

The 40th Annual

KOLO FESTIVAL

November 28-30, 1991

Spartan Complex, San Jose State University



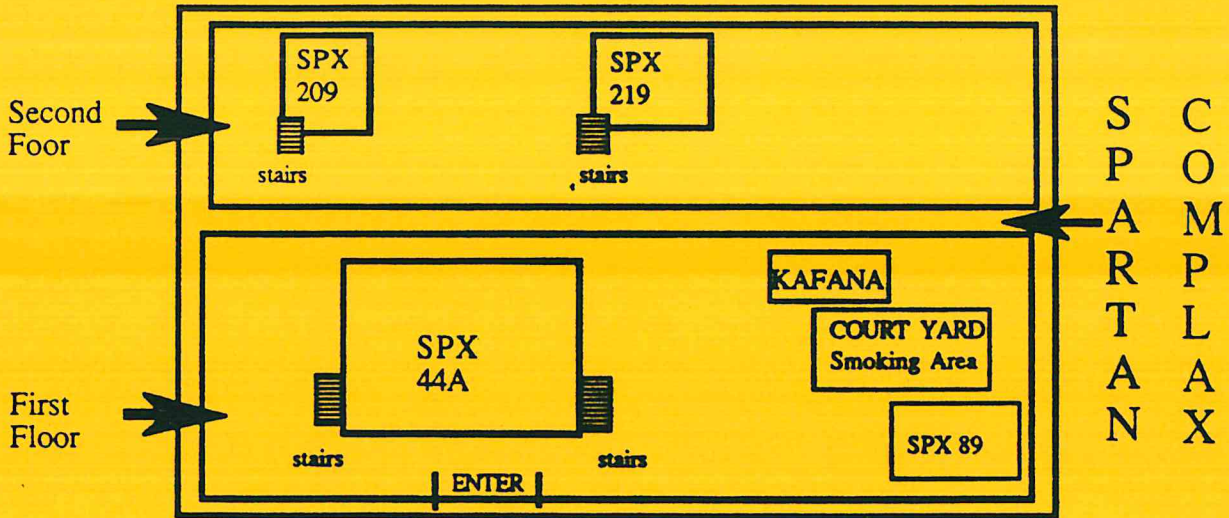
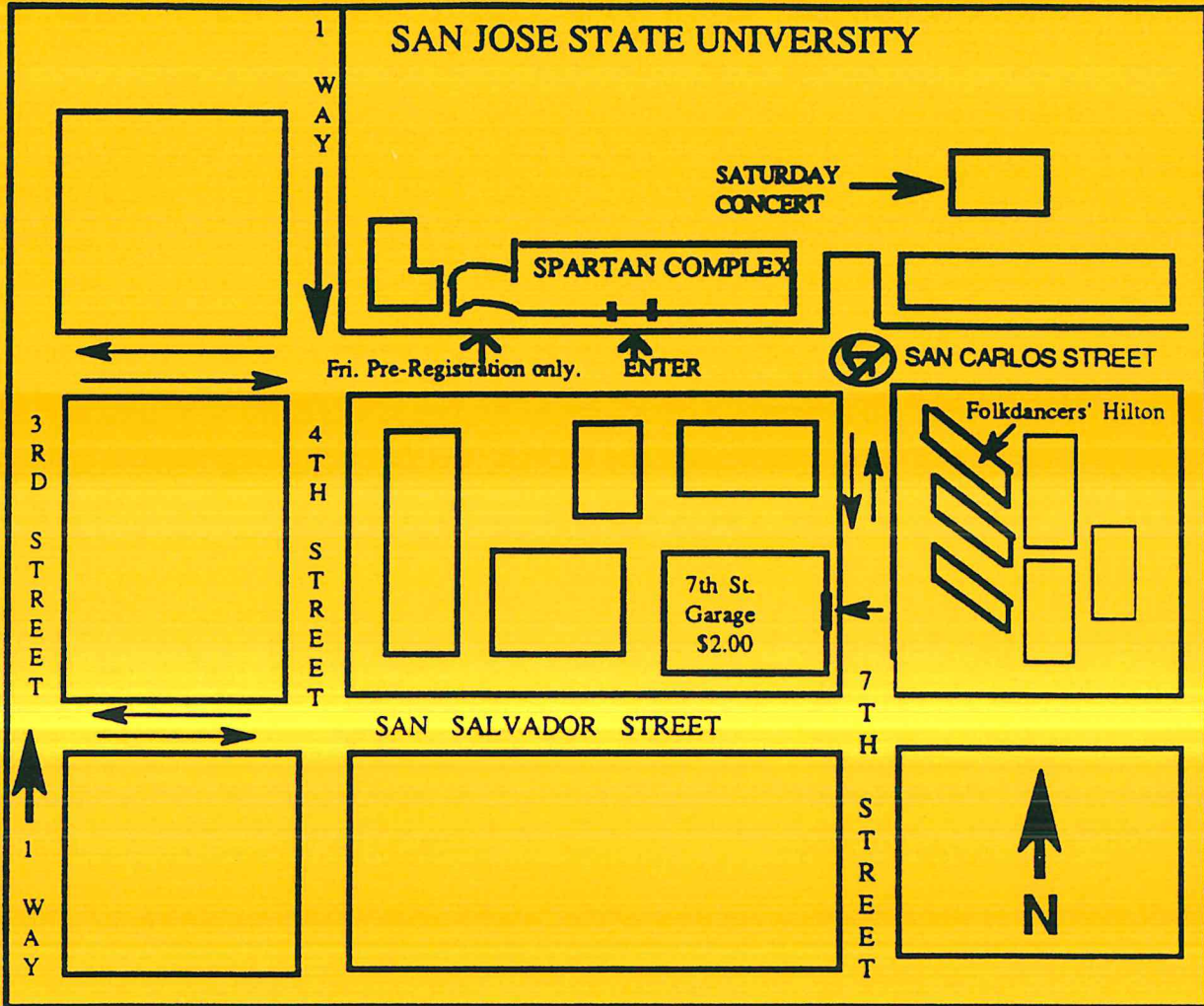
Teachers

- Yves Moreau: Dances of Bulgaria
- Fran Ajoian • Vyts Beliajus • Dennis Boxell • Jerry Duke
- Elsie Dunin • John Filcich • Graham Hempel
- Stan Isaacs • Vilma Matchette • Marcus Moscov
- Anastasia Mocova • Marilyn Wathen • Ron Wixman

SYLLABUS

OF DANCE DESCRIPTIONS

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



MAP

40th Annual KOLO FESTIVAL, 1991

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Teaching Schedule - Friday Nov. 29, 1991

| | ROOM 44A | Room 89 |
|------------|-----------------------------------|--------------------------|
| 9:00 a.m. | Yves | 9:00 - 10:15 teaching |
| 9:15 a.m. | | 10:15 - 10:30 break |
| 9:30 a.m. | | 10:30 - 11:45 teaching |
| 9:45 a.m. | | 11:45 - 1:15 lunch |
| 10:00 a.m. | | 1:15 - 2:30 teaching |
| 10:15 a.m. | BREAK | 2:30 - 2:45 break |
| 10:30 a.m. | Dennis | 2:45 - 4:00 teaching |
| 10:45 a.m. | | 4:00 - 5:00 culture hour |
| 11:00 a.m. | | singing |
| 11:15 a.m. | | |
| 11:30 a.m. | Vyts | |
| 11:45 a.m. | | LUNCH |
| 12:00 p.m. | | |
| 12:15 p.m. | | |
| 12:30 p.m. | | |
| 12:45 p.m. | | |
| 1:00 p.m. | | |
| 1:15 p.m. | | Yves |
| 1:30 p.m. | | |
| 1:45 p.m. | Ron | |
| 2:00 p.m. | | |
| 2:15 p.m. | | |
| 2:30 p.m. | | BREAK |
| 2:45 p.m. | Stan | Dennis |
| 3:00 p.m. | | |
| 3:15 p.m. | Marilyn | |
| 3:30 p.m. | | |
| 3:45 p.m. | | |
| 4:00 p.m. | Culture hour/ Singing workshop | |
| 4:15 p.m. | | |
| 4:30 p.m. | | |
| 4:45 p.m. | | |
| 5:00 p.m. | | |

Teaching Schedule - Saturday Nov. 30, 1991

| | Room 44A | Room 89 | |
|------------|----------|-------------------|---|
| 9:00 a.m. | Yves | | |
| 9:15 a.m. | | | |
| 9:30 a.m. | | Fran | 9:00 - 10:15 teaching |
| 9:45 a.m. | | | 10:15 - 10:30 break |
| 10:00 a.m. | | John | 10:30 - 11:45 teaching |
| 10:15 a.m. | | BREAK | 11:45 - 1:15 lunch |
| 10:30 a.m. | Dennis | Jerry | 1:15 - 2:30 teaching |
| 10:45 a.m. | | | 2:30 - 2:45 break |
| 11:00 a.m. | | Anastasia | 2:45 - 4:00 teaching |
| 11:15 a.m. | | | 4:00 - 5:00 culture hour/ singing workshop |
| 11:30 a.m. | Marcus | Vytes | |
| 11:45 a.m. | | LUNCH | |
| 12:00 p.m. | | | |
| 12:15 p.m. | | | |
| 12:30 p.m. | | | |
| 12:45 p.m. | | | |
| 1:00 p.m. | | | |
| 1:15 p.m. | Yves | Vilma | |
| 1:30 p.m. | | | |
| 1:45 p.m. | | Elsie | |
| 2:00 p.m. | | | |
| 2:15 p.m. | | | |
| 2:30 p.m. | | BREAK | |
| 2:45 p.m. | Graham | Dennis | |
| 3:00 p.m. | | | |
| 3:15 p.m. | | | |
| 3:30 p.m. | | | |
| 3:45 p.m. | | Anastasia Culture | |
| 4:00 p.m. | | Singing Workshop | |
| 4:15 p.m. | | | |
| 4:30 p.m. | | | |
| 4:45 p.m. | | | |
| 5:00 p.m. | | | |

**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
1991.**

CALIFORNIA KOLO FESTIVAL COMMITTEE

| | |
|----------------|----------------|
| Jan Market | Suzanne Bogas |
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| Melissa Miller | John Daley |
| Birgit Calhoun | Robbie Jenkins |
| Ed Kremers | Bernard Cleyet |
| Edith Cuthbert | Dawn Magi |
| Ed Hughot | |

**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 1991 Kolo Festival.**

KOLO FESTIVAL 1991 BOARD OF DIRECTORS

| | |
|-----------------|----------------|
| President: | Sharen Skorup |
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| Secretary: | Edith Cuthbert |
| Treasurer: | Bernard Cleyet |
| | Jan Market |

YVES MOREAU - A short biography

Yves Moreau lives in Montreal, Quebec, Canada and is recognized as one of North America's foremost exponents of Bulgarian dance and folklore. He has travelled to Bulgaria almost annually since 1966 to research dance and to record music in all regions of the country. He has also lectured and conducted workshops throughout North America as well as in France, Switzerland, Germany, the Netherlands, Sweden, Norway, Mexico, Japan, Taiwan, Hong Kong, New Zealand and Australia.

