
Ochii tăi că două mure
Inima vor să mi-o fure.

Dar eu lumii-n ciudă-i fac
Cînd le spun că ochii-mi plac
Si-oi veni mai des la voi
Să-și dau mîndră buze moi, mai
și-am să te cer de mireasă
Mîndra mea, floare aleasă.

ALUNELUL

Chorus: // ALUNELUL, ALUNELUL, HAI LA JOC //
SĂ NE FIE, SĂ NE FIE CU NOROC //

I CINE-N HORĂ O SĂ JOACE
MARE, MARE SE VA FACE
CINE-N-O JUCA DE FEL
VA RAMĂNE MITITEL

Chorus

II JOACĂ, JOACĂ TOT PE LOC
SĂ RĂSARA BŪSUIOC
JOACĂ, JOACĂ TOT AȘA
JOACĂ ȘI NU TE LĂSA

Chorus

[Strigatură -

UITE COLEA MÂNDRA MEA
SĂRUTA-I-AȘ GURITA
TRECE DRACUL PESTI MUNTE
CUM TE PRINDE, CUM TE TUCĂ

Chorus

Repeat I first 2 lines

Chorus

Repeat I all 4 lines

CIULEANDRA

FOAIE VERDE SIMINOC
ȚINETȚI CIULEANDRA PE LOC
ȘI-NCĂ ODATĂ MĂI BĂIEȚI
HOP Ș-AȘA, Ș-AȘA

ȚINETȚI-O FLĂCĂI AȘA
PÎNĂ N-AJUNGE PUICA
ȘI-NCĂ ODATĂ MĂI BĂIEȚI
HOP Ș-AȘA, Ș-AȘA

ÎN SĂRITȚI SĂRITȚI ȚĂRUS
C-AJUNGE ACUȘ ACUȘ
ȘI-NCĂ ODATĂ MĂI BĂIEȚI
HOP. Ș-AȘA, Ș-AȘA

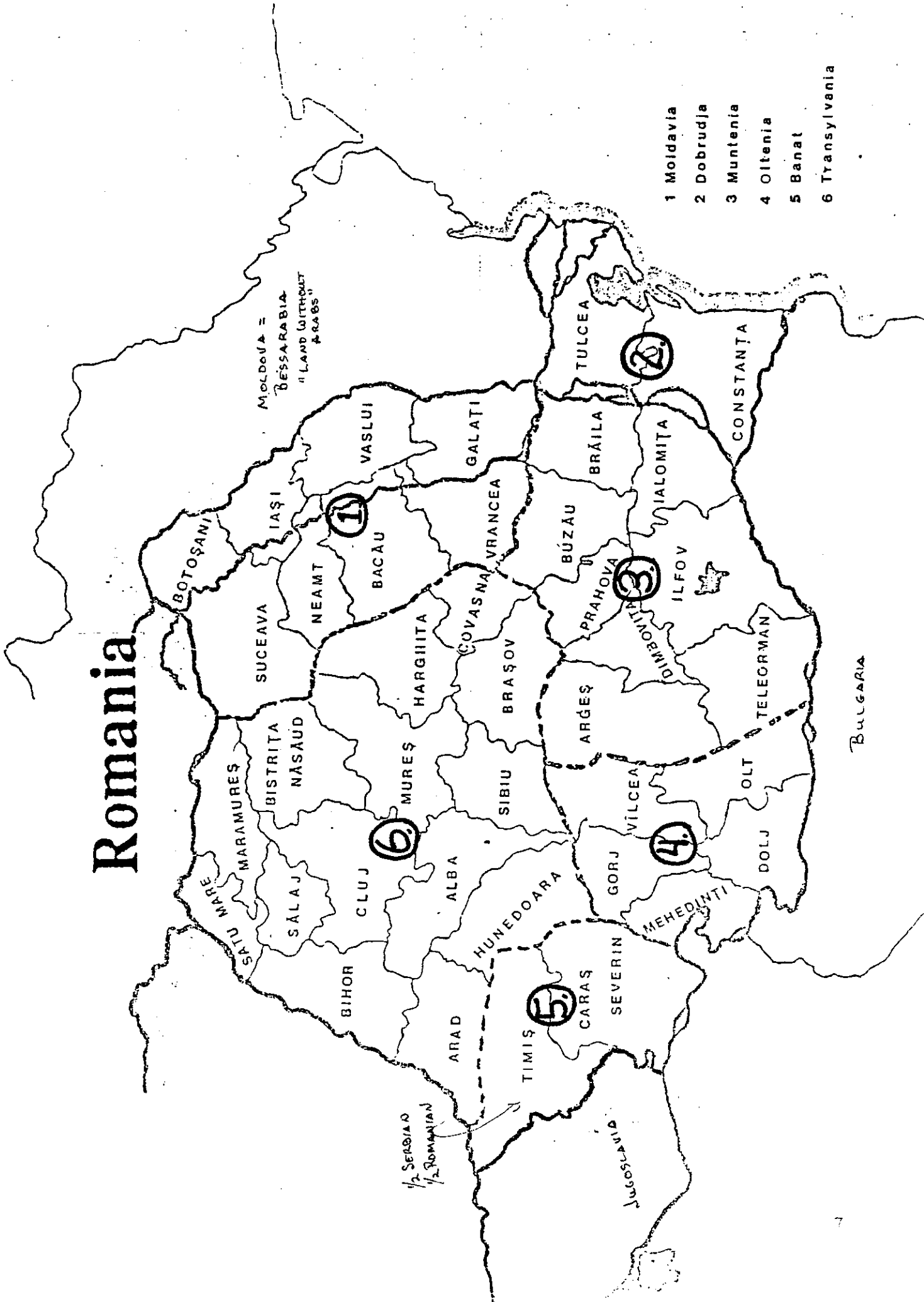
MĂI SĂRITȚI-O DE-UN CAT
C-A AJUNȘ ȘI LA AMAT
ȘI-NCĂ ODATĂ MĂI BĂIEȚI
HOP Ș-AȘA, Ș-AȘA

DOUĂ FIRE DOUĂ PAIE
LUATI CIULEANDRA LA BĂTAIE
ȘI-NCĂ ODATĂ MĂI BĂIEȚI
HOP Ș-AȘA, Ș-AȘA

TOT AȘA CĂ NU MĂ LAS
CĂ ȘI CUCU-I CAM DE-UN PAS
ȘI-NCĂ ODATĂ MĂI BĂIEȚI
HOP S-ASA, S-ASA



Romania



- 1 Moldavia
- 2 Dobrudja
- 3 Muntenia
- 4 Oltenia
- 5 Banat
- 6 Transylvania

FAST KICKS

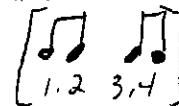
DELA DIN OPRISOR

2/4

OLTENIA



described as



ELECTRECORD
ST-CS-0185 B/6

- . line dance
- . introduction: 16 measures

"FRONT" = CTR

A.

- 1 facing front, hands held down step R fwd (1,2)
swing arms fwd turning to face R.l.o.d. step L fwd (3,4)
- 2 swing arms back step R to R (1) close L to R (2)
step R to R (3,4)
- 3 facing front step L fwd (1,2) swing arms fwd turning to
face R.l.o.d. step R fwd (3,4)
- 4 swing arms back step L to L (1) close R to L (2)
step L to L (3,4)
- 5-6 rep. meas. 1-2
- 7 still facing R.l.o.d. step L fwd swing arms fwd (1,2)
step R to R (3) close L to R (4)
- 8 step R to R (1) close L to R (2) step R to R
arms have swung back (3,4)
- 9-16 rep. meas. 1-8 with opp. ftwk

B.

- facing front
- 1 leap onto R (1,2) hop on R kicking L ft fwd (3,4)
 - 2 step L bkwd (1) step R on toes in front of L (2)
step L bkwd (3) step R on toes diag. to R (4)
 - 3 step L bkwd (1) step R on toes in front of L (2)
step L bkwd (3,4)
 - 4 step on R heel fwd (1) close L to R (2) step R fwd (3,4)
 - 5-8 rep. meas. 1-4 with opp. ftwk
 - 9-16 rep. meas. 1-8

C.

- 1 facing front step R diag. fwd (1,2)
turning to face R.l.o.d. step L fwd (3,4)
- 2 step on R heel to R (1,2) close L to R (3,4)
- 3 step on R heel to R (1,2) close L to R (3,4)
- 4 turning to face front stamp R (1) stamp L (2) stamp R (3,4)
- 5-8 rep. meas. 1-4 with opp. ftwk
- 9 facing front step R fwd (1,2) step L fwd (3,4)
- 10 step R fwd (1,2) hop on R turning to face R.l.o.d. (3,4)
- 11 step L (1) step R across L (2) step L (3,4)
- 12 turning to face front leap onto R (1,2)
stamp L in front of R no body weight (3,4)
- 13 turning to face R.l.o.d. leap onto L (1,2)
- 14 turning to face R.l.o.d. hop on L (3,4)
- 15 turning to face front hop on L (1,2)
stamp R in front of L no body weight (3,4)
- 16 step R bkwd (1) close L to R (2) step R bkwd (3,4)
step L bkwd (1) close R to L (2) step R bkwd (3,4)

E

A B C x 2 A B C x 2
 x2 x2

Taught by Nicolaas Hilferink

OPEN

. circle dance, hands held down

ELECTRECORD
ST-ES-0195 B/2

. introduction: 8 bars

A.

- 1 facing centre of circle, travelling ^{LOD} c.c.w.,
step R to R (1) step L beside R (2) step R to R (3)
step L beside R with pli e (4)
- 2 step R to R (1) step L beside R (2) step R to R (3,4)
- 3 jump L onto L with R crossed in front (1,2) reverse ftwk (3,4)
- 4 step L to L (1) step R behind L (2) step L to L (3,4)
- 5-8 rep. meas. 1-4

B.

- 1 turn to face R.l.o.d., travelling c.w.,
jump onto L with R behind (1,2) hop on L (3) step on R fwd (4)
- 2 step L fwd (1,2) touch R front (3,4)
- 3-4 rep. meas. 1-2
- 5-6 rep. meas. 1-2 with opp. ftwk travelling ^{LOD} c.c.w.
- 7 backing out diagonally run L (1) R (2) L (3) R(4)
- 8 L (1) R (2) L (3,4)

C.

- 1 facing centre, travelling ^{LOD} c.c.w., do grapevine to R : R to R (1)
~~L across R (2) R to R (3) L behind R (4)~~
- 2 step R to R (1,2) lift left & hop on R (3,4)
- 3-4 rep. meas. 1-2 with opp. ftwk
- 5-7 rep. meas. 1 3x
- 8 rep. meas. 2
- 9-16 rep. meas. 1-8 with opp. ftwk

A B C A B C A B C

Taught by Nicolaas Hilferink

ELECTRECORD
ST-CS-0185 A/9

. introduction: 16 measures

W's DANCE. M DANCE BEHIND W'S CIRCLE. W POS

standing in ^{OPEN} circle, facing and travelling n.l.o.d., right hand extended to left shoulder and holding left hand of girl in front

1)

- 1 touch R (1) step R (2)
- 2 touch L (1) step L (2)
- 3 step R (1) step L (2)
- 4 step R (1) close L to R (+) step R (2)
- 5-8 rep. meas. 1-4 with opp. ftwk

facing centre of circle, lifting arms above head level

2)

- 1 step R to R (1) lean on R (2)
- 2 step L to L (1) lean on L (2)
- 3 step R to R (1) close L to R (2)
- 4 step R to R (1) lean on R (2)
- 5-8 rep. meas. 1-4 with opp. ftwk

3)

HANDS BACK TO W

- 1 step bk on R (1) step bk on L (2)
- 2 step bk on R (1) step bk on L (+) step bk on R (2)
(arms lower over meas. 1-2)
- 3-4 rep. meas. 1-2 with opp. ftwk, travelling fwd and raising arms

facing and travelling n.l.o.d., arms lower to shoulder height

- 5 step R (1) step L (2) close R to L (+)
 - 6 step L (1) step R (2)
 - 7 step L (1) step R (2) close L to R (+)
 - 8 step R (1) step L (2)
- } TWO-STEPS OVERLAP MEAS.

4) MOVING LOD - W POS

- 1 step R (1) step L (+) step R (2) stamp L (no body weight) (+)
- 2 step L to L (1) step R (2) ← ON LAST STEP
- 3-4 facing and travelling n.l.o.d. rep, meas, 1-2 with opp. ftwk
facing and travelling n.l.o.d.

8
WALKING
STEPS

- 5 step R (1) (arms sway away from centre)
 - 6 step L (2) (arms sway towards centre)
 - 6-8 rep. meas. 5 3x
- } HANDS JOINED

Repeat dance thru two more times.

Learned in Baie Mare
by Nicolaas Hilferink, in 1982

Trileseste de la Gura Humorului 2/4 (man's dance from northern Moldova)

Intro - 8 measures FLECTRECORD ST-CE-0185 A/1

measure

steps

facing and travelling p.l.o.d. in a circle, thumbs hooked in armpits or suspenders

1)

1 step R (lead with heel) (1) full foot (+) step L (2)

2-7 repeat meas. 1

8 jump onto two feet together (1,2) facing centre of circle

2)

1 a. bounce on balls of both feet (1) jump to both feet apart (+,2)
jump onto L crossing R in front (+)

2 step across onto R (1) close L to R (2)

3-6 repeat meas. 1-2 twice

7 b. bounce on balls of both feet (1) jump to both feet apart (+,2)
jump onto both feet together (+)8 bounce on balls of both feet (1) jump to both feet apart (+,2)
jump onto L crossing R in front (+)

9 repeat meas. 2

10-12 repeat meas. 7-9

13-15 repeat meas. 7-9

16 c. bounce on balls of both feet (1) jump to both feet apart (+,2)
jump onto both feet together (+)

17 repeat meas. 16

18 repeat meas. 16

19 repeat meas. 2

20-23 repeat meas. 16-19

3)

1 jump to both feet apart (1) jump into air clicking heels together (+)
jump to feet apart (2) jump into air clicking heels together (+)

2 land on L foot (1) step on R (+) step L (2)

3-4 repeat meas. 1-2

5-6 repeat meas. 1-2

7 repeat meas. 1

8 land on both feet together (1,2)

1-16 repeat var. 1 doubled

17-24 repeat var. 2 c.

25-30 repeat var. 3 meas. 1-2 3 times

31 jump to both feet together (1,2)

32 step on L (1) stamp R (2)

Learned by Nicolaas Hilferink,
in Suceava, 1980

Joc de leagane

Cradle Dance

Mama cînd m-o leganat	2x	When my mother was rocking me	2x
Numai de dor mi-o cîntat	2x	She was singing of longing	2x
Mi-o cîntat de dor si-o plîns	2x	She was singing of longing & I cried	2x
Dorul de mine s-o prins	2x	I've been caught by longing	2x
De cînd port dor la inima	2x	Since my heart is longing	2x
Nu mai am nici o hodina		I have no respite	
Nici la prînz si nici la cîna		Neither at noon or at evening	
Cite doruri rele-s grele	2x	How many longings? All are deep & bad	2x
Tate-s pa bratele mele	2x	All are in my arms	2x
Altul moare de batrîn	2x	One dies being old	2x
Nu sti dorul de ce-i bun	2x	Not knowing what's the good of longing	2x
Dar eu stiu ca l-am purtat	2x	But I know I've carried it	2x
De cînd mama mi-o cîntat	2x	Since my mother sang	2x
Ai la la la la etc.			

