

THE 39TH ANNUAL
KOLO FESTIVAL

November 22 - 24, 1990
Spartan Complex, San Jose State University



TEACHERS

DENNIS BOXELL: DANCES OF GREECE

BARRY GLASS: DANCES OF CROATIA

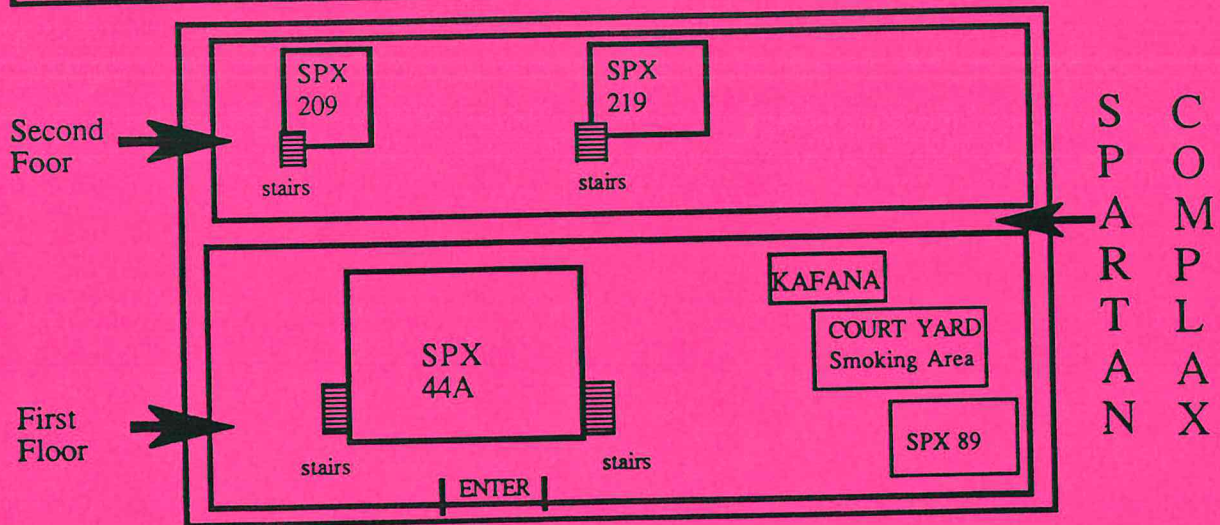
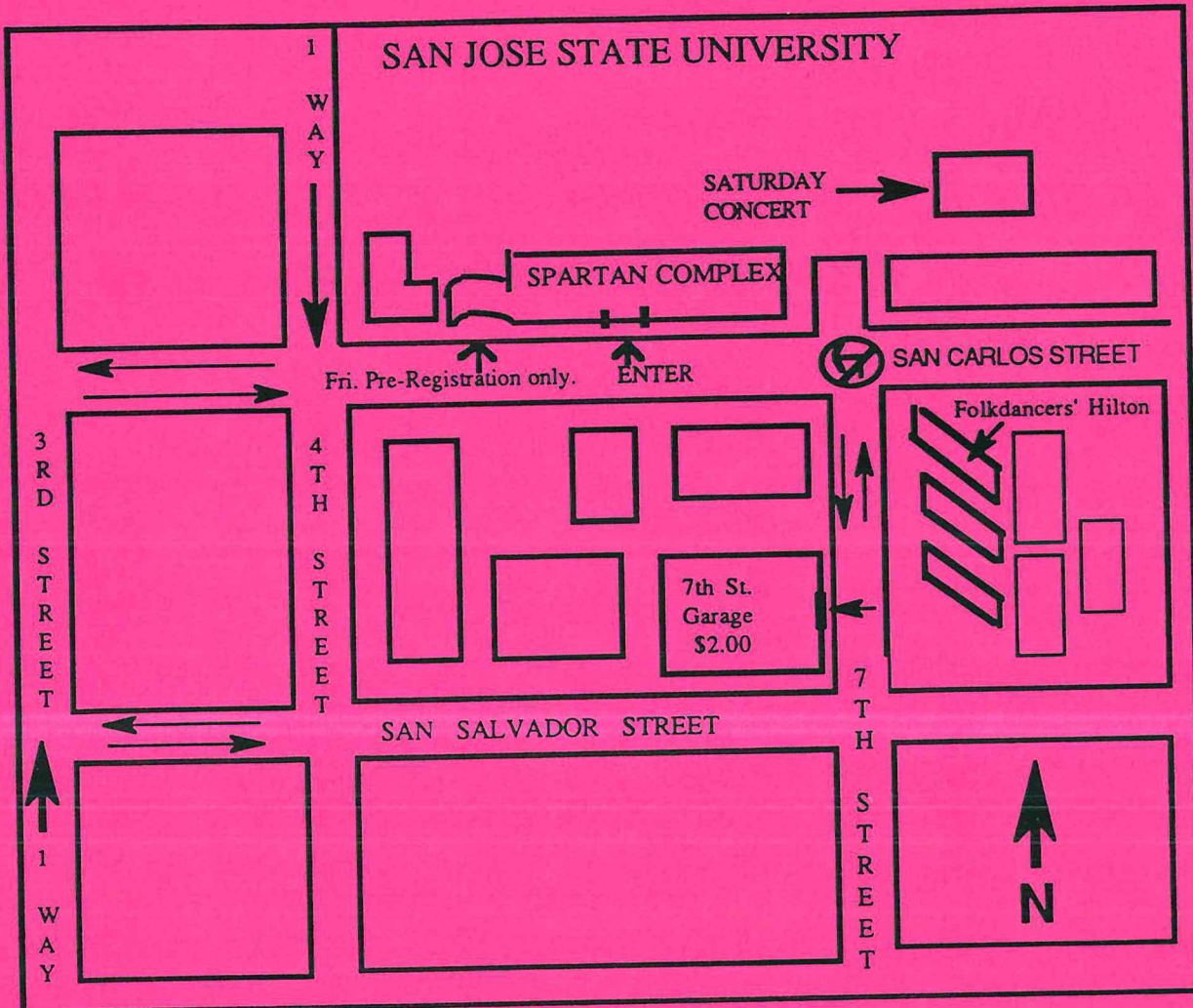
PETŪR ILIEV: DANCES OF BULGARIA

JAAP LEEGWATER: DANCES OF BULGARIA

and folk dance teachers of California presenting beginning dances

SYLLABUS OF DANCE DESCRIPTIONS

Co-sponsored by Theater Arts/Dance Program, San Jose State University



MAP

39th ANNUAL KOLO FESTIVAL, 1990

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BARRY GLASS: DANCES OF CROATIA

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PETŪR ILIEV: DANCES OF BULGARIA

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SCHEDULE - KOLO FESTIVAL 1990

FRI.	SPX 44A	SPX 89	SPX 219
9:00 to 10:15	JAAP LEEGWATER (BULGARIA)	DENNIS BOXELL (GREECE)	BRUCE WYCKOFF (BEGINNING)
10:30 to 11:45	PETŪR ILIEV (BULGARIA)	BARRY GLASS (CROATIA)	DENISE HEENAN (BEGINNING)
	LUNCH BREAK		
1:30 to 2:45	BARRY GLASS (CROATIA)	JAAP LEEGWATER (BULGARIA)	JOHN FILCICH (BEGINNING)
3:00 to 4:15	DENNIS BOXELL (BULGARIA)	PETŪR ILIEV (BULGARIA)	-----
	DINNER BREAK		
7:30	SPECIAL EVENT - - and dance reviews.		
9ish to 1:00	LIVE MUSIC	LIVE MUSIC	-----

SAT.	SPX 44A	SPX 98	SPX 219
9:00 to 10:15	JAAP LEEGWATER (BULGARIA)	DENNIS BOXELL (GREECE)	STAN ISAACS (BEGINNING)
10:30 to 11:45	PETŪR ILIEV (BULGARIA)	BARRY GLASS (CROATIA)	S. ROCCA-BUTLER (BEGINNING)
	LUNCH BREAK		
1:30 to 2:45	BARRY GLASS (CROATIA)	JAAP LEEGWATER (BULGARIA)	CHRISTA WERLING (BEGINNING)
3:00 to 4:15	DENNIS BOXELL (GREECE)	PETŪR ILIEV (BULGARIA)	-----
	DINNER BREAK		
7:00	CONCERT IN CONCERT HALL		
9ish to 1:30	LIVE MUSIC	LIVE MUSIC	

About the Teachers

DENNIS BOXELL: DANCES OF GREECE:

Mr. Boxell is recognized as one of the outstanding North America teachers of Balkan Peninsula ethnic dance. Since 1961, Mr. Boxell has ignited enthusiasm for this folklore, mainly as a dance teacher but also as a choreographer of performing troupes, a leader of singers and instrumentalists, an impresario of visiting experts, and advisor of immigrant communities. His teaching is grounded in his own research which has led him to remote areas in Slavonia, Serbia, North Bulgaria, Thrace, and Macedonia. In addition, he has recorded more than 150 authentic traditional dance melodies which produced many recordings and have become "standards" in folk dance communities throughout the world.

While in Seattle, Mr. Boxell founded the **Koleda Ensemble**, and later brought **Akrites**, a Greek youth troupe, to highest honors in the annual **West Coast Greek Orthodox Youth Competition**, for five consecutive years. After moving to Los Angeles in 1989, he accepted directorship of the **Ionians** which, in the same competition, promptly won the coveted Sweepstakes prize against sixty other troupes. Currently he is directing three Greek youth troupes and one Yugoslav troupe in Southern California.

Mr. Boxell also has choreographed for **Radost**, the Seattle Opera, **Ostali Muzikasi & Vela Luka** in the Seattle area, the **Brigham Young Dancers** in Provo, **AMAN** in Los Angeles, **Ethnic Dance Theater** in Minneapolis, and **Zrinski Frankopan** and **Balkanske Igre** in Chicago. In addition, he has taught at the 1989 **Festival of St. Mary's Macedonian Orthodox Church** and the 1990 **Laguna Festival**. As his latest endeavor, Mr. Boxell has begun a master class in Macedonian village dance.

BARRY GLASS: DANCES OF CROATIA:

Mr. Glass has been involved in music and dance since early childhood. He performed with several children's ethnic dance groups and as a soprano soloist with a number of chorales; he has continued his music and dance studies ever since. With his undergraduate degree in Classics and French from the University of California, Irvine, a Woodrow Wilson Fellowship helped him to pursue his graduate studies in Classics and Folklore at both the Irvine and Los Angeles campuses of the University of California. Currently Mr. Glass is one of **AMAN's** leading soloists and is founder and director of **AMAN's** busy smaller performing unit, **Members of AMAN** - a group that is responsible for a large number of special presentations, performances and workshops in schools each year. Mr. Glass also personally conducts a large number of workshops in music, dance and other forms of folklore and is widely recognized as an educator.

Mr. Glass originally joined **AMAN** in 1968 and became Vocal Director in 1969, Dance Director in 1970, Associate Artistic Director in 1977, and Artistic Director in 1978. After a three-year hiatus, Mr. Glass returned in 1985 to his position of Artistic Director. In addition to his work with **AMAN**, Mr. Glass has gained national recognition by serving for a third term on the **National Endowment for the Arts Dance Panel** and continues to serve as a primary **West Coast Dance Site Visitor**. In 1988 he Served on the **California Arts Council Dance Panel** and has also been appointed a site visitor for the CAC. Mr. Glass also serves on several panels in Los Angeles including the **Advisory Council for the Festival of Masks** and as an adjudicator for the **Bravo Awards** program of the Los Angeles Music Center Education Division.

PETŪR ILIEV: DANCES OF BULGARIA

The son of a choreographer of folk dances and a professional singer of traditional songs, Mr. Iliev's musical and dance education began at an early age. Throughout his youth he participated in his father's amateur dance ensemble, listened to his mother's singing and the kaval tunes of his maternal grandfather, and absorbed the customs and lore practiced in his native village of Gabra, located in Bulgaria's Shop ethnographic region, a short distance from the city of Sofia.

At fifteen years of age Mr. Iliev auditioned for and was accepted by Sofia's prestigious choreography high school, where he received training in Bulgarian and East European folk dance performance, choreography, and ethnography. Following this he attended **Bulgaria's National Institute of Choreography in Sofia** where he concentrated on the performance of Bulgarian folk dance, especially as connected with the country's many folk song and dance ensembles, and on the choreography of traditional dance for such groups.

Mr. Iliev began his professional dance career with the **State Ensemble for Folk Songs and Dance - Trakiya** located in Plovdiv and went on to perform in the **National Ensemble of the Bulgarian Army**, and is currently dancing with **The State Ensemble for Folk Songs and Dances - Philip Kutev** where he holds the title of "young specialists" and frequently performs as a soloist. He also performs on the "tupan" in the ensemble's folk orchestra. In addition to assisting and choreographing material for the Kutev dance troupe and undertaking several ethnographic expeditions, to document traditional dances, Mr. Iliev directs the children's folk dance group of **Chervena Zaezda** ("Red Star") in Sofia where he instructs 40 youngsters twice weekly in folk dance. In 1990, he also became an instructor for the development of dramatic expression through dance in the **Institute for Hight Theatrical Arts, Sofia**.

JAAP LEEGWATER: DANCES OF BULGARIA

A native of Holland, Mr. Leegwater began his dance education in 1969 at the **State Choreographer Schools in Sofia and Plovdiv, Bulgaria** - one of the first non-Bulgarians invited to study there. He regularly took part in rehearsals with several dance ensembles, both amateur and professional. Realizing that the source of folk dance is not on the stage, in cooperation with the **Dutch Ministry of Culture** and the **Bulgarian Center for Amateur Arts**, he carried out research in Bulgaria on authentic village dances and the teaching of Bulgarian folk dance in the country's educational system. He has taken many study trips to Bulgaria and has presented the results of his research in many European countries as well as in the United States. He founded and directed **Praznik**, a performing group in the Netherlands, and has worked for the **Dutch Folk Dance Society (NEVO)** and the professional **International Dancetheater (IFD)**. In recognition of his efforts in promoting Bulgaria's folklore, he was awarded a medal by the Bulgarian government in 1981.

Mr. Leegwater also plays the flute and has toured with folk dance bands in Holland and other Western European countries, playing at camps and international folk dance festivals. He has also produced several dance instruction albums in Holland and Bulgaria.

Three years ago, Mr. Leegwater moved out to Carmichael, California where he is currently studying at the California State University in Sacramento for a masters in Counseling Psychology. He is interested in the use of dance and movement in therapy and finding ways in incorporating his dance background into his field of study.

Instructors of the Beginning Dance Workshops

John Filcich, Kolo Festival Founder, Dancer, Teacher, Researcher, Los Angeles.

Denise Heenan, Santa Clara Valley Folk Dancers, San Jose State Folk Dance Club, San Jose.

Stan Isaacs, Vintage Dance at The Masonic Temple, Palo Alto.

Suzanne Rocca-Butler, Oak Creek Folk Dancers, San Jose State Folk Dance Club.

Christa Werling, Santa Clara Valley Folk Dancers, San Jose.

Bruce Wyckoff, Redwood City Folk Dancers, Docey Doe Folk Dancers, Redwood City.

Special Thanks to those on the **KOLO FESTIVAL COMMITTEE** and the Board of Directors who unselfishly gave of their time and energy in organizing, promoting, and running the Kolo Festival of 1990.

CALIFORNIA KOLO FESTIVAL COMMITTEE:

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Special thanks also goes to all the silent volunteers who were not on the committee but have been invaluable in their service and support before, during and after the 1990 Kolo Festival.