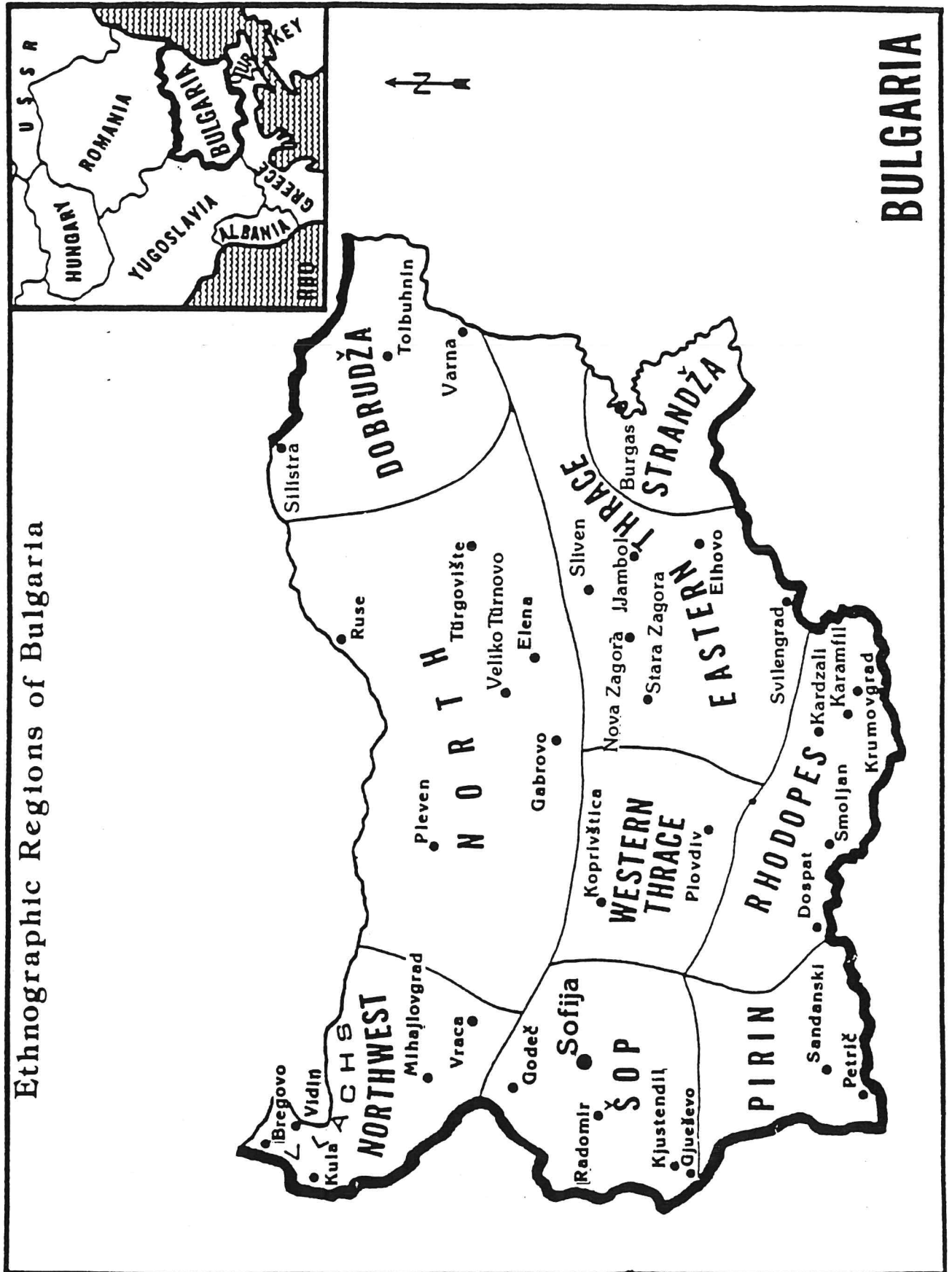
From 1972 to 1988 he directed *Les Gens de Mon Pays*, a Montreal-based amateur folk ensemble specializing in Bulgarian and French-Canadian folklore which toured widely in North America and represented Canada at several international folk festivals in the U.S., France, Greece, Italy, and Bulgaria. Yves has also choreographed several stage suites of Bulgarian and French-Canadian material for various professional and amateur performing groups in North America, Australia and New Zealand. Besides Bulgarian, Yves also teaches dances from other Balkan countries as well as from Brittany and his native Quebec.

From 1975 to 1985, Yves was special projects coordinator at the Canadian Folk Arts Council and is currently doing similar work with *Folklore Canada International*, a private organization which coordinates cultural exchange programs and produces several international folk festivals in Canada. Yves also coordinates the annual folklore seminar Heritage International in Cornwall (Ontario) each summer.

Yves who speaks Bulgarian is the president of the Quebec-Bulgaria Cultural Society which promotes Bulgarian culture and has been a regular contributor to various folk music and folklore programs for Canadian radio and television. He has supervised recordings of Bulgarian folk music on the *Balkanston*, *Worldtone* and *XOPO* labels and has presented several papers at various conferences on ethnomusicology and folklore in America and Bulgaria. Based on his research and collections, Yves has compiled the now famous collector's cassettes "Bulgaria and Sons" which give examples of rock, jazz and other types of groups around the world adapting Bulgarian tunes. In 1980, Bulgaria awarded him with the order of Kiril & Metodi (1st degree) for his work popularizing Bulgarian folk culture in North America.

Yves teaches mostly non-choreographed village material which he collected during his many field trips. His teaching method is clear and thorough yet relaxed. A special emphasis is put on regional styles and background information. Above all, Yves wants to share his love for Bulgarian folklore communicate the fun of dancing.

Some of the most popular dances introduced by Yves over the years include: *Pinosavka*, *Dobrudžanska Raka*, *Gjuševska Răčenica*, *Četvorao Horo*, *Dospatasko*, *Bičak*, *Sandunsko Horo*, *Vlaško Horo*, *Sitan Zboreanka*, *Panagjursko Horo*, *Kulska Šira*, *Dobra Nevesto*, *La Bastringue*, *Les Saluts*, *Le Laridé* and *Gavotte d'Honneur*.



BULGARIA

PINOSAVKA
(Serbia--Yugoslavia)
(Pee' no sav kah)

Translation: Dance (kolo) from Pinosava.
Source: Village of Pinosava, near Beograd.
Record: Mediterranean 4003A; RTE EP-14324 ("Maticevo Kolo").
Dance may be done to any "slow" U Sest music.
Formation: Line dance, no partners, leader at right end, M & W in the same or separate lines. Escort position, as in Setnja, i.e., L hand on hip, R hand and wrist hooked into crook of L arm of person to the R.
Rhythm: 2/4

| <u>Meas</u> | <u>Counts</u> | |
|-------------|---------------|---|
| | | Leader starts at any time, with the start of a musical phrase. |
| 1 | 1-2 | Facing and moving LOD, take 2 steps starting R. (R--1, L--2). |
| 2 | 1 | Turning to face center, step R to R, small step. |
| | 2 | Touch ball of L ft slightly fwd twd center of circle. |
| 3 | 1 | Step L to L, small step. |
| | 2 | Touch ball of R ft slightly fwd twed center of circle. |
| 4 | 1-2 | Repeat the "step-touch" of meas 2. |
| 5 | 1-2 | Turning to face slightly RLOD, moving diagonally fwd twd center of circle, take 2 steps starting L. (L--1, R--2). |
| 6 | | Turning to face center, with small steps moving bkwd, do 1 "mixed pickle" step, starting L, as follows: (slow-quick-quick) |
| | 1 | Step bkwd L, with slight dip of whole body by bending L knee. |
| | 2 | Step bkwd R - this will normally be a shorter step than count 1. |
| | & | Step L alongside R. |
| 7 | 1-2 | Repeat action of meas 6 with opposite footwork, turning to face LOD on count 2&. |
| 8 | 1 | Facing and moving LOD, step fwd L (keeping R ft in place) and bending knees deeply, sink down on both ft (with most wt on L). |
| | 2 | Return upright, facing LOD, stepping R fwd with small step; at same time kicking up L ft from knee bkwd. This is a very sharp action. |
| | & | Step fwd L with small step. This completes another meas of "mixed Pickle" rhythm. |

Styling: Serbian styling is very "tricky" and it is impossible to describe fully the various bounces and flexions that occur. Steps are typically small, with the feet close to the floor and to each other. The dance version described can be seen around Nis, in East Serbia, near the Bulgarian border.

PLEVENSKO DAJČOVO HORO

Плевенско Дайчово Хоро

(Bulgaria)

Pronunciation: PLEH-vehn-skoh DIE-tchoh-voh Ho-ROH

This version of the popular North Bulgarian "Daichovo Horo" comes from the area around the town of Pleven, North Central Bulgaria. These variations were observed by Yves Moreau in 1966 and are similar to patterns collected in Bulgaria by Michel Cartier in 1957.

Music: Any good "Dajčovo" such as LP-B-4000 or Folk Dancer LP-MH-109 or Yves Moreau special cassette.
Rhythm: 9/16: 1-2, 1-2, 1-2, 1-2-3 or 1,2,3,4 or qqqs
Formation: Short mixed lines, belt hold ("na lesa"). Face ctr, wt on L.
Style: Small steps, sharp movements. Body faces ctr at all times.

| Measure | Pattern |
|---------|---------|
|---------|---------|

I. BASIC STEP

- | | |
|---|--|
| 1 | Step on R to R (1) step on L in front of R (2) step on R to R (3) step on L behind R (4). Note: This is a modified "grapevine", the L ft should only step directly in front of R, <u>not cross</u> in front. |
| 2 | Repeat action of meas 1 |
| 3 | Small leap in place onto R (1) stamp on L, no wt, next to R (low and sharp stamp) (2) repeat same as action as in previous two cts but with opp ftwk (3-4) |
| 4 | Moving RLOD, step on R behind L (1) step on L to L (2) step on R in front of L (3) step on L to L (4). (This is also a modified grapevine step). |
| 5 | Repeat action of meas 4 |
| 6 | Hop on L (1) step on R behind L (2) Hop on R (3) step on L behind R (4). This represents two "reeling" steps, moving slightly bkwds. Do not cross feet excessively. Movement emphasizes the "up & down" character. |

II. HOP-STEP-CROSS

- | | |
|---|--|
| 1 | With weight on L, hop on L (1) step on R to R (2) cross L in front of R (3) leap back onto R, at the same time lifting L leg up sharply (4) |
| 2 | Moving RLOD, step L to side (1) step R behind L (2) repeat action of cts 1-2 (3-4). These four steps should move only very slightly RLOD. |
| 3 | Repeat action of Fig. I, meas. 6, using opp ftwk |
| 4 | Repeat action of Fig. II, meas. 1, using opp. direction and ftwrk. However, on ct 4 do not leap back in order in preparation to begin the figure again |

| Measure | Pattern |
|---------|---------|
|---------|---------|

III. MODIFIED BASIC STEP

- | | |
|---|---|
| 1 | Step on R to R (1) step on L behind R (2) step on R to R (3) step on L in front of R (4) |
| 2 | Repeat action of meas. 1 |
| 3 | Moving RLOD, cross R in front of L (1) step on L to L (2) repeat action of meas 3, cts 1-2 (3-4). This reverse direction should be sudden, with head abruptly turning to face RLOD, and body bending slightly fwd. Steps should be sharp, and R knee should be lifted high as R crosses in front of L ("pumping") on cts 1 & 3. |
| 4 | Repeat action of figure I, meas. 6 |

Leader may signal change of figure at will. There is no set order.

Description by Yves Moreau

Presented by Yves Moreau

DENJOVO HORO

DEN-yoh-voh Hoh-ROH

ДЕНЬОВО ХОРО

This dance was learned by Yves Moreau in the winter of 1970 from Stefan Stojkov, from the village of Lovnidol near Gabrovo, northern Bulgaria. The dance is very popular throughout most villages in Gabrovo District. It is often referred to as the North Bulgarian Cetvorno.

Music: Balkanton BHA 734. Side 1, Band 6. 7/16 meter: 1-2-3 1-2, 1-2, Counted here as 1, 2, 3.

Formation: Mixed lines of M and W, hands joined down at sides. Face slightly R of ctr. wt on L ft.

Steps: Pas de Basque: to L - Step L to L (ct 1). Step R in front of L (ct 2). Step back on L in place (ct 3).
to R - Reverse ftwork.

Style: Moves quickly with very light, sharp, small steps.

Meas Pattern

Leader starts at the beg of any 8 meas musical phrase. He may change to next pattern at his discretion and should signal change by raising R hand.

I. BASIC

- 1 Moving in LOD, step R (ct 1). Lift on R (ct 2). Step in LOD with L (ct 3).
- 2 Continuing in LOD, step R (ct 1). Step L in front of R, leaving R in place (ct 2). Step back on R in place (ct 3).
- 3 Face ctr, step L to L (ct 1). Close R to L bouncing twice on both ft (cts 2,3).
- 4 Repeat action of meas 3, reversing ftwork.
- 5-8 Repeat action of meas 1-4, reversing ftwork and direction.

II. PAS DE BASQUE

- 1-2 Facing and moving LOD, repeat action of meas 1-2, Part I.
- 3 Face ctr, dance Pas de Basque L.
- 4 Pas de Basque R.
- 5-8 Repeat action of meas 1-4, Part II, reversing ftwork and direction.

III. JUMP

- 1-2 Repeat action of meas 1-2, Part I.
- 3 Face ctr, wide jump onto both ft in stride pos, R ft remaining on spot, L ft to L side (ct 1). Jump to L side, ft together, knees bent (ct 2). Hold (ct 3).
- 4 Pas de Basque R, but take small leap to R on ct 1.
- 5-8 Repeat action of meas 1-4, Part III, reversing ftwork and direction.