Trilisesti de la Gura Humorului

Amzis verde trii caline	I said green three snowballs tree
Trilisesti acuma vine	Trilisesti now comes
Rarâ-i mâ si rarâ-i rarâ sa sa	
Uiu si iarâ-i una	And another one
si tot una	And another one
si douâ na poi	And two back
Si mai sînt douâ	And there are still two
Si încâ douâ	And other two
Si trii na poi	And three back
Si mai sînt trii	And there are still three
Si trili - sesti	And trili sesti
Ai trii	Hey! Three
Ai douâ	Hey! Two
Unâ mâ si	One and ...again
Odatâ jos	Once down
Nu ti da ori tã lâsa	Do not give up
Am sezut s-am rãsufat	I sat down and breathed
Am sezut s-am rãsufat	I sat down and breathed
Sub-o ceti nã de brad	Under fir-tree branches
Rarâ-i mâ si rarâ-i rarâ sa sa	
Si mai sînt tri	And there are still three
Si trili - sesti	
Ai trii	You have three
Ai douâ	You have two
Una nã si-o-datâ jos	One and once down

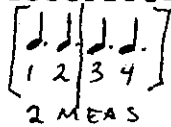
HORA MARE

6/8



MOLDOVA

described as



ELECTRECORD STCS-0185 A/4
"HORA DE LA MUNTE"

OPEN

- circle dance formation
- hands held at shoulder height, ALL DANCERS SHOULD BE ABLE TO SEE LEADER OF THEIR LINE elbows bent w pos
- These notes are for the set dance pattern. Otherwise follow directions from the leader. LEADER CAN MIX PATTERNS OR PARTS OF PATTERNS.
- Introduction: 16 counts NOTE: MEAS IN LEFT MARGIN ARE ACTUALLY 2 MEAS EACH. SEE ILLUSTRATION AT TOP

A. Facing the centre of the circle and travelling fwd

- 1 step R (1) step L (2) step R (3) touch L beside R (4)
- 2 step L bkwd (1) touch R beside L (2)
- step R fwd (3) touch L beside R (4)
- 3 rep. meas. 1 travelling bkwd with opp. ftwk
- 4 step R fwd (1) touch L beside R (2)
- step L bkwd (3) touch R beside L (4)

B. Facing and travelling ^{L.O.D} c.c.w.

- 1 step R (1) step L (2) step R (3) step L (4)
- 2 rep. meas. 1
- Travelling c.w. do 2 complete grapevine steps:
- 3 step R across in front of L (1) step L to L (2)
- step R across behind L (3) step L to L (4)
- 4 rep. meas. 3
- 5-8 rep. meas. 1-4

C. Facing and travelling c.c.w.

- 1 step R (1) step L beside R (+) step R (2)
 - step L (3) step R beside L (+) step L (4)
 - 2 step R (1) step L beside R (+) step R (2)
 - step L (3) step R (4)
 - 3-4 rep. meas. 1-2 with opp. ftwk in SAME DIRECTION
- } 3 TWO-STEPS PLUS 2 WALKS

MUSIC PHRASE	A	B	B	C	AA	B	B	C	AA	
DANCE PHRASE	Intro	A	B	A	C	A	B	A	C	A
		1x	1x	1x	2x	2x	1x	1x	2x	2x

Taught by Nicolaas Hilferink

HORA DE LA INSURATEI

2/4

MUNTENIA

- . circle dance
- . introduction: 16 bars

ELECTRECORD
ST-CS-0105B/9

A.

- facing centre, hands held shoulder height
- 1 step L fwd (1) bounce on L (2)
 - 2 step R bk (1) bounce on R (2)
 - 3 travelling c.w. step L to L (1) step R across L (2)
 - 4 step L to L (2) step R behind L (2)
 - 5 step L to L (1,2)
 - 6 stamp R beside L twice no body weight (1,2)
 - 7 step R to R (1) step L beside R (+) step R to R (2)
 - 8 step L fwd & across R (1) step bk on R (2)
 - 9-16 rep. meas. 1-8

B.

- facing centre, travelling R diag. fwd
- 1 step L fwd (1) hop on L (2) step R fwd (+)
 - 2 step L fwd (1) stamp R beside L (2)
 - 3 travelling R diag. bkwd step R bk (1) step L bk (2)
 - 4 step R bk (1) hop on R (2)
 - 5-16 rep. meas. 1-4 3x

C.

- facing centre on the spot
- 1 ~~leap onto L (1) cross R over L (+) step L (2)~~
 - 2 leap onto R (1) cross L over R (+) step R (2)
 - 3 travelling bkwd step L bk (1) step R bk (2)
 - 4 step L bk (1) lift R (2)
 - 5 travelling L diag. fwd step R fwd across L (1) step L beside R (2)
 - 6 step R fwd across L (1) bounce on R (2)
 - 7 travelling L diag bkwd, step L bk (1) step R beside L (2)
 - 8 step L bk (1) bounce on L (2)
 - 9-16 rep. meas. 1-8 with opp. ftwk

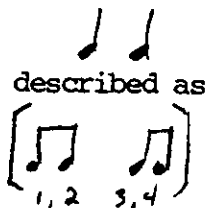
A B C A B C A B ending

Taught by Nicolaas Hilferink

FAST - HAS "CHARLESTON" STEP

ALUNELUL CA LA SADOVA

2/4



OLTENIA

OPEN
• circle dance √ Pos

ELECTRECORD
ST-65-0185 B/5

• introduction: 32 counts " + " = UPBEAT AHEAD OF Ct 1.

A.

- hands held down, facing centre
- 1 hop on L (+) step R beside L (1) step L over R (2)
step R on spot (3) step L to replace R while R kicks fwd (4)
 - 2 step R fwd (1,2) kick L fwd (3) hop on R (4)
 - 3 step bk on L (1) cross R over L (2) step bk on L (3) hop on L (4)
 - 4 rep. meas. 3 with opp. ftwk
 - 5-8 rep. meas. 1-4 with opp. ftwk

B.

- facing centre, travelling ^{LOD} C.C.W. WITH SMALL STEPS
- 1 step R to R (1) step L over R (2) step R to R (3)
step L beside R (4) } 7
 - 2 step R to R (1) step L over R (2) step R to R (3) hop on R (4)
 - 3 step L to L (1) step R over L (2) step L on spot (3) hop on L (4) } 2-35
 - 4 rep. meas. 3 with opp. ftwk
 - 5-8 rep. meas. 1-4 with opp. ftwk

C. "CHARLESTON" STEP

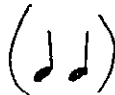
- 1 step on ball of R ft in front of L (1) step L on spot (2)
step on ball of R ft behind L (3) step L on spot (4)
- 2 step on ball of R ft beside L (1) step L on spot (2)
step on ball of R ft (3) step L on spot (4)
- 3 step on ball of R ft (1) step L on spot (2) step R beside L (3,4)
- 4 scuff floor as L swings fwd (1,2)
scuff floor as L swings bkwd (3,4)
- 5 step L bk (1) step R beside L (2) step L bk (3,4)
- 6 step R fwd (1) step L beside R (2) step R fwd kicking L fwd (3,4)
- 7 HIGH leap onto L (1) step R in front of L turning to face R l.o.d. (2)
step L to L (3) close R to L (4)
- 8 step L to L (1) close R to L (2)
step L to L turning to face centre (3,4)
- 9-16 rep. meas. 1-8

SUGGESTED SEQUENCE :

A B C A B C

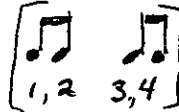
MATURA

2/4



BANAT

described as



ELECTRECORD
ST-CS-0185 B(3)
"MATURA DE LA SIMNICOLACI MARE"

LINE LINES NO LONGER THAN B

- circle dance, hands held down, shoulder to shoulder "CLOSE TOGETHER"
- no introduction

A.

- LOD
- 1 facing centre and travelling c.c.w., plié on L lifting R (1,2) step R to R (3,4)
 - 2 close L to R on plié lifting R (1) step R to R (2) close L to R on plié lifting R (3) step R to R (4)
 - 3 rep. meas. 1
 - 4 rep. meas. 2
 - 5 rep. meas. 1
 - 6 rep. meas. 2
 - 7 step L behind R (1,2) step R to R (3,4)
 - 8 close L to R (1,2,3,4)
 - 9-16 rep. meas. 1-8

B.

- ALOD
- 1 facing centre and travelling c.w. step R on heel across L (1) step L to L on heel (2) step R on toe behind L (3) step L to L on toe (4)
 - 2 facing and travelling R.l.o.d. step R (1) step L (2) step R (3,4)
 - 3 hop on R turning to face R.l.o.d. (1,2) step on L on plié fwd (3,4)
 - 4 step diag. out on R (1,2) close L to R (3) step R to R (4)
 - 5-8 rep. meas. 1-4 with opp. ftwk

C.

- LOD
- 1 facing centre on the spot, step on R twisting L knee over R (1,2) step on L lifting R knee (3) step on R twisting L knee over R (4)
 - 2 hold (1) step on L lifting R knee (2) step on R twisting L knee over R (3,4)
 - 3-6 rep. Var. B, meas. 5-8 (with L travelling c.c.w.)
 - 7 step on R heel across L (1) step on L to L on heel (2) step on R toe behind L (3) step L to L (4)
 - 8 close R to L (1,2,3,4)

A B C A B C A B C A B C

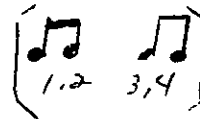
OK-BUT A "LEFT-FOOTED" KILLER

HORA DE LA MEDGIDIA

2/4



described as



DOBROEDGA

ELECTRECORD
ST-CS-0185 A/S

- ^{OPEN} ^ circle/dance, hands held
^{OR LINES} elbows bent, facing centre w Pos
- no introduction

A.

- 1 travelling c.c.w. turning hips to face $\#$.l.o.d.
touch L toe beside R (1,2) step L (3,4)
- 2 step R (1,2) step L (3,4)
- 3 turning hips to face R.l.o.d. touch R toe beside L (1,2)
turning to face $\#$.l.o.d. step R (3,4)
- 4 step L (1,2) step R (3,4)
- 5-8 rep. meas. 1-4

HE DID THIS ALL FACING LOD

B.

- 1 facing and travelling c.w. ^{RLod} step L (1) ^{ON HEEL FIRST} close R to L (2)
step L (3,4)
- 2 turning to face centre step R (1) close L to R (2)
step R (3,4)
- 3 travelling fwd to centre step L (1) close R to L (2)
step L (3,4)
- 4 step R on the spot (1,2) kick L fwd (3,4)
- 5 step L on the spot (1,2) kick R fwd (3,4)
- 6 travelling bkwd from centre step R (1,2) step L (3,4)
- 7 step R (1,2) step L (3,4)
- 8 step R beside L (1) step L beside R (2) } 3" IN PLACE
step R beside L (3,4)

C.

- 1 facing centre and travelling fwd step L (1) scuff R (2)
step R (3) scuff L (4)
- 2 rep. meas. 1
- 3 rep. meas. 1
- 4 step L (1) scuff R (2) ^{SMALL HOP} small bounce on L (3)
stamp R beside L no body weight (4)
- 5 jump to both feet apart (1,2) lift and kick R across L (3,4)
- 6 step R bkwd (1) close L to R (2) step R (3,4)
- 7 step L bkwd (1) close R to L (2) step L (3,4)
- 8 step R bkwd (1) close L to R (2) step R (3,4)

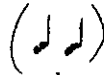
3 Two Steps Bkwd

D.

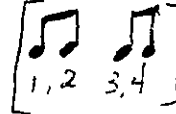
- 1 facing and travelling c.w. step L (1) close R to L (2)
step L (3,4)
- 2 step R (1) close L to R (2) step R (3,4)
- 3 turning to face centre step L fwd (1) scuff R (2)
step R fwd (3) scuff L (4)
- 4 step L fwd (1) scuff R (2) stamp R no body weight (3,4)
- 5 step R bkwd (1,2) lift and kick L (3,4)
- 6 step L bkwd (1,2) lift and kick R (3,4)
- 7 step R bkwd (1,2) step L bkwd (3,4)
- 8 step R bkwd (1) step L beside R (2) step R beside L (3,4)

2 Two Steps

A B C D A B C D
2x 4x 2x 2x 2x 4x 2x 2x

ELECTRECORD
ST-CS-0185A/3

described as



- . circle formation
- . hands held above shoulder height, with straight elbows
- . introduction to beginning of voice

A. Facing and travelling c.c.w.

- 1 step R diag. fwd to R (1,2) step L beside R (3)
step R beside L (4)
- 2 step L diag. fwd to L (1,2) step R beside L (3)
step L beside R (4)
- 3 step R diag. fwd to R (1,2) step L beside R (3)
step R beside L (4)
- 4 step L diag fwd to L on pliê (1,2)
step R diag fwd to R on pliê (3,4)
- 5-8 rep. meas. 1-4 with opp. ftwk
- 9-16 rep. meas. 1-8

B. Facing centre of circle, elbows bent, travelling bkwd and fwd

- 1 small hop on L (1) small step bkwd on R (2)
small hop on R (3) small step bkwd on L (4)
- 2 small hop on L (1) small step bkwd on R (2)
small hop on R (3) small step fwd on L (4)
- 3 small hop on L (1) small step fwd on R (2)
small hop on R (3) small step fwd on L (4)
- 4 small hop on L (1) small leap fwd onto R (2)
stamp step fwd on L (3,4)
- 5 small hop on L (1) stamp no body weight R beside L (2)
stamp with body weight R (3,4)
- ~~6 small hop on R (1) stamp no body weight L beside R (2)~~
~~stamp with body weight L (3,4)~~
- 7 jump on both feet to L (1,2) jump on both feet to R (3,4)
- 8 jump on both feet to centre (1,2,3,4)
- 9-16 rep. meas. 1-8

C. Facing centre of circle

- 1 step on R heel diag. fwd, extending arms to shoulder
height (1) step L on the spot (2) close R to L (3,4)
- 2 rep. meas. 1
- 3 travelling c.c.w. step on R heel to R (1)
step L beside R (2) step on R heel to R (3)
step L beside R (4)
- 4 step on R heel to R (1) step L beside R (2)
close R to L (3,4)
- 5-8 rep. meas. 1-4 with opp. ftwk travelling c.w.

Repeat dance from beginning to end.

Bătrâneasca din Vicov

Șihai hăi, măi flăcai

Old Person's Dance from Vicov

~~Să jucăm bătuta mării~~

Și tot așa și sari în sus
Că poale la cămeșo nu-s
Poalili le-o ros guzganii
Si-am rămas numai cu stanii } bis

Poali sînt, dar nu le-am pus
Că-s la mamuța pe fus
Da le-oi toarce și le-oi țese
Și le-oi pune la cămeșo
Și-oi ieși la joc în sat
Că-s fată de măritat
Si-oi juca pîn-pe-noptat

Și haideți voi picioare moi
Că și eu fs di pe voi
Și nu va dați muietului
Ca iarba tăietului
Și-aista picior ma doare
Dar cu-aista bat mai tare
Și-aista-i picior mai scurt
Dar cu-aista bat mai mult

Hai de jucat aș juca bine
Mi-i rușine de copile
Mi-i rușine de flăcăi
Că s-avită-n pașii mai
Tropa, tropa pe podole
Ciubotele nu-s a mele

~~Si ma tem si nu le rus~~

Ci-s luate cu-imprumut
Tropa, tropa pe podole
Ciubotele nu-s a mele
Că le am de căpătat
Mulțămesc cui mi le-o dat

Hey, Hey, you lads
Let's dance the "Batuta"
So that's the way it goes and
jump
Because my blouse doesn't have a
hem
The hem was eaten by big mice
Only the upper part remains
The hem is there, but I haven't
put it on
Because it is still on my
mother's spindle
But I shall spin it and weave it
And I shall put it on the shirt
And I shall go and dance in the
village
For I am a nubile girl
And I shall dance until it
becomes dark

Let's go, weak legs
For I am on top of you
And don't be so weak
As grass before it is cut
And this leg aches
And I stamp harder with it
And the other leg is shorter
But I stamp more often with it
I can dance well enough
But I am ashamed of the girls
I am ashamed of the boys
Because they look at my steps

Trample, trample on the floor
My boots are not mine
And I am afraid to tear them
Because I have borrowed them
Trample, trample on the floor
My boots are not mine
Because they were given to me
Thank you, the person who gave
them to me

DRAGAICUȚA

ORIGIN Dobrogea, Romania

PRONUNCIATION DRAH-guy-koots-uh

NOTES The name refers to the girl's spring ritual Dragaica.

MUSIC The rhythm is 3/4, counted Quick (1), Slow (2,3);
or counted Very Long (1,2,3).
The record is Nevofoon 15005.

FORMATION Open circle of women, hands held down at sides.

<u>Measures</u>	<u>Counts</u>	<u>Pattern</u>
8 Meas.		INTRODUCTION
1	Q	Stand on R ft in place.
	S	Step to R behind R ft on L ft.
2	Q	Step to R on R ft, turning to face to R.
	S	Step forward on L ft.
3	Q	Hop on L in place.
	S	Step forward on R ft.
4	VL	Step forward on L ft.
5	Q	Hop on L in place.
	S	Step forward on R ft.
6	VL	Step forward on L ft.
7	VL	Step forward on R ft.
8	Q	Hop on R in place.
	S	Step forward on L ft.
9	VL	Step forward on R ft, turning to face center.
10	VL	Step forward on L ft. circle R leg around to front.
11	VL	Stand on L ft in place, continue lifting R leg to front.
12	VL	Hold.
13	VL	Step backward on R ft.
14	VL	Step backward on L ft.
15	VL	Step backward on R ft.
16	VL	Step backward on L ft.
17	VL	Step backward on R ft.
18	VL	Step forward on L ft.
19	VL	Step forward on R ft.
20	VL	Step forward on L ft.
21	VL	Step forward on R ft.
22	VL	Step forward on L ft.
23	VL	Step forward on R ft, bending forward and lifting L leg around to front.
24	VL	Stand on R ft in place, lifting L ft slightly higher.

Repeat dance

Presented by Sunni Bloland, Kolo Festival, 1986.

ALUNELUL ȘCHIOP
(Alunelul Șhh-Kiop)

Alunelul Schiop was introduced by Theodor Vasilescu of Bucharest. Sunni Bloland learned the dance in Holland from Marius Korpel in June, 1984.