KOLO FESTIVAL 1990 BOARD OF DIRECTORS

President:	Sharen Skorup
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Treasurer:	Bill Cope
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GREEK MACEDONIAN DANCES

Dennis Boxell

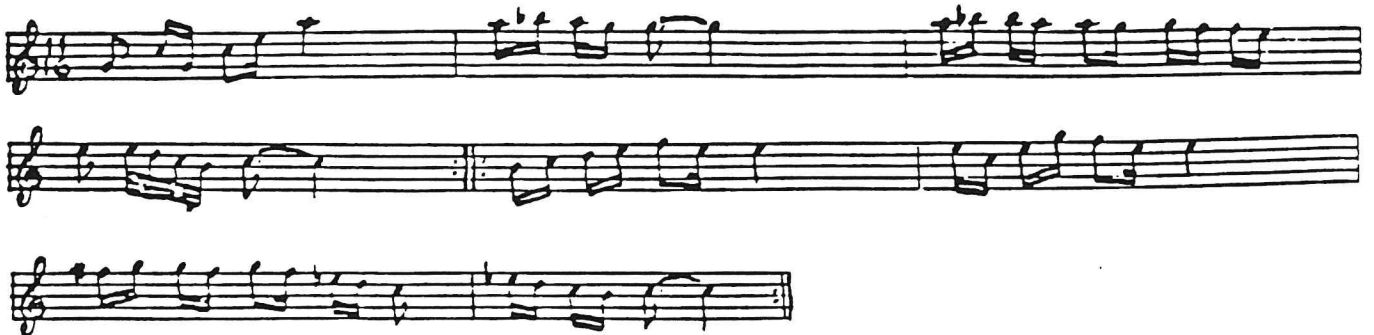
The ethnic region known to folklorists as Macedonia extends today into three modern States. About three-fifths of it lies in northern Greece, about one-third in southern Yugoslavia, and the rest in the southwest part of Bulgaria.

In this region, political boundaries have intersected and re-intersected ethnic communities for centuries; political events have prompted or forced people to resettle. Today towns and dances may have different names in Greek and Slavic, sometimes as similar as Kostur (Slavic) and Kastoria (Greek) for a Macedonian town in Greece, or as distinct as Levendikos (Greek) and Pousteno (Slavic) for a Macedonian dance done near Lake Prespa on both sides of the Yugoslav-Greek border. Some names are common everywhere, like "gaida" for the Macedonian bagpipe. Some prove to be of Turkish origin, since Turks ruled Greek and Slav alike for 500 years -- such as for the butchers' dance called Kasapsko (Slavic) or Hassapikos (Greek), from a Turkish word meaning "butcher".

Through the end of the 1980's, most American folkdancers saw only dances or choreographies in the style of Skopje, the capital of Yugoslav Macedonia. But this neighborhood, rich in folklore as it is, sits at the north and can hardly be characteristic of the whole. The dances described in these notes are mostly from the vicinity of Kastoria, Edessa ("Voden" in Slavic), and Florina (Lerin), in Greek Macedonia.

Macedonian dances, whatever they are called, and regardless of political arguments about whom they belong to, are among the jewels of the Balkans. The Macedonian style of movement is a rare combination of strength and grace. The Macedonian sense of rhythm is probably unique. Those who love these dances grow used to hearing them called first strange, then fascinating, then inexhaustibly delightful. May you enjoy them too.

Molaevo



tune for dance "Stankino"
Dances of Greek Macedonia, side B no. 7

LESNO or ZA RAKAS
Greek Macedonia

This dance, the most characteristic of all Macedonia and done in every region, is known to folkdancers as Lesno, or Lesnoto ("LESS-no-toe"), another grammatical form, meaning a light or easy dance. Ethnic dancers most often refer to it by the names of popular tunes. Slavic-speakers also call it Pravo ("PRAH-vo") or Pravoto, meaning a straight or plain dance, Za Ramo ("za RAH-mo", holding shoulders), or Za Raka ("za RAH-ka", holding hands). Greek-speakers also call it Prava or Za Rakas, Hellenized forms of "Pravo" and "Za Raka". In other parts of the Balkans the names "Pravo", "Raka", etc., are all used for other, more or less related dances.

PRONUNCIATION. LESS-no
 za RAH-kahs

MUSIC. Dances of Greek Macedonia by Dennis Boxell,
 side B no. 1

RHYTHM. 7/8
 For musicians:
 ↓ ↓ ↓
 1-2-3 1-2 1-2
 Slow Quick Quick

 For dancers:
 ↓ ↓
 1-2-3 4-5-6-7
 Slow Slower

Note that substantially the same dance in 2/4 is "Gaida".

FORMATION. Line of men and women together, hands in "W" position. Sometimes men begin the dance in "T" position, and then as women join, all change to "W"

PATTERN

Measure	Action
1	Facing somewhat R and traveling in line of direction (LOD), step R ft slightly to R rather than directly fwd (ct 1). Touch entire sole of L ft to ground across R ft but not yet taking full weight (ct 2). Step fully on L ft (ct 3).
2	Turning to face center, step sdwd R on R ft (ct - 1). Touch entire sole of L ft to ground near and fwd of R ft (cts 2-3).

3 Step back L ft (ct 1). Touch entire sole of R ft
 to ground near and fwd of L ft (cts 2-3).

Men, especially when in a line or part of a line without women,
tend to lift the free foot in Measures 2 and 3, sometimes
extending it fwd and across with knee raised; occasionally the
free foot is raised in Measure 1 also.

Presented by Dennis Boxell
Dance notes by Dennis Boxell and John Hertz, October 1990

Song

each line sung twice

Mori odayo sharena,
So tri bandili pravena;

Oh, bridal room of many colors,
Built with three wooden beams;

So tri bandili pravena,
So bela zema mazana;

Built with three wooden beams,
Polished with white earth;

So bela zema mazana,
So sina boya sharena.

Polished with white earth,
Colored with blue paint.

Kamo ti mlada nevesta,
Da rusa prusa vo nea;

Where is the young bride,
To bustle around in it;

Da rusa prusa vo nea,
Da diga dimya praovi?

To bustle around in it,
Raising a cloud of dust?

Mori chupi sve odbrani,
Rashirete go oroto;

All you chosen girls,
Widen the circle of the dance;

Rashirete go oroto,
Da vi viyme fustanite.

Widen the circle of the dance,
So we can whirl our dresses.

Chi e fustan damkayliya,
Da se storam sevdaliya;

Whose dress is patterned,
To make me attractive;

Da se stora sevdaliya,
Od fustano na chupcheto.

To make a charm,
From the girl's dress.

MO - RI O - DA - YO SHA - RE - NA

RE - NA SO TRI BAN-DI - LI PRA-

VE - NA




PATROUNINO or PATROULA
Greek Macedonia

Patrouna is a Slavic girl's name; Patrounino is "Patrouna's dance". Greek-speakers call it Patroula. It is from the region of Edessa in Greek Macedonia. Dennis Boxell learned it in the village of Promahi, county of Almopia, about 30 kilometers north of Edessa, in February 1964.

PRONUNCIATION. pa-TROO-nee-no
 pa-TROO-la

MUSIC. Dances of Greek Macedonia by Dennis Boxell,
 side A no. 4

RHYTHM. 11/16

 1-2-3 quick	 4-5-6-7 slow	 8-9-10-11 slow
---	--	--

FORMATION. Line of men and women together, hands in "V"
 position

PATTERN

Measure	Action
1	Facing ctr, hop on L ft, raising R knee slightly (ct 1). Turning somewhat R, step in line of direction (LOD) on R ft (ct 2). Quick hop on R ft (ct 2-and). Step fwd LOD on L ft (ct 3).
2	Hop on L ft, turning to face ctr (ct 1). Step sdwd R on R ft (ct 2). "Chug" R ft, extending L ft fwd low, heel almost touching ground (ct 3).
3	Hop on R ft in place (ct 1). Step in place on L ft (ct 2). "Chug" L ft as in Measure 2 (ct 3).

A "chug" is a flattish hop in which the supporting foot moves slightly forward, hardly leaving the ground.

Presented by Dennis Boxell
Dance notes by Dennis Boxell and John Hertz, October 1990

POUSTENO or LEVENDIKOS
Greek Macedonia

Pousteno means a dance letting go or released. Slavic-speakers also call it Pousnoto ("POO-shno-toe", an alternate grammatical form). Greek-speakers call it Levendikos, dance of the brave or heroes, or Litos ("lee-TOHSS", similar meaning to Pousteno). It is characteristic of the Lake Prespa region of western Macedonia, from Florina, Kastoria, and Kozani in Greece, to Bitola in Yugoslavia. Its 12/8 rhythm, although challenging for non-Macedonians, is endlessly delightful once learned; its simple pattern is capable of endless subtle variations. The leader may either float along or indulge in gymnastic stunts, with any number of gradations in between. This is a dance that well repays study at every level.

PRONUNCIATION. POO-shteh-no
 leh-VEHN-dee-kos

MUSIC. Dances of Greek Macedonia by Dennis Boxell,
 side A no. 1, side B no. 3

RHYTHM. 12/8
 For musicians:
 ↓ ↓ ↓ ↓ ↓
 1-2-3 4-5 6-7 8-9-10 11-12
 Slow Quick Quick Slow Quick

 For dancers:
 ↓ ↓ ↓ ↓
 1-2-3 4-5-6-7 8-9-10 11-12
 Slow Slower Slow Quick

FORMATION. Line of men and women, hands in "V" or
 "W" position depending on village.

PATTERN

Measure	Action
1	Facing ctr, raise R knee, swinging R ft slightly fwd and across low (ct 1-slow). Turning somewhat to face R, step sdwd R ft in line of direction (LOD) (ct 2-slower). Close L ft to R ft (ct 3-slow). Step R ft in LOD (ct 4-quick).
2	Large step L ft in LOD (ct 1). Step R ft sdwd in LOD, leading with heel, so as to face almost ctr (ct 2). Step L ft to ctr (ct 3). Step back R ft (ct 4).
3	Raise L knee, swinging L ft slightly fwd and across low (ct 1). Step L ft sdwd L and slightly back (ct 2). Step bkwd R ft near L heel, almost

a rocking step (ct 3). Step fwd L ft, almost a rocking step (ct 4).

A common embellishment is the use of extra lifts or hops. Macedonians love to make a beat such as ♩ "ONE" into ♩♩ "ah-ONE". The "ah" becomes an extra lift or hop just before the chief movement. For example, in Measure 1, raise L heel, or hop slightly on L ft, just before stepping R ft at ct 2; at ct 2 of Measure 2 or 3, make a similar gesture just before stepping. If the result is two hops in succession of unequal sizes, Macedonians like that even better.

Macedonians also often act later in a count than would Americans, so that the American manner seems hasty in comparison. For example, in Measure 1, slightly prolong the gesture of stepping at ct 3, changing weight not after the beat has passed but at the last possible moment.

Variation - village of Alona

In Alona ("AH-lo-na"; in Slavic, Armensko "are-MEN-sko"), near Florina (Lerin), the dancers travel much more R.

PATTERN

Measure	Action
1	Facing R, men bend R knee, raising R ft straight back; women touch ball of R ft fwd in front of L ft (ct 1-slow). Reach R ft fwd and step in LOD (ct 2-slower). Close L ft to R ft, almost dragging L ft (ct 3-slow). Step R ft LOD (ct 4-quick).
2	Step L ft fwd (ct 1). Step R ft fwd (ct 2). Step L ft fwd (ct 3). Turning to face ctr, step straight back R ft (ct 4).
3	Small step straight back L ft, almost dragging it ("ah-"); step straight back R ft (-ONE); or, raise L knee; L ft drifts fwd as though throwing a kick away (ct 1). Step back L ft (ct 2). Beginning to turn LOD, step back R ft (ct 3). Completing turn and facing R, step fwd L ft (ct 4).

This Aloniotikos, or Armensko Pousteno, is done in "V" position; leader when doing fancy steps may take "W" position with second in line.

More Regional Variations

Near Kastoria, at first Measures 1 and 2 are danced to the R and repeated to the L with opposite footwork. After a while the dancers change from this 4-measure pattern to the 3-measure pattern described above.

In the village of Kukurechani ("koo-koo-REH-tcha-nee") near Bitola, the dancers take all 5 musicians' counts SQQSQ. In Measure 1, touch R heel in LOD (ct 1); take weight on R ft (ct 2); three travelling steps L-R-L (cts 3-5). In Measure 2 raise R knee (ct 1); step sdwd R (ct 2); cross L ft in front or behind (ct 3); step in place R ft (ct 4); raise L knee (ct 5). In Measure 3 step sdwd L (ct 1); raise R knee (ct 2); cross R ft in front or behind (ct 3); step in place L ft (ct 4); raise R knee (ct 5). The gesture of touching the heel is sometimes substituted for raising the knee at Measure 2 ct 1 or at Measure 3 ct 2. They call the dance Kucano ("KOOTs-ah-no"), from kuc (in Greek, kotsi), the heel.

Presented by Dennis Boxell
Dance notes by Dennis Boxell and John Hertz, August 1990

RUDO YAGNE or SGOURO ARNI
Greek Macedonia

Variations of this dance can be found well into the north of Yugoslav Macedonia, where the dance is also called Pembe ("PEM-beh", Turkish for "pink"). "Rudo Yagne" in Slavic means "ruddy lamb" (literally; actually an idiom for "young lamb") -- "Sgouro Arni" in Greek means the same. The version described here is from Episkopi, near Naoussa, Greek Macedonia.

PRONUNCIATION. ROO-doh YAHG-neh
 SGOO-roh ahr-NEE

MUSIC. Dances of Greek Macedonia, by Dennis Boxell,
 side A no. 7

RHYTHM. 4/4

FORMATION. Lines of men and women, hands in "V" position

PATTERN

Measure	Action
1	Facing somewhat R, step fwd in line of direction (LOD) on R ft (ct 1). Bend L knee, raising L ft behind (ct 2). Step fwd L ft (ct 3). Bend R knee, raising R ft behind (ct 4).
2	Two steps fwd R, L (cts 1-2). Turning to face ctr, step slightly sdwd R on R ft (ct 3). Swing L ft low in front of R ft (ct 4).
3	Turning to face somewhat L, two steps fwd L, R (cts 1-2). Step back L ft (ct 3). Swing R ft low in front of L ft (ct 4). Turn to face somewhat R at beginning of the next Measure 1.

Variation - sideward right

Measure	Action
1	As in basic figure.
2	Step sdwd R on R ft (ct 1). Cross L ft behind (ct 2). Step sdwd R on R ft (ct 3). Swing L ft low in front of R ft (ct 4).
3	As in basic figure.

Variation - triplet steps

- 1 Facing somewhat R, step fwd R ft (ct 1). Close L
ft to R heel (ct 1-and). Step fwd R ft (ct 2).
Step fwd L ft (ct 3). Close R ft to L heel (ct 3-
and). Step fwd L ft (ct 4).
- 2-3 As basic figure.

Either of the above variations may be done by any dancer at
any time. Triplet steps are often done to fast music.

Presented by Dennis Boxell
Dance notes by Dennis Boxell and John Hertz, February 1990

SAVLITSENA or TRITE PATI
Greek Macedonia

Savlitsena means a dance that winds around. Slavic-speakers also call this dance "Trite Pati", the three-times dance, although it is not related to the well-known Balkan dance from Thrace also called Trite Pati or Trite Puti. Savlitsena has an unusual 7/4 rhythm. Dennis Boxell learned it in the village of Promahi, north of Edessa on the Yugoslav frontier, in 1964.

PRONUNCIATION. sah-FLEE-tseh-nah
TREE-teh PAH-tee

MUSIC. Dances of Greek Macedonia, by Dennis Boxell, side B, nos. 4-5

RHYTHM. 7/4 counted

♩	♩	♩	♩
<u>1</u>	<u>2-3</u>	<u>4-5</u>	<u>6-7</u>
quick	slow	slow	slow

FORMATION. Line of men and women, hands in "T" position; when music gets faster or dancers warm up, hands to "V" position at leader's signal.

PATTERN

Measure	Action
1	Facing ctr, quick hop on L ft, raising R knee (ct 1). Large step sdwd R on R ft (ct 2). Close L ft to R ft ("ah-"); step sdwd R on R ft ("-TWO"). Turning to face somewhat R, step fwd L ft (ct 3).
2	Quick hop on L ft, R knee rises slightly (ct 1). Step fwd R ft (ct 2). Step diagonally R and fwd on L ft (ct 3). Step fwd R ft firmly, without stamping, turning to face ctr (ct 4).
3	Quick hop on R ft, L knee rises slightly (ct 1). Step sdwd L ft (ct 2). Step diagonally L fwd on R ft (ct 3); step bkwd L ft firmly without stamping (ct 4).

When the tempo of the music increases, add skips; during slow music, jiggle. It is proper in Promahi for the leader to keep his R hand in his trouser pocket.