IV. HEEL BOUNCE

- 1 Facing ctr, take large, reaching step to R with R ft, dragging L ft twd R (ct 1). Jump to R side, ft together, knees bent (count 2). Hold (ct 3)
- 2 Small leap onto R, throwing L lower leg back and to L side (ct 1). Extend L heel fwd close to R ft, bounce twice on R ft, at the same time touch L heel twice on the floor (cts 2,3).
- 3 Repeat action of meas 2 Part IV reversing ftwork
- 4 Repeat action of meas 2 Part IV exactly.
- 5-8 Repeat action of meas 1-4, Part IV, reversing ftwork and direction.

BREGOVSKO HORO

Бреговско Хоро
(Bulgaria)

Pronunciation: BREH-g.ohf-skoh Ho-ROH

Learned by Yves Moreau, fall 1969, at local festival in Novo Selo, Vidin District, N.W. Bulgaria. It is widespread in the vicinity of Bregovo near the border with Serbia, Jugoslavija. It is of the "Cačak" type with a ten-measure pattern. Bregovsko is danced by Bulgarians and Vlachs living in the area.

Worldtone

Music: RPC BG-1001. Side A, band 1. 2/4 meter.

Formation: Short mixed lines of M and W. Belt hold, L over R. Face ctr. Wt on I

Style: Small steps, sharp movements. Knees slightly bent. Arms relaxed. Often, the dancers at both ends of the line, make the line bend and twist sharply ("na dva tanca").

Meas

PATTERN

Dance may begin at beginning of any musical phrase.

- 1 Facing ctr, step R to R (ct 1). Step on L behind R (ct 2).
- 2 Repeat action of Meas 1.
- 3 Step on R to R (ct 1). Small hop on R bringing L slightly across in front of R (ct 2).
- 4 Step on L across in front of R (ct 1). Small hop on L, bringing R ft slightly fwd and across L (ct 2).
- 5 Step R across L bending fwd, and face L of ctr (ct 1). Small hop on R (ct 2).
- 6 Step L to L of ctr (ct 1). Step on R in front of L (ct 2).
- 7 Facing ctr, step onto L (ct 1). Small hop on L in place (ct 2).
- 8 Small step on R twd ctr (ct 1). Small hop on R (ct 2).
- 9 Facing slightly L of ctr, small step on L to L (ct 1). Step on R across L (ct 2).
- 10 Facing ctr, small step on L to L, bending upper part of body slightly (ct 1). Small sharp stamp with R next to L, no wt (ct 2).

Presented by Yves Moreau

NESTINARSKO HORO

Нестинарско Хоро
(Bulgaria)

This dance is part of the *Nestinarsko* ritual connected with the feast of St. Constantine and St. Helen. This ritual died out in 1956 but is now being somewhat revived in certain villages of the Strandja mountains. This dance is related to the Pravo Horo and was danced around the fire before the hot coals were spread and certain initiated women (*nestinarki*) carrying sacred icons would dance barefoot on the hot coals in a trance-like state. There are similar forms of this ritual still practiced in Northern Greece under the name of Anastenaria. Source: documentary film, Institute of Music, Sofia (Raina Katsarova - 1966).

- Music: Special cassette Y. Moreau
- Rhythm: 7/16, counted here as 1-2, 1-2, 1-2-3 or Q-Q-S, or 1-2-3 connected with a tune in 2/4
- Formation: Open circle or line, hands joined in "W" pos. (shoulder height). Face R of centre, weight on L ft.
- Style: Bent knees. Proud and smooth.

| Measures | Description |
|----------|--|
| | Introduction: 8 measures |
| | <u>BASIC FIGURE (7/8)</u> |
| 1 | Large step on R ft with marked knee flexion (1) pause (2) slight elevation on R ft lifting L ft behind (3) |
| 2 | Repeat pattern of meas 1 but with L ft |
| 3 | Facing centre, small hop on L ft (1) Step on R to R (2) cross L ft behind R ft (3) |
| 4 | Step on R to R (1) pause (2) small hop on R lifting L ft (3) |
| 5-6 | Repeat pattern of meas 3-4 with opp direction and footwork |
| | <u>Arm movements:</u> |
| | Meas. 1-2, "W" pos. |
| | Meas. 3: Arms move down and backward |
| | Meas. 4: arms go back to "W" pos. |
| | Meas. 5-6: Repeat meas. 3-4 |
| | <u>FIG. 2 - PRAVO HORO (2/4)</u> |
| | At a certain point rhythm changes to 2/4 |
| 1 | Step on R to R (1) Step on L in front of R (2) |
| 2 | Facing centre, step on R to R (1) step on L behind R (&) step on R to R (2) |
| 3 | Repeat pattern of meas. 2 in reverse |
| | Presented by Yves Moreau |

KUCATA

Кучата

This type of dance is widespread in Dobrudža and parts of Northeastern Bulgaria and especially in the Varna region. Other similar dances include Pandalaš and Sej Sej Bob. Learned in Reka Devnja from Dančo Iliev, February 1970 by Yves Moreau

Music: YM special cassette
Rhythm: 7/8 meter, counted here as 1-2, 1-2, 1-2-3, or Q-Q-S.
Formation: Mixed Open circle or line. Face slightly R of ctr. Wt on R. Hands joined down at sides.
Style: Heavy and proud.

| Measure | Pattern |
|---------|---|
| | Start dance at beginning of any musical phrase. |
| | Figure 1 |
| 1 | Wt on R, step on L across R, simult. "twisting" R shldr slightly fwd. (1) pause (2) step on R to R (3) |
| 2-4 | Repeat pattern of meas 1 |
| 5 | Facing ctr, sharp low stamp, no wt, with L next to R (1) Pause (2), low leap onto L in RLOD, kicking R ft up to R side, knee bent (3) |
| 6 | "Scuff" R ft across L (1) step on R across L (2) step on L to L (3) |
| 7 | Facing ctr, step on R behind L (1) pause (2) step on L to L (3) |
| 8 | Sharp stamp with R next to L (1) pause (2) small step on R to R (3) |
| | <u>Arm movements:</u> |
| 1-4 | Arms swing fwd on ct 1 and back on ct 3 |
| 5-6 | Arms stay up |
| 7 | Arms extend fwd and down (1,2) arms start swinging up (3) |
| 8 | Arms complete swing fwd and up back to "W" pos. (1) no action (2) arms begin to move up and fwd (3) |
| | Figure 2 |
| 1-2 | Repeat pattern of meas. 1-2, Fig. 1 |
| 3 | Point L ft fwd (1) pause (2) small leap on L to L (3) |
| 4 | Cross on R in front of L (1) pause (2) leap on L to L (3) |
| 5 | Cross on R behind L (1) pause (2) step on L to L (3) |
| 6 | Point R ft fwd (1) pause (2) step on R in place (3) |
| 7 | Repeat pattern of meas. 6 with opp ftwork |
| 8 | Repeat pattern of meas. 6 |
| | <u>Arm movements:</u> |
| 1-2 | Same as in Fig. 1 |
| 3-4 | Arms swing up and pull into "W" pos (meas 3, ct 1) and stay up. Arms begin to move up and fwd on meas 4, ct 3 |
| 5 | Arms swing fwd and down on ct 1, and start swinging up on ct 3 |
| 6-8 | Arms are up |

Presented by Yves Moreau
Description by Yves Moreau

DOBRUDŽANSKI BUENEK
 Добруджански Буенек
 (Bulgaria)

Buenek or *Buenets* is the name used for simple "walking"-type dances usually done by women to an accompanying song. This version is an arrangement by Yves Moreau of typical steps from Dobrudža set to a song by famous Dobrudžan singer Eva Georgieva of the famous "Trio Bulgarka" group.

Music: Cassette Y.M.

Rhythm: 2/4

Formation: Line or open circle, hands joined in "W" pos. Wt on L. Face slightly R of ctr.

Style: Small steps, somewhat heavy and proud.

| Measure | Pattern |
|---------|---|
| | Musical introduction: 4 measures (jingles) |
| 1 | Step fwd on R (1) low scuff fwd with L ft next to R (2) |
| 2 | <u>Note:</u> Upper body and arms sway slightly R step fwd on L (1) low scuff with R ft next to L (2) |
| 3-8 | <u>Note:</u> Upper body and arms sway slightly L Repeat pattern of meas 1-2, six more times |
| 9 | Turning to face ctr, step on R to R (1) step on L behind R (2) |
| 10 | Repeat pattern of meas 9 |
| 11 | Step on R to R (1) hold (2) |
| 12 | Stamp L next to R, no wt (1) repeat (2) |
| 13 | Pause. At this moment, dancers shout "yoo" (while on recording there are two drumbeats. <u>Arms:</u> on Meas 9-10, arms go up, fwd and down. On meas 11, they are back to "W" pos, and on meas 11-12 they do two sharp "pulling" motions (one on each stamp) |
| 14-25 | Repeat pattern of meas 1-12 with opp dir and ftwrk |
| 26 | Facing ctr, small step fwd on ball of R (1) small step fwd on flat L ft (2) |
| 27-31 | Repeat pattern of meas. 26, five more times |
| 32 | Sharp heavy step on R next to L (1) sharp heavy step on L next to R (2) |
| 33 | Sharp heavy step on R next to L (1) sharp heavy step on L next to R (2) <u>Arms:</u> For meas. 26-31, arms do slight up & down motion. On meas 32-33 arms extend fwd and down to sides. |
| 34-40 | Repeat meas. 26-32 but backing away from ctr. Arms do same motions. |
| 41 | Sharp heavy stamp on R no wt (1) pause (2) <u>Arms:</u> same as in meas 33 |
| 42-45 | Remain in place facing ctr, wave arms from R to L twice with slight "cukce" on heels and shout "yoo-yoo-yoo-yoo-yoo-yoo-yoo" (7 times) |

Repeat dance from beginning.

Presented by Yves Moreau

NOVOSELSKO HORO

Новоселско Хоро
(Bulgaria)

From the village of Novo Selo, near Vidin, on the Danube River in N.W. Bulgaria. This dance is sometimes known as "Turlaško" and shows definite Vlach (Romanian) influences. Learned in Novo Selo by Yves Moreau, February 1970.

Music: YM cassette

Rhythm: 2/4

Formation: Short lines, back basket hold. Face ctr, wt on L.

Style: Light, sharp movements.

| Measure | Pattern |
|---------|--|
| | No Intro. Start with music. |
| | <u>I. FORWARD & BACK</u> |
| 1 | Facing ctr, step on R in front of L (1) step on L in place (2) |
| 2 | Step on R to R (1) step on L in front of R (2) |
| 3 | Step on R in place (1) step on L to L (2) |
| 4 | Cross R in front of L (1) step on L next to R (2) |
| 5 | Large step fwd on R (1) step on L in place (2) |
| 6 | Step on R fwd (1) hop on R extending L fwd (2) |
| 7-8 | Repeat pattern of meas. 4-5 but beg. with L ft |
| 9 | Step on R ft in place (1) step on L across R (2) |
| 10 | Step on R ft in place (1) step on L next to R (2) |
| 11 | Step on R across L (1) step on L in place (2) |
| 12 | Step on R next to L (1) step on L across R (2) |
| 13-16 | Four reeling "step-hops" bkwd beg with R |
| | <u>II. SIDEWAYS & KICKS</u> |
| 1 | Facing ctr, step on R to R (1) step on L in front of R (2) |
| 2 | Step on R to R (1) step on L behind R (2) |
| 3 | Repeat pattern of meas. 1 |
| 4 | Step on R to R (1) sharp stamp with L, no wt, next to R (2) |
| 5 | Step on L, turning body slightly L (1) extend R leg forward in front of L close to ground, bouncing on L (2) |
| 6 | Keep L leg extended to L and bounce twice on L ft (1,2) |
| 7-8 | Repeat pattern of meas 5-6, with opp direction & ftwrk |
| 9-16 | Repeat pattern of meas 1-8, with opp direction & ftwork |
| | <u>III. Stamps in place</u> |
| 1 | Turning slightly L and leaning fwd, heavy step fwd on R, bending knee (1) step on L in place (2) |
| 2 | step slightly back on R (1) step on L in place (2) |
| 3-4 | Repeat pattern of meas. 1-2 |
| 5-6 | Repeat pattern of meas 7-8, Fig. II |
| 7-8 | Repeat pattern of meas 5-6, Fig. II |

Suggested sequence:

Do Fig. I twice, Fig. II once, Fig. III, twice (Stamp R on last ct)

Presented by Yves Moreau

BARDEZUH MER (Our Garden)
(Armenian Bar)

Source: Fresno, Calif., Roupen Chookoorian & Frances Ajoian.

Record: * Lightning #14A. Introduction 8 cts: Described in 3 parts of 8 cts each.

Formation: Open circle, little fingers interlocked, held at shoulder height, small quick steps used through complete dance.