Origin: Goicea: Oltenia, Romania

Cassette: NOROC-SLC 6-84

Music: 4/4, description in 4/4 and 2/4

Introduction: none

Formation: Mixed, open or closed circle. Hands held down in "V" position,
R shoulder toward center

<u>Measure</u>	<u>Pattern</u>
	<u>Part A.</u>
1	Moving sideways toward center, step R (ct. 1), step L next to R (ct. 2), step R (ct. 3), hop R (ct. 4).
2	Moving sideways out of circle, step L (ct. 1), step R next to L (ct. 2), step L (ct. 3), hop L (ct. 4).
3	Repeat meas. 1, turning L shoulder to center as you hop on ct. 4.
4	Moving sideways toward center, step L (ct. 1), step R next to L (ct. 2), step L (ct. 3), hop L (ct. 4).
5	Moving sideways out of circle, step R (ct. 1), step L next to R (ct. 2), step R (ct. 3), hop R turning R shoulder to center (ct. 4).
6	Step L (ct. 1), step R next to L (ct. 2), step L (ct. 3), step R next to L (ct. 4).
7	Repeat meas. 6
8	Step L (ct. 1), step R next to L (ct. 2), step L (ct. 3), hop L (ct. 4).
9 - 14	Repeat meas. 1-6.
15	Step L (ct. 1), step R next to L (ct. 2), step L (ct. 3), hop L, turning to face ctr. (ct. 4).
16	Moving to R, step R (ct. 1), step L next to R (ct. 2), accented step R (ct. 3), hold (ct. 4).
(2/4)	<u>Part B, "Double crosses with step hops"</u>
1	Almost in place, step L (ct. 1), step R across in front (ct. 2).
2	Step L (ct. 1), step R (ct. 2).
3	Step L across in front (ct. 1), step R (ct. 2).
4	Step L & shout "una!" (ct. 1), hop L (ct. 2).
5	Step R (ct. 1), hop R (ct. 2).
6 - 25	Repeat meas. 1-5 four more times (5 X total) *On first step hop of each repetition of meas. 4, shout 1. "una!," 2. "două!," 3. "trei!," 4. "patru!" 5. "cinci!"
(2/4)	<u>Part C, "Double crosses for 13"</u>
1 - 6	Repeat part B, meas. 1-3, two times
7	Step L (ct. 1), hold (ct. 2).
(4/4)	<u>Part D.</u>
1	Leap R (ct. 1), stamp L (ct. 2), stamp L (ct. 3), hold (ct. 4).
2	Repeat meas. 1, with opp. ftwk. & direction.
3	Repeat meas. 1.
4	Stamp L (ct. 1), hold (ct. 2), stamp L (ct. 3), hold (ct. 4).

ALUNELUL SCHIOP (continued)

(2/4) Part E., "Double crosses with leg throw"

1 - 3 Repeat Part B, meas. 1-3.

4 Leap L, extending R leg out in front (ct. 1), hold (ct. 2).

5 - 8 Repeat meas. 1-4 with opp. ftwk. & direction.

(4/4) Part F.

1 Leap L (ct. 1), stamp R (ct. 2), stamp R (ct. 3), hold (ct. 4)

2 Repeat meas. 1 with opp. ftwk.

3 Repeat meas. 1.

4 In place, accented step R (ct. 1), hold (ct. 2), accented step L (ct. 3), hold (ct. 4).

Repeat dance from beginning.

Notes composed by Jana Rickel.

Presented by Sunni Bloland, Kolo Festival, 1984. and 1986.

JIANA DIN AVRIG
(Žee-anna den ah-vrig)

This dance was introduced in Holland by Theodor Vasilescu. Sunni Bloland learned it from Marius Korpel in Schiedam in June, 1984.

Origin: Sibiel, Transylvania, Romania

Cassette: NOROC-SLC.6-84

Music: 4/4

Introduction: Eight measures

Formation: Mixed, closed circle. Hands held in "T" position.

<u>Measure</u>	<u>Pattern</u>
	<u>Part A. "bounces" (introduction)</u>
1 - 2	Bounces in place, lifting and lowering heels 8 times, (cts. 1234,1234).
3 - 4	Facing center, moving LOD, hop L click R heel to L, (ct. 1), hop L click R heel to L (ct. 2). Facing slightly R diagonally, walk 4 steps in LOD, RLRL (cts. 3,4,1,2). Facing center click R foot to L bringing feet together (ct. 3), and hold (ct. 4).
5 - 10	Repeat measures 3 - 4 three times.
	<u>Part B. Jump-clicks</u>
1	Facing center, jump feet apart in place (ct. 1), click feet together in air (ct. &), and repeat (cts. 2&). In place, leap L (ct. 3), stamp R (ct. &), leap R (ct. 4), stamp L (ct. &).
2	Jump feet apart (ct. 1), click feet together in air (ct. &). In place, accented step L (ct. 2), accented step R (ct. &). Repeat accented steps L and R (cts. 3&). Accented step L (ct. 4), and hold (ct. &).
3 - 4	Repeat measures 1 - 2.
	<u>Part C. Walk and step-stamps</u>
1	Facing slightly to R, moving LOD, walk 4 steps RLRL (cts. 1,2,3,4).
2	Turning to face center, accented step in place R (ct. 1), stamp L (ct. &), accented step L (ct. 2), stamp R (ct. &). Stamp R (ct. 3), and hold (ct. 4).
3 - 4	Repeat measures 1 - 2.
	<u>Part D. Walk, pas de Basque, leap-stamps</u>
1	Facing slightly to R, moving LOD, walk 4 steps RLRL (ct. 1,2,3,4).
2	Turning to face center, do 2 pas de Basques in place, R & L (cts. 1&2, 3&4).
3	Turning slightly to R, leap R (ct. 1), stamp L heel (cts. &2), stamp L heel (cts. &3), stamp L heel (ct. &), stamp L heel (cts. 4&), (QSSQS).
4	Turning slightly to L, repeat measure 3 with opposite footwork.
5 - 6	Repeat measures 1 - 2.
7 - 8	Repeat measures 3 - 4.
9 - 10	Repeat measures 1 - 2.

JIANA DIN AVRIG (continued)

Part E. Grapevine

- 1 Facing slightly to L, moving RLOD, cross R in front (ct. 1), step L (ct. 2), cross R in back (ct. 3), step L (ct. 4).
2 - 4 Repeat measure 1 three times.

Part F. Even rhythm "Rida" and two-step

- 1 Continuing in RLOD, step R across in front (ct. 1), step L (ct. 2).
Repeat (cts. 3 - 4)
2 Do one two-step beginning R (cts. 1 - 2). Face center, closing feet and clicking L to R, heels lowered to ground (ct. 3), and hold (ct. 4).
3 - 4 Repeat measures 1 - 2.

Presented by Sunni Bloland, Kolo Festival, 1984, and 1986.

Notes compiled by Lavona Jenks.

Balta de la Dunareni

(Oltenia, Romania)

Sunni Bloland learned this dance from Puiu Vasilescu of Bucharest.
Title is translated "The Swamp of the Danube.

Pronunciation: (bahl-tah deh la doon-are-ain)
Record: Nevofoon #15012, Side 1, Band 1
Formation: Short lines of M-W, hands joined in W position
Music: The music is in 2/4 or 4/4 but will be counted here as 8/8.
Introduction 8 meas. of 8/8

measure

A.

- 1 Turning slightly to R & moving R step R swinging arms down (cts. 1-2), step L, swinging arms up (cts. 3-4), step R, swinging arms down (ct 5), step L (ct. 6), step R while pivoting L & swinging arms up (cts. 7-8)
- 2 Repeat meas. 1 opp. ftwk. & direction
- 3-4 Repeat meas. 1 & 2

B. Single crosses & clicks

- 1 Keeping arms in W position & moving flat-footed step R in place (ct.1) step L across in front (ct. 2), step R (ct. 3), step L to side (ct. 4) step R in place (ct. 5), step L across in front (ct. 6), step R in place lifting L knee slightly (cts. 7-8)
- 2 Repeat meas. 1 opp. ftwk.
- 3 Step R (ct. 1), cross L in front (ct. 2), step R in place (ct. 3), closing step L to R while turning to face slightly RLOD (ct. 4), continuing RLOD cross R in front (ct. 5), step L (ct. 6), step R pivoting R to face center as L leg lifts slightly in front (cts. 7-8)
- 4 Exaggerated step L across in front to face LOD (cts. 1-2), exaggerated step R across in front to face RLOD (cts. 3-4), moving sideways diag. bkwd. L step L (ct. 5), step R (ct. 6), step L (ct. 7), step R (ct. 8)
- 5 In place facing ctr. step L as R foot lifts in front (cts. 1-2), step R as L foot lifts in front (cts. 3-4), step L in place (ct. 5), cross R in front (ct. 6), step L in place (ct. 7), step slightly back R (ct. 8), continuing with.....
- 6 Step L in place (ct. 1), cross R in front (ct. 2), accented step L (cts. 3-4), step R to R (ct. 5), cross L in front (ct. 6), step R back (ct. 7), close L to R pivoting on L to face RLOD (ct. 8)
- 7 Moving RLOD step R across in front (ct. 1), step L (ct. 2), step R pivoting R to face ctr. as L leg lifts in front (cts. 3-4), exaggerated step L across in front to face LOD (cts. 5-6), exaggerated step R across to face RLOD (cts. 7-8)
- 8 Moving sideways diag. bkwd. L step L (ct. 1), click R to L (ct. 2), step L (ct. 3), click R to L (ct. 4), step L (ct. 5), click R to L (ct. 6), step L (cts. 7-8)
- 9-16 Repeat "B" meas. 1-8
Repeat from beginning

GOOD CPL DANCE
 DIFFICULT TO REMEMBER
 PATTERN SEQUENCES

Românește de Purtat

One translation of the title is 'the Romanian way' (as opposed to say, the 'Hungarian way') to amble along. Literally it means the Romanian way to carry. There are many variants of Purtata dances including those for women only. In Transylvania dances are usually arranged in suites and a Românește would serve as an introductory dance to such a grouping. This particular variant from the county of Cluj in Transylvania was introduced at workshops in Western Europe by Theodor Vasilescu. Sunni Bloland worked on the dance with her counterparts in Sweden and personally arranged this variant to suit the recording. The dance has a subdued modest quality.

Origin: Urca, Cluj, Transylvania, Romania
 Cassette: NOROC SLC 6-84 Side A last selection
 Music: 6/8 counted QSQS
 Introduction: none
 Formation: Couples; side by side facing CCW, W slightly in front of M; the couple join R hands in front of the W's R shoulder. W's free hand is held down in a relaxed manner; the M's free L hand can also be held down, lifted up to snap fingers or, holding the W's L hand as in Varsouvienne.
 Notation: The directions are for the M except where indicated. W uses opp. ftwk. Bob Fraley helped compose the notes and lead Sunni in her presentations of the dance at Kolo Festival 1985 and 1986.

Pattern A "Promenade"

summary:

$\begin{matrix} L & L & R & R \\ \text{touch,} & \text{step} & \text{touch,} & \text{step} \\ \text{step,} & \text{touch,} & \text{step} & \text{step} \\ \text{brush,} & \text{step,} & \text{touch} & \text{step} \\ \text{step} & \text{touch,} & \text{step} & \text{step} \end{matrix}$

Measure-Cts.-Movement

- 1 Q touch L toe next to R ft
 S step L fwd
 Q touch R toe next to L ft
 S step R fwd
- 2 Q step L fwd
 S touch R toe next to L ft
 Q step R fwd
 S step L fwd raising ft bk
- 3 Q brush R ft fwd
 S step fwd R
 Q touch L toe diag bk L
 S step L slightly fwd bending body
- 4 Q step R fwd while straightening up
 S touch L toe next to R
 Q step L fwd
 S step R fwd
- 5-7 repeat meas 1-3
- 8 "Cross over"--the partners change places with one another by walking fwd to the spot only turning a slight angle to do so.
 Q W steps L in front of M while M steps R behind W. Each is facing diag fwd in their direction of travel.
 S M touch L toe next to R ft
 W touch R toe next to L ft
 Q M steps L moving to R side of W while W steps R moving to L side of M
 S M step R next to L
 W step L next to R
 change hand hold (M's L in W's L)

Pattern B "Inverted Promenade"

summary:

$\begin{matrix} \text{brush,} & \text{step,} & \text{touch} & \text{step,} \\ \text{step,} & \text{touch,} & \text{step,} & \text{step} \\ \text{touch,} & \text{step,} & \text{touch,} & \text{step,} \\ \text{step,} & \text{touch,} & \text{step,} & \text{step} \end{matrix}$

- 1 Q brush L fwd
 S step L fwd
 Q touch R toe diag bk L
 S step R diag across in front of L turning twd partner & bending fwd
- 2 Q step L bkwd, straighten up
 S touch R toe next to L
 Q step bk on R
 S step L next to R
- 3-4 repeat Pattern A meas 1-2
 (touch, step touch, step
 step touch step, step)
- 5-7 repeat Pattern B meas 1-3
- 8 M:
 Q turn slightly to L while stepping R
 S touch L toe next to R ft
 Q step L to finish facing LOD
 S step R in place
taking W's L hand in his R
 W:
 Q W turns slightly to R & steps fwd L
 S touch R toe next to L ft
 Q step R ending on M's R
 S step L in place

Pattern C "Women's Pirouettes"

summary:

pirou, ette, pirou,ette
step, touch, step, step

brush, step, touch, step
step, touch, step, step

1 M:

Q touch L toe next to R ft

S step L in place

Q touch R toe next to L ft

S step R in place

W:

Q pirouetting 180° under her L hand

W steps R across in front of L &

spins to L 3/4

S step on L heel to finish the turn 1/4

QS repeat for second pirouette

(meas 2-3 M's role W's reverse ftwk)

using "W" handhold

2 Q step L fwd

S touch R toe next to L ft

Q step R fwd

S step L raising R ft in preparation for brush

3 Q brush R ft fwd

S step R in place

Q touch L toe diag bk to L ft

S step L next to R

4 M:

Q step R in place

S touch L toe next to R ft

Q step R in place

S step L in place

W:

Q step L in front of partner

S touch R toe next to L ft

Q step R to face M

S step L next to R

Pattern D "Shoulder Waist"

shoulder-waist position

M moves fwd, W moves bkw

1-2 repeat Pattern A meas 1-2

3-4 repeat Pattern A meas 3-4 but

M will move bkw as W moves fwd

5-8 repeat meas 1-4 but open out at
end of meas 8

repeat Pattern C Women's Pirouettes

substitute meas 8 of Pattern A (cross over)

for meas 4 Pattern C so that W ends on M's

left side

repeat Pattern B Inverted Promenade

repeat Pattern C Women's Pirouettes

end face to face in shoulder-waist position

hug & kiss & live happily ever after!

Hora de la Buciumi

Romania

Sunni Bloland learned this dance from her Swedish counterpart, Margaretha Salminen in Malmø July 1985. The dance incorporates typical Trilisesti motifs. The singer Sofia Vicoveanca is one of Romania's most popular folk song stylists.

Pronunciation: boo-choom
Origin: Bucovina, Moldavia. Hora from the village Buciumi, named for the bucium, a long alpine horn.
Cassette: NOROC SLC 6-84, Side A, next to last selection
Music: 4/4 (straight rhythm and QSSQS)
Introduction: 34 counts (8½ meas), begin dance with the last 4 cts (Anacrusis) of the vocalized Hai....
Formation: Large Closed Circle of M & W holding hands in "W" position.

Measure	Pattern
(anacrusis)	A.
8 Hai	in place stamp R (ct 1), stamp R (ct 2), stamp R three times (cts 3&4)
1	moving sideways R, step R next to L (ct 1), step L (ct 2), step R (ct 3), stamp L (ct 4)
2	moving sideway L, step L (ct 1), step R (close) (ct 2), step L (ct 3), brush-stamp R across in front of L (ct 4)
3-4	grapevine to L stepping R across in front (ct 1), side L (ct 2), R in back (ct 3), side L (ct 4), R in front (ct 1), side L (ct 2), in place stamp R 3x (cts 3&4)
5	repeat meas 2 reversing dir and ftwk
6	repeat meas 3 reversing dir and ftwk
7-8	repeat grapevine (meas 3-4) reversing dir & ftwk
	B. <u>Trilisesti</u>
	release hand hold & place one's own thumbs in one's own arm pits
1	moving bkwds lift L heel (virf toc) (ct Q), step R (ct S), step L (ct S), step R (ct Q), step L (ct S)
2	turning slightly to L & moving RLOD, repeat movment of meas 1
3	in place lift L heel (ct 1), stamp R (ct &), stamp R (ct 2), repeat cts 1&2 as cts 3 & 4
4	repeat meas 3 exactly (in other words lift stamp stamp 4x in all) repeat dance from beginning

DE-NVÎRTIT

Romania – District of Oaş

GOOD CPL DANCE
FUN FOR M TO
IMPROVISE SEQUENCES

Notes by Dick Crum, revised 10/86.