Presented by Dennis Boxell
Dance notes by Dennis Boxell and John Hertz, February 1990

GREEK THRACIAN DANCES

Dennis Boxell

Few American folkdancers are aware even today of the large and historical population of Greek-speaking inhabitants of Thrace, an ethnic region which extends over northeastern Greece as well as southeastern Bulgaria. Before the great population exchanges of the 1920's, large areas near Plovdiv, Yambol, the Black Sea coastal towns, and in the Strandzha (corner of Bulgaria, Greece, and Turkey) were home to Greek-speaking Thracians. These people had lived with their Slavic and Turkish neighbors for centuries; for a time in the late 19th Century they were part of a specially created territory called Eastern Rumelia. Today many Slavic Thracians will point with pride to a Greek relative somewhere in the family tree.

Recently Greek dance researchers have "discovered" Thracian dances and songs, which are now enjoying great popularity with Greek performing troupes everywhere. Research has been conducted among both the indigenous Greek-speaking population of southern Thrace -- northeastern Greece -- and the population of Greek refugees who left Bulgarian Thrace in the 1920's.

This research yields a fuller picture of Thracian dance and music tradition. Since World War II, a new sound has appeared in Bulgaria, the "bitov" orchestra of gaida, kaval, gudulka and tambura -- new because traditionally these instruments were never used together at one time. In Bulgarian Thrace the older sound of gaida and drum, or clarinet and drum, can be heard at weddings and special occasions. In Greek Thrace, this sound is still preferred, sometimes accompanied by outi.

Throughout Thrace the same basic dance forms are shared. In the past, mainly Slavic names for dances were used in Bulgarian Thrace even by Greeks; today, more dances are also known by Greek names. Here are the most common dance types.

<u>Meter</u>	<u>Slavic Name</u>	<u>Greek Name</u>
2/4	Pravo ("straight dance")	Zonaradikos ("belt dance")
	Chestoto ("fast" or "dense")	Tsestos
7/16	Ruchenitsa ("handkerchief")	Mandilatots ("handkerchief")
5/8	Paidushka	Baidouska
2/4	Trite Puti ("three times")	Ta Tria or Stis Tris ("in threes")
9/16	Kiuchek ("dancing boy")	Syngathistos ("face to face")

2/4	Kasapsko ("butchers' dance")	Kasapia
2/4	Many names and variations but all starting R with two triplet steps	Folklorists some- times use the name name Ksi-Syrtos ("un-Syrtos")

Pravo or Zonaradikos is the most frequently danced, varying from slow to fast tempos. When the tempo increases, men sometimes begin to do Tsestos. Many women's dance songs accompany the Zonaradikos.

Next in frequency come the Thracian Syrto in 2/4, Mandilatos or Ruchenitsa, and Syngathistos, a dance like Karsilamas in fast 9/16 rhythm. In the south, Syngathistos often starts in a line and breaks into couples, either in 7/8 or 9/16. There never was a wedding or festive occasion without this dance.

Then come Stis Tris or Trite Puti, and Ksi-syrto dances, for which there are countless local variations. The Ksi-syrto is particularly common in Greek Thrace. Paidushka really was a fad dance, probably from northern Bulgaria, which spread all over the Balkans.

BOGDANOS
Greek Thrace

Bogdan ("BOHG-dahn") is a Slavic men's name. Bogdanos is from Neo Monastiri ("NAY-o MO-na-stee-ree", new monastery), a village about 40 kilometers south of Larissa, settled by Greeks formerly living in Bulgarian Thrace who migrated in the population exchanges of the 1920's. Some say that "Bogdania" was once the name of a region near Varna, Bulgaria, where Greek Thracians lived.

PRONUNCIATION. BOHG-da-nos




MUSIC. Dances of Greek Thrace by Dennis Boxell,
side A no. 2, side B no. 6

RHYTHM. 7/16

For musicians:

		
<u>1-2</u>	<u>3-4</u>	<u>5-6-7</u>
Quick	Quick	Slow

For dancers:

		
<u>1</u>	<u>2-3-4</u>	<u>5-6-7</u>
ah	Slow	Slow

FORMATION. Line of men and women, hands in "W" position

PATTERN

Measure	Action
1	Facing ctr, a quick lift on L ft, step R on R ft, swinging arms down ("ah-ONE"). Step L ft behind R ft (ct 2).
2	Step sdwd R and slightly back R ft, swinging arms up to "W" position (ct 1). Raise L ft slightly (ct 2).
3	Step fwd L (ct 1). Raise R ft and swing slightly fwd to prepare for Measure 1 (ct 2).

Measure Action

Variation

- 1 As in Measure 1 above.
- 2 Three quick steps R, L, R in place (cts 1-2 as "quick-quick-slow").
- 3 Three quick steps L, R, L fwd (cts 1-2).

Presented by Dennis Boxell
Dance notes by Dennis Boxell and John Hertz, February 1990

DIDIMOTIHOS SYRTOS
Greek Thrace

Variations of this dance can be seen throughout Greek Thrace. There are many ways to swing the arms, but the footwork remains essentially the same. Didimotihos Syrtos is from the neighborhood of Didimotihon ("thee-thee-MO-tee-khon"), a town near the Turkish border. A form of this dance done at weddings is called Tis Giknas ("tees GEEK-nahs"), dance of the henna. The woman leading, while she dances, carries a bowl filled with henna, burning candles, and coins.

PRONOUNCIATION. "thee-thee-MO-tee-khos seer-TOS"
MUSIC. Dances of Greek Thrace by Dennis Boxell,
side A no. 1, side B no. 2
RHYTHM. 2/4
FORMATION. Line of men and women, hands in "W" position

PATTERN

Measure	Action
1	Facing somewhat R, step fwd R ft in line of direction (LOD) (ct 1). Close L ft to R ft (ct 1-and). Step fwd R ft (ct 2).
2	Step fwd L ft (ct 1). Close R ft to L ft (ct 1-and). Step fwd L ft, swinging arms down (ct 2).
3	Turning to face ctr, step sdwd R ft swinging arms up to "W" position (ct 1). Swing L ft low across R ft (ct 2); or, step L ft near R ft (ct 1-and), step R ft in place (ct 2).
4	Step sdwd L on L ft (ct 1). Swing R ft low across L ft (ct 2); or, a triplet step as in Measure 3 with opposite footwork.

Presented by Dennis Boxell
Dance notes by Dennis Boxell and John Hertz, February 1990

ZONARADIKOS
Greek Thrace

This is one of the most characteristic dances of southeast Bulgaria, northeast Greece, and northwest Turkey -- the ethnic region known to folklorists as Thrace. Greek-speakers call the dance Zonaradikos, belt dance. Slavic-speakers call it Pravo, straight or plain dance, of which "prava", sometimes seen, is a Hellenized form. The name Pravo Trakijsko ("PRA-vo tra-KEE-sko"), Thracian pravo, is used by folkdancers, who are aware that other people in the Balkans also have dances called Pravo.

The main forms are (i) short (ii) long (iii) short and long combination (iv) long traveling into and out of the center (v) Tsestos ("TCHES-tos"), a variation with tapping steps done by men to fast music.

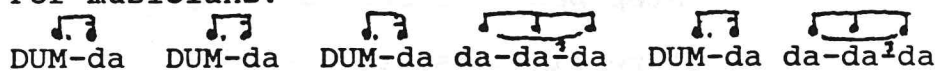
PRONUNCIATION. zo-na-RA-thee-kos

MUSIC. Dances of Greek Thrace by Dennis Boxell; side A no. 7 (short form), side B no. 1 (long form), side A no. 3 or side B nos. 3-4 (tsestos).

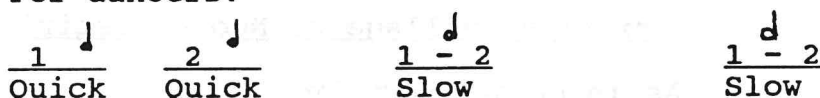
RHYTHM.

2/4

For musicians:



For dancers:



FORMATION. Line of men and women holding belts. If Tsestos is done, the men come forward to form their own line. When women dance together, hands sometimes in "W" position.

PATTERN

(i) SHORT FORM

Measure	Action
1	Facing somewhat R, step sdwd in line of direction (LOD) on R ft (ct 1). Cross L ft in LOD (ct 2).
2	Facing ctr, step sdwd R on R ft, leaving L ft on ground (ct 1-2).
3	Step back L ft (ct 1-2).

This form is commonly done to dance songs, such as "Anamesa se dio vouna" ("a-NA-meh-sa seh thio voo-NA" "thio" one syllable with voiced "th" like "then"), "Between two mountains", on Dances of Greek Thrace, side A no. 7.

(ii) LONG FORM

Measure	Action
1	Facing diagonally R and fwd, step fwd in LOD on R ft (ct 1). Close L ft to R ft (ct 2).
2	Step fwd R ft (cts 1-2).
3	Step fwd L ft (cts 1-2).
4	Turning to face ctr, step back R ft (ct 1). Close L ft to R ft (ct 2).
5	Step back R ft (cts 1-2).
6	Step back, or rock sdwd L, on L ft (cts 1-2).

Feet remain close to ground.

Variation (village of Neo Monastiri)

1-2	As in basic long form.
3	Step fwd L ft (ct 1). Quick step sdwd R on R ft, turning to face ctr, leaving L ft on ground (ct 2).
4	Hold (ct 1). Step back L ft (ct 2).
5	Step back R ft (cts 1-2).
6	Step back, or rock sdwd L, on L ft (cts 1-2).

Variation - jump and stamp (town of Didimotihon)

1	As in basic long form.
2	Jump fwd in LOD on both feet, weight somewhat more on R ft (ct 1). Hop on R ft (ct 2).
3	Step fwd L ft (ct 1). Stamp R ft next to L ft (ct 2).
4-6	As in basic long form.

This is a higher-energy version of the basic Neo Monastiri step above.

Variation - curling the line (two ways)

A. Repeating only Measures 1-3 of the basic long form, the leader curls the entire line into a spiral, then uncurls it repeating only Measure 4-6.

B. Or, either the R-end leader or the L-end leader or both, with their half-dozen or so neighboring people, curl their ends of the line in, using Measures 1-3 of the basic long form, then uncurl, while the remaining dancers do the basic long form.

Variation - fast music

Measure	Action
1	Facing diagonally R, run fwd on R ft in LOD (ct 1). Run fwd on L ft (ct 2).
2	Step fwd R ft (ct 1), hop on R ft (ct 2).
3	Step fwd L ft (ct 1), hop on L ft (ct 2).
4-6	As in Measures 1-3, turning to face ctr, and dancing bkwd.

Variation - with arms

Hands in "W" position

To fast or slow music, footwork as in fast-music variation above (to slow music, walk instead of run in Measures 1 & 4). In Measure 3, extend arms fwd at ct 2; in Measure 4, swing arms down and slightly back at ct 1, swing up to "W" position at ct 2.

This variation is favored by women.

(iii) SHORT AND LONG COMBINATION



When dancing to songs, sometimes the short form is done to the stanzas, and the long form to instrumental interludes. Even if no one is actually singing the song, the tune may be well enough known that the combination form is done anyway.

(v) TSESTOS

Greek-speakers use the Hellenized form Tsestos ("tches-TOS") of a Slavic word meaning "fast" or "dense". The Slavic word Chestoto ("TCHES-toe-toe") means "the fast dance". When music for Zonaradikos speeds up, men sometimes come forward and form their own line to do Tsestos, a higher-energy variation with quick tapping steps, and fancy footwork called by the leader.

The Tsestos figures described here can be seen in Neo Monastiri, about 40 kilometers south of Larissa, and Kilada, about 10 kilometers southeast of Larissa, villages in Thessaly settled by Greek refugees from Bulgarian Thrace during the population exchanges of the 1920's.

Tsestos tapping step

Rhythm 2/4  
1-and 2-and

Step R ft in place (ct 1). Step on L toe next to ball of R ft, toe turned in slightly, taking weight (ct 1-and). Step R ft in place (ct 2). Tap L heel next to ball of R ft, taking no weight (ct 2-and).

May also be done with opposite footwork.

Basic Tsestos figure

Measure	Action
1	Facing diagonally R, two short running steps fwd R, L (cts 1-2).

OR

In higher-energy mood, step R ft in place kicking L ft fwd low (ct 1). Step L ft in place kicking R ft fwd low (ct 2). A scissors-like movement.

2	Short step fwd R ft, leading with heel (ct 1), short step fwd L ft to instep of R ft (ct 1-and). Short step fwd R ft (ct 2).
---	--

OR

Hop on L ft, touching R ft directly in front of L ft (ct 1). Step R ft a little fwd (ct 2).

3 Step fwd L ft (ct 1). Turning to face ctr, jump on both feet, feet parallel and about 9" apart (ct 2).

4 Hop on R ft (ct 1). Step back L ft (ct 2).

OR

Close L ft smartly to R ft, taking wt on R ft (ct 1). Step back L ft (ct 2).

5-6 Two tapping steps in place R, L.

Any dancer may substitute a step-hop for a tapping step in Measure 6, or Measures 5 and 6.

In higher-energy mood, any dancer may sometimes substitute any of these gestures:

2 Extend R ft sdwd R in air just before beat; close R ft smartly to L ft (ct 1). Take wt on R ft (ct 2).

OR

3 Hop on R ft, raising L knee, L ft coming fwd (ct 1). Cut L ft diagonally about 4" toward 4 o'clock, hopping again on R ft (ct 2).

4 Flick L ft slightly fwd, to begin circle CCW with L knee, bringing L ft back, and hopping yet again on R ft (ct 1). Step back L ft (ct 2).

OR

3 Kick L ft fwd low, hopping on R ft (ct 1). Raise L knee (ct 2).

4 Hold (ct 1). Step back L ft (ct 2).

Extra taps

Dancers may add an extra tap to any traveling step in Measures 1 or 2 by audibly striking heel against ground before stepping.

Variation

Measure	Action
1	As in basic Tsestos figure.
2	Turning to face ctr, extend R ft sdwd R in air just before beat; close R ft smartly to L ft (ct 1). Take weight on R ft (ct 2).
3	Extend L ft sdwd L just before the beat; close L ft smartly to R ft without taking weight (ct 1). Kick L ft fwd low (ct 2).
4	Raise L knee (ct 1). Step back L ft (ct 2).
5-6	Two tapping steps in place R, L (or step-hops as above).
	Or build on this variation by continuing:
7	As in Measure 2 but without taking weight on R ft (cts 1-2).
8	Repeat, taking weight (cts 1-2).
9-12	Repeat Measures 3-6.
13-18	Repeat Measures 7-12.

Variation - "around the corner"

On signal by leader, using the footwork of the basic Tsestos figure, travel in a CCW circle. Start Measure 1 diagonally L of ctr. Cross L ft in front of R ft at Measure 2, ct 2; face somewhat R of ctr by Measure 3, ct 1; retire to place in Measure 4; do Measures 5-6 in place. Return to basic Tsestos figure, or

a line of men in high-energy mood may follow with kneeling, below.

Variation for men - around the corner and kneel

At signal as above. Measures 1-4, as in "around the corner". Measure 5, step R ft in place (ct 1); kick L ft fwd low (ct 2); hop on R ft, raising L knee and bringing L ft up and back in a "backwards bicycle". Measure 6, kneel on L knee near R ft (cts 1-2). Return to basic Tsestos figure.

With live music, the interplay between musicians and dancers, especially lead dancer (who may have asked musicians for Tsestos, and tipped them), shows when low-energy Zonaradikos steps end, and high-energy Tsestos begins. With recorded music, dancers attune to dynamics of recording.

Presented by Dennis Boxell

Dance notes by Dennis Boxell and John Hertz, October 1990

CIGANČICA
(Bačka and Baranja)

PRON: TSEE-gahn-chee-tsah

FORMATION: Partners, side-by-side, woman on man's R. Man's R arm is around his partner's waist. Woman's L hand rest on her partner's R shoulder. Free hands are down. Dance can also be performed in small circles. In this case, the Variations are done with joined hands down. The chorus is performed with back basket hold.

METER: 2/4

PATTERN

Meas.