This dance originates in the town of Yerzinga which is near Airzorum. It is usually danced by a mixed group of M and W at festive activities. A common characteristic of their dances is that they lead to the L instead of R and often swing their arms from the shoulder pos fwd and out to the "straight down" pos and back up, accentuating the rhythm and stamp in the last part of the dance.

Ct. Part I

- 1 Step back on R
- 2 Raise L in front of R, bending L knee. (using same heel pos
- 3 Step L with L heel, toe slightly off floor (3 through 8
- 4 Step L with R, slightly behind L.
- * Pause (ball)
- 5 Repeat #3 (L heel).
- 6 Repeat #4 (R ball).
- 7 Repeat #5.
- 8 Repeat #6.
- * Pause.

Part II

- 1 Step back on L.
- 2 Raise R in front of L, bending R knee.
- 3 Step R with R ft.
- 4 Step R with L ft, next to R.
- * Pause
- 5 Dip L, bending both knees twd L, pointing toes L.
- 6 Straighten knees, turning toes to point ctr.
- 7 Dip R, bending both knees twd R, point toes R.
- 8 Straighten knees, turning toes to point ctr.
- * Pause.

Part III

- 1 Step fwd on R ft, twd ctr, Hs are brought down.
- 2 Hop on R ft, raising L ft above ankle, Hs are held down.
- 3 Step fwd on L ft, Hs retract to original "up" pos.
- 4 Stamp with R ft slightly in front of L ft, Hs are up.
- * Pause
- 5 Step bk on R ft, Hs are brought down.
- 6 Raise L ft in front of R ft, Hs are held dn.
- 7 Step fwd on L ft, Hs retract to original "Up" pos.
- 8 Stamp with R ft, slightly in front of L ft, Hs are up.

Note: There is a slight pause in the music after every 4th beat which should be followed through the complete dance.

Part I - #5-#8, body is turned slightly from L to R with each step.

Part III - #5-#8, steps are repeated twice in succession to finish dance at the end of this record.

-presented by Frances Ajoian

* Kef Time Detroit, SAHA-1004
side II, 5-B

* Lighting No. LC-9111-3

Gemrigin Baduh
Tax Wall

(Armenian Bar-Progressive)

Source: Fresno, Calif., Roupén Chookoorian & Frances Ajoian.

Record: * Lighting No. 15B. Gemrigin Baduh

Formation: Closed circle, little fingers interlocked, (right up-left down), held at shoulder height. Danced by couples, W to M left. A combination of the basic walking bar step and two step is used in this dance.

Contrary to the other Yerzinga dances, this dance is one that moves to the right or CCW. They claim this is one of their wrong dances as it does not move CW like time. Also the story about the dance being progressive is, as the people lined up outside the tax collector's office, each one coming out would go down the line telling how much tax he had to pay.

Introduction 12 counts. described in 2 parts, 6 counts each.

| Count | Part I |
|-------|---|
| 1 | Step R with R ft. (basic bar step, "Three & One") |
| 2 | Step R with L ft. moving in LOD. |
| 3 | Step R with R ft. moving in LOD. |
| 4 | Touch L toe in front of R ft. |
| 5 | Step L with L ft. |
| 6 | Touch R toe in front of L ft. |

Repeat counts, 1-6 above

Part II

M does half turn to left to join R hands with partner, (W on M left). Holding hands at shoulder height for a R hand star turn, 6 two steps, once around.

| | |
|---|--|
| 1 | Step R together, step R (Bothe M & W) |
| 2 | Step L together, step L |
| 3 | Step R together, step R |
| 4 | Step L together, step L |
| 5 | Step R together, step R |
| 6 | Step L together, step L (M & W do half turn to each ones R to join L hands at shoulder height for a L hand star turn, 6 two steps to do a one and half turn around.) |

Repeat counts, 1-6 above.

W ends up on M right.

Last two step, M does a half turn to L to face R in LOD to repeat dance from start, Part I.

Finish with partner Wis to M right, new partner on M left. Repeat with each partner to complete dance.

Note: After R & L hand turn with partner (W progresses fwd to R in LOD) little fingers are joined to do basic bar in Part I.

*Lighting No. LC-9111-3

Presented By Frances Ajoian
California Kolo Festival, 1991

GOLDEN BRACELET
(Armenian Bar)

Source: Fresno, Calif., R. Chookoorian & Frances Ajoian

Record: * "Golden Bracelet," Lightning #17-B. (Gihosh Bilezik)

Formation: Open circle, little fingers interlocked, arms held at shoulder height, dance leading to the R, a simple walking step with stamp to accentuate the rhythm

Time signature: 3/8. The music is easily divided into 3 parts, Part A and Part C being identical, Part B accelerated and omitting the pauses. Each phrase consists of two meas.

No record introduction, described in 8 cts.

Ct. Pattern

Part A (18 phrases, 36 meas)

- 1 Step bk on L ft.
- 2 Point R toe in front of L ft.
- 3 Step to R on R ft.
- 4 Step with L in front of R.
- 5 Step to R on R ft.
- 6 Draw L ft to R ft and hold.
- 7-8 (Pause in music). Stamp twice with L ft beside R ft.

Part B (18 phrases, meas 37 to 72 incl.) This portion of dance is a 6-ct pattern danced to 8-ct music. It is known as a fast or "havasi bar," (Bar being the Armenian word for dance).

- 1 Step to R on R ft
- 2 Step to R on L ft
- 3 Jump on both ft to R.
- 4 Swing L ft fwd and slightly in front of R ft, turning body to face slightly L.
- 5 Jump on both ft to L.
- 6 Swing R ft fwd and slightly in front of L ft, turning body slightly to the R.

Part C (final 6 phrases, 12 meas)

Repeat dance as in Part A.

Presented By
Frances Ajoian

Notes by Frances Ajoian

* Lighting No: LC-9111-3

NOR IMATSA (Yerzinga Tamzara)
(Armenian Bar)

Source: Fresno, Calif., R. Chookoorian & Frances Ajoian.

Record: * "Nor Imatsa," Songs of Yerzinga Series, Lightning #13-A.

Formation: Open circle, little fingers interlocked held at shoulder height, small quick steps through complete dance.

This dance is one of the many versions of the basic TAMZARA, danced by a mixed group, leader at L end of line, progressing slightly CW while dancing, using down-up-forward H movement.

Record introduction 12 cts, described in two sets, 8 counts each.

Cts. Pattern

- 1 Step back on R ft
 - 2 Raise L ft slightly off floor diag twd R.
 - 3 Step on L ft in place.
 - 4 Step L with R ft slightly behind L ft.
 - * Pause (slightly brush fwd with L ft).
 - 5 Step bk with L ft.
 - 6 Raise R ft slightly off floor diag twd L.
 - 7 Step with R ft in place
 - 8 Step R with L ft slightly behind R ft.
 - * Pause (Slightly brush fwd with R ft).
-
- 1 Step fwd with R ft twd ctr (see notes H movements).
 - 2 Hop on R ft, raising L ft above R ankle.
 - 3 Step fwd with L ft
 - 4 Stamp with R ft, slightly ahead of R ft.
 - * Pause
 - 5 Step bk with R ft.
 - 6 Raise L ft slightly off floor diagonally twd R.
 - 7 Step fwd with L ft.
 - 8 Stamp with R ft, slightly ahead of L ft.
 - * Pause.

Repeat cts 1 to 16 or two sets of 8 cts to complete record.

Note: Use down-up-forward movement of Hs through second set, 1 to 8.

- 1 Hs are brought dn, fingers remained joined through complete dance.
- 2 Hold dn pos.
- 3 Hs raised up to original pos.
- 4 Hold original pos.
- 5 Hold original pos
- 6 Hs swing slightly twd shoulder.
- 7-8 Hs swing twd ctr or fwd to original pos.

presented by Frances Ajoian

Notes by Frances Ajoian

* Kef Time Detroit, SAHA-1004
side II, 5-A

* Lightning No: LC-9111-3

MAKEDONKA

Macedonia is divided between Yugoslavia, Bulgaria, and Greece, tho' the Macedonians themselves are a nationality and have a distinct culture of their own. Their dances are mostly in slow tempo and resemble Greek horros more than Serbian kolos. The Macedonians themselves call their circle dances "oro". This dance resembles the Greek syrto both in music and steps, also style. In their book, NARODNE IGRE, volume IV, the Jankovich sisters describe the SIRTO as native to the Lake Ohrid region of Yugoslav Macedonia and having eight measures to the dance as against four of the Greek dance. This particular recording, however, and to some extent, the dance, might be considered a Serbian interpretation of a Macedonian dance, the orchestra being tamburitza instead of "chalgie".

RECORD: Balkan 547 or Stanchel 1022; ETC.

PRONOUNCED: Mah-keh-DOHN-kah

FORMATION: While the hands are held at shoulder height in the Macedonian oro, here the hands are held low in US circles.

MEASURE (Count: long-short-short, long-short-short)

- 1 Step on right foot to the right (long), step left behind right (short), step right to right (short).
- 2 Step left in front of right (long), step right to right (short), step left in front of right (short).
- 3 Step right forward (towards center of circle, body facing in) (long), step left forward and at the same time take weight off right foot, bending knee slightly (short). Step on right foot in place (short).
- 4 Step on left foot backward (long), step to right with right (short), step on left foot in front of right (short).

2

MACEDONKA

MELODY.

KOLO Arr by J. Kovacevich.
Words by B.R.T.O.

The musical score is written on five staves. The first staff is in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The melody consists of eighth and quarter notes. The lyrics are written below the notes. The second staff continues the melody. The third staff begins with a double bar line and a repeat sign, followed by a first ending bracket. The fourth staff continues the melody. The fifth staff ends with a double bar line and the word 'Fine.' written below it.

Oj ti Devojko ti Macedonko lepa si meni ti
Za tvoje oci carne dao bi zivot oj Maced-onko
ti.
Fine.

²
Igraj mi mala igr²aj mi Kolo,
pase ti veseli #
Za tvoje oci carne dao bi zivot,
oj Macedonko ti #
³
Oj ti Devojko oj ti plavojko,
lepo mi igras ti #
Za tvoje oci carne dao bi zivot,
oj Macedonko ti #

ESPUNYOLET - Catalonia

(Couple dance)

Record: Folkraft LP (side A band 4).
Formation: Couples in circle.
Starting Position: Partners facing, woman holding skirt
(traditionally with her index and middle
fingers), man's arms raised with hands
slightly above head level.

Music 3/4
Measure

INTRODUCTION

1 - 2 REVERENCE: Man clasp hands behind back and bow (woman
curtsy) to partner (counts 1-6)

PART I (Music A)

1 - 6 Turn slightly left with a small STEP forward on right
foot, bending knees slightly and raising left foot
backward (count 1),
A small STEP backward on left foot (count 2),
STEP on right foot beside left and turn body slightly right
to reface partner (count 3), and ... repeat five more times
(6 times in all), alternating footwork and lateral
direction.

7 - 8 REVERENCE as Introduction above

9 - 16 REPEAT measures 1-8.

PART II (Music A)

17 - 22 Partners facing, each with right hand grasping
other's right forearm, woman's left hand holding her
skirt and man's left hand behind his back:
A very small STEP forward on right foot bending
knees slightly (count 1),
STEP on ball of left foot beside right heel (count 2),
STEP on right foot (very slightly backward) beside
left (count 3), and...
repeat five more times (6 times in all, alternating footwork,
circling clockwise half around partner to exchange places.

23 - 24 REVERANCE as Introduction above.

25 - 32 REPEAT measures 17-24 and return to original place, except
circling counterclockwise with left hand grasping partner's
left forearm.

ESPUNYOLET (Continued)

Measure

PART III (Music B)

- 33 - 34 Partners join both hands and woman kneel on right knee (counts 1-3);
Woman bow her head (count 4) then rise and face partner (counts 5-6).
- 35 - 36 REPEAT measures 33-34 reversing roles (man kneel, bow, etc.). Then man's left hand release woman's right hand.
- 37 - 38 Two WALTZ STEPS (left, right) turning left half around, partners passing back to back turning "dishrag" style under joined hands (man's right, woman's left) to exchange places.
- 39 - 40 REVERENCE as Introduction above.
- 41 - 48 REPEAT measures 33-40 and return to original position.
- REPEAT entire dance at a faster tempo and, during measures 1-6 and 9-14, man snap fingers (woman does not).

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".