Introduction: *De-nvîrtit* (den-ver-teet, 'turning'), a couple dance, is one of the two basic traditional dances of the tiny district of Oaş in northern Romania. (The other basic folk dance of the area, *Roata*, is a circle dance done by men only.) *De-nvîrtit* is also known under the name *Danțu* (dahn-tsoo, 'couple dance').

At a Sunday afternoon dance gathering, *De-nvîrtit* is usually the opening dance, and it is repeated regularly during the rest of the event. Only the younger, unmarried people dance it on such occasions; older, married people sometimes dance it at less public celebrations (weddings, christenings, etc.).

As performed by the young *oșeni* ('Oășians'), *De-nvîrtit* can be considered as composed of two phases: at the beginning the couples dance non-turning figures, in place or moving about a small area of the floor. This Phase 1 includes the Basic Step and the Men's Steps (see descriptions below) and serves as a kind of warm-up. After a few minutes of this opening phase, the man leads the woman into a transitional side-to-side figure (Figure 5 below) and then into the various turning figures from which the dance itself gets its name. The turning phase (Phase 2) is the main part of *De-nvîrtit*.

Recordings: Fuge Imaginea FI 102-A, *De-nvîrtit*; Dances of Romania DR 791-A, *De-nvîrtit*.

Rhythm and Meter: *De-nvîrtit* is conventionally notated in 2/4 meter. Its basic rhythm pattern is *SLOW-quick-SLOW-quick-SLOW* and spans two measures of music. (For other rhythm patterns, see "Men's Steps" below.)

<i>Dancer's beats (counts)</i>	1	2	3	4	5
<i>Rhythm</i>	S	q	S	q	S
<i>2/4 notation (2-measure phrase)</i>	♪	♪	♪	♪	♪
	DICK'S MEMORY PHRASE = GET your PA-pens HERE				



FORMATION AND POSITIONS

Couples scattered about the dance floor. (In the dance's native setting, they cluster near the musician[s], the better dancers being closest to him/them.) The **Basic Position** is: Partners face, W's hands on M's shoulders; his hands at her waist or a little higher. This position is subject to much variation: often partners grasp each other by upper arms or elbows, especially when this facilitates performance of a particular figure. During the steps of Phase 1 partners are face-to-face; during the turns in Phase 2 they are often turned shoulder-to-shoulder. **Note:** Even when in face-to-face position, the native dancers seldom look at their partners.

BASIC FOOTWORK PATTERNS ("Basic Step" and "Continuation Step")

In its simplest form, *De-nvîrtit* has two different step patterns which are done individually or in combination with each other, depending on the particular figure being done. These two patterns are the "Basic Step" and the "Continuation Step".

Both can be done by men and women, are in the S-q-S-q-S rhythm, and can begin with either foot, depending on the figure being danced.

Basic Step

The Basic Step is done in place or moving in various directions – sideways, forward, backward, twirling in place, etc. – depending on the figure being done.

*Basic Step
when beginning with Lft*

S Step Lft
q Step Rft
S Step Lft
q Step Rft
S Step Lft

*Basic Step
when beginning with Rft*

S Step Rft
q Step Lft
S Step Rft
q Step Lft
S Step Rft

Continuation Step

Though sometimes done in place, the Continuation Step is primarily used as a traveling step in couple turns moving clockwise or counterclockwise.

*Continuation Step
when beginning with Lft*

S Step Lft
q Hop or bounce on Lft
S Step Rft
q Step Lft
S Step Rft

*Continuation Step
when beginning with Rft*

S Step Rft
q Hop or bounce on Rft
S Step Lft
q Step Rft
S Step Lft

MEN'S STEPS

Oaş men embellish their dancing with a variety of taps, stamps and heel clicks, often in syncopated rhythms. They usually do these steps during Phase 1 (non-turning figures, see "Introduction" above). A comprehensive list of such embellishments would be impossible, since they are improvised; four typical men's step patterns are given here.

Men's Step 1 – Basic Step with Heel Taps

Done in place or moving a short distance sideways.

*Basic Step with Heel Taps
when beginning with Lft*

q Audible step with Lft in place
or sideways L
q Tap R heel beside Lft
q Step Rft beside Lft
q Step Lft in place or sideways L

q Tap R heel beside Lft
q Step Rft beside Lft
q Step Lft beside Rft
q Tap R heel beside Lft

*Basic Step with Heel Taps
when beginning with Rft*

q Audible step with Rft in place
or sideways R
q Tap L heel beside Rft
q Step Lft beside Rft
q Step Rft in place or sideways R

q Tap L heel beside Rft
q Step Lft beside Rft
q Step Rft beside Lft
q Tap L heel beside Rft

Men's Step 2 – Continuation Step with Heel Taps

Used chiefly in combination with Basic Step with Heel Taps during Phase 2.

Continuation Step with Heel Taps when beginning with Lft

- q Step Lft in place or passing Rft to continue a turn CCW
- q Tap R heel beside Lft
- q Hop or bounce on Lft
- q Step Rft beside Lft or forward

- q Tap L heel beside Rft
- q Step Lft beside Rft
- q Step Rft beside Lft
- q Tap L heel beside Rft

*Continuation Step with Heel Taps when beginning with Rft**

- q Step Rft in place or passing Lft to continue a turn CW
- q Tap L heel beside Rft
- q Hop or bounce on Rft
- q Step Lft beside Rft or forward

- q Tap R heel beside Lft
- q Step Rft beside Lft
- q Step Lft beside Rft
- q Tap R heel beside Lft

* Many native dancers of the younger generation do this pattern (*Continuation Step with Heel Taps beginning with Rft*) throughout the entire dance, except, of course, for the improvised "Men's Steps", totally dispensing with both the "Basic Step" and the alternating footwork in reversals of direction, etc.

Men's Step 3 – Heel Clicks

Done in place or moving forward or backwards.

- q Land on both feet about 6" apart, bending both knees slightly
- q Low jump into air, clicking insides of both feet together
- q Land on both feet close together
- q Land on both feet about 6" apart, bending both knees slightly

- q Low jump into air, clicking insides of both feet together
- q Land on both feet close together
- q Land on both feet about 6" apart, bending both knees slightly
- q Low jump into air, clicking insides of both feet together

Note: Most native dancers do this step close to the floor without spreading their feet far apart, i.e., it is not a calisthenics-type jumping-jack step.

Men's Step 4 – "Stamp-Hop-Step-Hop-Stamp"

Done in place.

- S Stamp Lft (no weight) across in front of Rft
- q Hop or bounce on Rft in place
- S Step Lft beside Rft
- q Hop or bounce on Lft in place
- S Stamp Rft (no weight) across in front of Lft

- S Stamp Rft (no weight) across in front of Lft
- q Hop or bounce on Lft in place
- S Step Rft beside Lft
- q Hop or bounce on Rft in place
- S Stamp Lft (no weight) across in front of Rft

WOMEN'S STEPS

While the men are doing the Men's Steps, the women adjust their footwork to accommodate the men's movements. In the case of Men's Steps 1 and 2, for example, the woman does the ordinary Basic Step or Continuation Step. In the case of Men's Steps 3 or 4, she might do the ordinary Basic Step, or the following "Step-Hop-Step-Hop-Step":

Woman's Step - "Step-Hop-Step-Hop-Step"

Done in the direction led by partner.

S Step Lft
q Hop or bounce on Lft
S Step Rft
q Hop or bounce on Rft
S Step Lft

S Step Rft
q Hop or bounce on Rft
S Step Lft
q Hop or bounce on Lft
S Step Rft

SEQUENCE OF FIGURES

Aside from the overall sequence of Phase 1 (non-turning figures) followed by Phase 2 (turning and twirling figures), there is no set sequence to the dance as done by the natives in Oaş, and even the phase sequence is not absolutely rigid; sometimes dancers will return to Phase 1 briefly as a kind of break between the more active movements of Phase 2.

PHASE 1 - NON-TURNING FIGURES (M and W use opposite footwork)

Figure 1 - Basic Step in Place

("X" measures) In Basic Position, M beginning Lft, W beginning Rft, couple does Basic Step in place, alternating feet with each new phrase, as if "marking time". This is done as long as the M wishes.

Figure 2 - Basic Step Sideways

("X" measures) In Basic Position, M beginning Lft, W beginning Rft, couple does Basic Step, alternating feet with each new phrase and dancing sideways, first to M's L, then his R, etc., until M leads into another figure.

Figure 3 - Basic Step about Floor

("X" measures) In Basic Position, M beginning Lft, W beginning Rft, couple does Basic Step, alternating feet with each new phrase and dancing casually about the dance floor. Usually the M moves forward, "backing" the W as they travel.

Figure 4 – Men's Steps

("X" measures) In Basic Position, M does any or all of Men's Steps 1, 2, 3 or 4, either in place or traveling, as appropriate. W accommodates her footwork to his movements (see under Men's Steps and Women's Steps above).

Note: There is no rule as to the sequence or length of time devoted to the above figures; these are entirely up to the discretion of the man.

PHASE 2 – TURNING FIGURES (M and W use same footwork)

After a few minutes doing figures from Phase 1, M leads W into various turning figures; note that during these figures the partners use the same foot. This means the woman must quickly change feet as she feels the M's lead into Phase 2.

Figure 5 – Side-to-Side (Transitional Figure)

Meas 1-2 Retaining Basic Position, couple does one Basic Step (beginning Lft), the M doing his in place as he turns very slightly R (CW), leading W with his L hand over toward his R side. She meantime faces in this direction and takes her Basic Step (beginning Lft), ending up almost on his R side and turning slightly R at the very end to face in the direction she just came from.

Meas 3-4 Reversing footwork and direction, M leads W over to his L side (she "returns home" and goes a little beyond), turning slightly L at the very end to face in the direction she just came from.

This figure may be repeated as many times as M wishes.

Figure 6 – Short Turn

Meas 1-4 Retaining Basic Position (or M may "hook" his L hand on W's R elbow), partners turn R-shoulder-to-R-shoulder, and each moves forward so that they turn as a couple CW, using 1 Basic Step (beginning with Lft) plus 1 Continuation Step (beginning with Rft).

Meas 5-8 Reverse footwork and direction of Meas 1-4, i.e., with L shoulders together, turn CCW with 1 Basic Step (beginning with Rft) plus 1 Continuation Step (beginning with Lft).

This figure may be repeated as many times as M wishes.

Figure 7 – Long Turn

Meas 1-8 Identical to the CW turn of the Short Turn, except it is longer, i.e., 1 Basic Step (beginning with Lft) plus 3 consecutive Continuation Steps (beginning with Rft).

Meas 9-16 Identical to the CCW turn of the Short Turn, except it is longer, i.e., 1 Basic Step (beginning with Rft) plus 3 consecutive Continuation Steps (beginning with Lft).

This figure may be repeated as many times as M wishes.

Figure 8 – “Open-End” Turn

(“X” measures) If the M wishes, he may extend the Long Turn “indefinitely” simply by adding more Continuation Steps. This is an extremely common, favorite figure among native dancers. The “Open-End” Turn may be done either CW or CCW.

Figure 9 – “Short Stop and Reverse”

- Meas 1-4 Couple does 1 Short Turn CW, stamping onto Lft on the last count and stopping abruptly, not turning to begin Short Turn CCW.
- Meas 5-8 Still facing CW, the couple “goes into reverse”, backing up CCW with 2 Continuation Steps (beginning with Rft) moving backwards.
- Meas 9-16 M abruptly shifts W across in front of him into L-shoulder-to-L-shoulder position and they do a Long Turn CCW (see Meas 9-16 of Figure 7).

Figure 10 – Woman’s Walk-Around

- Meas 1-4 Couple does 1 Short Turn CW.
- Meas 5-6 Partners release hold; M does 1 Continuation Step (beginning with Rft) in place, his hands loose down at sides, while W moves past his R shoulder, around in back of him, past his L shoulder and around in front of him using a total of 1 Continuation Step (beginning with Rft), her hands down at sides.
- Meas 7-8 As W comes around in front, M takes her in R-shoulder-to-R-shoulder position and they do 1 Continuation Step (beginning with Rft) CW.
- Meas 9-16 Reverse direction and footwork of Meas 1-8 of this figure.

Figure 11 – Woman’s Twirl

- Meas 1-2 Partners release hold as M takes W’s L hand in his R hand; he twirls her once or twice CCW in place in front of him, both dancers using 1 Basic Step (beginning with Lft). (He does his Basic Step marking time in place as she turns.)
- Meas 3-4 M takes W’s R hand in his L hand and twirls her once or twice CW in place in front of him. Both dancers do 1 Basic Step (beginning with Rft), he doing his in place, she using hers to make the twirl.

The number and duration of these twirls is up to the man.

PURTATA FETELOR

WOMEN'S DANCE
SUNG MUSIC

Romania - Region of Transylvania

Notes by Dick Crum, revised 11/86.





Dances with exclusively vocal accompaniment (done to participants' own singing, without instruments) are rare in Romania. This is in contrast to other parts of the Balkans, notably certain areas of Yugoslavia and Bulgaria, where song-dances (or, more precisely, "danced songs") are common.

Romanian girls' singing dances called *purtațe* (singular *purtată*, poor-tah-tuh), unique to a cluster of villages in the valley where the "Big" and "Little" Tîrnava rivers meet in Central Transylvania, are an important tradition at weddings, work bees and the regular Sunday-afternoon dance gatherings. The girls sing and dance the *purtațe* before the main dancing begins, then again later between the couple and young men's dances that make up the standard cycle of the village dance event.

The names, formations, step patterns and melodies of these dances vary from locale to locale and often overlap. The generic term *purtată* (otherwise normally applied in Transylvania to slow couple dances, with the meaning of 'escort' or 'promenade') is used as an overall term for them; however, other names exist for specific variants (*bătuta*, *coconița*, *drîmbolicul*, etc.), and in some cases *purtată* designates a specific dance or set of step patterns.

The *purtată* described here is from the village of Feișa, where it is called *purтата* or *purтата fetelor* (poor-tah-tah feh-teh-lor, 'girls' *purtată*). The song that accompanies it, *Io-s în deal...*, is popular in the whole region and danced differently in each locale.

Rhythm and Meter: The rhythm of this and many other *purtațe* is the same pattern of 3 unequal beats found in the basic dances of Transylvania (*invirtita* and *fecioreasca*) and variously noted in 2/4, 7/16, 9/16 and 10/16 meter by different musicologists. For ease in learning the dance described here, the 7/16 meter has been arbitrarily chosen and divided into 4 dancer's beats with a rhythm pattern of quick-SLOW-SLOW-SLOW:

<i>Dancer's beats (counts)</i>	1	2	3	4
<i>Rhythm</i>	q	S	S	S
<i>7/16 notation</i>				

Formation: Girls side by side in curved line. R arm is linked in L elbow of dancer on one's R, L arm is bent at elbow, with L hand positioned comfortably in front at stomach level. At some point in the singing, the end dancers may link up, forming a closed circle.

MEAS	COUNT	ACTION
1-3		Singing only; dancers sing first 3 measures of the first verse of the song, simply standing in place.

MEAS	COUNT	ACTION
4	1 q	(Starting point marked "X" on musical score) Facing center, step Lft sideward L.
	2 S	-
	3 S	Close Rft beside Lft, taking weight on Rft.
	4 S	Step Lft sideward L.
5	1 q	-
	2 S	Close Rft beside Lft, taking weight on Rft.
	3 S	-
	4 S	Step Lft in place beside Rft.
6		Facing diagonally R of center and moving in line of direction:
	1 q	Step Rft forward.
	2 S	-
	3 S	Step Lft forward (passing Rft).
	4 S	Step Rft forward.
7	1 q	-
	2 S	Step Lft forward (passing Rft).
	3 S	-
	4 S	Step Rft forward, turning at the very end to face center.
8	1 q	Facing center, step Lft in place beside Rft.
	2 S	-
	3 S	Stamp Rft (no weight) beside Lft.
	4 S	Turning to face diagonally R of center, stamp onto Rft (taking weight).
9	1 q	-
	2 S	Step Lft forward (passing Rft).
	3 S	-
	4 S	Step Rft forward, turning at the very end to face center.
10-13		Repeat movements of meas 8-9 two more times, for a total of three.

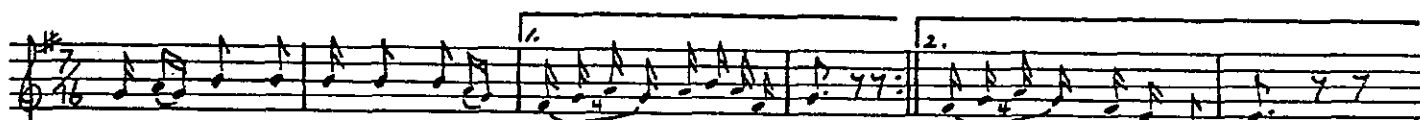
Return to meas 4 of the dance and repeat movements of meas 4-13 over and over until the end of the song. Note that the 3-measure "wait" occurs only once, at the very beginning of the dance, and is not repeated thereafter.