Variation I

- | | |
|-----|---|
| 1 | Slight leap side R, closing L to R without touching floor (ct. 1); Repeat, opp. dir. and ftwk. (ct. 2). |
| 2 | Three tiny steps in place with relaxed knees (all three bounces show), R-L-R (ct. cts 1 and 2). |
| 3-4 | Same as meas. 1-2, but opp. dir. and ftwk. |
| 5-8 | Repeat meas. 1-4. |

Chorus

- | | |
|-----|--|
| 1 | Shoulder-waist position. Step-hop-step turn. Step on R (ct. 1); Hop on R (ct. 2); Step on L (ct. and); |
| 2-8 | Same as meas. 1, continuing couple turn. On last meas., a stamp-stamp (R-L) can be substituted for the last step-hop-step. Also during the chorus, the man may let go with the L hand. In this case, the turn happens with the R hips adjacent. The man's L hand may be left down or be raised up during the turn. He may take off his hat and hold it in his raised L hand. |

Variation II

- | | |
|-----|---|
| 1 | Partners face and join both hands across. Slight leap R, bringing L up behind (ct. 1); Repeat, opp. dir. and ftwk. (ct. 2). |
| 2 | Same as meas. 2, Variation I. |
| 3-4 | Repeat meas. 1-2, opp. dir. and ftwk. |
| 5-8 | Repeat meas. 1-4. |

Variation III

- | | |
|-----|---|
| 1 | Same position as Var. II. Hop on L, touching ball of R slightly fwd. (ct. 1); Hop again L, touching R heel slightly fwd. (ct. 2). |
| 2 | Hop twice on L bringing R around to the back (cts. 1 and); Step on R behind L (ct. 2). |
| 3-4 | Repeat meas. 1-2, opp. ftwk. |
| 5-8 | Repeat meas. 1-4. |

INJEVSKO
(Injevo, Eastern Macedonia)

Source: Group of villagers from Injevo.

Formation: Line of women, joined hands down.

Time: 2/4

Record: FR-4117

Styling: Dance performed on full foot, but with
light style.

Measure:

- 1 Facing rt. lift on L. and step on R. (ct. 1).
Step L. (ct. 2).
- 2 Repeat meas. 1.
- 3 Step R. (ct. 1) Hop R. (ct. 2).
- 4 Repeat meas. 3, opp. ftwk.
- 5 Facing center on hop, repeat meas. 3.
- 6 Turning slightly left. step L (ct. 1). Step
R. (ct. 2).
- 7 Step L. (ct. 1) Hop L. (ct. 2).
- 8 Repeat meas. 7 opp. ftwk.
- 9 Step side L. facing center (ct. 1). Step
back R. (ct. 2).
- 10 Cross L. in front of R. turning slightly rt.
(ct. 1). Hop L. (ct. 2).

INVIRTITA
(Roumania)

Source: This dance was seen at the student festival in Agafton , near Botoşani.
Time: For notating this dance we will use a music notation of 11/16, and a dance beat of, 12 345 678 91011 as 1,2 ,3 ,4
Position: Couples scattered around floor in shoulder waist position.

Measure: Chorus step

- 1 Both step Rt. with R. (ct.1) Cross L. front continuing CCW turn (ct.2) Step Rt. with R. (ct.3) Turning back to Lft. lower onto whole R. (ct.4)
- 2 Repeat meas. 1 opposite ftwk. opp. dir.
- 3-4 Repeat meas. 1-2
- 5 Repeat meas.1 cts.1-2 twice (cts. 1,2,3,4)
- 6 Repeat meas.1.
- 7-8 Repeat meas.5-6 opp. ftwk. opp. dir.

Step I

- Basic step for this step and step II. Both step R. (cts.1,2) Step L (ct.3) Step R (ct.4) Thus one basic step, next basic step will use opp. ftwk.
- 1-8 Dropping shoulder waist position couples take an inside hand hold, lady on Rt. That is M's Rt. L's Lft. held. M remains in place doing basics while L passes behind M with three basics (joined hands are up) L makes 1 1/2 turns in front of M, start by going fwd. under joined arms and turning CCW. L returns to place meas. 6,7,8 with hands coming down.

Step II

- 1-4 Same position as Step I and with same basic step. Hands come up as L moves fwd. in front of M with one basic. With two basics L turns twice CCW under joint hands and backs to place on meas.4, hands come down.

These steps may be done in any order we suggest this as a possibility;

Suggested order;

Chorus 16 meas. (Once through as written)
Step I 16 meas. (Twice through as written)
Chorus 16 meas.
Step II 16 meas. (Four times through as written)
Repeat this whole sequence.

KUKURIGU PETLE
(Injevo--Eastern Macedonia)

Source: Group of villagers from Injevo.

Formation: Mixed lines of men and women, joined hands
up.

Time: 2/4

Record: FR-4117

Styling: Dance performed on whole foot, but with a
light style.

Measure:

- 1 Facing slightly rt., step on R. (ct. 1).
Hop on R. (ct. 2).
- 2 Repeat meas. 1, opp. ftwk.
- 3 Step R. (ct. 1), Step L. (ct. 2)
- 4 Step R. (ct. 1), Hop R., turning to face
center (ct. 2).
- 5-8 Repeat meas. 1-4, opp. direction and ftwk.
- 9 Step back R. (ct. 1) Hop R. (ct. 2).
- 10 Repeat meas. 9, opp. ftwk.
Note: Step is directly behind other foot and
is more of a replacement than a step back.
- 11-16 Repeat meas. 9-10 three more times.

MIŠNJACA or TANAC
(Lika)

PRON: meesh-NYAH-chah or TAH-nahts

FORMATION: Contra lines, M facing partners, back of hands resting on waist.

METER: 2/4

PATTERN

Meas.

Step I

- 1 Facing R, Step L over R (ct. 1); Step R close behind L (ct. and): Step L over R (ct. 2): Pivoting on L, turn $\frac{1}{2}$ turn CCW to face R (ct. and).
2 Repeat meas 1, opp. ftwk and dir.
3-8 Repeat meas. 1-2.

Step II

- 1 MEN: Step L in place (ct. 1); Hop on L (ct. 2).
2 Step R in place (ct. 1); Hop on R raising hands above shoulder level and snapping fingers (ct. 2).
3-8 Repeat meas. 1-2.
- 1-4 WOMEN: Starting L, take 7 flat-footed steps to turn 1 complete turn CCW stamping R on eighth ct.
5-8 Repeat, meas. 1-4, opp. dir. and ftwk.

Step III

- 1 Both with L touching in front, hop on R (ct. 1); Repeat (ct. and): Small leap onto L, R up and back (ct. 2); Hop on L (ct. and).
2 Jump onto both ft. (ct. 1): Leap on L bringing R up in back (ct. and); Jump onto both (ct. 2); Leap on R bringin L up in back (ct. and).
3-8 Repeat meas. 1-2.

Step IV

- 1 Step center L, leading with L shoulder (ct. 1); Step together R (ct. and): Step center L (ct. 2); Pivot $\frac{1}{2}$ turn CCW (ct. and).
2 Step center R, leading R shoulder (ct. 1) Step together L (ct. and); Step center R (ct. 2): Pivot $\frac{1}{2}$ turn CW (ct. and).
3-4 Repeat meas. 1-2 so that partners face on meas. 4.
5-6 Continue moving across to change places and face center on last meas.

MISŇJACĀ or TANAC-Page 2

Meas.

Step V

1 MEN: Step L in place (ct. 1); Take wt. on R (ct. and); Repeat (cts. 2 and); R ft. is flung out on cts. 1 and 2 as wt. is transferred to L. The heel leads. Step may turn back and forth slightly.
2-8 Repeat meas 1.

1-8 WOMEN: Take 16 flat-footed steps, making $\frac{1}{4}$ turns L and R. Or use 8 steps to make one turn CCw and 8 to make one turn CW.

Step VI

1-8 Repeat Step IV to return to original place. This time raise arms and snap fingers on ct. 2 of meas. 1,3,5 and 7. Raise arms with palms facing out on ct. 2 of meas. 2,4,6, and 8.

Step VII

1-2 All step L in place (ct. 1); Hop on L (ct. 2); Step on R (ct. 1); Hop on R (ct. 2).
3-4 Women continue to step-hop; men take 3 walking steps to make 1 turn CW on meas. 4 (cts. 1 and 2).

Step VIII

1-8 Repeat Step III.

Step IX

1-8 All do step-hops as in meas. 1-2 of step VII to move slowly to center and face partner.

Step X

1-8 M holds partner's R hand in his R hand as she does pivot turns CW, with wt. on R. Then W continues her turn while man lets go with his R and flicks his raised R hand as if to guide her turn.

Step XI

1-8 Repeat Step IV, but leading with L shoulder, move out to place in the two lines and turn to face on last meas. Clap hands (cts. 1 and 2) as the step is performed.

Step XII

1-4 Hop on L, touching R in front 8 times.
5-8 Hop on R, touching L in front 8 times.

Step XIII

1-8 Repeat Step III

ORO VIČANKA
(Injevo, Eastern Macedonia)

Source: Group of villagers from Injevo.
Formation: Line of women, joined hands down.
Time: 2/4
Record: FR-4117
Styling: Dance performed on full foot but with a light style.

Measure:

- 1 Facing rt. lift on L. and step on R. (ct. 1).
Step L. (ct. 2).
- 2 Step R (ct. 1 and) Step L. (ct. uh). Step
R. (ct. 2).
- 3 Repeat meas. 2, opp. ftwk.
- 4 Step R. (ct. 1). Lift_{CV} R. turning to face
center (ct. 2).
- 5 Moving lft. step L (ct. 1 and). Lift_{CV} L
(ct. uh). Step R. (ct. 2).
- 6 Turning to face center, step L in place
(ct. 1). Lift L. (ct. 2).
- 7 Moving rt. step R. (ct. 1). Lift_{CV} R. (ct. 2)
- 8 Same as meas 3.

PRESJEKAČA
(Podravina)

PRON: prehss-YEH-kah-chah

FORMATION: Circle, joined hands down. Or, M join hands in a circle and W are in an outer circle with their hands resting on the M's shoulders.

METER: 2/4

PATTERN

Meas.

Step I

1 Wt. on both, bend both knees (ct. 1 and); Small
bend on both (ct. 2). Repeat small bend (ct. and).
2-8 Repeat meas. 1.

Step II

1 Step fwd. using light running steps, L-R (cts.1,2);
2 Continuing running steps, step together with L
(ct. 1); Step back on R (ct. 2).
3-4 Repeat meas 1-2 of Step I.
5-8 Repeat meas. 1-4.

Step III

1 Wt. on both, slight bend of knees (ct. 1); Sharper,
slightly deeper bend (ct. 2).
2 Bend both knees twice (ct. 1,2).
3-4 Repeat meas. 1-2 of Step I.
5-8 Repeat meas 1-4.

Step I-Variation I

1 Step L in place (ct. 1); Hit R next to L (ct. and);
Hop on L (ct. 2); Step R in place (ct. and).
2-8 Repeat meas 1.

Step II-Variation I

1-2 Same as Step II.
3-4 Same as Step I-Variation I.
5-8 Repeat meas. 1-4.

Step III-Variation I

1 Step L in place (ct. 1); Making approx. 1/8 turn to
L, jump fwd. slightly ont both ft. which are slightly
apart and parallel (ct. 2).
2 Step back to place on L (ct. 1); Step in place on
R (ct. 2).
3-4 Same as meas. 1-2 of Step I-Variation I.

PRESJEKAČA-Page 2

Meas.

Step I-Variation 2

1-8 Repeat Step I-Variation I

Step II-Variation 2

1 Slight leap onto L in place bringing R up behind (ct. 1); Repeat on R side (ct. 2).
2 Repeat meas. 1.
3-4 Repeat meas. 1-2 of Step I, Variation I.
5-8 Repeat meas. 1-4.

Step III-Variation 2

1 Step L in place (ct. 1); Making approx. 1/8 turn to L, jump lightly onto both ft. which are slightly apart and parallel (ct. 2).
2 Step back to place on L (ct. 1); Step back slightly on R (ct. and); Step in place on L (ct. 2).
3 Making approx. 1/8 turn to L, jump lightly fwd onto both ft. which are slightly apart and parallel (ct. 1); Step back to place on L (ct. 2); Step in place on R (ct. and).
4 Repeat meas. 1 of Step I-Variation I.
5-8 Repeat meas. 1-4.

SVATOVSKA POLKA
(Gorenjska)

Source: Seminar on Yugoslav Dance, Badija

Record: LP AMAN-102

Time: 2/4

Position: Ballroom position facing LOD. Polka step herein is a rolling R-L-R, L-R-L.

Measure:

- 1 Moving in LOD, Man starting L, Woman R., take 1 Polka step fwd.
- 2 Repeat meas. 1 with opposite footwork.
- 3 Couple turns to Man's Lft. to face center using 1 Polka step. Man must step back on L. and pull Woman around.
- 4 Again facing LOD, take 1 Polka step fwd. On last ct. of this Polka step (R. for Man and L. for Woman) lean fwd. kicking ft. behind.
- 5 Take 1 Polka in LOD to come out of lean.
- 6-7 Couple breaks and puts hands on hips. Take 2 turns in LOD with 4 steps, one step per ct. Man turns CCW, Woman turns CW.
- 8 Facing partner take 3 steps in place, then returning to ballroom position to begin dance again.



CHETVORNO HORO
(Bulgaria)

This horo is one of the most characteristic of the Shop ethnographic area, which is found in Western Bulgaria. The version of the dance described below comes from the village of Gabra, located about 20 miles southeast of Sofia. I learned the dance from those living in this village and more specifically, from my grandfather, Petur Radev.

This dance is performed in the form of an open circle, an example of the so-called водено (vodeno) horo. The dancers are connected to each other by belt holds. Men and women are placed alternately along the dance line. The dance is comprised of three parts. The second and third parts are danced at a fast tempo. This is very characteristic of this region, as is the heightened emotional tension expressed by yells and whistles during these sections of the dance.

Pronunciation: Chet-vór-no Ho-ró

Formation: Belt hold. Dancers face 45° to right of center.

Style: Very light and nimble dancing, full of lots of inner energy.

Meter: 7/8: 3 + 2 + 2.

Music: BHA 12001.

Measure Movements

8 meas Introduction. No action.

10 First section of dance. Slow tempo. Starting position is with R raised from the floor.

1-2: Jump on both feet while in 6th position. Jump from L to R and from R to L.

3: Moving to the right and to the back, step widely with R and then move L to meet R.

4: Moving to the left and to the back, step widely with L and then move R to meet L.

5: Repeat meas 3.

6-7: Jump on both feet while in 6th position. Jump from R to L and from L to R.

8: Repeat meas 4.

9: Repeat meas 3.

10: Repeat meas 4.

Chetvorno Horo • Petŭr Iliev

- 10 Second section of dance. Faster tempo. Starting position is with R raised from the floor. This section also uses a movement called спусък (spusŭk) which entails forceful extension of the foot from the starting position with toes pointed upward.
- 1-2: Spusŭk (S) with R. Jump from L to R and R to L.
3: Jump from L to R while moving backwards and facing left. Continue facing left. While standing in place jump from R to L and L to R.
4: Jump from R to L while moving backwards and facing right. Continue facing right. While standing in place jump from L to R and R to L.
5: Repeat meas 3.
6-7: S with L. Jump from R to L and L to R.
8: Repeat meas 4.
9: Repeat meas 3.
10: Repeat meas 4.
- 10 Third section of dance. Very fast tempo. Starting position is with R raised from the floor.
- 1: S with R, bounce on L and jump from L to R.
2: S with L, bounce on R and jump from R to L.
3-5: Repeat meas 3-5 of section 2.
6: Repeat meas 2.
7: Repeat meas 1.
8-10: Repeat meas 8-10 of section 2.

Introduced by Petŭr Iliev at the Kolo Festival, 1990.



HARMANLIISKA RŪCHENITSA
(Bulgaria)

This dance is characteristic of the southeastern portion of the Thracian ethnographic region. It is an atypical representation of the rŭchenitsa genre in that it is danced хороводно (horovodno), that is, in the form of regular horo, rather than as a couple dance.

The dancers are joined by their hands. The movements of the hands are integral to the style of the dance. The dance is performed with gentle but solemn movements. The accents in the dance are mainly in the direction of the ground but they are not accomplished sharply and quickly, but very calmly; which reflects the inner peace, the calm and lively temperament of the Thracian.

This rŭchenitsa is danced in the village of Harmanli, from which it gets its name. I learned this dance from Baŭ Dinko during 1982 in Harmanli. Another interesting point about this dance is that it is executed in 9 measure phrases, which do not correspond to the 8 measure phrases of the music.