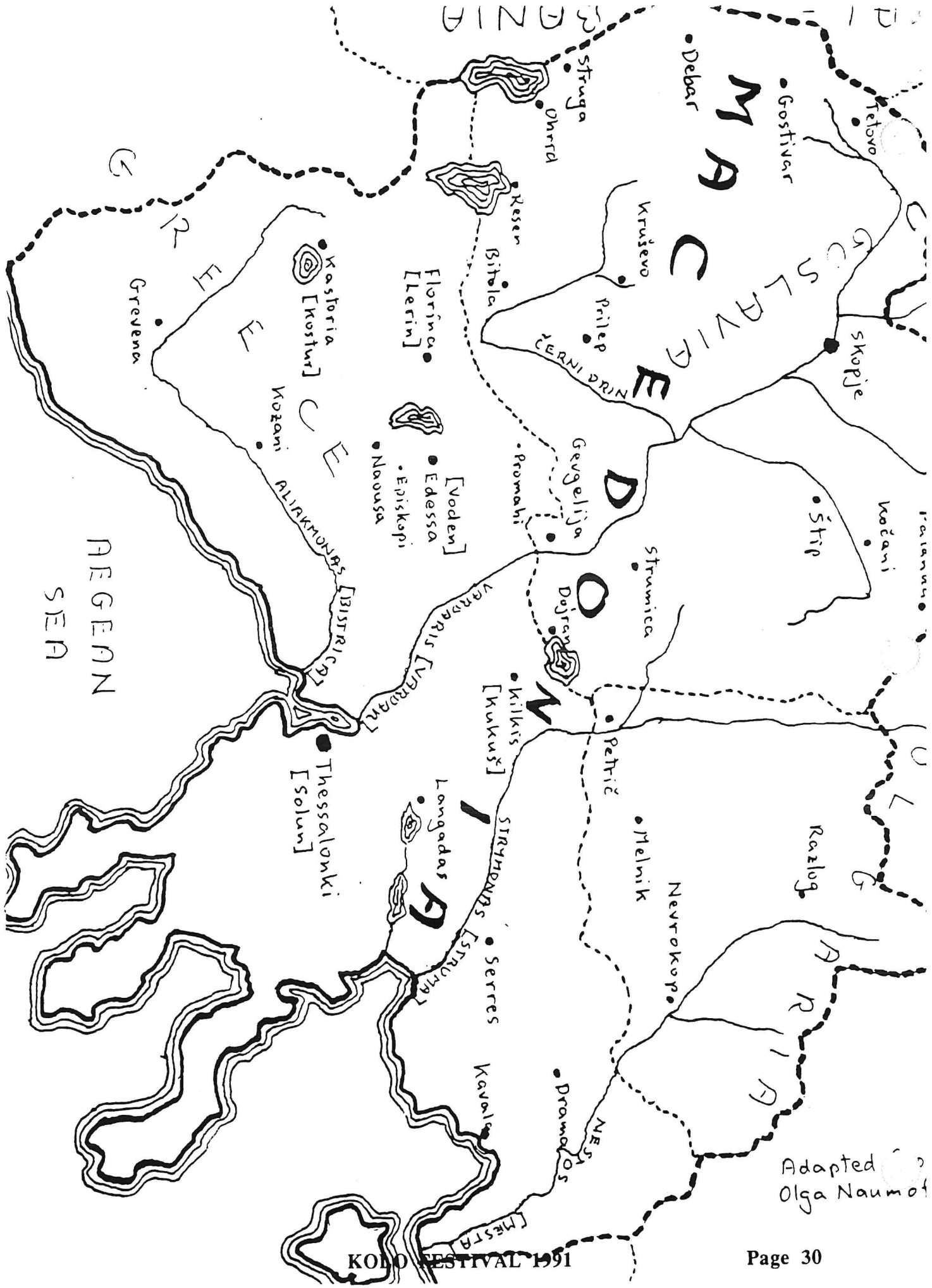
Through the end of the 1980's, most American folkdancers saw only dances or choreographies in the style of Skopje, the capital of Yugoslav Macedonia. But this neighborhood, rich in folklore as it is, sits at the north and can hardly be characteristic of the whole. The dances described in these notes 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



Adapted by Olga Naumov

STANKINO or LIPOHORITIKOS
Greek Macedonia

Stanka is a Slavic woman's name; Stankino means "Stanka's dance". Greek-speakers call it Lipohoritikos (dance from Lipohori "lee-po-HO-ree", a village near the town of Edessa, Greek Macedonia), Marina ("MA-ree-na" from a woman's name), or Mitrena ("MEE-treh-na" from a man's name) among other names, many of which are the names of popular tunes. Dennis Boxell is aware of two main variations of this dance; the one described here he learned in Promahi, about 25 kilometers north of Edessa, during a snowstorm in 1964.

PRONUNCIATION. STAHN-kee-no or
lee-po-ho-REE-tee-kos

MUSIC. Dances of Greek Macedonia by Dennis Boxell,
side B nos. 6-7

The bagpiper in side B no. 6 can also be heard playing "Sarakina", side A no. 5.

RHYTHM. 11/8 slow music
For musicians:

♩ ♩ ♩. ♩ ♩

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

For dancers:

♩ ♩. — ♩

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

11/16 fast music
For musicians: as above
For dancers:

♩ — ♩. ♩. ♩

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

FORMATION. Line of men and women, hands in "V"
position; in "warming-up" figure, "T"
position

 PATTERN

Slow music -- "warming-up" figure

| Measure | Action |
|---------|---|
| 1 | Hands in "T" position. Facing somewhat R and travelling 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 in LOD across R ft but not yet taking full weight (ct 2). Step fully on L ft (ct 2-and). |
| 2 | Turning to face center, step sdwd R on R ft (ct 1). Touch entire sole of L ft to ground next to R ft (ct 2). |
| 3 | Step back L ft (ct 1). Touch entire sole of R ft to ground next to L ft (ct 2). |

This is essentially the same as Lesno or Issos Makedonias.

Fast music -- dance

When the music has become fast enough, at leader's signal the dancers drop hands to "V" position and begin the dance itself.

| Measure | Action |
|---------|---|
| 1 | Facing R in LOD, a quick hop on L ft ("ah-"); large step fwd R ft ("-ONE"). Hop on R ft; L ft flares sdwd L (ct 2). Bring L ft around CW and step fwd (ct 3). |
| 2 | Quick hop on L ft ("ah-"); large step fwd R ft ("-ONE"). Large step fwd L ft, turning to face ctr (ct 2). Large step sdwd R on R ft (ct 3). |
| 3 | Close L ft sdwd to R ft ("ah-"); step sdwd R ft ("-ONE"). Turning to face R, large step fwd in LOD on L ft (ct 2). Hop on L ft (ct 3). |

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

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:
 \downarrow \downarrow \downarrow
 1-2-3 1-2 1-2
 Slow Quick Quick

For dancers:

\downarrow \downarrow
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

DIMITROULA

BACKGROUND: WOMAN'S DANCE FROM THE VILLAGES AROUND ALEXANDRIA,
GREEK MACEDONIA.

MUSIC: SPECIAL WORK TAPE.

FORMATION: LINE DANCE, BOTH "V" AND "W".

FACING R WITH HANDS JOINED DOWN, TWO STEPS FWD, R,L,(1-2).

TURNING TO FACE CENTER AND RAISING ARMS TO "W" POSITION,
STEP SIDE R ON RFT (3).

TOUCH LFT CENTER SLIGHTLY IN FRONT OF RFT (4).

CROSS AND STEP ON LFT BEHIND RFT ONTO REAR TRACK (5).
STEP SIDE R ON RFT ON FRONT TRACK (6).

WITH LFT STILL ON REAR TRACK, STEP SIDE R ON LFT (7).
DRAW RFT BACK TO CROSSED POSITION IN FRONT OF L ANKLE (8).

FACING L OF CENTER AND MOVING L, REACH AND CROSS STEP ON
RFT TO L (9).

TOUCH L BALL NEXT TO RFT (10).

TURNING TO FACE COMPLETELY CENTER, REACH AND STEP ON LFT
SIDE L (11).

TOUCH R BALL NEXT TO LFT (12).

NOTE: DANCE SPEEDS UP IN THREE SEGMENTS, SLOW, MEDIUM AND
FAST. DURING THE SLOW SECTION, THE STEPS HAVE KNEE FLEXION.
DURING THE MEDIUM, "JIGGLES" AND DURING THE FAST SEGMENT,
THE WALKING STEPS BECOME RUNNING STEPS AND TOUCHES BECOME
HOPS.

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

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

DRHTAVAC

Republic: Croatia
Region: Slavonia
Village: Gundinci







RECORD: KF-7221

FORMATION: Circle - Baskethold

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

METER: 2/4 PATTERN

Measure Counts

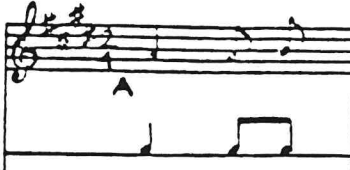

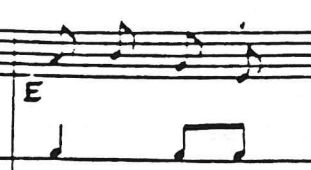
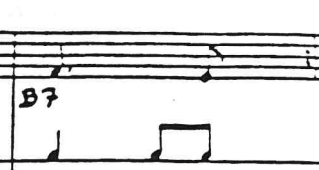

- (Note: Measure one is danced only once to begin the dance.)
- | | | |
|---|---|--|
| 1 |  | Facing center, feet together, bounce on both heels in place (ct 1). |
| |  | Two quick bounces on both heels (cts 2, 2&). |
| 2 | | Same as measure 1. |
| 3 |  | Bounce on R heel only, extending L ft sideward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

Presented by Dennis Boxell

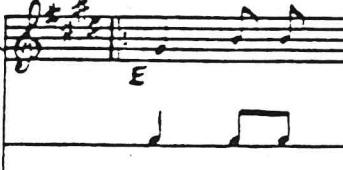
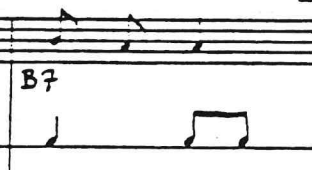
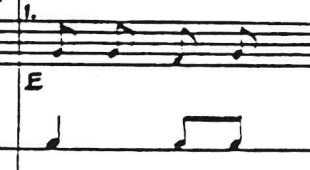
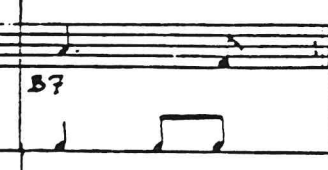
Pargaruša

SLAVONIA

CROATIA

| | | | |
|--|--|--|---|
| I | | | |
|  |  |  |  |
| A | E | E | B7 |
| <p>Facing center, step sideward L on Lft (ct 1).</p> <p>Closing Rft to Lft, two quick bounces on both heels (cts 2, 2&).</p> | <p>Bounce on R heel only, extending Lft sideward L near floor (ct 1).</p> <p>Two quick bounces on both heels, feet slightly apart (cts 2, 2&).</p> | <p>Bounce on L heel only (ct 1).</p> <p>Closing Rft to Lft, two quick bounces on both heels (cts 2, 2&).</p> | <p>Same as measure 2.</p> |
|  | | CIRCLE DANCE | |

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

| | | | |
|--|---|---|--|
| II | | 2. | |
| I. | | | |
|  |  |  |  |
| E | B7 | E | B7 |
| <p>Bounce on L heel only (ct 1).</p> <p>Closing Rft to Lft, two quick bounces on both heels (cts 2, 2&).</p> | <p>Feet together, bounce on both heels in place (ct 1).</p> <p>Two quick bounces on both heels (cts 2, 2&).</p> | <p>Same as measure 2.</p> | <p>Bounce on R heel only, extending Lft sideward L near floor (ct 1).</p> <p>Two quick bounces on both heels, feet slightly apart (cts 2, 2&).</p> |

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

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

STARA VLAJNA
(Serbia)

According to the Serbian dance researchers, Ljubica and Danica Jankovic, 'Vlajna' or "Vlahinja" was a term used by the Turks to refer to their conquered subjects of non-Muslim faith, 'Vlah' for a man, 'Vlajna' for a woman. They tell the story how the Turks, upon seeing the bride at a wedding, would cry out "Vlajna, Vlajna!" Hence the translation, Old Dance of the Serbian Bride. Another possibility was that the dance was named after "Stari Vlah," a district just south of the Serbian town of Užice. This would give the translation, "Girl from Stari Vlah". Interestingly enough, Stara Vlajna is one of the most popular dances today among the Vlah population of East Serbia. (The Vlachs are a minority people of Latin origin who speak a language akin to Roumanian). While clearly a Serbian dance in form, a third possibility arises that this dance was named after the Vlachs of East Serbia. Of the many variations of Stara Vlajna, the steps described here were collected in the village of Neresnica by Dennis Boxell in 1970.