The relationship of the music and steps is what Romanian dance specialists call "nonconcordant", i.e., because the melody is in 4-measure phrases and the step pattern is in 10, they do not always coincide.

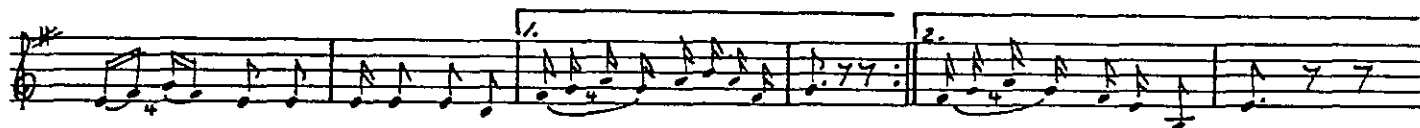
IO-S ÎN DEAL....
(Purtata fetelor)

Romania - Region of Transylvania

~~Not Transcribed~~
SEPARATE CLASS SESSION
TO TEACH DANCERS THE
MUSIC



1. IO-S ÎN DEAL ȘI BA-DEA-N ȘE-SU, LALALALA LA. LALALALA LA.



ȘI MI-L CU-NOSC DI PE MER-SU, LALALALA LA. LALALALA LA.

ROMANIAN:

1. |: Io-s în deal și badea-n șesu, lala... :|
|: și mi-l cunosc di pe mersu, lala... :|
2. |: Și-i mersu legănatu, lala... :|
|: cu dragoste amestecatu, lala... :|
3. |: Bade, pălărie neagră, lala... :|
|: gurița ți-i ca o fragă, lala... :|
4. |: Ochii ți-s ca două mure, lala... :|
|: trupul ți-i brad din pădure, lala... :|
5. |: Nu da gura la bădiță, lala... :|
|: că bădița-i poamă dulce, lala... :|
6. |: Că bădița-i poamă dulce, lala... :|
|: te sărută și se duce, lala... :|

ENGLISH PHONETIC:

1. yo-s'nd-yahl shee bahd-yahn sheh-soo
shee meel koo-nosk dee peh mehr-soo
2. shee-ee mehr-soo leh-guh-nah-too
koo drah-ghost-yah mess-teh-kah-too
3. bah-deh puh-luh-ree-yeh nyah-gruh
goo-ree-tzah tzee kah o frah-guh
4. o-kee tzeess kah doh-uh moo-reh
troo-poo tzee brahd deen puh-doo-reh
5. noo dah goo-rah lah buh-deet-suh
kuh buh-deet-sigh pwah-muh dool-cheh
6. kuh buh-deet-sigh pwah-muh dool-cheh
teh suh-roo-tuh shee seh doo-cheh

ENGLISH TRANSLATION:

1. I'm in the highland, my sweetheart's in the lowland, but I recognize him by his walk.
2. He has a jaunty walk, and it's mixed with love.
3. Sweetheart, black hat, your mouth is like a strawberry.
4. Your eyes are like two blackberries, and you're tall and strong as a pine tree in the forest.
5. Don't offer your lips to a boyfriend; a boyfriend is a sweet rascal.
6. A boyfriend is a sweet rascal: he'll kiss you and then leave you.

Transcribed and translated by Dick Crum

Rev. 11/86

ÎNVÎRTITA RARĂ ȘI DEASĂ DIN SĂLAJ

(Transylvania - Romanian)

The slow and fast învîrtita of Sălaj are quite common among the Romanian population of Sălaj county in north-central Transylvania. The dances are in fact identical except for the rhythm and tempo of the music. The fast învîrtita is done to an even 2/4 beat, while the slow învîrtita has a somewhat freer rhythm, best described as 7/8. Both dances are improvised within a standard framework of basic steps, with the man controlling the changes in the dance.

The basic dance position is partners facing each other with woman's hands on man's shoulders, man's hands high on woman's shoulderblades. When turning clockwise, bodies are turned to the left so right hips are adjacent; reverse for counterclockwise turn. Basic style is flat-footed with knees very slightly bent but upper body erect. In the rară (RAH'-ruh, "slow"), the steps have a slightly "bouncy" feel; in the deasă (DYAH'-suh, "fast"), the knees are bent a little more and the steps are very level.

Because of the difference in rhythm between rară and deasă, and because the rhythm of the dance frequently crosses the beats in the music, the steps are notated here as a combination of quick (Q) and slow (S) beats.

Sources: Valeriu Buciu, professional folklorist and choreographer from Baia Mare, Maramureș county; Susana Colceriu, professional dancer born in Sălaj.

Recording: Custom cassette available at Insitute.

Basic figures

- I. Scurtă (SKOOR'-tuh, "short") [quick-slow, quick-slow, slow]

Turning CW with R hips adjacent, step forward on Rft (Q), step forward on Lft (S). Repeat (Q-S). Turning to own R to reverse hold, step back to own R on Rft (S). Repeat entire pattern with opposite footwork for CCW turn.

- II. Lungă (LOONG'-guh, "long") [quick-slow, quick-slow, quick-quick-quick-slow, quick-slow, slow]

First 4 beats are the same as the first 4 beats of scurtă (Q-S, Q-S). Step forward on Rft with slight bend of R knee (Q), step slightly forward on ball of Lft (Q), step forward on Rft with slight bend of R knee (Q), step forward on Lft, returning body to original level (S). Final 3 beats are the same as final 3 beats of scurtă (Q-S, S). Reverse footwork and direction for CCW turn.

ÎNVÎRTITA RARĂ ȘI DEASĂ DIN SĂLAJ (continued)

III. Dublă (DOO'-bluh, "double") [Q-S, Q-S, Q-Q-Q-S, Q-S, Q-Q-Q-S, Q-S, Q-Q-Q-S, Q-S, S]

First 8 beats are the same as first 8 beats of lungă (Q-S, Q-S, Q-Q-Q-S). Repeat last 6 beats of this pattern (Q-S, Q-Q-Q-S) twice, then conclude with same final 3 steps as both scurtă and lungă. Reverse footwork and direction for CCW turn.

Both the rară and deasă consist simply of the above three figures, combined at the will of the partners. The rară uses mostly the scurtă and lungă patterns, with the dublă occurring only occasionally; the deasă is dominated by lungă and dublă, with the scurtă being used infrequently. Many variations of the patterns are possible; a few are described below.

Closing variations: Various closing figures can be used at the end of the lungă or dublă patterns (or even at end of the scurtă, although less often due to its shortness). A few examples follow:

- I. In place of the last 2 steps of the pattern (S, S), the M turns to face his partner without releasing her, jumping on both feet slightly apart (Q), click heels together in the air (Q), repeat jump and click (Q-Q). W continues normal footwork (S, S) in place facing partner.
- II. As in I above, M faces his partner jumping in place on both feet together and bending knees (Q), spring into air, straightening knees and spreading feet about shoulder-width apart (Q), land with both feet together and knees bent (Q), jump again on both feet together, knees slightly bent (Q). W continues normal footwork in place facing partner.
- III. (Described for end of CW turn, but may be done symmetrically at end of CCW turn.) On last quick beat before the final 2 slow counts, M release hold of W with L hand, both continue movement so W opens out to M's R side. M step forward on Lft (Q), swing R leg up forward with knee straight and slap inside of R boot top with L hand (Q), step in place on Rft (Q), swing L leg up forward with straight knee and slap inside L boot top with L hand (Q). W remains at M's R side, dancing normal footwork (S, S) in place; M's R hand remains on W's shoulderblade at all times. Next movement begins with M stepping on Lft behind Rft, bringing his partner across in front of him and turning to his R on the next slow step.
- IV. (Described for end of CW turn.) On last quick beat before the final 2 slow counts, M take hold of W's L hand with his R hand. M takes next 2 slow steps (L, R) in place as he turns his partner CCW under joined hands. W steps onto R heel into CCW double pirouette, ending with weight on Lft.

ÎNVÎRTITA RARĂ ȘI DEASĂ DIN SĂLAJ (continued)

The above variation may be used in either the rară or deasă, but are much ore common in the rară. Below are two additional lungă variations for the rară only:

- V. (Described in CW version.) Dance first 4 beats of lungă (Q-S, Q-S), step forward onto Rft bending R knee slightly (Q), step slightly forward on ball of Lft (Q), step back-ward onto Rft (Q), step backward onto Lft (S), continue stepping backward R,L (Q-S). Turning to own R, step on Rft to R as M brings W across him to face CCW (S).
- VI. (Described in CW version.) On first of the last 2 slow beats of lungă, both step forward on Lft, turning toward partner (S), continuing to turn to end facing oppo- site direction, step back into half-sit on Rft, leaving Lft in place.

Presented by Glenn Nielsen

BĂTRÎNESCU DIN CHIOAR

(Transylvania - Romanian)


Bătrînescu din Chioar (buh-tri-NESS'-koo deen kee-WAHR', "old people's dance from Chioar") is one of three commonly danced învîrtitas ('n-vur-TEE'-ta, "turning dance") from the Chioar region in the southwestern part of Maramureş county in northern Transylvania. The dance is done by young and old alike, and its name might be more accurately translated as "dance in the old people's style from Chioar". This is the first of three dances which form the dance cycle of Chioar; the others are De-nceput and Scuturat.

The dance has a soft, relaxed feel; knees and ankles are always slightly bent, and there is a small pliê (knee-bend) on each beat. Feet are parallel, with weight on the whole foot. The dance is improvised, with the flow from one figure to the next being controlled by the man. The figures fall into three general categories: turning figures, side-to-side variations, and in-place variations. The music is in 4/4 time.


Source: Valeriu Buciu, professional folklorist and choreographer from Baia Mare, Maramureş county; peasant dancers from Chioar at a wedding in Baia Mare.

Recording: Custom cassette available at Institute.

Basic turning figures

I. Scurtă (SKOOR'-tuh, "short") []

With W's hands on M's shoulders and M's hands on W's shoulderblades, facing to R of partner and turning CCW as a couple, step forward on Rft (1), step forward on Lft (2), step forward on Rft (3); turning toward partner, step on Lft beside Rft (&), continuing to turn to end facing to L of partner, step in place on Rft (4). Repeat, reversing footwork and direction.

II. Lungă (LOONG'-guh, "long") []

Beginning in the same position as in I, walk forward 7 steps R,L,R,L,R,L,R, turning CCW as a couple (1,2,3,4,5,6,7); turning toward partner, step on Lft beside Rft (&), continuing turn to end facing to L of partner, step in place on Rft (8). Repeat, reversing footwork and direction.

Side-to-side variations

A common form of variation is for the W to move from one side of M to the other dancing the footwork of the scurtă figure, while the M dances some more elaborate version of the scurtă, often involving some form of boot-slapping. In all of these figures the M begins by dropping his R hand from W's L shoulderblade and moving to his own

BĂTRÎNESCU DIN CHIOAR (continued)

R; the W dances the scurtă to her R, turning CCW to end at M's L side. On the symmetrical movement the M pushes W gently across in front with his L hand, placing his R hand on her L shoulderblade as she turns CCW into place at his R side.

- A) M step to own R on Rft (1), step on Lft across in front of Rft (2), close Rft to Lft with sharp click (3), fall to own R on Rft with bent knee (4).
- B) M step to own R on Rft (1), step on Lft across in front of Rft (2), swing R leg forward with straight knee and slap inside of R calf with R hand (3), fall to R on Rft with knee bent (4).
- C) Same as B but on (3) raise R leg to R with bent knee and slap outside of R heel.
- D) Same as (B) or (C) but on count 4 leap onto Rft in place, kicking Lft up behind and slap inside L heel with R hand.
- E) Step to own R on Rft (1), step across in front of Rft on Lft (2), slap outside of R thigh with R hand (&) raising R leg slightly to R with knee bent, slap outside of R heel with R hand (3), slap outside of R thigh with R hand (&), step a little to R on Rft, bending knee (4).
- F) First 2 counts same as (E). Raising R leg forward with straight knee, slap inside of R thigh with R hand (&), slap inside of R calf with R hand (3), slap inside of R thigh with R hand (&), fall onto Rft in place (4).

In their normal form, these variants are only used when moving to the R, alternating with a basic scurtă or variant (A) to the L.

Behind-the-back pirouette

This variation of the lungă can be executed in either direction; it is described below with movement to the R.

M releases hold of W's shoulders and takes hold of her upper L arm with his R hand, W removes her R hand from M's L shoulder but leaves L hand on M's R shoulder. M steps R,L in place, bringing W across in front of him; W steps R,L to her R (1,2) [Optional variant: M may raise L arm over his head]. M releases hold of W's upper L arm with a gentle push outward and steps R,L in place, turning to his own R; W executes a CCW pirouette on 2 counts, stepping across onto R heel and finishing pirouette with a step onto Lft (3,4). Both continue with remaining 5 counts of normal lungă (5,6,7,&,8), resuming normal hold as soon as possible.

BĂTRÎNESCU DIN CHIOAR (continued)

In-place variations

- I. Facing partner with arms raised above head in a relaxed way, M's L palm placed against W's R palm and M's R palm against W's R palm, both step on Rft in place, turning slightly to own L and pushing R palm a little forward (1), step on Lft in place, turning slightly to own R and pushing L palm slightly forward (2), step on Rft in place, turning slightly to own L and pushing R palm slightly forward (3), step on Lft beside Rft (&), step on Rft in place (4). Repeat symmetrically.
- II. In same position as I, but with weight on both feet placed together, raise up (relevé) onto balls of feet, turning slightly to own L and pushing R palm slightly forward (1), come down onto full feet, bending knees a little, turning back to face partner and returning hands to original position (2). Repeat symmetrically.
- III. Footwork identical to I, but hands are held a little lower. On counts 1 and 2, M releases W's R hand and turns her in a CCW pirouette under his R hand. W steps across to her L on R heel into the pirouette, which ends with a step in place on Lft on count 2. Place M's L and W's R palms together and finish footwork (step R,L,R) in place (3,&,4). Repeat symmetrically (or substitute I to L).
- IV. First 2 counts same as III (W's CCW pirouette). On counts 3,&,4 M steps R,L,R in place, turning W into another CCW pirouette; W again steps across onto Rft (3), then finishes pirouette by closing Lft to Rft without taking weight (4). Repeat symmetrically.

Presented by Glenn Nielsen

ÎNVÎRTITA DIN MARAMUREȘ

(Transylvania - Romanian)

This învîrtita ('n-vur-TEE'-ta, "turning dance") is the most popular dance in the northern half of Maramureș county in northern Transylvania, comprising the valley of the Iza river and the surrounding mountains. The dance is unusual in one respect: although it is most commonly done by a man and a woman, it is often done by one man with two or even three women, and sometimes (though less frequently) two women dance together without a man. The dance is improvised, with the changes being controlled by the man, and is made up of two sections: an "in-place" section and a "turning" section, each of which has a number of possible variations.

The rhythm of the dance is even 2/4. The style is flat-footed, with a slight bend in the knees; the "in-place" steps have a slight downward accent on each beat, while the turning steps are more level.

Improvisational or "free-style" dances are difficult to describe because of the wide variety of possible variations; one of the biggest problems in this has to do with the phrasing of both dance and music. As a general principle, good dancers tend to follow the phrasing of the music, but do not necessarily follow it always. Western ears are accustomed to even phrases of 4 or 8 measures; Romanian music is often played in this structure, but music with phrase lengths of 5, 6 or 10 measures is quite common. For ease in both writing and understanding, the dance notes below assume phrases of 8 measures.

Sources: Valeriu Buciu, professional folklorist and choreographer from Baia Mare, Maramureș county; villagers in Giulești and other villages in northern Maramureș.

Recording: Balkan-Arts 45rpm.

"In-place" steps

Basic Step: Partners face each other with woman's hands on man's shoulders, man's hands on woman's waist. Both step on Rft in place with W turning slightly to L (1), step on Lft in place with W turning slightly to R (2). Repeat same footwork for each measure of the "in-place" section.

Several movement variations are possible using this basic step:

Slow CCW turn: Using basic step, revolve very slowly CCW as a couple by stepping slightly to R on Rft on count 1 of each measure, and stepping on Lft beside Rft on count 2.

Slow CW turn: Still using basic step, revolve very slowly CW as a couple by stepping to L on Lft on count 2 of

ÎNVÎRTITA DIN MARAMUREȘ (continued)

each measure, and stepping on Rft beside Lft on count 1 of the next measure.

Side-to-side: While M dances basic step in place, he can move W gradually to his L (her R) until they are side-by-side with R hips adjacent. M may release trailing hand or keep it on W's waist, as he chooses. Repeat as often as desired.