Pronunciation: Har-man-lii-ska Ru-chen-it-sa

Formation: Dance is performed in an open circle. Dancers are joined by hand holds and face slightly to the right.

Style: Men dance with slightly bent knees. Women dance with very straight body positions. Dance is performed with a lot of pride. Tempo does not change throughout.

Meter: 7/8: 2 + 2 + 3. Medium tempo.

Music: Unknown.

Measure Movements

9 meas This dance has only one 9 measure part which repeats many times.

- 1: While moving right, step with R and then jump on R. At the same time, while jumping on R swing L from behind R to in front of R.
- 2: While moving right, step with L and then jump on L. At the same time, while jumping on L swing R from behind L to in front of L.
- 3: Step on R, step on L, jump slightly from L to R. (This series of movements is termed a rŭchenichna [Rŭ]).
- 4: Rŭ starting with L.
- 5: Repeat meas 3.
- 6: Moving right, step forward on L, crossing in front of R. Jump on L.

Harmanliiska Ruchenitsa • Petŭr Iliev

- 7-8: Strike heel of R on floor crossing in front of L. Step on R.
Moving left and to the back, jump from R to L.
9: Repeat meas 7 but in place, rather than moving left and back.

Description of Hand Movements

<u>Measure</u>	<u>Movements</u>
1-2:	Swing arms from back to front, finishing with forearms close to the body, raised upright from bent elbows, palm of hands facing out.
3-5:	Lower elbows toward body and raise again.
6:	Extend arms, swing arms back and forward, finishing as before.
7-8:	Extend arms forward and parallel to the floor, draw back into same upraised, elbow-locked position.
9:	Extend arms and swing them back behind body.

Introduced by Petŭr Iliev at the Kolo Festival, 1990.



OPAS
(Bulgaria)

This dance is one of the most popular from the Dobrudzhan ethnographic area, found in Northeastern Bulgaria. The performers of this dance, men and women, join hands in a particular fashion called "za opas," from which the dance takes its name.

The usual performance of this dance is in two parts; a slow part and second, slightly faster part. During the first part the dancers move around a circle. In the second they remain in place, dancing complicated movements. At various points the dance moves forward and back. All of this is highly typical of the Dobrudzhan style and character. The stirring of the shoulders and the characteristic pounding of the feet, as with the strong and definite stance of the Dobrudzhan illustrate his iron will and emotional connection with the land.

This dance is sometimes executed only by men. When this occurs abrupt stops, accents, and much bending are included in the dance. The dance is a beautiful expression of the goodwill and happiness typical of Dobrudzha's people.

I learned this dance in a village near Silistra, called Kalipetrovo, from one of the best and oldest representatives of the Dobrudzhan dance style, Baŭ Stoŭcho.

Pronunciation: O-pas

Formation: Open circle. "Za Opas" holds. Men and women placed alternately.

Style: The men's dance style is characterized by deeply bent knees, arched back, and raised backside. The women stand straight and carry themselves proudly.

Meter: 2/4.

Music: Original field recording.

Measure Movements

6 First part of dance. These six measures are repeated several times.

1: While moving to the right, jump from L to R and R to L, with L crossing in front of R.

2: Jump from L to R. Retain L crossed in front of R at knee-level. Jump on R.

3: Jump from R to L. Jump on L. R is positioned next to L at ankle.

Opas * Petur Iliev

- 4-5: Repeat meas 1-2.
- 6: Jump from R to L and stamp with heel of R next to toes of L.
- 13 Second part of dance.
- 1-3: Repeat meas 4-6 of first part.
- 4: Jump from L to R and stamp with whole foot of L next to toes of R.
- 5: In same position, stamp on R, stamp on L, stamp on R, stamp on L.
- 6: Turning to L, step on L and stamp on heel of R next to toes of L.
- 7: Stamp three times on heel of R while turning to the right from previous position.
- 8: Stamp on heel of R and jump from L to R. L is now in air.
- 9: Step on L in forward direction. Jump and L and at the same time swing R in front of body, fully extended, with toes up.
- 10: Jump from L to R and R to L while moving backwards.
- 11: While moving backwards slightly, stamp on R, stamp on L, stamp on R, stamp on L.
- 12: Men squat. Women bend forward slightly at waist and raise toes up, balancing on their heels.
- 13: Jump from both feet to L and stamp on heel of R next to toes of L.

Introduced by Petur Iliev at the Kolo Festival, 1990.



SHOPSKATA
(Bulgaria)

This dance represents a typical presentation of the Shop ethnographic region. It is found in Western Bulgaria and more specifically, in the Ikhtiman area. Whenever a horo occurs here, this much-loved dance is always requested by the participants. This dance is executed in the form of an open circle, a so-called водено (yodeno) horo. The men lead the horo at the front of the line of dancers. They are followed by the women and at the end of the line, one man, the опашкар (opashkar), who swings the horo from side to side.

The dance is performed in three parts. The second and third parts are danced at a quick tempo, reflecting the tempo structure of the accompanying music. During these last two sections the men frequently break away from the dance line and perform a more complicated and very emotional version of the dance. The women continue the original horo behind the men.

I learned this dance from my father, Georgi Iliev.

Pronunciation: Shóp-ska-ta

Formation: Belt hold. Dancers face 45° to right of center.

Style: Very light and nimble dancing, full of lots of inner energy.

Meter: 2/4.

Music: Original recording of Petur Bachev's bitova group.

Measure Movements

- | | |
|--------|--|
| 8 meas | Introduction. No action. |
| 10 | заиграй (<u>zaigrai</u>). First part of dance. Slow. |
| 1: | Moving to the right, jump from L to R and then from R to L. |
| 2: | Repeat measure 1. |
| 3: | While remaining in place, jump from L to R. Jump on R.
While jumping on R, L crosses in front of R. |
| 4: | While remaining in place, jump from R to L. Jump on L.
While jumping on L, R crosses in front of L. |
| 5: | Repeat meas 3. |
| 6: | Moving to the left, jump from R to L and then L to R. |
| 7: | Repeat meas 6. |
| 8: | Repeat meas 4. |
| 9: | Repeat meas 3. |
| 10: | Repeat meas 4. |

10 Ицѹрси (Iztŭrsi). Second part of dance. This part uses a movement called iztŭrsi that commands you to shake the mud off the bottom of your shoes by forcefully extending your lower leg in a diagonal motion toward the floor. Fast.

- 1: Iztŭrsi (I) with R and jump from L to R and R to L.
- 2: Repeat first meas.
- 3: Jump from L to R, then R to L, then L to R.
- 4: Jump from R to L, then L to R, then R to L.
- 5: Repeat meas 3.
- 6: I with L and jump from R to L and L to R.
- 7: Repeat meas 6.
- 8: Repeat meas 4.
- 9: Repeat meas 3.
- 10: Repeat meas 4.

10 Бѹрзата (Bŭrzata). Last part of dance. Very fast.

- 1-4: Repeat meas 1-4 of Iztŭrsi section.
- 5: Jump L to R and turning forcefully to the right, stamp on the heel of L, crossing in front of R.
- 6: Jump from R to L and then L to R with R crossing in front of L.
- 7: Repeat meas 6.
- 8: Jump from R to second position and from this position onto L, crossing R in front of L.
- 9: Jump from L to R, R to L, and L to R.
- 10: Jump from R to L, L to R, and R to L.

Introduced by Petŭr Iliev at the Kolo Festival, 1990.



TSIBURSKA KOPANITSA
(Bulgaria)

This dance comes from the town of Tsibur, located in the Mikhailovgrad region of Northwestern Bulgaria, for which it is named. The spirit and dynamic characteristic of this ethnographic area are brilliantly expressed in this dance.

Men and women are positioned alternately along the dance line and are joined by hand holds. The dance moves to the right, or counterclockwise, at a fast tempo. It is an example of a vodeno horo, executed in an open circle.

The first part of the dance is performed around a circular area. Once it has moved around the circle, the dancers perform a second and third section that are more complicated and a bit faster than the first.

I learned this dance from Kalya Ivanova.

Pronunciation: Tsi-bur-ska Ko-pan-its-a

Formation: Open half-circle. Hand holds.

Style: Very bouncy, lively, and emotional.

Meter: 11/16. 2 + 2 + 3 + 2 + 2.

Music: BHA 11873.

Description

First Part - Repeats several times.

Measure I

Count One -- Jump from L to R moving to the right. L is in the air.

Count Two -- Jump from R to L with L in front of R. R is in the air.

Count Three -- Jump forcefully from L to R, L is fully extended in front of body with toes up.

Count Four -- Jump on R while simultaneously bending left leg and raising at an angle from the floor.

Count Five -- Jump from R to L with L crossing behind R.

Measure II - Repeat Measure I.

Second Part

Measure I

Count One -- Repeat count one of measure I.

Count Two -- Repeat count two of measure I.

Count Three -- Jump on both feet in second position

Count Four -- Bring both feet together in sixth position.

Count Five -- Repeat count three.

Tsibŭrska Kopenitza • Petŭr Iliev

Measure II

- Count One -- Kick feet together in air. Step on R.
- Count Two -- Jump from R to L. Knee of R is bent.
- Count Three -- Jump on L, R crosses in front of L.
- Count Four -- Jump from L to R.
- Count Five -- Jump from R to L.

Third Part

Measure I

- Count One -- Jump from L to R. L is in the air.
- Count Two -- Jump from R to L. R is in the air.
- Count Three -- Jump on L. R is extended fully in front of body with toes pointed up.
- Count Four -- Jump from L to R. L is extended fully in front of body with toes pointed up.
- Count Five -- Pause.

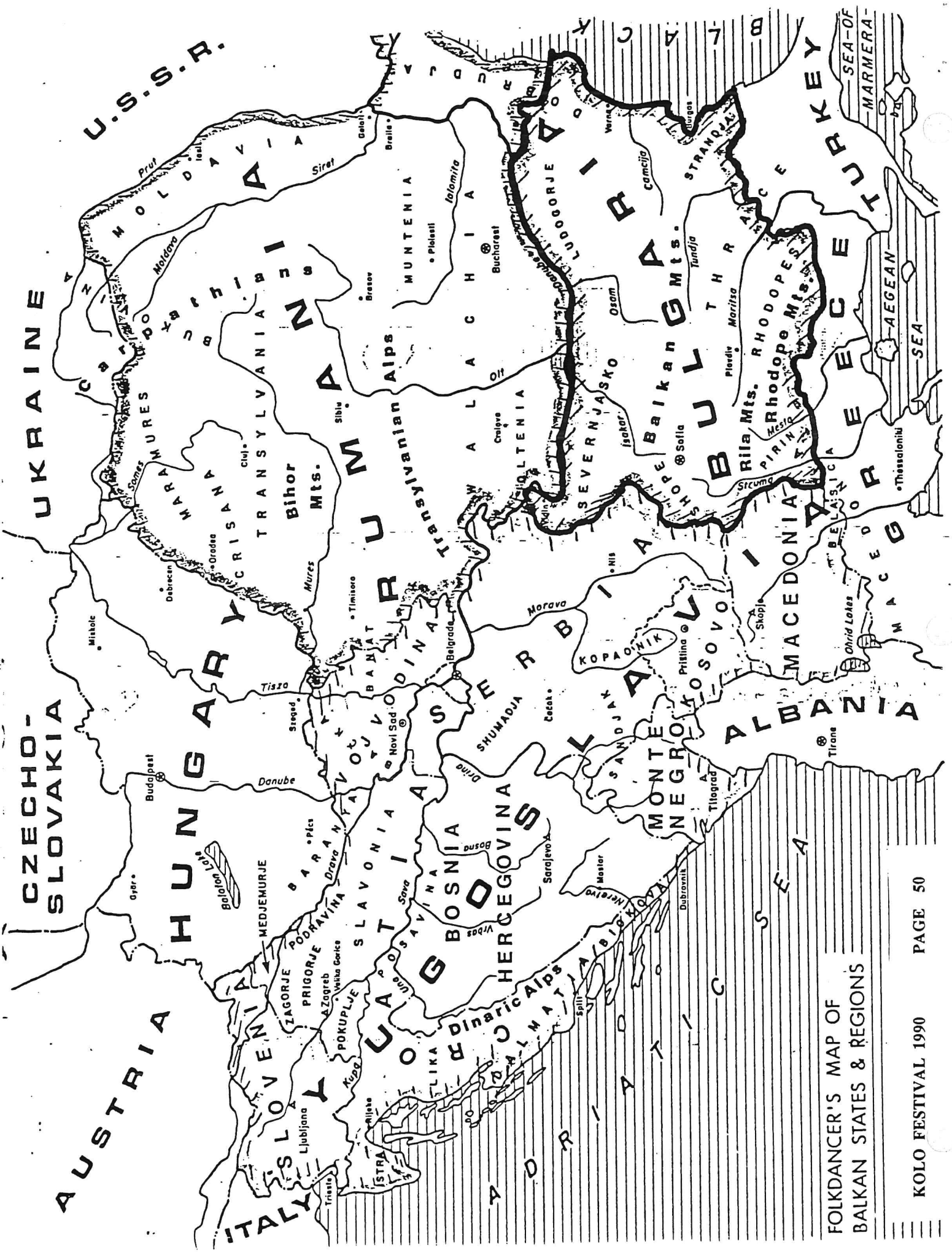
Measure II

- Count One -- Jump on R. Bend left leg at knee.
- Count Two -- Jump from R to L moving backwards. Bend right leg at knee at 90° angle.
- Count Three -- Step forward widely with R.
- Count Four -- Jump on R. Bend left leg at knee behind R.
- Count Five -- Jump from R to L moving backwards. R is in air.

Measure III - Repeat Measure I of second part.

Measure IV - Repeat Measure II of second part.

Introduced by Petŭr Iliev at the Kolo Festival, 1990.



FOLKDANCER'S MAP OF
BALKAN STATES & REGIONS

GLOSSARY OF TERMS, SYMBOLS AND ABBREVIATIONS

1. HANDHOLDS

V-position



Hands joined down at the sides.

W-position



Hands joined at shoulder height.

T-position



Hands placed on each others shoulders.

X̂-position



Front-basket position

X̄-position



Behind-basket position

Belt-hold position

"Za Pojas"
"Na Golan"



Hands held at neighbors dance belt.

"Teacup" - position



L hand at waist,
R arm hooked at neighbors elbow.

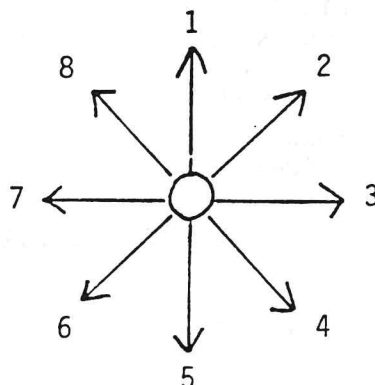
2. SYMBOLS

The symbols used in the left column of the dancedescriptions indicate the directions of the body and its movements. They are taken from a universal system for notating dance, called Romanotation. It was developed by the Romanian choreographers and dance ethnologists Theodor Vasilescu and Sever Tita.

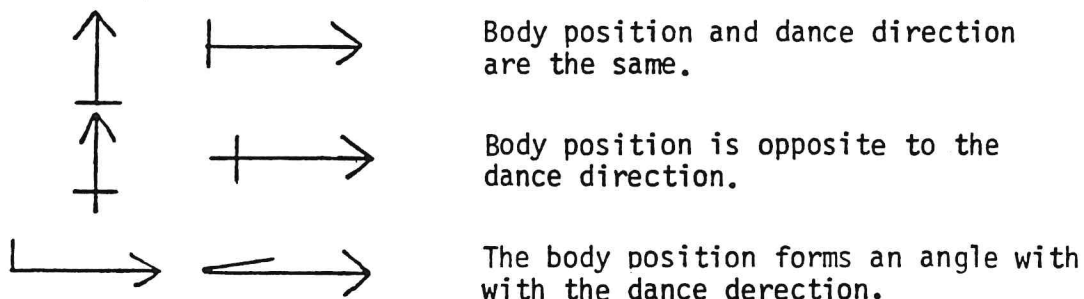
2.1. DIRECTION SYMBOLS

Arrows indicate the movement of the body in various directions, as well as the directions of the arms, legs and the head.