Music: "Serbian Dances"
33 1/3 EP - Festival Records

Meter: 2/4

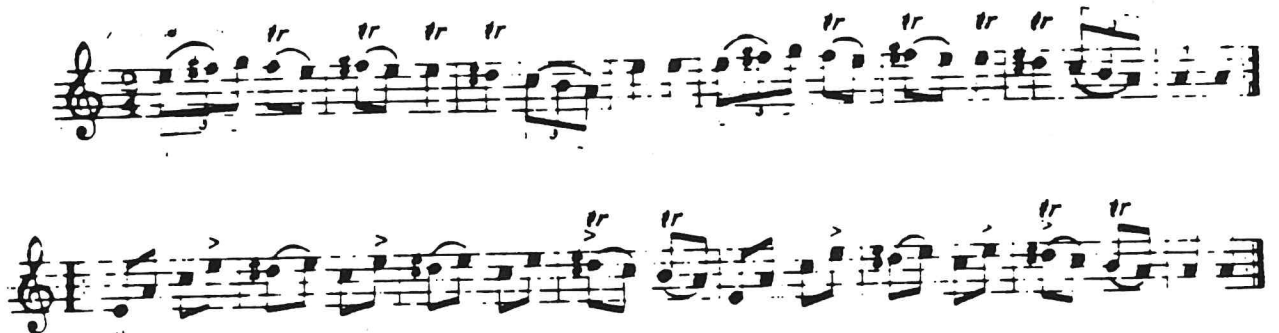
Formation: Open circle, "V" position.

| Measure | Count | Pattern |
|---------|-------|--|
| 1 | 1 | Facing center (♠), step on Rft side R. |
| | 2 | Close & step on Rft next to Lft. |
| 2-3 | | Rpt pattern of meas 1. |
| 4 | 1 | Step on Rft side R. |
| | 2 | A slight hop or lift on Rft, raising Lft next to Rft & slightly fwd close to ground. |
| 5 | | Rpt pattern of meas 4 with opp/ftwk & direction. |
| 6 | | Rpt meas 4. |
| 7 | 1 | Step side L on Lft. |
| | 2 | Close & step on Rft next to Lft. |
| 8 | 1 | Step side L on Lft. |
| | 2 | A slight hop or lift on Lft, raising Rft next to Lft slightly fwd close to ground. |

Variation VI: "Stamps"

- | | | |
|-----|---|--|
| 1 | 1 | Facing & moving R, a small leap onto Rft, twisting hips slightly R. |
| | & | Stamp Lft next to R. |
| | 2 | A small leap onto Lft, twisting hips slightly L. |
| | & | Stamp Rft next to L. |
| 2-3 | | Rpt pattern of meas 1. |
| 4 | 1 | A small leap onto Rft. |
| | & | Hold. |
| | 2 | Stamp. |
| | & | Hold. |
| 5 | 1 | A small leap onto Lft in place |
| | 2 | Two quick stamps on Rft next to Lft (cts 2, 2 &) |
| 6 | | Same as meas 5 only reverse ftwk & direction. |
| 7 | 1 | Turning to face slightly and moving L, a small leap onto Lft, twisting hips slightly L |
| | & | Stamp Rft next to Lft. |
| | 2 | A small leap onto Rft, twisting hips slightly R. |
| | & | Stamp Lft next to Rft. |
| 8 | 1 | Turning to face center, a small leap onto Lft in place. |
| | & | Hold |
| | 2 | Stamp Rft next to Lft. |
| | & | Hold. |

STARA VLAINJA



Variation II

Instead of lifts or slight hops of meas 4, 5, 6 & 8, lower the energy level to step closes.

Variation III - "Hop-step-steps"

Same as Variation I only on meas 1-3 & 7 replace step-closes with hop-step-steps. Instead of lifts or slight hops of meas 4, 5, 6 & 8, increase the energy level to step-hops.

Variation IV: "Diag L & double kick"

- | | | |
|-----|---|---|
| 1-4 | | Same as in Var III. |
| 5 | | Facing diag L & moving fwd (↘), step fwd on Lft. |
| | 2 | Hop or lift on Lft in place |
| 6 | 1 | Step fwd on Rft (↘) |
| | 2 | Hop or lift on Rft in place |
| 7 | 1 | Facing center (↖) but moving bkwd, step back on Lft |
| | 2 | Step back on Rft |
| 8 | 1 | Step back on Lft, kicking Rft fwd sharply. |
| | 2 | Hop on Lft in place, kicking Rft sharply fwd again. |

Variation V: "Crossing & double kick"

- | | | |
|-----|---|--|
| 1-4 | | Same as above |
| 5 | 1 | Facing center (↖) step on Lft diag fwd L (↗) keeping body centered over Rft which is still in place. |
| | 2 | Step on Rft in place. |
| 6 | 1 | In the same position, step on Lft directly in front of Rft. |
| | 2 | Step on Rft in place. |
| 7-8 | | Same as meas 7-8 in Var III above. |

KRIVA KRUSKA

(Crooked Pear Tree)

Source: Gruze region in Sumadija, Serbia

Music: *Dances of Serbia*

Formation: Open circle, mixed men and women, hands down in "V" position

Meter: 2/4

Measure Count Pattern

| | | |
|---|---|---|
| 1 | 1 | Facing ctr, step side diag R on R ft |
| | & | Cross and step on L ft in front of R ft |
| | 2 | Step side diag R on R ft |
| | & | Cross and step on L ft in front of R ft |
| 2 | 1 | Facing ctr, step side diag R on R ft |
| | & | Cross and step on L ft in front of R ft |
| | 2 | Step side R on R ft with emphasis |
| | & | Hold |
| 3 | 1 | Step on L ft in place |
| | & | Cross and step on L ft in front of R ft |
| | 2 | Step on L ft in place |
| 4 | | Repeat measure 3 with opposite ftwk and direction |
| 5 | 1 | Small leap side L on L ft |
| | 2 | Small leap side R on R ft |
| 6 | 1 | Step on L ft in place |
| | & | Cross and step on L ft in front of R ft |
| | 2 | Step on L ft in place |
| 7 | | Repeat measure 6 with opposite ftwk and direction |
| 8 | | Repeat measure 6 |

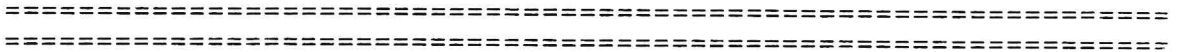
Presented by Dennis Boxell

SERBIAN DANCES
PRESENTED BY DENNIS BOXELL

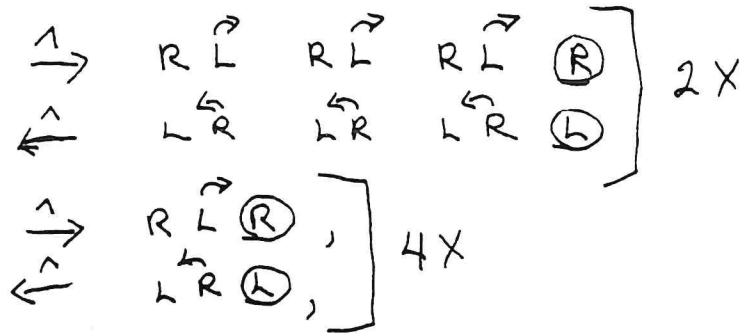
BACKGROUND: THESE ARE FIELD SHORT HAND NOTES FOR THE DANCES, ZAVRSLAMA AND MORAVAC. THE FOLLOWING IS AN EXPLANATION OF THE SYMBOLS USED.

- ➔ DIRECTION OR LOD
- ^ FACING (WHICH WAY YOUR NOSE IS POINTING)
- ➔ A CROSSING STEP IN FRONT R L O D
- ↳ A CROSSING STEP IN BACK R L O D
- Ⓡ EMPHASIZED OR SLOW STEP
- IN PLACE
- ➔ FACING CENTER BUT MOVING R

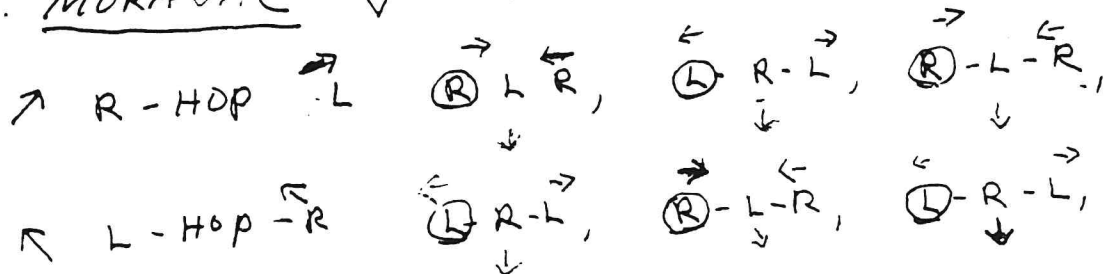
ⓇL-R A SERBIAN PAS-DE-BAS, COUNTED SLOW-QUICK-QUICK (♩ ♪ ♪).



1. ZAVRSLAMA "V" Line dance



2. MORAVAC "V" Line Dance



CAJUN DANCE

FIELD RESEARCH AND NOTES BY JERRY DUKE
Professor of Folklore and Dance, San Francisco State University

The word "Cajun" comes from the word "Acadian" which refers to the land from which the French speaking settlers came to Louisiana in the 18th Century. Few, if any, people exist that have a clear lineage from those original settlers, but many people who live in southwestern Louisiana and southern Texas rightfully claim the Cajun culture as their own. Cajun culture has been heavily influenced by settlers from many places and times and the dances are variations of dances that have been popular throughout the United States. There are three basic dances popular now, the Two-Step, the Waltz, and a modern version of the Jitterbug. The Two-Step and the Waltz, which are older, are found in several rhythmic and stylistic variations, a full discussion of which can be found in my book, Dances of the Cajuns. A few of those variations are listed below.

The Black Creole cousin of Cajun music and dance is "Zydeco". Even though it recently took on the name "Zydeco" it is at least as old as, if not older than, Cajun and has had an influence on many Cajun musicians. Both are obviously influenced by Carribean music and dance which also has African roots with French influence. The "Two-Step" is done to both styles of music, but has a hip- swinging flair when done by Black Creoles to "Zydeco" music.

Cajun Two-Step

The Cajun Two-Step is a three step dance done to 2:4 music and is found in two rhythmic variations; Quick, Quick, Slow, and Slow, Quick, Quick. The latter is more common and is my favorite. The dances listed below are styles of that rhythmic variation. The "Basic" is so named because it is the more simple of the variations. It is common around Lafayette and the central part of Louisiana, but is not the only variation to be found there. All variations of the "Two-Step" are done in relaxed Ballroom Dance hold. The man begins with the left foot, the woman begins with the right. This alternates with each measure.

There are many good Cajun Two-Step recordings available. One easily located album is "Fais Do Do," on the Swallow label. It is an anthology of various Louisiana musicians and has "Two-Step" on one side and "Waltz" on the other.

Basic: (Rhythm is Slow, Quick, Quick).

Meas. 1

- Count 1 Step in place (Man, left; Woman, right).
& Hold.
2 Step to rear (little or no turn of the body).
& Step in original place.

Turn slowly in either direction. Begin next measure on the opposite foot.

Basic with Travel: Moving as a couple, one partner forward, the other backward.

Meas. 1

- Count 1 Small forward (or backward) step.
& Hold.
2 Large step in same direction.
& Small step in opposite direction.

Begin next measure with opposite foot.

Lake Charles. (La.) #1:

Meas. 1

- Count 1 Step in place (M, Left; W, Right).
& Slip sideways on same foot.
2 Step slightly to side on ball of foot (M, Right; W, Left).
& Step in original place.

Meas. 2 Same as Measure 2 of "Basic".

Lake Charles #2:

Meas. 1

- Count 1 Stamp in place (M, Left; W, Right)
& Step in place with the same foot.
2 Step either to the side or to the rear.
& Step in original place.

Meas. 2 Same as Measure 2 of "Basic".

Lake Charles #3:

Meas. 1 Same as "Basic" or "Lake Charles #1" or "#2", (Your choice).