Walkaround: While M dances basic step in place, he can take his L hand from W's waist and push her gently to his L (her R) with his R hand. She continues basic footwork while walking CCW around him, keeping her L hand lightly in contact with M at shoulder level. When W completes a full circle CCW and is once again in front of M, partners can resume shoulder-waist position, or M can send W around him CCW again, or he can send her around him in the opposite direction (CW).

While dancing any of the above figures, M can dance bătaie (stamping steps) in the following patterns:

Bătaie I: Step on Rft in place (1), stamp Lft beside Rft (&), step on Lft in place (2), stamp Rft beside Lft (&). Repeat as desired.

Bătaie II: Step on Rft in place (1), step on Lft in place with slight extra bend of L knee (2), stamp Rft beside Lft but a little forward, taking weight on Rft and straightening R knee a little (&). Repeat action of count 2,& until a change is desired, ending with a step in place on the Lft on count 2 of any measure.

Turning step

There is really only one "turning figure", consisting of a slow CCW turn alternating with a faster CW turn, but either part can be done for any number of measures. The description below goes 8 measures in each direction, but this is strictly for ease of description.

Meas 1 In shoulder-waist position, step to R on Rft with W turning slightly to L (1), step on Lft beside Rft with turning slightly to R (2).

Meas 2-7 Repeat action of meas 1 six more times, revolving CCW as a couple.

Meas 8 Step to R on Rft with M turning to L (1), W step on Lft beside Rft while M step forward on L foot so that R hips are adjacent, releasing hold and placing R hand on W's L shoulderblade and L hand on W's upper

ÎNVÎRTITA DIN MARAMUREȘ (continued)

R arm ("turn position").

- Meas 9 M step forward on Rft (1), hop on Rft (2), step forward on Lft (&); all these steps have a slight stamping quality. W step forward with Rft with slight bend of knee (1); step on Lft beside Rft (&), step forward on Rft (2), step on Lft beside Rft (&); these steps also have a slight stamping quality, with an accent on count 1. While doing these steps, couple revolves CW around a common center.
- Meas 10-14 Repeat action of meas 9 five more times, with M emphasizing the stamp on counts 2,& of the last measure as a signal to his partner.
- Meas 15-16 M step forward on Rft with loud stamp (1), hop on Rft with loud stamp (2), step to R on Rft with stamp, turning to face W (1), pause (2). W dances same footwork without stamping.

Repeat complete turning sequence as often as desired.

Presented by Glenn Nielsen

P-A LUNGU

Source: Valeriu Buciu, professional folklorist and choreographer from Baia Mare, Maramureş county

Recording: "Romanian Dances from Northern Transylvania" (cassette)

This dance comes from the Lăpuş area (Ţara Lăpuşului) in the southeastern part of Maramureş county in northern Transylvania. The dance is done in a circle of couples progressing counterclockwise, and consists of two figures which alternate. The style is flat-footed with slightly bent knees. The music is in 2/4 time.

Figure I

- Meas 1 Facing counterclockwise around circle with W on M R side and inside hands joined, step forward on outside foot swinging joined hands back and turning toward partner (1) step forward on inside foot swinging joined hands forward and turning away from partner (2)
- Meas 2 Step forward on outside foot swinging joined hands back and turning to face partner (1) close inside foot to outside foot joining outside hands (2)
- Meas 3 Walking in a small counterclockwise circle around each other, step forward on R foot (1) step forward on L foot (2)
- Meas 4 Step R forward into place where partner started (1) close L foot to R, releasing new outside hands and turning to face counterclockwise around circle (2)
- Meas 5-8 Repeat action of measures 1-4 with opposite footwork; circle around partner is now clockwise, beginning with L foot.
- Meas 9-16 Repeat entire figure, but on meas 8 do not turn away from partner or release joined hands

Figure II

- Meas 1 Taking shoulder-shoulderblade position, M does small jump on both feet together, moving very slightly to own R and turning very slightly L (1) repeat jump two more times (2,&). W steps to own R on R foot, turning slightly to L and bending knees (1) close L foot to R with a slight bounce, straightening knees and turning back to face partner (2) bounce again (&)
- Meas 2 Repeat action of measure 1
- Meas 3-4 Repeat action of measures 1-2 reversing footwork and direction
- Meas 5-6 Repeat action of measures 1-2
- Meas 7-8 Turning so R hips are adjacent, turn clockwise as a couple stepping forward with L foot (1) R foot (2) L foot (1) close R foot to L with slight bounce turning to face partner (2) bounce again (&)

P-A LUNGU (continued)

Figure II (continued)

Meas 7-8 Turning so R hips are adjacent, turn clockwise as a couple stepping forward L (1) R (2) L (1) close R foot to L with a slight bounce, turning to face partner (2) bounce again (&). [the turn should exchange the positions of M and W so M is on outside of circle]

Meas 9-16 Repeat actions of measures 1-8 BUT on count 1 of measure 16 (end of couple turn); release shoulder-shoulderblade hold; on ct 2, close R foot to L with slight bounce, dropping hands to sides, joining inside hands, and turning to face counterclockwise along circle (2).

Alternate figures I and II to end of music.

Presented by Glenn Nielsen

MICHERECHI (Méhkerék)

(Romanian village in Hungary)

Micherechi is the western-most Romanian village in Hungary, near the Romanian border. It is the only village in Hungary inhabited by Romanians only. The Romanians settled in this then empty area in the 17th. and 18th. centuries. Although separated from Romania proper, Micherechi has preserved the old style music and dance, perhaps because of this separation. This suite of dances was learned in the Hungarian táncház-es. The suite consists of many dances: the two couple dances introduced here, plus many other figures, several other couple dances, a women's circle dance and men's solo and traveling dances.

Pronunciation: Meeh-keh-reh-kee

Music: Sebó Ensemble, Music in Folk Dancing Rooms (double album),
Hungaraton SLPX 18031-32 II/A-3;
Rumanian Folk Music from Hungary, Hungaraton SLPX 18077 A-I,1.

Formation: Cpls in contra-style line, with lead cpl next to musicians
If more than one line, men are always close to walls.

Mínințălu (Fast)

Formation: Cpls in shldr-shldrblade hold.

music 2/4 Pattern

I. Resting Figure

Men and women opposite ft wk, mirror image movement. Only men's .
steps given unless women's steps differ.

Meas

opt. Introduction. Leader begins when ready.

- 1 Step fwd diagonally R on R, bending both knees (ct 1); step on left to side, turning diagonally L, both knees bent, (ct 2).
- 2 Close R to L, straightening knees (ct 1); hold (ct 2).
- 3 Step back on L, bending both knees (ctl); step on R to side, knees bent, turning diagonally R (ct 2).
- 4 Close L to R, straightening knees (ct 1); hold (ct 2).

II. Transition Figure from I to III

Men and women same ft wk, opposite dir.

- 1 Step R close to partner in line, L shldr close, bending knees (ctl); Step L slightly ahead of R, wt on both feet, bending knees (ct 2). Smooth, non-sounding action. 49

Mîniñțălu (continued)

2 Čukče R, straightening knees (ct 1); step L to side, in frnt of partner (ct &); close R to L (ct 2).

3-4 Repeat meas. 1-2 with opposite ft wk and dir.

(This figure is done only once as a transition.)

III. Mîniñțălu (main figure, fast figure)

M and W basic figures slightly different ft wk, with men turning in place, women sweeping an arc.

Men's figure

Variation 1.

1-4 Same steps as fig. II only rotating in place CCW meas 1 and back meas 2, CW meas 3 and back meas 4. Sounding with each step.

Variation 2.

1 Čukče L, straightening knee (ct 1); step R to R, rotating CCW (ct &) close L to R, bending knees (ct 2).

2 Repeat meas 1.

3-4 Repeat meas 1-2, opposite rotation, same ft wk.

Variation 3.

Same as variation 2 , but opposite ft wk, same rotation.

Variation 4.

1 Čukče L, straightening knee (ctl); step R to R (ct &); close L to R, bending knees (ct 2); step R, straightening R (ct &).

2 Step L, bending knee (ctl); step R, straightening R (ct &); step L, bending knee (ct 2).

Women's figure

Variation 1.

1 Step R to R, bending knees (ct 1); leap onto both, bending knees, (ct 2). (Rotate CCW around M)

2 Close R to L (ct 1); step L to L (ct &); close R to L (ct 2).
(Rotate CCW)
(Down on beat 1, up on beat &.)

3-4 Repeat meas 1 and 2, opposite ft wk and rotation.

Ardelenscu (Transylvanian)

Formation: M's R hand up, chest high, holds W's L; M's L hand down, hip level holds W's R.

music 2/4

Pattern

Men's figures

I. Basic Figure (rhythm:SQSQS)

Meas

opt. Introduction. Leader begins when ready.

1-4 LOD facing partner, step R, bending knees (S); čukče R, raising L across R, straightening R knee (Q); step L across R, bending knee (S); čukče L moving R ft to R (Q); step R (S).

5-8 Repeat meas 1-4, opposite ft wk and dir.

II. Stop Figure (rhythm:QSQSS)

1-4 In previous figure finish L closed to R, stand in position.

5-8 Leader calls, "Figura." Čukče R (Q); step L fwd (S); čukče L (Q); circle and close R to L, bending knees, (S); raise and close L to R, bending knees (S). (Movement is opposite dir of women.)

9-12 Repeat action to left with opposite ft wk.

Repeat meas 5-12 at discretion of leader.

13-16 (Ending) (rhythm:QSQSS) Beginning with knees bent, body turned out of line to R, straighten L knee and raise R lower leg to side, slapping ankle with R hand (Q); close R to L, bending knees (S); repeat Q (Q); repeat S (S); repeat Q (S). (Note: may substitute jumping with both feet turned out, knees together, slapping only R for 2nd. and 3rd. slap steps.)

Return to fig. I.

Women's figure

I. Basic Figure (rhythm: QSQSS)

1-4 Facing same direction as man, on M's L side, moving RLOD, step L (Q); step R (S); step L turn CW to face M (Q); step back on R away from M (S); step back on L (S).

4-8 Sweeping an arc before M, moving to R, run R,L,R,L,R (QSQSS), turning L on last step to face same direction as M.

BUKITE

Source: Stoiche Karanfilov, dancer with the Macedonian National Folk Ensemble TANEC, born and raised in the Voden area

Recording: "Dances of Southern Macedonia" (custom cassette)

Line dance for men and women from the area around the towns of Voden, Lerin, and Kostur in southern Macedonia (now part of Greece). Originally done in segregated lines, the dance can now be found with men and women dancing together in one line.

The rhythm of the dance is 11/16, broken down into three dance beats in the relation 4:3:4 (slow, not-so-slow, slow), with the third beat omitted in the slow introductory part. The footwork is flatfooted and rather heavy, but there is a pronounced "leaping" quality to the fast part.

Slow Part

- Meas 1 Facing in line of direction (CCW) with hands joined at shoulder height, step forward on R foot (1) step forward on L foot (2) hold (3).
- Meas 2 Step forward on R foot (1) slight bounce (cukce) on R heel raising L leg forward with knee bent (2) hold (3).
- Mesa 3 Step back on L foot (1) slight bounce (cukce) on L heel swinging R foot up beside L knee (2) hold (3).

Fast Part

Basic Step

- Meas 1 Skip forward onto R foot [preparatory hop on L foot before the beat followed immediately by a step forward on the R foot] (ah-1) hop on R foot (2) leap forward onto L foot (3).
- Meas 2 Skip forward onto R foot turning a little toward center (ah-1) leap onto L foot across in front of R (2) step back onto R foot in place (3)
- Meas 3 Leap diagonally backward L onto L foot before the beat (ah) immediately make a smaller leap in the same direction on R foot (1) leap diagonally backward onto L foot (2) hop in place on L foot raising R leg forward with knee bent (3).

Variation I (turn)

- Meas 1 Using same footwork as measure 1 of Basic Step, release hands and make one complete turn (360°) CW, rejoining hands at end.
- Meas 2-3 Same as measures 2-3 of Basic Step.

BUKITE (continued)

Variation II (jump)

Meas 1-2 Same as measures 1-2 of Basic Step.

Meas 3 Moving slightly daigonally backward L, jump onto both feet about shoulder width apart (1) leap onto L foot in place raising R leg forward with knee bent (2) hop on L foot in place (3)

Presented by Glenn Nielsen at Kolo Festival 1983

KRIVOTO
(The Crooked Dance)

Source: Stoiche Karanfilov, dancer with the Macedonian National Folk Ensemble TANEC born and raised in the Voden area in southern Macedonia

Recording: "Dances of Southern Macedonia" (custom cassette)

This dance from the Voden area in southern Macedonia (now part of Greece) is about 150 years old. It was commonly done at weddings and festival days, but is not seen much at present. The dance was originally done by men only, but more recently women have begun to dance in a separate line.

The dance is composed of two parts, slow (in 4/4 rhythm) followed by fast (2/4). The formation is as follows: an open circle of men in either belt hold or with hands joined at sides, followed by an open circle of women with hands joined at sides. The two circles may be linked by a kerchief held with one end in the last man's L hand and the other in the first woman's R hand.

The footwork of the slow part is flat-footed and somewhat heavy, but the upper body is held very erect and the movements are very stately. In the fast part the footwork is a little more up on the balls of the feet and the movements are more lively.

8 MEAS | ISTR - NO ACTION

Slow Part

Figure I

- Meas 1 Facing CCW (LOD), step forward on R foot (1) bend R knee slightly (&) straighten R knee bringing L foot up behind R knee (2). Repeat action of counts 1,&,2 with opposite footwork (3,&,4). MAKE IT "SMOOTH"
- Meas 2-4 Repeat action of measure 1 three more times.
- Meas 5 Turning to face center, step ^{fwd} on R foot to R ^{TURNING TO FACE CTR} (1) bend R knee slightly (&) straighten R knee bringing L foot up behind R knee (2) hold (3,4).
- Meas 6 Step back on L foot, bending knee and swinging R leg around to R in a ^{NOT TOO WIDE} wide arc (1) straighten L knee bringing R foot up behind L knee (2) bend L knee (3) straighten L knee (4)
- Meas 7 Bend L knee (1) straighten L knee (2) keeping L foot stationary, turn body about 30° to L (3) turn back to center (4)
- Meas 8 Repeat action of measure 7.

Figure II VERY SLOW: STEP, RAISE, HOLD

- Meas 1 Facing CCW (LOD), step forward on R foot (1) bend R knee slightly (&) straighten R knee bringing L foot up behind R knee (2) hold (3,4).
- Meas 2 Repeat action of measure 1 reversing footwork.
- Meas 3-4 Repeat action of measures 1-2.

KRIVOTO (continued)

Figure II (contintued)

Meas 5 Step foward on R foot bending knee and bringing L foot forward toward R calf (1) step back on L foot bending knee and bringing R foot back in front of L shin (2) step forward on R foot bending knee and bringing L foot forward toward R calf (3) straighten R knee bringing L foot up behind R knee (4)

Meas 6 Repeat action of measure 5 reversing footwork. *STEP SWD ON L*

Meas 7-8 Repeat action of measures 5-6

9-16 REPEAT MEAS 1-8

Figure III

Meas 1-4 Repeat action of measures 1-4, Figure II. "STEP-RAISE-HOLD"

Meas 5 Men: Turn to face center and step to R on R foot (1) kneel on L knee placing knee beside R foot (2) kneel on R knee a little to R so both knees are on the ground but weight is now on R knee (3) step on L foot beside R knee, rising to standing position (4)
Women: Turning to face center, step to R on R foot (1) step on L foot behind R (2) step to R on R foot (3) turning back into line of direction, step forward on L foot (4)

Meas 6 Repeat action of measure 5.

7-12 REPEAT MEAS 1-6

Fast Part

Basic

HE DID STEPS NOT "LEAPS" WHEN TEACHING MEAS 1-3

Meas 1 Facing CCW (LOD), ^{STEP} leap forward onto R foot (1) hop on R foot raising L leg forward with bent knee (2)

Meas 2 ^{STEP} Leap forward on L foot (1) hop on L foot raising R leg forward with bent knee (2)

Meas 3 Turning to face center, ^{STEP} leap to R on R foot (1) hop on R raising L leg forward with knee bent (2)

Meas 4 Hop on R foot swinging L foot around behind R knee in a wide arc (1) jump in place on both feet about shoulder width apart (2)

Meas 5 Turning to face LOD, leap onto L foot in place raising R foot forward with bent knee (1) hop on L foot (2)

Variant: Same as Basic but on count 1 of measure 5, jump in place on both feet together, then leap onto L on count 2.

SARAKINOTO

Source: Stoiche Karanfilov, dancer with the Macedonian National Folk Ensemble TANEC, born and raised in the Voden area in southern Macedonia

Recording: "Dances of Southern Macedonia" (custom cassette)

This is a line dance for both men and women from southern Macedonia, found around the towns of Voden, Lerin, and Kostur (now in Greece). In earlier times men and women danced in separate lines, possibly joined with a kerchief, but nowadays the dance is done in a single integrated circle.