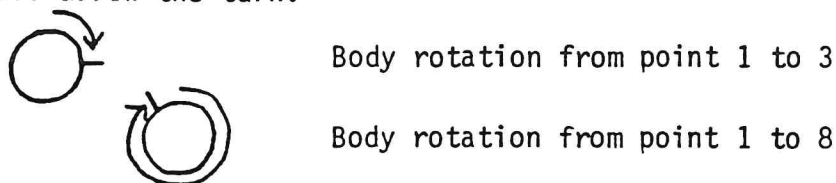
The following diagram shows some of the possibilities:



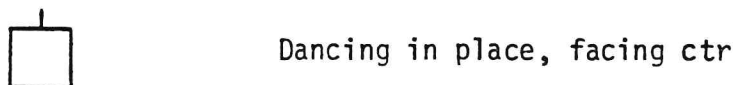
2.2. In order to combine the dancedirection with the facing position of the body, a small cross-line is added to the movement-arrow.



2.3. To indicate a rotation around the vertical body axis in place, a circle represents the body, a little line the facing direction and a small arrow the turn.



2.4. To indicate that steps and other movements are done in place, a small square is used. The little line indicate the facing position.



3. ABBREVIATIONS

bkwd	- backward
ccw	- counter clockwise
ct	- count
ctr	- center
cw	- clockwise
diag	- diagonal
ft	- foot, feet
ftwk	- footwork
fwd	- fwd
L	- left
LOD	- line of direction (= ccw)
meas	- measure(s)
opp	- opposite
R	- right
RLOD	- reverse line of direction (= cw)
sdwd	- sideward
sdws	- sideways
tw	- toward
wt	- weight

KUKUNEŠKO HORO

Bulgaria

TRANSLATION : The name of the dance is related to the Romanian Coconește meaning "in the style of a young noble man".

ORIGIN : This dance, or maybe we should speak of the family of Kukuneško-type of dances, is very popular and wide-spread in Šopluk, Western Bulgaria and Pirin, Bulgarian-Macedonia (Kokonešta, Kukuneškata and Kukuneško Horo), in Serbia (Kokonješte, Kukunješce) and in Romania (Coconește).

This variant of the dance comes from the village of Čukurovo, nowadays called Gabra, Southwest of Sofia, Šopluk region, Bulgaria.

The described steps are actually "units" of two bars which the dancers in the villages use as "building blocks" for new variations and combinations while they are dancing. This usually happens spontaneously in ways that reflect the dancer's mood, spirit and available space. The only unspoken rule is not to step out of the two bar unit structure. Often the first dance (Horovodec or Vodač) calls the various combinations which then are followed by the rest of the line. The different patterns usually do not have numbers but each variation is indicated with little verbal reminders such as Ajde napred (let's go forward), Na mjesto (in place), vâv strani (sideward) etc.

This construction and procedure is a major characteristic of real village dances and how they are performed in the original village settings.

SOURCE : This version of Kukuneško Horo was learned and notated by Jaap Leegwater from Pepi Iliev and Rajčo Mišov in the village of Gabra, during a field research trip in Bulgaria in 1979. The older people in the village called the dance Kukunešnja.

MUSIC : LP/Cassette "Folk Dances from Bulgaria" - volume 4
JL 1988.02 by Jaap Leegwater
Side A, Band 9.

METER : 2/4  or 

STYLE : - the steps are small, energetic and performed in a bouncy way
- the shoulders are relaxed and rock gently on the rhythm of the steps, like in a Serbian kolo

FORMATION : Open or half circle. Hands are held in V-position.

INTRODUCTION : 4 measures

The first dancer usually indicates how many times each part is repeated.

- | <u>MEAS</u> | <u>PATTERN</u> | <u>Part 1 "OSNOVNO" (Basic)</u> |
|-------------|---|---------------------------------|
| 1 | facing and moving in LOD,
low leap or step on R ft (ct 1),
low leap or step on L ft (ct 2) | |
| 2 | flat three-step:
step on R ft (ct 1),
step on L ft (ct &),
step on R ft (ct 2),
hold (ct &) | |
| 3 | turning face ctr, dancing in place,
low hop or <u>čukče</u> on R ft, swinging L ft in an arc sdwd-behind with
the heel slightly turned in (ct 1),
step on L ft behind R ft (ct &),
step on R ft in place (ct 2),
take the wt off L ft (ct &) | |
| 4 | low hop or <u>čukče</u> on R ft, swinging L ft in an arc sdwd-fwd with
the heel slightly turned out (ct 1),
step on L ft in front of R ft (ct &),
step on R ft in place (ct 2),
take the wt of L ft (ct &) | |
| 5-8 | repeat action of meas 1-4 with opp ftwk and directions | |

Part 2 "VÂV STRANI" (Sideward)

- | | |
|-----|--|
| 1 | facing ctr, moving sdwd R,
step on R ft (ct 1),
step on L ft in front of R ft (ct &),
step on R ft (ct 2),
step on L ft behind R ft (ct &) |
| 2 | repeat action of meas 1 |
| 3-4 | repeat action of meas 3-4 of Part 1 |
| 5-8 | repeat action of meas 1-4 with opp ftwk and directions |

Part 3 "NA VÂTRE" (Go inside)

- | | | |
|-----|---|-------------|
| 1-2 | facing ctr, moving diag R twd ctr
with the ftwk of meas 1-2 of Part 1 | |
| 3 | facing ctr, moving straight bkwd away from ctr,
low hop or <u>čukče</u> on R ft, swinging L ft in an arc bkwd (ct &),
step on L ft behind R heel (ct 1),
low hop or <u>čukče</u> on L ft, swinging R ft in an arc bkwd (ct &),
step on R ft behind L heel (ct 2), | } Reel-step |
| 4 | repeat meas 3 starting with ct & | |
| 5-8 | repeat action of meas 1-4 with opp ftwk and directions | |

MEAS

PATTERN

Part 4

- 1-2 repeat action of meas 1-2 of Part 2
3-4 repeat action of meas 3-4 of Part 3 in place
5-8 repeat action of meas 1-4 with opp twk and directions

Part 5

- 1 facing ctr, moving sdwd R,
low hop on L ft, immediately followed by a step on R ft (ct 1),
low leap on L ft, swinging R heel behind (ct &),
step on R ft sdwd R in 2nd-position (ct 2),
leap onto L ft, swinging R heel behind (ct &)
- 2 step on R ft (ct 1),
step on L ft in front of R ft (ct &),
step on L ft on R ft (ct 2),
hold (ct &)
- 3-4 repeat action of meas 1-2 of Part 1
- 5-8 repeat action of meas 1-4 with opp ftkw and directions



TRANSLATION : *Râčenica* ("dance with hand and arm movements") from the ethnographical region of *Trakija* (Thrace) in Bulgaria.

BACKGROUND : This *Râčenica* is representative of Central Bulgaria, it is done individually in the dance circle without holding hands, allowing the dancer optimal freedom for hand and arm gestures (as a *Edinična* or *Solova Râčenica*) or with joining hand in line (*Horo-Râčenica* or *Na Horo*).

The pattern described here is the most basic and popular one and also demonstrates the almost lyrical and "down-to-earth" quality of the Thracian or *Trakijski* dance style.

MUSIC : LP/Cassette "Folk Dances from Bulgaria" - volume 4
 JL 1988.02 by Jaap Leegwater
 Side A, Band 2.

METER : 7/8  counted here as  1 2 3
 Q Q S

STYLE : *Trakijski* - slight knee bent position
 - steps are mainly done on the whole ft

SOURCE : Learned by Jaap Leegwater from Dimitâr Dojčinov at the State Choreographers School in Plovdiv, Bulgaria in 1972 and 1975.

FORMATION : Open or half circle.
 Hand joined in W-position

INTRODUCTION : 16 measures

DESCRIPTION OF THE BASIC STEP

MEAS PATTERN "Râčenica - step in Thracian style"

Facing ctr, dancing in place.
 This step has the character of a "Pas-des-Basques" and is performed in a slight knee bent position, "demi-plié".

1 low leap onto R ft (ct 1),
 step on the ball of L ft next to R toes, wt is now momentarily on L ft and the knees are almost straight (ct 2),
 low leap ("fall") onto R ft, bending R knee (ct 3)

Described here is a *Râčenica* RLR.
 A *Râčenica* LRL starts with the L ft.
 This step can be performed in all directions.

TRAKIJSKA RAČENICA

<u>MEAS</u>	<u>PATTERN</u>	<u>DESCRIPTION OF THE DANCE</u>
1		facing and moving in LOD, small lift on L ft extending R leg fwd (ct &), step on R ft, bending R knee (ct 1-2), hop on R ft (ct 3)
2		repeat action of meas 1 with opp ftwk
3-4		two <i>Račenica</i> -steps RLR & LRL
5		turning face ctr, leap onto R ft sdwd R, swinging both arms down (ct 1-2), step on L ft behind across R ft, bending L knee and swing arms bkwd (ct 3)
6-7		facing and moving twd ctr, repeat action of meas 1-2, swinging arms up to W-position on ct 1 of meas 6
8		facing ctr, moving bkwd, repeat action of meas 1
9		facing ctr, moving sdwd L, small lift on R ft, moving L ft sdwd L close along the floor and gently rock the upper part of the body to sdwd L (ct 1) step on L ft, straightening body and taking R ft off the floor (ct 2), step on R ft next to L ft, taking L ft of the floor (ct 3)
10		repeat action of meas 9
11-14		repeat action of meas 5-8 with opp ftwk & directions
15-16		facing ctr, dancing in place, two <i>Račenica</i> -steps RLR & LRL swinging arms up to W-position on ct of meas 15



PETRUNKINO HORO

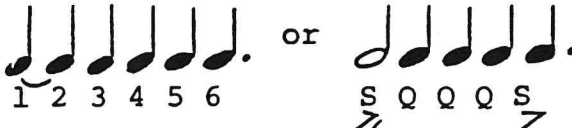

Bulgaria

TRANSLATION : "Petruna's dance"

ORIGIN : Šopluk, Bulgaria

This womens version of Petrunino was taught by
Nina Lukanova at Jaap Leegwater's 2nd Annual
Summer Danceseminar in Bulgaria 1982.

MUSIC : LP/Cassette "Folk Dances from Bulgaria"- volume 4
JL 1988.02 by Jaap Leegwater Side A, band 6

METER 13/8  or 

STYLE : Sopski

FORMATION : Half- or open circle.
Hand belt hold, L arm over.

INTRODUCTION : No introduction

MEAS PATTERN Part 1 "BASIC"

- 1 facing and moving LOD,
a small lifting (hop) on L ft immediately followed by
a step on R ft (ct 1-2),
hop on R ft, sharply lifting L knee in front (ct 3),
step on L ft (ct 4), step on R ft (ct 5),
step on L ft (ct 6)
- 2-3 repeat action of meas 1 two more times
- 4 turning body face diag L, extend R leg fwd, toes on the
floor, L knee slightly bent (ct 1-2),
shift wt onto R ft in place, extending L toe fwd along
the floor (ct 3),
repeat action of ct 2 with opp ftwk (ct 4),
repeat action of ct 3-4 (ct 5-6)
- 5-16 repeat action of meas 1-4 three more times

Part 2 "GLOBKA"

- 1 facing ctr, dancing in place,
close R ft coming from sdwd R, without wt, with a sharp
click against L ft (ct 1-2)
hop on L ft, lifting R knee in front (ct 3),
step on R ft (ct 4), hop on R ft, lifting L knee in front (ct 5),
step on L ft (ct 6)
- 2 repeat action of meas 1
- 3 extend R leg low across in front of L leg (ct 1-2),
step on R ft slightly sdwd R (ct 3),
step on L ft in place (ct 3),
step on R ft across in front of L ft (ct 5),
step on L ft in place (ct 6)

(continued)

PETRUNKINO HORO (continued)

MEAS PATTERN Part 2 (continued)

- 4 step on R ft, extending L leg straight fwd (ct 1-2),
hop on R ft, bending L leg in a little arch through
sdwd behind (ct 3); step on L ft behind R ft (ct 4),
step on R ft slightly sdwd R (ct 5),
step on L ft next to R ft (ct 6)
- 5-16 repeat action of meas 1-4 three more times

Part 3 "TOGETHER"

- 1 facing ctr, dancing in place,
jump on both ft together (ct 1-2),
hop on L ft, extending R leg fwd (ct 3),
lift R knee in front (ct 4), hop on Lft (ct 5),
step on R ft next to L ft (ct 6)
- 2 repeat action of meas 1 with opp ftwk
- 3-8 repeat action of meas 1-2 three more times

Part 4 "ZALUŠA"

- 1 facing ctr, little hop on L ft, lifting R knee (ct &),
touch the floor with the baal of R ft sdwd R,
body leans to sdwd L (ct 1-2),
hop on L ft, bending R leg behind (ct 3),
step on R ft across behind L ft (ct 4),
step on L ft slightly sdwd L (ct 5),
step on R ft across in front of L ft (ct 6)
- 2 repeat action of meas 1 with opp ftwk
- 3-8 repeat action of meas 1-2 three more times

Part 5 "TOUCH BEHIND"

- 1 facing and moving LOD,
a small lifting (hop) on L ft immidiately followed by a step
on R ft (ct 1-2),
hop on R ft, sharply lifting L knee in front (ct 3),
step on L ft (ct 4),
turning body face ctr, step on R ft sdwd R (ct 5),
step on L ft across behind R ft (ct 6)
- 2 step on R ft (ct 1-2),
hop on R ft lifting L knee in front (ct 3),
stamp with L heel, without wt, next to R toes (ct 4),
step on L ft sdwd L (ct 5),
step on R ft across behind L ft (ct 6)

(continued)

PETRUNKINO HORO (continued)

MEAS

PATTERN



Part 5 (continued)

- 3 jump on both ft slightly apart (ct 1-2),
close and jump on both ft together (ct 3-4),
leap onto R ft in place, swinging L ft across behind
R leg and look sdwd R across R shoulder (ct 5),
touch the floor with the ball of the L ft across behind
R ft (ct 6)
- 4 turning body slightly diag L,
low leap onto L ft, extending R leg fwd, toes on the floor
(ct 1-2),
repeat action of ct 3-6 of meas 4 Part 1
- 5-16 repeat action of meas 1-4 three more times

Description by Jaap Leegwater © 1984 Presented by Jaap Leegwater

DIMITROVSKO HORO - TROJČE
(Димитровско Хоро - Тройче)

Bulgaria

- ORIGIN : Girl's dance from the ethnographical region of Šopluk, Western Bulgaria. This dance is an excellent example of the style and characteristics of the Šop region. The dance has two parts, the first part is slow and consists of the typical  Graovo rhythm. It also is the introduction for the faster, vivid second part which is of the *Sitno Šopsko* type (small stepped Šop dance).
- MUSIC : Cassette "BULGARIAN FOLK DANCES" - JL1990.01
presented by Jaap Leegwater / Side A, Nr. 1,2 & 3
- METER : 2/4 
- STYLE : "Šopski": small energetic steps. The upper part of the body moves slightly fwd in coordination with the lifting of the knees. Keep the shoulders relaxed so that they bounce naturally on the rhythm of the steps. The Bulgarians call this "natrissané".
- SOURCE : Jaap Leegwater learned this dance from Maria Eftimova at the *Choreografski Učilište* (choreographer's school) in Sofia, Bulgaria in 1969-70.
- FORMATION : Long line or half circle. Hands at belt hold position, L over.
- INTRODUCTION: 16 measures

Slow Part

<u>MEAS</u>	<u>PATTERN</u>	<u>"Introduction"</u>
1-2		facing and moving LOD, four walking steps, R,L,R,L
3		small lift on L ft immediately followed by a step on R ft, slightly bending both knees
4		small lift on R ft, immediately followed by a step on L ft, slightly bending both knees
5-6		repeat action of meas 1-2
7		small step on R ft (ct 1), small step on L ft (ct &) big step on R ft (ct 2)
8		small step on L ft (ct 1) small step on R ft (ct &) big step on L ft (ct 2)
9-10		repeat action of meas 3-4
11-12		repeat action of meas 1-2
13-14		repeat action of meas 7-8
15-16		repeat action of meas 3-4
17-144		repeat action of meas 1-16, eight more times

DIMITROVSKO HORO - TROJČE
(Димитровско Хоро - Тройче) (Continued)