Meas. 2

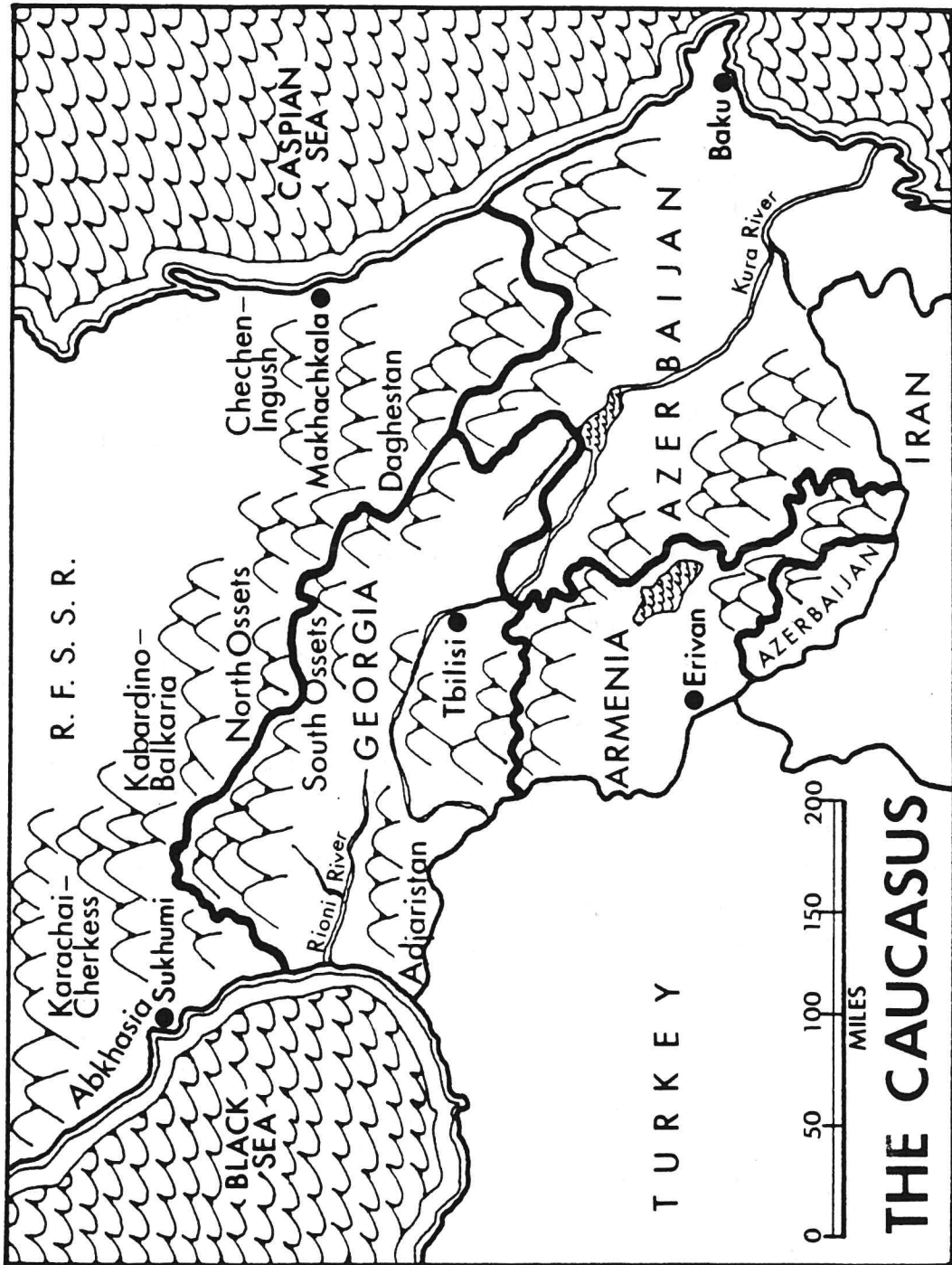
- Count 1 Step in place (M, Right, W, Left).
& Hold.
2 Step to rear while bring heel of free foot sharply across top of foot.
& Step in original place.

Zydeco (Creole):

The same as any of the above with the addition of hip action sideways away from each step.

Arm Figures:

When figures are done with the "Basic" or the "Port Arthur" styles the dance is called "Jitterbug", but there is a different and newer "Cajun Jitterbug" (explained later) that is popular especially among the younger dancers. Some older dancers, however, do not even like to see it. Figures are started on Count 1, finished by Count 2 and are followed by the steps found in "Basic" Count 2 and Count &. Figures are done from the double hand-hold position (couples facing, holding hands) except for "Outside Arch Under", which is also done from the Ballroom position.



KARTULI TSEKVA Georgia

Kartuli (KAR-too-lee), meaning "Georgian," is the most popular dance in the Georgian Republic. Said to have originated in the valleys of the Kartalinian region, where Georgia's capital city of Tbilisi is located, this spontaneous couple dance is still done today by Georgians of all ages, including children.



In former times it was preceded by a slower dance (*Davluri*) done by a number of couples. When *Davluri* ended, all the couples moved to the edge of the dancing area and formed

a circle; then one man would move to the center to choose a partner and dance *Kartuli*. Nowadays these dances are done separately.

There are a number of traditional "rules" governing *Kartuli* in this spontaneous context, most of them reflecting the Georgian male's intense, almost medieval, chivalrous attitude toward women. He dances strongly and skillfully, but with great respect and attentiveness to his partner. She dances with simple elegance and restraint, but is actually determining the course of the dance, since one of the "rules" is that the man must never allow himself to lag behind her.

In addition, the man must never take his eyes off his partner and must never let "so much as the hem of his coat" touch her; at no time during the dance may he converse with anyone on the sidelines; he may not leave the dance until his partner had finished dancing; if the woman leaves the dance without finishing, he may not invite another partner; in some cases he must dance bearheaded, although he may carry his cap in his hand; in *Kartuli* he must not dance up on his toes, a famous feature of Georgian male dancing technique that would be expected of him in other dances; if the woman succeeds in getting too far away from him, he must stop dancing, wait until he has finished, and then go up to her and acknowledge his "defeat."

KARTULI TSEKVA (continued)

The above rules apply to the spontaneous form of the dance as performed in its original context. The version presented here, learned from Vincent Evanchuk, is a fixed sequence of typical *Kartuli* movements and figures intended to introduce American folk dancers to the dance in a conveniently learnable form, and has been renamed *Kartuli Tsekva* (KAR-too-lee TSEK-va).

In Georgia, this dance may be accompanied either by group singing (various songs in 2/4 and 3/4 time) or by musical instruments (tunes in 6/8 or 12/8).

Recording: Festival FR 3606-B



Meter and rhythm: 6/8, counted

1 & 2 &, etc.

Men's Steps:

CHUG STEP: Step fwd on Rft (1); raise Lft fwd in front of R leg and chug fwd on Rft, bringing L heel back twd R knee (2). Repeat on opposite foot.

CHUG VARIATION: Three steps fwd: Rft, Lft, Rft (1, 2, 3); chug fwd on Rft, bringing L heel back twd R knee (4). Repeat with opposite footwork.

GEORGIAN PAS DE BASQUE: Leap on Rft, lifting Lft toward L with knees together (1); bring Lft fwd and step on L toe in front of Rft, lifting Rft slightly in place (&); step back onto Rft in place, raising Lft slightly (2). Repeat with opposite footwork.

SIDE TO SIDE WITH PIVOT: Step on Rft across L to L (1); step Lft L (2); step Rft across L (3); pivot quarter-turn on Rft, swinging Lft around with knees together (4). Repeat with opposite footwork.

SIDE TO SIDE WITH TOUCH: Step Rft R (1); step Lft across R (2); step Rft R (3); touch L toe next to R instep (4). Repeat in opposite direction (two measures) with opposite footwork.

DOUBLE TOE TOUCH (ROCKING): Step onto Rft, bringing L toe to touch behind R heel (1); shift weight onto Lft, bringing R toe to touch in front of L toe. (2). Repeat.

KARTULI TSEKVA (continued)

| <u>MEASURE</u> | <u>ACTION</u> |
|----------------------------------|--|
| <u>INTRODUCTION</u> (4 measures) | |
| <u>FIGURE I</u> | |
| 1 - 8 | W stands in place facing ctr. M dances 8 CHUG STEPS in a large CCW circle. Arms alternate each measures: R in front, L in back; L in front, R in back. |
| <u>FIGURE II</u> | |
| 1 - 8 | M dances 4 CHUG VARIATION steps, returning along a CW circle, L hand behind back and R arm extended to R side, fists loosely clenched and down. |
| <u>FIGURE III</u> | |
| 1 - 8 | M dances 8 GEORGIAN PAS DE BASQUES, ending facing his partner with back to ctr. Arms alternate as in Figure I. |
| <u>FIGURE IV</u> | |
| 1 - 8 | M dances 4 SIDE TO SIDE WITH PIVOT steps facing woman, starting by moving to the L, crossing with the Rft. M's L hand is behind head, R arm extended to side, fist loosely clenched and down. |
| <u>FIGURE V</u> | |
| 1 - 8 | M and W move as a couple with 16 walking steps in LOD, M moving bkwd, W moving fwd. Arms in "gasure" position: W's L arm across chest, R arm extended to R side; M's R arm across chest, L arm extended to L side in front of W. On 8th measure M pivots one half-turn (CCW), ending with L arm in front of chest and R arm extended behind W (M is now facing LOD). |
| 9 - 16 | M and W continue moving in LOD with 16 more walking steps; end facing center of circle. |

KARTULI TSEKVA (continued)

| <u>MEASURE</u> | <u>ACTION</u> |
|----------------|---------------|
|----------------|---------------|

FIGURE VI

- 1 - 8 M and W do 4 SIDE TO SIDE WITH TOUCH steps, M moving to R behind the W, W moving to L in front of M. M does alternating *gasure* with his arms: when L toe touches, R arm extends. Woman does very soft *gasure* position.

FIGURE VII

- 1 - 8 M dances 8 DOUBLE TOE TOUCH steps in place with his hand clenched and at his belt (as if holding a dagger). W circles M CCW twice with 16 walking steps, arms in *gasure* position extended to R, bringing arms high on last count and tilting body slightly R.

FIGURE VIII

- 1 - 8 M dances 8 more DOUBLE TO TOUCH steps in place. W dances 1 individual turn CCW in front of M, bringing her arms out and down in 2 measures while straightening body, then raising arms up again and tilting body slightly L in 2 measures. Repeat movements of meas 1-4, in opp. dir.

FIGURE IX

- 1 - 8 M and W dance 4 SIDE TO SIDE WITH TOUCH steps, as in FIG. VI. Except, on 7th measure, M starts SIDE TO SIDE, but on count 2 he kneels on R knee and spins CCW on knee, ending on 8th measure with L leg extended to L.

FIGURE X

- 1 - 16 W circles M CCW thrice with 32 walking steps (arms in *gasure* position to R), spiraling in to end in front of him and slightly to his R, ending with arms high and backs of wrists toward each other. M remains kneeling, and may tilt his hat, clap his hands, twist his dagger at his belt, or place his hands over his heart and open them to the W.

KARTULI TSEKVA (concluded)

| <u>MEASURE</u> | <u>ACTION</u> |
|----------------|---------------|
|----------------|---------------|

FIGURE XI

1-16 M rises and dances 16 DOUBLE TOE TOUCH steps CCW around the W, hands in front and clenched at his belt (he circles 1 1/2 times). W dances a CW turn in place, arms up, wrists together (almost touching).

Repeat Figures V, VI, VII, VIII and IX, ending with M on his knee, L leg extended and looking at his partner. W ends facing ctr., or partner.

Presented by Graham Hempel

Ikariótikos

(Greek-American)

Ikariótikos (ee-kahr-ee-OH-tee-kohs) is a form of Sousta from Ikaria, a Greek island, part of the Dodecanese group in the Aegean Sea. The following dance is an Americanized version learned by Stan Isaacs in Ohio, around 1960. It probably came from the Greek nightclubs in that area, as did several other Americanized Greek dances. It was presented at the San Francisco Kolo Festival in 1964.

The form of this version is quite different from the original Greek dance. It has three parts, repeated, whereas the original starts with an introductory motif and continues with a figure, danced (with variations) until the end. The steps to the first and third parts of the American version are related to the original, while the middle part is completely new. The style of this version is very broad, flamboyant and energetic, whereas the original uses small steps and is more controlled. The music listed below is actually for a different dance, called Hasaposerviko.

The Greek version of Ikariótikos, as taught by John Pappas, is published under the name "'Kariótikos." Versions have also been taught by Dick Crum and Athan Karras, the latter using it in his "Mandinades" Sousta medley.