The footwork is flat-footed and rather heavy, but the upper body is held quite erect. The rhythm is 7/16, broken down into three dance beats in the relation 3:2:2 (slow, quick, quick) with the third beat being omitted most of the time.

- Meas 1 Facing in line of direction (CCW) with hands joined at sides, ^{SLIGHT} leap forward onto L foot (1) slight bounce (cukce) on heel of L foot (2) step forward on R foot (3).
- Meas 2 Repeat action of measure 1,
- Meas 3 Leap forward onto L foot (1) step on R foot ^{BEND A LITTLE} beside L (2-3)
- Meas 4 Hop on R foot in place raising L leg forward with knee bent (1) turning to face center, step to L on L foot (2-3).
- Meas 5 Swing R leg in front and leap onto R foot across in front of L (1) step to L on L foot (2-3)
- Meas 6 Repeat action of measure 5
- Meas 7 Turning to face LOD, hop on L foot raising R leg forward with knee bent (1) step forward on R foot (2-3)
- Meas 8 Repeat action of measure 7 reversing footwork.
- Meas 9 Repeat action of measure 7.

An optional clockwise turn may be performed on measures 8-9.

Presented by Glenn Nielsen at Kolo Festival 1983

FOLK DANCES FROM BULGARIA

Presented by Jaap Leegwater at the 35th Annual Kolo Festival
in Berkeley, California. November 27-30, 1986


Dance	Meter	Region	Record
1. BUENEK	2/4	Strandža	LP Balkanton BHA 11134
2. PAJDUŠKO HORO	5/8	North Bulgaria	LP Balkanton BHA 11134
3. BALUCA - VLAŠKI TANC	2/4	North Bulgaria	LP Balkanton BHA 11134
4. GLAVINIŠKA KOPANICA	11/8	Trakija	LP Balkanton BHA 11134
5. OPAS	2/4	Dobrudža	LP Balkanton BHA 11134
6. TOPCIJSKA RÂKA	2/4	Dobrudža	LP JL 1985.01



BUENEK

GOOD DANCE - SHOULD TEACH
CPL DANCE

(BULGARIA)

- ORIGIN : Girl's dance from Strandža region, Bulgaria.
- TRANSLATION : The word *Buenek* or *Buenec* in Bulgarian language can mean different things:
 1. A girl's costum connected with spring rituals and symbols of fertility, performed during Lent or St. Lazarus Day (*Lazaruvane*) and Palms Sunday.
 2. The dance chain itself.
 3. The first leading girl.
- BACKGROUND : On the saturday before Palm Sunday (*Lazarova Sâbota*) the St. Lazarus holiday (*Lazaruvane*) is observed. It is celebrated throughout Bulgaria in many different ways, forms and choreographies. They always have the same ritual background and context and are accompanied by songs and dances.
- The girls in the villages of East-Thrace and Strandža are dressed up in their most beautiful folk costumes and gather in small groups. They are not more then twelve years old. They are lined up in a dance line according their maturity and height (*po boj*). The first girl will lead the dance and is called the *Buenica*. She leads her chain from house to house and they pay a short visit to the families. The girls then perform dances and songs in the courtyard in which they express good wishes for health, prosperity and fertility for all family members and livestock. A frequent theme in the *Lazarki* songs is beginning romance. Plans for future marriages are often announced on this day.
- MUSIC : LP "Folk Dances from Bulgaria - vol 2" by Jaap Leegwater Balkanton BHA 11134. Side A, Band 2.
- METER : 2/4  IRREGULAR MUSIC PHRASING, MOSTLY 8 MEAS; OCCASIONALLY 10 MEAS. SEE DANCE SEQUENCE ON LAST PAGE, FOR NECESSARY PATTERN EXTENSIONS
 1 & 2 &
- SOURCE : This version of *Buenek* was introduced on a teaching tour in the Netherlands by the Bulgarian danceinstructor and choreographer Dimiter Dojčinov in 1978.
- FORMATION : Couples in a half or open circle.
 Everybody hold hands down in V-position.
- INTRODUCTION : 8 measures

MEAS PATTERN DESCRIPTION OF THE BASIS STEP

- 1 stamping step on R ft, ^{W/HT} straightening both knees (ct 1),
 step on L ft next to R ft, bending L knee and slightly
 lifting R knee (ct &),
 repeat action of ct 1-& (ct 2-&),
 Note: - These steps are done on the whole ft
 - One meas has two basic steps
 - The steps can be done in place or any dancedirection

Part 1 "BASIC"

(or 20)

- 1-8(10) facing diag R, moving in LOD, sixteen/basis steps

Part 2 "STAMPS"

- 1-2 facing and moving twd ctr, four basis steps
 The hands are now in W-position. making small lifts on
 each main ct (step on R ft) RAISE HANDS SLOWLY, MEAS 1, NOT SUDDENLY
- 3-4 facing ctr, moving bkwd, four basic steps
 Continue with the same arm movements (meas 3), then
 swing them fwd down to bkwd low (meas 4)
- 5 small step on R ft sdwd R, swinging arms fwd low (ct 1),
 stamp L ft, without wt, next to R ft, swing arms down (ct &),
 small step on L ft sdwd L, swinging arms bkwd low (ct 2),
 stamp R ft, without wt, next to L ft, swing arms down (ct &),
- 6 small step on R ft sdwd R, swinging arms fwd low (ct 1),
 stamp L ft, without wt, next to R ft, swing arms down (ct &),
 stamp L ft, without wt, next to R ft, swinging arms
 bkwd low (ct 2)
- 7-8 repeat action of meas 5-6 with opp ftwk

ARMS
 BK
 FWD
 †
 BK
 †
 FWD
 †
 BK

Part 3 "SIDEWARDS"

- 1 facing ctr, moving sdwd L,
 stamping step on R ft in front of L ft, swinging arms
 fwd low (ct 1), step on L ft (ct &),
 step on R ft slightly bkwd, swinging arms bkwd low (ct 2),
 step on L ft (ct &),
- 2-4(5) repeat action of meas 1 three (four) more times
 Note: change cts 2-& of the last meas into:
 step and close on R ft next to L ft (ct 2),
 lift L ft off the floor (ct &)
- 5-8 repeat action of meas 2-4(5) with opp ftwk and directions
 (6-10)

FWD
 †
 BK
 †

MEAS PATTERN Part 4 "TURNS"

This part is done in couples, holding hands in W-position using the basic step, facing ctr,

- 1-4 each couple, while they keep staying next to each other, makes a full turn CCW. The person at the left dances bkwd, the person at the R fwd.
Lift the hands slightly up on each main ct and swing them down to bkwd low on the last cts 2-&
- 5-8 repeat action of meas 1-4 with opp direction

DANCE SEQUENCE

<u>Music</u>	<u>Part</u>	<u>Measures</u>
B	Introduction	4
A	1 "BASIC"	8
B	2 "STAMPS"	8
C	3 "SIDEWARDS"	<u>10</u>
D	4 "TURNS"	8
A	1 "BASIC"	8
B	2 "STAMPS"	8
E	3 "SIDEWARDS"	8
F	4 "TURNS"	8
C	1 "BASIC"	<u>10</u>
D	2 "STAMPS"	8
E	3 "SIDEWARDS"	8
E	4 "TURNS"	8

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Presented at the 35th Annual Kolo Festival in Berkeley, California
November 27-30, 1986 by Jaap Leegwater

<u>MEAS</u>	<u>PATTERN</u>	<u>Part 1 (continued)</u>	
9	facing ctr, dancing in place, step on R ft across in front of L ft, swinging arms down to bkwd low (ct 1) step back on L ft in place, swinging arms back to W-position (ct 2),		1 CROSS-STEP ARMS DOWN UP
10	hop on L ft (ct 1), step on R ft (ct 2),		1 HOP-STEP
11	step on L ft across in front of R ft (ct 1), step back on R ft in place (ct 2),		1 CROSS-STEP
12	hop on R ft, clicking L heel against R ft (ct 1), step ("fall") on L ft (ct 2),	} 2 HOP-STEPS WITH OR WITHOUT CLICKS	
13	hop on L ft, clicking R heel against L ft (ct 1), step ("fall") on R ft (ct 2),		
14	step on L ft across in front of R ft (ct 1), step back on R ft in place (ct 2),		1 CROSS-STEP
15	hop on R ft (ct 1), step on L ft (ct 2),		1 HOP-STEP
16	repeat action of meas 9	1 CROSS-STEP	DOWN UP

Part 2

1-2	facing and moving twd ctr, repeat action of meas 1-2 of Part 1	2 HOP STEPS	
3	low leap onto R ft in place, extending L ft fwd along the floor (ct 1) low leap onto L ft in place, extending R ft fwd along the floor (ct 2)	} Nošica or Scissors	2 SCISSORS DOWN UP
4	repeat action of meas 3		
5-8	facing ctr, moving bkwd, repeat action of meas 1-4	2 HOP-STEPS, 2 SCISSORS	
	Note: Swing arms fwd down to bkwd low during meas 3-4 and back to W-position on the first ct of the following measure.		
9-16	repeat action of meas 1-8		

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Presented at the 35th Annual Kolo Festival in Berkeley, California
November 27-30, 1986 by Jaap Leegwater

BALUCA - VLAŠKI TANC (BULGARIA)

Translation and Origin: Baluca is probably a tribe or family name from Romania. This version contains some of the most characteristic figures of the Vlach minorities living in the villages of North Western Bulgaria.

Music: "Folk Dances from Bulgaria - 2" Balkanton BHA 11134, Side B, Band 1

Style: Vlach, North-Bulgarian.
 - small steps on full foot, moving sideways while facing ctr.
 - shoulders relaxed
 - lively, jumpy and with knee lifting

Meter: 2/4 counted here as 1 and 2 and

Formation: Lines, facing centre. Hands at waist, left elbow in front of the left neighbour.

Intro: No introduction

MeasurePatternPart 1 "Sitnanè" (small three-steps)

Hands at waist, facing ctr, moving sdwd right

- 1 Step on R ft (ct 1), step on L ft next to R toes (ct &), step on R ft (ct 2), hold (ct &)
- 2 Step on L ft next to R toes (ct 1), step on R ft (ct &), step on L ft next to R toes (ct 2), hold (ct &)
- 3-16 Repeat action of meas 1-2, seven more times

Part 2 "Hod sâs sitnane" (walking and small three-steps)

Facing and moving in LDD

- 1 Big step on R ft (ct 1), big step on L ft (2)
- 2 Repeat action of meas 1
- 3 Small step on R ft (ct 1), small step on L ft next to R toes (ct &), step on R ft (ct 2), hold (ct &)
- 4 Small step on L ft (ct 1), small step on R ft next to L toes (ct &), step on L ft (ct 2), hold (ct &)
- 5-B Repeat action of meas 1-4
- 9 Repeat action of meas 1 R,L
- 10 Repeat action of meas 2 R,L
- 11-12 Repeat action of meas 9-10 ~~with opp. ftwk.~~
- 13-16 Repeat action of meas 9-12

} 8 BIG STEPS

.....continued

Part 3 - "Nabivanè" (stamps)

Hold hands down in "V" position, facing ctr, moving sdwd

- 1 Step on R ft (ct 1), step on L ft behind R heel (ct &), step on R ft, lifting L knee in front (ct 2), stamp with L heel, without wt, next to R toes (ct &)
- 2 Repeat action of meas 1 with opp ftwk and direction
- 3-8 Repeation action of meas 1-2, three more times
- 9 Moving twd ctr, step on R ft (ct 1), step on L ft (ct &), low leap (fall) onto R ft, raising L knee with L heel pointing out (ct 2)
- 10 Hop on R ft, swinging under part of L leg across in front L heel pointing in (ct 1), hop on R ft moving left bkwd (ct 2), step on L ft bkwd, raising R knee in front (ct &)
- 11-16 Repeat action of meas 9-10 three more times

Part 4 - "Krâstosane" (crossing steps)

Facing ctr, dancing in place

- 1 Step on R ft in front of L ft (ct 1), step on L ft in place (ct &), step on R ft next to L ft (ct 2), step on L ft in front of R ft (ct &)
- 2 Step on R ft in place (ct 3), step on L ft next to R ft (ct &), step on R ft in front of L ft (ct 4), step on L ft in place (ct &)
- 3 Step on R ft next to L ft (ct 5), step on L ft in front of L ft (ct &), step on R ft in place (ct 6), step on L ft next to R ft (ct &)
- 4-6 Repeat action of meas 1-3
- 7 Step on R ft in front of L ft (ct 13), step on L ft in place (ct &), Step on R ft next to L ft (ct 14), step on L ft in front of R ft (ct &)
- 8 Step on R ft in place (ct 15), step on L ft in place (ct &), low leap onto R ft in place, lifting L knee in front (ct 16), hold (ct &)
- 9 Step on L ft fwd, raising R knee pointing out (ct 1), hop on L ft swinging R leg with knee bent in front (ct 2), step on R ft across in front of L ft (ct &)
- 10 Step on L ft in place (ct 1), small step on R ft sdwd right (ct &), step on L ft across in front of R ft (ct 2), step on R ft in place (ct &)
- 11-16 Repeat action of meas 9-10 three more times.
Note: meas 16 is performed as follows:
Step on L ft in place (ct 1), step on R ft next to L ft (ct &), low leap (fall) onto L ft in place, lifting R knee in front (ct 2)

Part 5 - "tapping"

Facing ctr dancing in place

- 1 Low leap onto R ft in place, extending L leg diag left fwd (ct 1), slap L ft diag left on the floor (ct &), hop on R ft, lifting L knee in front (ct 2), stamp with L heel, without wt, next to R toes (ct &)
- 2 Repeat action of meas 1 with opp ftwk

Baluca - Vlački Tanc - Page 3

Part 5 (cont'd.)

- 3-8 Repeat action of meas 1-2 three more times
- 9 Facing ctr moving sdwd right, step on R heel (ct 1), step on L ft behind R ft, bending L knee(ct &), repeat action of ct 1-& (ct 2-&)
- 10 Repeat action of meas 1
- 11-12 Repeat action of meas 9-10 with opp ftwk and direction
- 13-16 Repeat action of meas 9-12
Note: meas 16 is performed as follows:
Leap onto L ft, swinging R ft sdwd (ct 1), close R ft next to L ft with a sharp click(ct 2)


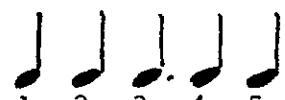
Repeat entire dance from the beginning two more times.

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Presented at 35th Annual Kolo Festival in Berkeley, California
November 27-30, 1986 by Jaap Leegwater

GLAVINIŠKA KOPANICA

(BULGARIA)

- TRANSLATION AND ORIGIN : This *Kopanica* comes from the village of Glavinica, Pazardzik District in West-Thrace (*Zapat na Trakija*).
1. The word *Kopanica* is derived from the verb *kopaja* (to dig)
 2. In dance and music terminology *Kopanica* means dance in 11/8 meter (2-2-3-2-2) and it is also the name of its basic step.
- Kopanica's* are also popular in North-Bulgaria or *Severnjaško* (*Gankino*, *Lamba Lamba* and *Cibarsko*) and in West-Bulgaria, which is also none as the area of *Šopluk* (*Bistriška Kopanica* and *Ihtimanska Kopanica*). Their differences are reflected in tempo and regional dancestyle.
- MUSIC : LP "Folk Dances from Bulgaria - vol. 2" by Jaap Leegwater Balkanton BHA 11134. Side B, Band 6.
- METER : 11/8  or 
1 2 3 4 5
Q Q S Q Q
>
- STYLE : *Trakijsko*
Glavinišjka Kopanica is a very good example of the dancestyle of the ethnographical region of Trakija. Its most characteristic features are:
1. *Prikleknalo Položenie*;
 slight knee bend position or demi-plié
 2. *Nabivanè na pèta i čalo hodilo*;
 stamps and slaps with the heel and the whole foot
 3. *Čukče*; chuck, this is almost like a low hop in which only the heel comes off and down onto the floor.
- This version is originally done by the men of the village of Glavinica. The dance consists of patterns of different lengths or amount of bars. Therefore the dancepatterns do not always coincide with the melodic phrase, which is typical for many Bulgarian dances.
- SOURCE : *Glavinišjka Kopanica* now belongs to the basic dance repertoire for teachers and schools in Bulgaria and is also described in the more widely used Bulgarian dance manuals.
 It was learned by Jaap Leegwater as a student at the State Choreographer School in Plovdiv, Bulgaria in 1972 and 1975. His teacher was Dimitâr Dojčinov.
- FORMATION : Lines or hal circle.
 Hands; *za-pojas* or belt-hold position.
- INTRODUCTION : None.