Fast Part

<u>MEAS</u>	<u>PATTERN</u>	<u>Part 1 "Nabivané"</u>
1-2		facing ctr, dancing in place, two "šopska" steps
3		leap onto R ft sdwd R (ct 1), leap onto L ft across behind R ft (ct 2)
4		facing and moving twd ctr, leap onto R ft (ct 1), leap onto L ft (ct 2)
5		hop on L ft, swinging R heel across in front of R leg (ct 1) step on R ft (ct 2)
6		repeat action of meas 5 with opp ftwk
7		facing ctr, dancing in place, leap onto R ft, lifting L knee in front (ct 1), strike L heel next to R toes (ct 2)
8-9		facing ctr, moving bkwd, four running steps L,R,L,R
10		leap onto both ft together in place (ct 1) hop on L ft, lifting R knee in front (ct 2)
11-20		repeat action of meas 1-10

Part 2 "Trojna Nabivané"

1-7	repeat action of meas 1-7 of Part 1
8	repeat action of meas 7 with opp ftwk
9	repeat action of meas 8
10-12	repeat action of meas 8-10 of Part 1
13-24	repeat action of meas 1-2

Part 3

1-4	repeat action of meas 1-4 of Part 1
5	facing ctr, dancing in place, hop on L ft, lifting R leg straight up pointing diag R (ct 1), swing R leg by bending R knee across in front of L leg, ball of R ft touches the floor momentarily (ct 2)
6	leap onto R ft, lifting L ft behind (ct 1) extend L ft fwd (ct 2)
7	hop on R ft, swinging L ft in horizontal arc bkwd (ct 1) step on L ft behind R ft (ct 2)
8	facing ctr, moving sdwd R, step on R ft (ct 1), step on L ft in front of R ft (ct 2)
9-12	repeat action of meas 5-8
13-18	repeat meas 5-8 of Part 1
19-36	repeat action of meas 1-18

Part 4

1-12	repeat action of meas 1-12 of Part 3
13-20	repeat action of meas 5-12 of Part 2
21-40	repeat action of meas 1-20

DIMITROVSKO HORO - TROIČE
(Димитровско Хоро - Тройче) (Continued)

<u>MEAS</u>	<u>PATTERN</u>	<u>Part 5</u>
1-4	repeat action of meas 1-4 of Part 1	
5	turning to face diag L, close R ft with a sharp click against L ft "hlopka" (ct 1), take wt off R ft (ct &), big step on R ft in front L ft (ct 2)	
6	repeat action of meas 5 with opp ftwk	
7-10	repeat action of meas 7-10 of Part 1	
11-20	repeat action of meas 1-10	

Description by Jaap Leegwater © 1988

- TRANSLATION & ORIGIN : 1. Kopče = button, knob.
 In Bulgarian danceterminology it refers to a crossing step that starts with a hop on the first count (see dance description)
2. Kjustendilska Râčenica = Râčenica from the area around the town of Kjustendil, Šopluk in Western Bulgaria

Other names for similar Râčenica's are:

Šopska Râčenica and Kjustendilska na lesa.

The version described here is known as Kopče or Kopčeto.

Some of the typical and characteristic Šop features in this dance are:

- a vivid and "up beat" dance tempo
- a strong supporting "staccato-type" of 7/8 rhythmic accompaniment stressing all three main accents
- it is performed in the Šopski dancestyle

MUSIC : Cassette "BULGARIAN FOLK DANCES" - JL1990.01
 by Jaap Leegwater. Side A, Nr. 4

METER : 7/8  or 

SOURCE : Learned by Jaap Leegwater as a student at the State Choreographers School in Plovdiv, Bulgaria from Dimitar Dojčinov in 1975 and 1979.

STYLE : Šopski

- small and energetic steps
- the upper part of the body moves slightly fwd in coordination with knee and leg liftings
- the shoulders are relaxed and rock gently on the rhythm of the steps (Natrissan@)

FORMATION : Half- or open circle.
 Hand held at belt-hold position.

INTRODUCTION : 8 measures

<u>MEAS</u>	<u>PATTERN</u>	<u>Part 1</u>	
1	facing RLOD, moving in LOD, small lift on L ft, taking wt off R ft (ct 1), step on R ft (ct 2), step on L ft, slightly bending L knee (ct 3)		} <u>"Graovka"</u>
2	repeat action of meas with opp ftwk		

MEAS PATTERN

- 3 low and small leap (step) onto R ft, extending L ft
fwd close along the floor (ct 1),
repeat action of ct with opp ftwk (ct 2),
repeat action of ct 1 (ct 3)
- 4 repeat action of meas 3 with opp ftwk
- 5 turning face ctr, moving sdwd R,
step on R ft (ct 1),
step on L ft behind across R ft (ct 2),
step on R ft (ct 3)
- 6 hop on R ft, lifting L knee in front (ct 1),
step on L ft in place, lifting R knee in front (ct 2),
"pump" or kick R leg down (ct 3)
- 7 hop on L ft, lifting R knee in front (ct 1),
step on R ft slightly sdwd R (ct 2),
step on L ft across in front of R ft (ct 3)
- 8 step back on R ft in place (ct 1),
step on L ft lightly sdwd L (ct 2),
step on R ft across in front of L ft (ct 3)
- 9 step back on L ft in place (ct 1),
step on R ft slightly sdwd R (ct 2),
step on L ft across in front of R ft (ct 3)
- 10 step back on R ft in place (ct 1),
step on L ft, turning body face RLOD (ct 2),
extend R leg down close to the floor (ct 3)
- 11-30 repeat action of meas 1-10 two more times
- 31-32 repeat action of meas 1-2

"Râčenica sâs Nošički"

"Kopče"

Part 2

- 1 facing and moving twd ctr,
hop on L ft, sharply lifting R knee in front (ct 1),
hop on L ft (ct 2),
step on R ft (ct 3)
- 2 repeat action of meas 1 with opp ftwk
- 3-4 repeat action of meas 1-2
- 5-7 repeat action of meas 7-9 of Part 1
- 8 step back on R ft in place (ct 1),
step on L ft slightly sdwd L (ct 2),
step on R ft across in front of L ft (ct 3)
- 9-16 repeat action of meas 1-8 with opp ftwk bkwd and in place
- 17-32 repeat action of meas 1-16

VETRENSKA KOPANICA

Bulgaria

TRANSLATION & ORIGIN : Kopanica from the town of Vetren, Pazardžijski district in Zapad na Trakia (Western Thrace), Bulgaria.
 The word Kopanica is derived from the verb kopaja (to dig) and Kopaničari (woodcarvers).
 In dance and music terminology Kopanica means folk dance in 11/8 meter (2-2-3-2-2) and is also the name of its basic step.

MUSIC : Cassette "FOLK DANCES FROM BULGARIA" - JL1990.01.
 Presented by Jaap Leegwater. Side A, Nr. 6 & 7.


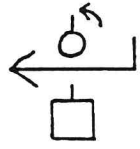
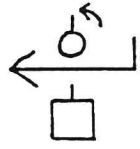
METER : 11/8  counted here as 

SOURCE : Learned by Jaap Leegwater at the State Choreographers School in Sofia, Bulgaria in the folklore classes of Maria Eftimova and Krassimir Petrov during the academical years of 1970-1972.

STYLE : Trakijski
 - slight knee bend position
 - low hops and leaps

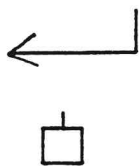
FORMATION : Medium lenght lines.
 Hands held at belt hold position.

MUSICAL INTRODUCTION :

<u>DIRECTION</u>	<u>MEAS</u>	<u>CT</u>	<u>PATTERN</u>	<u>Part 1 HLOPKI ("Clicks")</u>
	1	1	step on R ft	} <u>Kopanica-step</u>
		2	step on L ft	
		3	small lift on L ft followed by a step on R ft	
		4	hop on R ft	
		5	step on L ft	
	2	1	step on R ft	} <u>Globka R</u>
		2	step on L ft, slightly bending L knee and lifting R leg in front with a straight R knee	
		3	strike R heel fwd	
		4	step on R ft in place, lifting L leg in front with a straight L knee	
		5	strike L heel fwd	
	3	1	step on L ft	} <u>Globka R</u>
		2	step on R ft behind L ft	
		3	"fall" onto L ft, turning R ft sdwd out	
		4	close R ft with a sharp click against L ft, wt equally on both ft	
		5	"fall" onto L ft, turning R ft sdwd out	

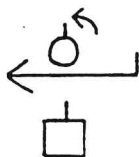
DIRECTION MEAS CT PATTERN Part 1 (continued)

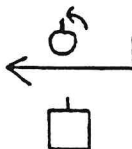
- 4 1 close R ft with a sharp click agains L ft,
wt equally on both ft
- 2 "fall" onto L ft, lifting R leg in front
- 3 strike R heel in front with a straight R leg
- 4 low leap onto R ft, lifting L leg diag L
- 5 strike L heel diag L in front with a straight L leg
- 5 1 strike L heel in front with a straight L leg
- 2 low leap onto L ft in place,
 lifting R leg in front
- 3 strike R heel in front with a straight R leg
- 4 low leap onto R ft in place,
 lifting L leg in front
- 5 strike L heel in front with a straight L leg
- 6-11 repeat action of meas 3-5 two more times
- 12 1 step on L ft
- 2 step on R ft behind L ft
- 3 step on L ft, lifting R knee in front
- 4 step on R ft across in front of L ft,
 lifting L ft off the floor
- 5 step back on L ft in place,
 lifting R ft off the floor



Part 2 SKOCI ("Leaps")

- 1-2 repeat action of meas 1-2 of Part 1
- 3 1 step on L ft
- 2 step on R ft behind L ft
- 3 leap onto L ft, sharply lifting R knee in front
- 4 leap onto R ft
- 5 leap onto L ft
- 4 1 leap onto R ft
- 2 leap onto L ft
- 3 }
- 4 } as cts 3-5 of meas 4 of Part 1
- 5 }
- 5 as meas 5 of Part 1
- 6-11 repeat action of meas 3-5 two more times
- 12 as meas 12 of Part 1


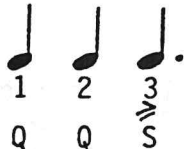



<u>DIRECTION</u>	<u>MEAS</u>	<u>CT</u>	<u>PATTERN</u>	<u>Part 3</u>
	1-2	1	repeat action of meas 1-2 of Part 1	
	3	1	step on L ft	
		2	step on R ft	
		3	step on L ft	
		4	hop on L ft, swinging R leg from sdwd R to straight fwd	
		5	strike R heel across in front of L ft, keeping R leg straight	
	4	1	hop on L ft, bending & swinging R leg bkwd	
		2	touch R toe on the floor behind L	
		3	brush R ft fwd next to L ft	
		4	hop on L ft, extending R leg fwd	
		5	strike R heel fwd	
	5	1	low leap onto R ft in place, bending & swinging L leg bkwd	
2				
3				
4		repeat action of meas 4 cts 2-5 with opp ftwk		
5				
6-11			repeat action of meas 3-5 two more times	
12			as meas 12 of Part 1	


SUGGESTED SEQUENCE RECORDING VETRENSKA KOPANICA - 2

No musical introduction
 Part 1 2x
 Part 2 2x
 Part 3 2x
 Part 1 1x
 Part 2 1x
 Part 3 1x



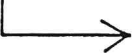
MÂDROBulgaria

- TRANSLATION : "Wisely"
The dance is also known as Mâdroto ("the sage") or "Čorbadzijsko Horo" ("the master's" or "the rich lady's dance").
- ORIGIN : Women's dance from the town of Kotel in Eastern Trakija.
- MUSIC : Cassette "BULGARIAN FOLK DANCES" - JL1990.01
presented by Jaap Leegwater. Side A / Nr. 8.
- METER : 7/8  counted here as 
- SOURCE : - Traditional
The dance originally consists of only one step-close basic step, performed in a slow, light, subdued and feminine way
- The composition described here is based on a version taught by Belčo Stanev, choreographer from Varna, Bulgaria.
- STYLE : Trakijski
- feminine, subdued and somewhat solemn
- light and bouncy movements
- the heavily ornamented dress and the jewelry worn with it, influence the modest performing style
- FORMATION : Closed circle.
Hands held in W-position.
- MUSICAL INTRODUCTION : None




<u>DIRECTION</u>	<u>MEAS</u>	<u>CT</u>	<u>PATTERN</u>	<u>Part 1^a</u>
	1	1	step on R ft, without wt, bending both knees and slightly moving L shoulder fwd	} light three-step RLR
		2	shift wt to R ft, lifting on R and slightly moving R shoulder fwd	
		3	small step on L ft, shoulders parallel	
	2-3		repeat action of meas 1 two more times	
	4	1	step on R ft	}
		2	step on L ft	
		3	step on R ft	
	5-8		repeat action of meas 1-4 with opp ftwk	

<u>DIRECTION</u>	<u>MEAS</u>	<u>CT</u>	<u>PATTERN</u>	<u>Part 1^b</u>
	1-3		as meas 1-3 of Part 1 ^a	
	4	&	small lift on L ft	"Ritardando" i.g. the music slows down on this bar
		1	step on R ft	
		&	small lift on R ft	
	5-8	2	step on L ft	
3		step on R ft		

Part 2

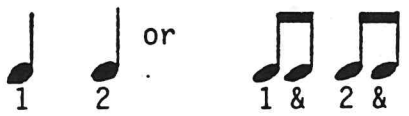
	1	1	step on R ft
		2	take wt off L ft
		3	bounce on R ft, lifting L leg behind
	2	1	step on L ft
		2	taking wt off R ft
		3	bounce on L ft, lifting R knee in front
	3	1	step on R ft
		2	take wt of L ft
		3	step and close L ft next to R ft
	4	1	step on R ft
		2	take wt off L ft
		3	close L ft next to R ft without wt
5-8		repeat action of meas 1-4 with opp ftk	

Part 3

	1	1	step on R ft
		2	touch L toe next to R heel, bending R knee
		3	brush L ft fwd
		&	raise onto ball of R ft
	2		repeat action of meas 1 with opp ftk
	3-4		as meas 1-2
	5	1	step on R ft, bending R knee
		2	take wt of L ft
		3	bounce on Rft, lifting L knee in front
	6		repeat action of meas 5 with opp ftk
	7-8		repeat basic step of meas 1-2 of Part 1 ^a in place

DANCESEQUENCE

<u>Music</u>	<u>Meas</u>	<u>Patterns</u>	<u>Times</u>
A	7	Part 1 ^a	2 x
B	9		
A	7	Part 1 ^b	2 x
B	9		
C	8	Part 2	2 x
C	8		
C	8	Part 3	2 x
C	8		
A	7	Part 1 ^a	2 x
B	9		

- TRANSLATION : "Mother is dear to me".
- ORIGIN : Dobrudža, Bulgaria.
- MUSIC : Cassette BULGARIAN FOLK DANCES - JL1990.01
presented by Jaap Leegwater Side B, Nr. 11.
- METER : 2/4 
- BACKGROUND : Milo mi e mamo is a popular folk song in praise of the homeland Dobrudža and is considered by many the anthem of this ethnographical region. The song is often associated with the popular folk singer Ivan Georgiev, known for his skillful representation of the typical Dobrudžan singing style (slow vibrato).
This dance is the Dobrudžan version of Pravo Horo.
- SOURCE : Learned from Ivan Gavrilov, choreographer with the Ensemble for Folk Songs and Dances "Dobrudža" in Tolbuhin, Bulgaria in december 1989.
- STYLE : Dobrudžanski:
- heavy, wt on the whole ft and a slight knee bend position
- hips are slightly turned fwd
- upper body erect and proud
- every step is accompanied by a slight knee bending or dipping
- a kind of peasant- or "earthy" quality
- FORMATION : Open circle.
The hands are held in W-position and rock gently up & down with the rhythm of the steps
- MUSICAL INTRODUCTION : 16 measures



DIRECTION MEAS CT PATTERN Part 1 "PRAVO"

	1	1	step on R ft
		2	step on L ft in front of R ft
	2	1	step on R ft
		2	small lift on R ft
	3	1	step on L ft behind R ft
		2	small lift on L ft

Part 2



	1	1	low heavy leap onto R ft, slightly lifting L knee in front
		2	low heavy leap onto L ft, slightly lifting R knee in front
	2		as meas 1
	3-4		as meas 1-2





Part 3

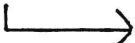

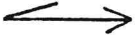
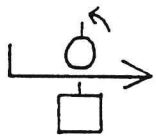