<u>MEAS</u>	<u>PATTERN</u>	<u>BASIS</u>
1	facing ctr, step on R ft sdw R (ct 1), step on L ft across behind R ft, bending body slightly at waist (ct 2), step on R ft sdw R, straightening body (ct 3), hop on R ft, lifting L knee in front (ct 4), strike L heel next to R toes (ct 5)	
2	step on L ft sdwd L (ct 1), step on R ft across behind L ft (ct 2), step on L ft in place, extending R ft fwd along the floor (ct 3) repeat action of ct 3 with opp ftwk (ct 4), repeat action of ct 3 (ct 5)	} <i>Nošica</i> or <i>Siccors</i>
3-4	repeat action of meas 1-2	

Part 1 "Nabivane na pèta"
(heel strike)

1	facing ctr, step on R ft slightly diag R bkwd (ct 1), step on L ft fwd (ct 2), swing R ft ft across in front of L shin (ct 3), step on R ft fwd (ct 4), step on L ft fwd (ct 5)	
2	step on R ft across in front of L ft (ct 1), step back on L ft (ct 2), hop on L ft and step on R ft behind L ft (ct 3), hop on R ft (ct 4), step on L ft behind R ft (ct 5),	} <i>Plitčica's</i> or <i>Reel-Steps</i>
3	hop on L ft (ct 1), step on R ft behind L ft (ct 2), lift L knee in front and strike L heel next to R toes (ct 3), low leap onto R ft. lifting L knee in front (ct 4), strike R heel next to L toes (ct 5)	
4-6	repeat action of meas 1-3	
7	facing ctr, step on R ft fwd (ct 1), step on L ft (ct 2), swing R fr across in front of L shin (ct 3), step on R ft in LOD (ct 4), step on L ft in LOD (ct 5)	

(continued)

MEAS PATTERN Part 2 Nabivanè na čalo hodilo
(slap with the whole foot)

- 1-2 repeat action of meas 1-2 of Part 1
- 3 hop on L ft (ct 1), step on R ft behind L ft (ct 2),
chuck on both ft bkwd, slightly bending both knees (ct 3),
low hop on L ft, lifting R leg straight fwd in front (ct 4),
slap R ft fwd (ct 5),
- 4-6 repeat action of meas 1-3
- 7 repeat action of meas 7 of Part 1

Part 3 Dvojna nabivanè na čalo hodilo
(two times slap with the whole foot)

- 1-3 repeat action of meas 1-3 of Part 2
- 4 low hop on L ft, lifting R leg straight diag R fwd (ct 1),
slap R ft diag R in front (ct 2),
swing R ft across in front of L shin (ct 3),
step on R ft fwd (ct 4), step on L ft fwd (ct 5),
- 5-6 repeat action of meas 2-3
- 7¹ repeat action of ct 1-3 of meas 4 (ct 1-3),
step on R ft in LOD (ct 4), step on L ft in LOD (ct 5),
Note: the second time (see dance sequence), which is before
entering Part 4, meas 7 is done as follows:
- 7² repeat action of meas 4

Part 4 Plâskanè (Sliding)

- 1 step on R ft (ct 1), step on L ft (ct 2),
slap R ft in front, bending body at waist and bending
L knee (ct 3),
low leap onto R ft, lifting L leg fwd (ct 4),
slap L ft in front (ct 5),
- 2 turning face diag L, low leap onto L ft, lifting R leg
in front (ct 1), slap R ft in front (ct 2),
small chuck on both ft bkwd, wt is mainly on L ft (ct 3),
hop on L ft, lifting R leg in front (ct 4),
slap R ft in front (ct 5),
- 3 small chuck on both ft bkwd, wt is mainly on L ft (ct 1),
small chuck on both ft fwd, wt is mainly on L ft (ct 2),
repeat action of ct 3-5 of meas 2
- 4-5 repeat action of meas 2-3 with opp ftwk, now facing diag R
- 6 repeat action of meas 3

(continued)

DANCESEQUENCE

Basic	4 meas	} 2 x
Part 1	7 meas	
Basic	4 meas	
Part 2	7 meas	
Basic	4 meas	
Part 3	7 meas	
Part 4	6 meas	
Basic	4 meas	
Part 1	7 meas	
Basic	4 meas	
Part 2	7 meas	
Basic	2 meas	

Dancedescription by Jaap Leegwater © 1986

Presented at the 35th Annual Kolo Festival in Berkeley, California
November 27-30, 1986 by Jaap Leegwater

OPAS

(BULGARIA)

TRANSLATION : This dance derives its name from the way the people hold each other in the line w.i., *na lesa za pojas* ("at the belt on the waistband") or, like they say in Dobrudžian dialect, *za opas*.

BACKGROUND AND ORIGIN : Another dance of this same area got its name in a similar way: *Râka* which comes from *za roce* ("hand hold").

Opas is from Dobrudža, the area of North Eastern Bulgaria. From the end of the 17th century until the beginning of the 19th century, a huge migration took place of Bulgarians coming from Thrace (*Trakia*) to Dobrudža. They tried to escape from the Turkish oppression which was at its worst in their homeland at that time. So a considerable part of the population of present Dobrudža has Thracian ancestors. This explains the similarity we often find in traditions, songs and dances of Thrace and Dobrudža.

Actually we could consider *Opas* as the *Pravo Horo* of Dobrudža.

Other dances that reflect the historical relationship between the two regions are:

- *Triti Pâti* from Thrace and *Djortajak*, *Ljavata* and *Dvata Pâti* from Dobrudža
- *Trakiiska Râčenica* and *Dobrudžanski Râčenik*
- *Bunek* and *Danec*


There is no other region in Bulgaria where the body as a whole is so much involved in the movements of the dance as in Dobrudža.

The dependence and strong bond of the *Dobrudžanie* with their property, the ground, becomes visible in the performance, styling and motives of the dances. A merely technical description of the dancestyle of this region therefore is hard to give, since it also has a strong emotional impact.

The dance usually begins very gently, slowly and very relaxed with rocking movements. Almost like a meditation, the dancer opens himself for the energy that comes from the earth. In this way we could speak from some similarities with more Eastern dance cultures. As the dance progresses energetic and vivid movements of the body and shoulders come in.

OPAS (continued)

It is interesting to know that the flowing movements of Part 1 is sometimes called *Zaspi* (go to sleep) by the local dancers.

- SOURCE : This described version of *Opas* was taught at Jaap Leegwater's 2nd annual Summer Dance Seminar 1982 in Veliko Tarnovo, Bulgaria by Mitko Donkov.
- MUSIC : LP Folk Dances from Bulgaria - 2
Balkanton BHA 11154. Side B. Band 7.
- METER : 2/4 
- FORMATION : medium length lines. Hands belt hold.
- INTRODUCTION : none.

- | <u>MEAS</u> | <u>PATTERN</u> | <u>Part 1</u> |
|-------------|----------------|---|
| 1 | | facing ctr, moving sdwd R, bend L knee and lift R leg, moving R heel in an arc first out then straight fwd (ct & before ct 1), step on R heel, straightening both knees (ct 1), step on L ft across behind R ft slightly bending both knees (ct 2), step on the whole R ft, moving L heel in arc first out then straight fwd (ct &) |
| 2 | | repeat action of meas 1 with opp ftwk and direction |

Part 2

- | | | |
|---|--|--|
| 1 | | facing and moving twd ctr, step on R ft (ct 1), low hop (<i>čukče</i>) on R ft, swinging L ft in an arc close to the floor wd (ct 2) |
| 2 | | step on L ft (ct 1), extend R leg close to the floor fwd, in an arc fwd, R ft flexed (ct 2) |
| 3 | | still facing ctr, moving bkwd, step on R ft (ct 1), step on L ft (ct 2) |
| 4 | | chug on both ft, bending both knees and body at waist (ct 1), hold (ct 2) |

Part 3

- | | | |
|---|--|--|
| 1 | | step on R ft diag R bkwd, turning body face diag R and lifting L heel turned out (ct 1), lift on R ft (ct 2) |
| 2 | | step on L ft in place, lifting R heel turned out (ct 1), lift on L ft, extending R leg diag R fwd (ct 2) |
| 3 | | slap R ft sdwd R taking wt (ct 1), step on L ft across behind R ft bending both knees (ct 2) |

OPAS (continued)

<u>MEAS</u>	<u>PATTERN</u>	<u>Part 3 (continued)</u>
4	repeat action of meas 1	
5	step on L ft diag sdwd L, turning fact diag L (ct 1), stamp R ft next to L ft, without wt, bending both knees (ct 2)	
6	step on R ft in place, turning face to ctr (ct 1), step on L ft next to R toes, bending both knees, wt equally divided on both ft (ct 2)	
7	stamp successively with R and L ft in place (ct 1), repeat action of ct 1 (ct 2)	
8	repeat action of meas 5	

Part 4 "Aj tâj"

1	facing ctr, step on R ft fwd (ct 1) low hop on R ft, swinging L ft with the heel turned out, in an arc just above the floor fwd (ct 2)
2	step on L ft fwd (ct 1), bring R knee fwd (ct 2)
3	turning face diag L, dance in place, hop (lift) on L ft, lifting R knee sharply in front and bend body at waist (ct 1), ^{STAMP} step on R ft, without wt, next to L ft, bending both knees (ct 2)
4	stamp R ft, without wt, next to L toes twice (cts 1-2)
5-8	turn ft and body to facing diag R, at the same time straighten body repeat action of meas 1-4 of Part 2, doing the first step slightly diag bkwd

WHOLE BODY
TEPPAS
STRAIGHTENS
4 AND TURNS
1/2 CW
DURING
STAMPS

Note: The kneelifting and the three following stamps (meas 3-4) are accompanied by the yell "Aj tâj tâj tâj."
"AYE-TIE-TIE-TIE"

DANCE SEQUENCE


<u>Part</u>	<u>Times</u>	<u>Measures</u>
1	8x	16
2	4x	16
3	4x	32
4	4x	32
1	8x	16
2	4x	16
3	4x	32
4	2x	16
1	8x	16
2	4	16

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TOPČIJSKA RĀKA

(BULGARIA)

- TRANSLATION AND ORIGIN : *Topčij* = village in the district of Tolbuhin
Rāka = forearm, hand
- Rāka* is one of the basic dances of Dobrudza, North East Bulgaria and got its name because of the handhold position: *za roče* (by the hand) and the fact that arm movements are an important part of the dance.
 This version is done by both men and women in mixed lines in the villages of the Silistrenski district.
- MUSIC : LP "Folk Dances from Bulgaria - 3"
 by Jaap Leegwater JL 1985.01 Side 1 Band 6
- SOURCE : Learned by Jaap Leegwater as a student at the Choreographer School in Plovdiv in 1975 from Dimitâr Dojčinov.
- METER : 2/4 
 1 & 2 &
- STYLE : *Dobrudžanski*
 -heavy weight on the whole feet
 -knee bend position
 -hips are slightly bent fwd
 -upper part body erect and proud
 -every stamp is accompanied by a slight knee bending or dipping
 -a kind of peasant or earthy quality
- FORMATION : Medium length lines or half circle
 Hands held in W-position
 Wt on R ft, L ft free
- INTRODUCTION : 4 measures

<u>MEAS</u>	<u>PATTERN</u>	<u>Part 1 "Osnovno"</u>
	<u>STEPS</u>	<u>ARMS</u>
1	facing ctr, step on L ft fwd (ct 1), stamp on R ft next to L toes (ct &) step on R ft bkwd (ct 2), lift L ft off the floor (ct &)	extend fwd high (push away) swing down bkwd down

TOPČIJSKA RAKA (continued)

<u>MEAS</u>	<u>PATTERN</u>	<u>Part 1 "Osnovno" (continued)</u>
	<u>STEPS</u>	<u>ARMS</u>
2	turning face diag L, step on L ft diag L (ct 1) stamp on R ft next to L ft, bending both knees and body at waist (ct &) stamp on R ft next to L ft (ct 2), hold (ct &)	fwd W-position
3	turning face twd LOD and moving LOD, step on R ft (ct 1), low hop on R ft, lifting L knee (ct &), step on L ft (ct 2), low hop on L ft, lifting R knee (ct &)	W-position
4	turning face ctr, step on R ft sdwd R (ct 1) step on L ft across behind R ft (ct &) step on R ft sdwd R (ct 2) bounce on R ft, swinging L leg fwd low (ct &)	stretch fwd high swing down and bkwd fwd low W-position
5-16	repeat action of meas 1-4 three more times	

Part 2^a "Vânšna Svivka"

1	facing ctr, step on L ft fwd (ct 1) stamp R ft next to L toes (ct &) step on R ft bkwd (ct 2) step on L ft bkwd (ct &)	extend fwd high down and bkwd fwd W-position
2	stamp R ft heavily next to L ft, bending both knees (ct 1) swing R heel up sdwd R and look across R shoulder (ct 2)	put elbows down in W-position
3-4	repeat action of meas 3-4 of Part 1	
5-8	repeat action of meas 1-4	

TOPČIJSKA RĀKA (continued)

MEAS

PATTERN

Part 2^b "Zadna Svivka"

- 1 repeat action of meas 1 of Part 2^a
2 stamp R ft heavily next to L ft, bending both knees (ct 1),
swing R heel up across behind L and look across L
shoulder (ct 2)
3-4 repeat action of meas 3-4 of Part 1
5-8 repeat action of meas 1-4

Part 3 "Klakanè"

- 1 hand on the back, facing and moving fwd ctr, low leap onto
L ft, lifting R knee in front (ct 1), low leap onto R ft,
lifting L knee in front (ct 2)
2 low leap onto L ft in place, swinging R ft across in front
of L shinbone (ct 1), low leap onto R ft in place,
swinging L ft across in front of R shinbone (ct 2)
3 low leap onto L ft in place, lifting R knee in front (ct 1),
stamp R heel, without wt, next to L toes (ct &), squat (ct 2)
4 facing ctr, moving bkwd, come up with a low leap onto
L ft (ct 1), stamp R heel, without wt, next to L toes (ct &),
turning face diag R, fall onto R ft diag R bkwd and keep
L toes on the floor with the heel turned out (ct 2),
hold (ct &)
5-6 repeat meas 2-3
7 facing ctr, moving bkwd, come up with a low leap onto L ft
(ct 1), stamp R heel, without wt, next to L toes (ct &),
low leap onto R ft (ct 2), stamp L heel, without wt, next
to R toes (ct &)
8 repeat action of meas 4
9-16 repeat action of meas 1-8

N.B. Repeat the whole dance one more time from the beginning

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KYUSTENDILSKA NA LESA
(Bulgaria)

Source: This dance was learned by Glenn Nielsen in the summer of 1982 from Stoyan Tsankov, folklorist, choreographer, and director of the folk ensemble "Aprilov - Palauzov", Gabrovo, Bulgaria.

Music: XOPO Vol. I (LP), Nevafoon 15007, or Balkan-Arts LP "Kyustendilska Račenica"

Meter: 7/16 counted: 1-and, 2-and, 3-and-ah, or Quick, Quick, Slow.

<u>Meas.</u>	<u>Ct.</u>	<u>Pattern</u>
		<u>STEP I - "EDIN"</u>
1	1	Facing slightly Left and moving Right (backwards), Hop on L leaving R low to the ground
	2	Step Back on R
	3	Step back on L
2		REPEAT pattern of meas 1
3	1	Facing center step on R to Right
	2	Step on L in front of R
	3	Step on R to R
4	1	Step on L behind R
	2	Step on R to R
	3	Step on L in front of R
5	1	Step on R to R
	2	Step on L behind R
	3	Step on R to R
6	1	Hop on R in place
	2-3	Two scissors steps in place (L,R)
7		REPEAT pattern of meas 6
8	1	Hop on R lifting L leg high
	2	Step on L in place
	3	Lift R leg high and slightly in front of L with slight drop of R shoulder
9	1	Facing center, touch R in place
	2	Small bounce on L
	3	Small step on R in front of L
10		REPEAT pattern of meas 9 with opposite footwork

KYUSTENDILSKA NA LESA cont.

Meas. Ct. Pattern

Step II - "DVA"

- 1-7 REPEAT pattern of meas 1-7, Step I - "EDIN"
- 8 1 Slight hop on R lifting L leg
 2 Step on L in place
 3 Touch R toe to floor in front of L
- 9 1 Leap onto balls of both feet in place facing diag R;
 feet should be shoulder width apart, knees almost
 straight
 2 Slight hop onto R in place
 3 Step on L directly in front of R with knees very bent,
 leaving R foot in contact with floor
- 10 1 Rock back onto R in place
 2 Step on L directly behind R with knees bent
 3 Step on R in place
- 11 1-2 Slight hop on R in place, turning to face diag R
 3 Bring L leg around in small arc & step heavily forward
 on L with knees very bent (this should not be a stamp!)

Step changes occur at the direction of the leader somewhere within the sequence common to both steps. The steps should flow easily from one to the other, repeating each three or four times.

Description by Thomas Deering