	1	1	step on R ft
		2	leap onto both ft together, bending both knees
	2	1	leap onto L ft, swinging R leg behind
		2	drop & stamp R ft next to L ft, without wt
	3	1	step on R ft
		2	step on L ft
	4-5		two small & flat three-steps RLR, LRL
	6	1	step on R ft
		2	step on L ft
	7	1	step on R ft
		2	small lift on R ft
	8	1	step on L ft
		2	small lift on L ft

DANCE SEQUENCE

<u>MUSIC</u>	<u>MEAS</u>	<u>PATTERN</u>	<u>TIMES</u>
Intro	16		
Song	24	Part 1	8x
Instr.	16	Part 2	4x
Song	24	Part 1	8x
Instr.	16	Part 3	2x
Song	24	Part 1	8x
Instr.	16	Part 2	4x
Song	24	Part 1	8x
Instr.	16	Part 3	2x

- TRANSLATION & ORIGIN : Dance with arm movements from the village of Tjanevo, Tolbuhin district in the ethnographical region of Dobrudža, Bulgaria.
- MUSIC : Cassette BULGARIAN FOLK DANCES - JL1990.01 presented by Jaap Leegwater. Side B, Nr. 15.
- METER : 2/4  or 
- SOURCE : Learned from Ivan Gavrilov, choreographer with the Ensemble for Folk Songs and Dances "Dobrudža" in Tolbuhin, Bulgaria in december 1989.
Mr. Gavrilov grew up with this dance in his native village Tjanevo.
- STYLE : Dobrudžanski :
- heavy, wt on the whole ft
- knee bend position
- hips are slightly turned fwd
- upper body erect and proud
- every step is accompanied by a slightly knee bending or dipping
- a kind of a peasant - or "earthy" quality
- FORMATION : Open circle.
Hands held a W-position
- MUSICAL INTRODUCTION : 16 measures

<u>DIRECTION</u>	<u>MEAS</u>	<u>CT</u>	<u>PATTERN</u> <u>Steps</u>	<u>Part 1</u> <u>Arms</u>
	1	1	step on R ft	rock arms in W-position :
		&		slightly bkwd
	2	2	step on L ft	slightly fwd
		&		extend fwd
	3	1	step on R ft	swing down
		&	step on L ft next to R ft	
	4	2	step on R ft	swing back to W-position
		&		
	1	1	step on L ft	
		&	stamp R ft, without wt, next to L ft	
	2	2	step on R ft	
		&	stamp R ft, without wt, next to L ft	

<u>DIRECTION</u>	<u>MEAS</u>	<u>CT</u>	<u>PATTERN</u>	<u>Part 2</u>	<u>Arms</u>
	1-2		Steps	as meas 1-2 of Part 1	as in Part 1
	3-4			repeat action of meas 1-2 with opp ftwk & directions	
	5-8			repeat action of meas 1-4	
<u>Part 3</u>					
	1	1	step on R ft & stamp L ft, without wt, next to R ft		hold arms straight fwd pointing R of ctr
		2	step on L ft & stamp R ft, without wt, next to L ft		
	2	1	step on R ft & step on L ft		
		2	step on R ft & stamp L ft, without wt, next to R ft		
	3	1	step on L ft & stamp R ft, without wt, next to L ft		
		2	step on R ft & stamp L ft, without wt, next to R ft		
	4	1	step on L ft & step on R ft		
		2	stamp & close L ft, without wt, next to R ft		pull arms in to W-position
	5-8			repeat action of meas 1-4 with opp ftwk & directions	
	9-16			repeat action of meas 1-8	
<u>Part 4</u>					
	1	1	step on R ft & stamp L ft, without wt, next to R ft		W-position
		2	step on L ft & stamp R ft, without wt, next to L ft		
	2	1	raise body on the ball of both ft together		raise both arms up
		2	squat, both ft parallel together		W-position
			or		
			jump on both ft together in demi-plié (knee-bend position)		
	3	1	low leap ("fall") onto L ft, swinging R leg in an arc close to the floor fwd		
		2	step on R ft in front of L ft		
	4	1	step on L ft		
		&	stamp on R ft, without wt, next to L ft		
		2	squat or fall onto R ft, taking wt of L ft		
	5-8			repeat action of meas 1-4 with opp ftwk & directions	
	9-16			repeat action of meas 1-8	

KASAPSKO HORO

Bulgaria

TRANSLATION : "Butcher's line-dance"

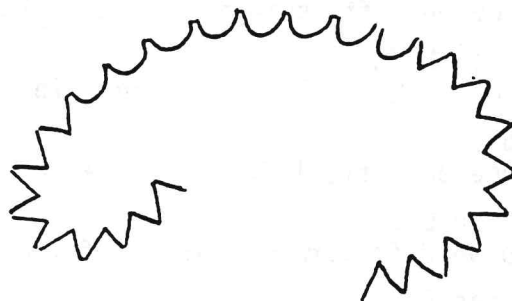
ORIGIN : N.W. Bulgaria.

Kasapsko is in particular popular in the area of the towns of Pleven, Lom, Vidin and Kula.

Other names used for the same dance are:

Kasapskata, Lomka po Lomka and Petornata.

The dance is done as a mixed line-dance by both men and women. In some North Bulgarian villages, however, the traditional formation has been preserved, i.e. the women in the middle of the line flanked by the men at either end.



METER

: 2/4



or



MUSIC

: Cassette "BULGARIAN FOLK DANCES" - JL1990.01
Presented by Jaap Leegwater. Side B / Nr. 16.

STYLE

: Severnjaski or Vlaski
- light and bouncy in the slower Part 1
- energetic and jumpy with good knee liftings in the faster Parts 2 & 3

SOURCE

: Stefan Vâglarov, Sofia in Bulgaria.

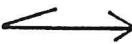




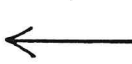

FORMATION

: Half- or open circle.
Arms in T-position





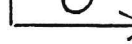




MUSICAL

INTRODUCTION

: 8 measures

<u>DIRECTION</u>	<u>MEAS</u>	<u>CT</u>	<u>PATTERN</u>	<u>Part 1 BAVNO ("Slow")</u>
	1	1	step on R heel	
		&	dip on R ft	
		2	step on L heel	
		&	dip on L ft	
	2		as meas 1	
	3	1	step on R ft	
		2	bounce on R ft, swinging L ft behind	
	4	1	step on L ft	
		2	bounce on L ft, lifting R knee in front	
	5	1	step on R ft	
		2	bounce on R ft, lifting L knee in front	
	6	1	step on L ft	
		2	step on R ft across behind L ft, bending both knees	
	7		as meas 6	
	8	1	step on L ft	
		2	stamp R ft, without wt, next to L ft	

Part 2 BÂRZO ("Fast")

	1	1	 hop on L ft immediately followed by a step on R ft	
		2	 hop on R ft immediately followed by a step on L ft	
	2		as meas 2	
		&	hop on L ft	
	3	1	step on R ft	
		2	hop on R ft	
	4	1	step on L ft	
		2	hop on L ft	
	5	1	step on R ft	
		2	hop on R ft	
	6	&	small lift or hop on R ft	} <u>Slides</u> or <u>Galop</u>
		1	step on L ft	
		&	leap onto R ft next to L ft	
		2	step on L ft	
		&	leap onto R ft next to L ft	
	7		as meas 6	
	8	1	step on L ft	
		2	stamp R ft, without wt, next to L ft	


KASAPSKO HORO (page 3 of 3)

<u>DIRECTION</u>	<u>MEAS</u>	<u>CT</u>	<u>PATTERN</u>	<u>Part 3</u>
□	1	1	step onto R ft, swinging L leg in an arc, close to the floor, from sdwd L to fwd	
		2	step on L ft across in front of R ft	
		&	step back on R ft in place	
	2	1	step on L ft next to R ft	
		&	step on R ft across in front of L ft	
		2	step back on L ft in place	
	3-6		repeat action of meas 1-2 two more times	
	7	1	♪ leap onto R ft	
		&	♪ stamp L ft, without wt, next to R ft	
		2	♪ leap onto L ft	
	&	♪ stamp R ft, without wt, next to L ft		
8	1	♪ leap onto R ft		
	&	♪ stamp L ft, without wt, next to R ft		
	2	♪ "fall" onto L ft, hldng R ft up next to L calf		
	&	hold		

SUGGESTED SEQUENCE FOR THE DANCE

<u>Music</u>	<u>Meas</u>	<u>Pattern</u>	<u>Times</u>
Intro	8		
A	8	Part 1 BAVNO ("Slow")	6 x
A	8		
B	8		
B	8		
C	8		
C	8		
D	8	Part 2 BÂRZO ("Fast")	6 x
D	8		
E	8		
E	8		
F	8		
F	8		
G	8	Part 3	3 x
D	8		
E	8		

VESELINOVOBulgaria

- TRANSLATION : "Happy dance".
- ORIGIN : The Dunabe Plain area in Northern Bulgaria, Severnjaško. This dance is a variant of Dunavsko or Pravo Severnjaško Horo.
- METER : 2/4 
- SOURCE : Maria Eftimova at the State Choreographers School in Sofia, Bulgaria.
- MUSIC : Cassette "BULGARIAN FOLK DANCES" - JL1990.01 presented by Jaap Leegwater / Side B, Nr. 17
or
- any other vivid North Bulgarian style Dunavsko Horo.
- STYLE : Severnjaški
- light, jumpy with energetic knee liftings
- vivid and energetic arm swinging
- FORMATION : Half or open circle.
Hand held in V-position
- INTRODUCTION : 16 measures

<u>MEAS</u>	<u>PATTERN</u>	<u>Steps</u>	<u>Arms</u>
1	facing ctr, moving sdwd R, step on R ft (ct 1), step on L ft behind R ft (ct 2)	}	W-position
2	step on R ft (ct 1), step on L ft in front of R ft (ct 2)		
3	repeat action of meas 1		
4	facing ctr, moving diag R fwd, leap onto R ft, kicking L heel behind (ct 1), step on L ft (ct 2)		swing arms down
5	repeat action of meas 4		bkwd and low
6	hop on L ft, swing R leg from sdwd R fwd (ct 1), step on R ft across in front of L ft (ct 2)		fwd low
7	facing ctr, moving bkwd, step on L ft (ct 1), step on R ft (ct 2)		bkw low
8	one three-step in place LRL		back to W-position



Dancedescription and presentation by
JAAP LEEGWATER ©1989

KOSTADINO MILI SINO / KALAJDŽIJSKO

TRANSLATION
&
ORIGIN

: The accompanying recording consists of two popular and original village dances from the Razlog district in Pirin, Bulgarian-Macedonia.

1. Kostadino mili sino ("Kostadin, my dear son") is a mixed line dance and got its name from the song to which it is traditionally performed.
The Razlog district being a crossroad of several ethnographic cultures and influences, the dance contains style elements of Macedonia, the Rhodopes and the Pomaci (Moslim-Bulgarians) as well.
Other names for the dance are Oj le sino and Memede sino.
2. Kalajdžijsko ("the tinsmith's dance") consists of movements reflecting the workactivities of the old trade of the tinsmith such as, fanning the fire, plating the trays and putting out the burning coals (Kalajdžijsvanè).

Typical for both dances is the 3/8 dance beat, a very old and rare rhythm in the Bulgarian folk dance and music repertoire. It can only be found in this part of the country.
Other original village dances from this area with a 3/8 beat are: Milaj mome and Ni davaj ludo, also called Starinen tanc ("old folks dance"), Igra na dvamina ("dance for two") and Terzijče ("the little tailor").

MUSIC

: Cassette "BULGARIAN FOLK DANCES" - JL1990.01.
Presented by Jaap Leegwater. Side B, Nr. 20.

METER

: 3/8



SOURCE

: Jaap Leegwater learned the dances from Tanja Vukovska in Blagoevgrad, Bulgaria during research trips in 1975 and 1979.
Similar variations are also described in Kostadin Rujčev's ethnographic study of Pirin dances and songs published in the Tansovo Izkustvo magazine 1-2,1977.

STYLE






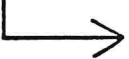
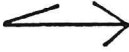
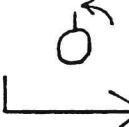


: Makedonski or Pirinski :
- light and bouncy
- lifts and steps are done on the ball of the ft
- characteristic for the Pirin dance style is the Spusek, this is a slow pumping movement in which one leg moves from a "knee up" position to a "straight fwd-low" position, while bouncing on the other leg




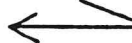

FORMATION

: Open- or half circle.
Hands are held in W-position or T-position (on each others shoulders) when danced by men only.

MUSICAL
INTRODUCTION

: 2 measures

<u>DIRECTION</u>	<u>MEAS</u>	<u>CT</u>	<u>PATTERN</u>	<u>Part 1^a "KALAJDŽIJSKO"</u>
	1	1	lift R leg straight up	} <u>Spusek L</u>
		2-3	step on R ft in place, taking Lft off the floor	
	2	1	lift up on the ball of L ft, raising L knee	} <u>Spusek L</u>
		2-3	come down on R ft, pumping L leg down fwd-low	
	3	1	hop on R ft, swinging L ft in an arc sdwd-behind	} <u>"Kalajdžijsvane"</u>
		2-3	step on L ft behind R ft	
	4	1	leap onto R ft	
		2-3	step on L ft behind R ft	
	5	1	with ft parallel together, lift on the ball of both ft, turning both heels slightly to the right	
		2-3	drop both heels back in place	
	6		repeat action of meas 6	
<u>Part 1^b "KALAJDŽIJSKO - PLUS"</u>				
	1-6		as meas 1-6 of Part 1 ^a	
		7	repeat action of meas 4 of Part 1 ^a	
<u>Part 2 "KOSTADINO"</u>				
	1	1	small lift or hop on L ft, raising R knee and extending R leg down	} <u>Spusek L</u>
		2-3	step on R ft, taking L ft off the floor	
	2		repeat action of meas 1 with opp ftwk	
	3		repeat action of meas 1	
	4	1	extend or kick L leg in LOD	
		2-3	hold	
	5	1	small lift or hop on R ft, moving L leg sdwd L and swing and bend in an arc behind	
		2-3	step on L ft behind R ft	
	6	1	leap onto R ft	
		2-3	step on L ft behind R ft	

<u>DIRECTION</u>	<u>MEAS</u>	<u>CT</u>	<u>PATTERN</u>	<u>Part 3 "PAJDUŠKI SAS PODSKOCI"</u>
	1	1	step on R ft in front of L ft	
		2-3	step back on L ft in place	
	2	1	small hop on L ft, lifting R knee	
		2-3	step on R ft next to L ft	
	3-4		repeat action of meas 1-2 with opp ftwk	
	5-8		repeat action of meas 1-4	
	9	1	small hop on L ft, lifting R knee	
		2-3	step on R ft	
	10	1	small hop on R ft, lifting L knee	
		2-3	step on L ft	
	11	1	step on R ft in front of L ft	
		2-3	step back on L ft in place	
	12	1	small hop on L ft, lifting R knee	
		2-3	step on R ft next to L ft	
	13	1	step on L ft in front of R ft	
		2-3	step back on R ft in place	
	14	1	small hop on R ft, lifting L knee	
		2-3	step on L ft	
	15	1	small hop on L ft, lifting R knee	
		2-3	step on R ft	
	16	1	small hop on R ft, lifting L knee	
		2-3	step on L ft	
	17-20		repeat action of meas 1-4	

The following sequence is suggested for the accompanying recording

<u>MUSIC</u>	<u>BARS</u>	<u>PATTERN</u>	<u>TIMES</u>
Intro	2		
A	6	} Part 1 ^a "KALAJDŽIJSKO"	6 x
B	6		
B	6		
A	6		
B	6		
B	6		
C	8	} Part 2 "KOSTADINO"	6 x
D	10		
C	8		
D	10	} Part 3 "PAJDUŠKI SÂS PODSKOCI"	
F	8		
G	12	} Part 1 ^a "KALAJDŽIJSKO"	3 x
A	6		
B	6		
B	6	} Part 1 ^b "KALAJDŽIJSKO - PLUS"	2 x
C	4		
A	3		
C	4	} Part 2 "KOSTADINO"	3 x
A	3		
B	6		
B	6		
A	8		
B	10		

KOLO FESTIVAL 1990