RECORD: Nina 4552-B (45rpm); Nina N-2500 "Folk and Popular Dance of Greece Today" Side A/5
2/4 meter

FORMATION: Circle of dancers, facing ctr, hands joined, "W" pos.

STEPS: Step-hop*, bounce*, swing*.

Flat Pas-de-basque: (R) Step R in place (ct 1); step L across in front of R, flat-footed (ct 2); step R back in place (ct 2).

*Described in Steps and Styling, published by the Folk Dance Federation of California, Inc.

MUSIC 2/4

PATTERN

Measures

I. HASAPIKO

- 1 Step on R to R, bringing hands fwd and down and bending body fwd (ct 1); step on L behind R (ct 2).
- 2 Step on R to R, bringing hands back up, and straightening body (ct 1); hop on R, swinging L across (ct 2).
- 3 Step on L to L (ct 1); hop on L, swinging R across in front of L (ct 2).
- 4-9 Repeat meas 1-3 two more times.
- 10 Repeat meas 1.

II. STEP-HOPS + PAS DE BASQUE

- On the first measure, bring hands back to "W" pos, where they remain for the rest of the dance.
- 1-2 Dance 2 step-hops diag fwd R, beg R.
 - 3-4 Dance 2 step-hops diag bkwd R out of circle, beg R. (The pattern described during meas 1-4 is pie-shaped.)
 - 5-7 Dance 3 Flat Pas-de-basque steps in place beg R.
 - 8 Step on L in place (ct 1); stamp R beside L, no wt (ct 2).
 - 9-24 Repeat meas 1-8 two more times.

III. SOUSTA

- 1 Step on R to R (ct 1); hop on R, bringing L out to L side, then around behind R (ct 2); step on L behind R (ct &).
- 2 Step on R to R (ct 1); step on L to L (ct 2); step on R beside L (ct &).
- 3 Step on L twd ctr of circle (ct 1); step on R back to place (ct 2); step on L beside R (ct &).
- 4 Bounce on balls of both ft 2 times (cts 1,2).
- 5-16 Repeat meas 1-4 three more times.

DANCE SEQUENCE: Repeat dance from beg until music ends.

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DEBKI ZAROURA

Pronunciation: Deb' key Zah roo' rah
Source: Dance is from the mountains of Lebanon. Learned by Vilma Matchette from members of the local Syrian colony in San Francisco. Presented by Vilma Matchette at the 1958 California Kolo Festival; Notes prepared by Ruth Ruling.

Record: FEZ 705-B "Zaroura" (introduction; dance starts with beat). 45:34
Formation: Broken circle, leader at R end. Dancers stand shoulder to shoulder, facing center. Hands are joined palm to palm, fingers interlocking. Joined hands are held firmly down. Free hands of end man are on hip. Women may dance in line but the ends must be men.

Styling: There is a slight flex of knees on each step.

| <u>Meas.</u> | <u>Pattern</u> |
|--------------|---|
| 1 | Step to R side with R (ct. 1). Step L across in front of and to R side of R (ct. 2). |
| 2 | Step to R side with R (ct. 1). Touch ball of L ft (heel close to ground) in front of and to R side of R (ct. 2). Raise and lower R heel at the same time. |
| 3 | Raising and lowering R heel, touch ball of L ft (heel close to ground) to L side (ct. 1). L is still closer to center than R. Raising and lowering R heel, lift L leg, knee straight, toes pointing twd. ctr (ct. 2). |
| 4 | On upbeat, bend L knee, bringing the L ft back under body in preparation for the next step. Stamp L fwd with a brushing movement (ct. 1). L ft does not stay on floor after stamp but follows through on the brush. R heel lifts slightly as L is brushed fwd. Step L next to R (ct. 2). |
| 5 | Touch ball of R ft (heel close to ground) in front of and to L side of L ft (ct. 1). Raise and lower L heel at same time. Dance starts again on ct. 2 of meas. 5. Dance takes 9 cts. (4 1/2 meas.) . Dance to the beat -- not to the melody. Repeat pattern to end of music. |

* * *

For music with Oriental flavor you'll enjoy these long-playing records:

| | |
|---|---|
| HOOKAHS and HOURIS (Turkish)..... | NINA LP-65 |
| SONGS & DANCES OF TURKEY..... | Folkways LP-80-1 |
| AN EVENING IN BEIRUT (Arabic)..... | Capitol T-10189 |
| PORT SAID (Music of the Middle East)..... | AFLP-1833 |
| ARMENIAN SONGS & DANCES (10")..... | Folkways 6806 |
| LOVE SONGS OF LEBANON..... | Folkways 8815 |
| BRING ON THE BOUZOUKEE (Greek)..... | Nina LP-62 |
| BOUZOUKEE PARTY (Greek)..... | Stereo, Nina LS-67 Monaural, Nina L-67 |

DEBKI ZAROURA (Syrian)

Pronunciation: Deb'key Zah roo' rah
 Source: Dance is from the mountains of Lebanon. Learned by Vilma Matchette form members of the local Syrian colony in San Francisco, Presented by Vilma Matchette at the 1958 California Kolo Festival; Notes prepared by Ruth Ruling.
 Record: FEZ 705-B "Zaroura" (introduction; dance starts with beat).
 Formation: Broken circle, leader at R end. Dancers stand shoulder to shoulder, facing center. Hands are joined palm to palm, fingers interlocking. Joined hands are held firmly down. Free hands of end man are on hip. Women may dance in line but the ends must be men.
 Styling: There is a slight flex of knees on each step.
Measures Pattern
 1 Step to R side with R (ct. 1). Step L across in front of and to R side of R (ct. 2).
 2 Step to R side with R (ct. 1). Touch ball of L ft (heel close to ground) in front of and to R side of R (ct. 2). Raise and lower R heel at the same time.
 3 Raising and lowering R heel, touch ball of L ft (heel close to ground) to L side (ct. 1). L is still closer to center than R. Raising and lowering R heel, lift L leg, knee straight, toes pointing twd. ctr (ct. 2).
 4 On upbeat, bend L knee, bringing the L ft back under body in preparation for the next step.
 Stamp L fwd with a brushing movement (ct. 1). L ft does not stay on floor after stamp but follows through on the brush. R heel lifts slightly as L is brushed fwd. Step L next to R (ct. 2).
 5 Touch ball of R ft (heel close to ground) in front of and to L side of L ft (ct. 1). Raise and lower L heel at same time.
 Dance starts again on ct. 2 of meas. 5. Dance takes 9 cts. (4 1/2 meas
 Dance to the beat-- not to the melody.
 Repeat pattern to end of music.

KARSI BAR (Armenian)

Pronunciation: Kar' see Bar
 Source: Learned from the younger generation of the Armenian colony in California by Vilma Matchette and presented by her at the 1958 Calif. Kolo Festival. Notes written by Ruth Ruling.
 Record: FEZ 703-A "Karsi Bar" - 2/4 time.
 Formation: Broken circle, leader at R. Little fingers joined at shoulder height, elbows bent.
 Styling: There is a slight flex of knees on each step.
Measures Pattern
 Facing slightly L of line of direction (CCW).
 1 Moving in LOD, step R (ct. 1). Step L (ct. 2).
 2 Still moving in LOD, step R (ct. 1). Turning to face ctr, close L to R (no wt)(ct. 2).
 3 Step to L with L (ct. 1). Close R to L (ct. 2).
 4 Step to L with L (ct. 1). Close R to L (no wt)(ct. 2).
 Note: As you step to L in meas. 3&4, the L side of the body moves slightly fwd. As step is taken on R, the R side moves slightly fwd.
 Repeat above pattern to end of record.

Folk Dance Camp 1959

I VLAHA
Greece

SOURCE: Greek Folk Dances, M. Vouras & R. Holden
Elliniki Hori, V Papahristos

RECORD: Land of the Golden Fleece, Columbia WL-123, Side 2,
Band 1, (Stin Kentimeni Sou Podia), no longer available.

FORMATION: Lines with hands joined in "V" pos.

RHYTHM: 7/8 meter counted: $\frac{1,2,3}{1}$ $\frac{4,5}{2}$ $\frac{6,7}{3}$ (S,Q,Q)

METER: 2/4 & 7/8

PATTERN

Meas

INTRODUCTION: Beg with singing if you use the suggested recording above.

- MELODY 1: (2/4 Meter)
- 1 Facing R of ctr and moving in LOD, step R,L fwd (cts 1-2).
 - 2 Turning to face ctr, step R to R (ct 1); step L behind R (ct &); turning to face L of ctr, step R across L (ct 2).
 - 3 Moving in RLOD, step L,R,L fwd (cts 1,&,2).
 - 4 Facing ctr with wt on L, point R toe out of circle (ct 1); point R toe in twd ctr (ct 2).
- Do Melody 1, meas 1-4, 2 times in all, if using the above recrod.

- MELODY 2: (7/8 Meter)
- 1 Facing ctr, step R to R (ct 1); step L behind R (ct 2); step R to R (ct 3).
 - 2 Step L across R (ct 1); step R to R (ct 2); step L across R (ct 3).
- Repeat meas 1-2 to end of melody, closing on last ct with wt on L.
- Do Melody 2, meas 1-2, 4 times in all if using the above record.
- Repeat from beginning to end of music.

Presented by Vilma Matchette
Balkan Pageant, August 25-27, 1984

Presented by Vilma Matchette

TSAKONIKOS (Tсах-koh-nee-kohs)
(Peloponnesos, Greece)

SOURCE: Dance is from the area of Tsakonia.
MUSIC: Folkcraft LP-3
FORMATION: Open or broken circle, leader at right end. Hand hold: elbow bent, forearms close together (left over right), hands joined with fingers clasped.

METER 5/4

PATTERN

Measures

Figure 1. (Music A)

1 Step R to R (ct. 1), cross L in front of R (ct. 2), step R to R
(ct. 3), close L to R ft. (ct. 4), hold (ct. 5).
2-8 Repeat Meas. 1 seven more times (eight times in all).

Figure 2. (Music B)

9 Step R to R (ct. 1), cross L in front of R (ct. 2), step R to R
(ct. 3), hop on R (ct. 4), cross L in front of R (ct. 5).
10-16 Repeat Meas. 9 seven more times (eight times in all).

Note: During both parts of the dance the line winds in and out and around as though wandering through a labyrinth.

1967 SANTA BARBARA FOLK DANCE CONFERENCE

Presented by Vilma Matchette

TRATA
(Greece)

SOURCE: Trata is believed to be an ancient dance and represents fishermen dragging their nets. Trata means fishing fleet. It is danced on the island of Salamis and in Megara during Lent.

MUSIC: Nina LP Aegean Echoes L 66 Rhythm 2/4

FORMATION: Women hold hands in front basket position, facing slightly R and moving to the R.

PART I:

Meas. Ct.

| | | |
|---|---|--|
| 1 | 1 | Step R ft to R side. |
| | 2 | Step L ft across R, bending knees. |
| 2 | 1 | Step R ft to R, straightening body. |
| | 2 | Point L toe to L, leaning away from pointing foot. |
| 3 | 1 | Step on L ft in place. |
| | 2 | Point R toe to R leaning away from pointing foot. |

Repeat 3 times (4 times in all)

PART II:

| | | |
|---|---|---------------------------|
| 1 | 1 | Step R ft to R. |
| | 2 | Step L ft behind R. |
| 2 | 1 | Step R ft behind L. |
| | 2 | Step L ft behind R. |
| 3 | | Repeat Meas. 1 in Part I. |

Do a total of approx. 4½ times.

Presented by Vilma Matchette

O'MENCUSIS (O Meh-noo-sis)
(Epirus, Greece)

MUSIC: Folkcraft LP-6, side B, band 6

FORMATION: Broken circle; hands held at shoulder height with elbows bent.

METER 2/4

PATTERN

Measures

- 1 Facing diagonally R, step R fwd (ct. 1), step L fwd (ct. 2).
- 2 Step R fwd (ct.1), with L knee almost straight swing L ft slowly fwd (ct. 2).
- 3 Still facing slightly R diag step L bkwd (ct. 1), step R bkwd (ct. 2)
- 4 Turning to face center, step L sdwd (ct. 1), stamp R ft in place (ct. 2).
- 5 Stamp L ft in place (ct. 1), feet together, flex both knees (ct. 2).
- 6 Cross and touch R toe in front of L (ct. 1), hold (ct. 2).

1977 SANTA MONICA STATEWIDE

Presented by Vilma Matchette

LEFKADÍTIKOS
(Greece)

Lefkaditikos (Layf-kah-dee-tee-khos) is danced in Lefkáda, an island in the Ionian Sea, off the western coast of Greece. It is a "Diplōs horōs," that is, a "double dance," having two parts. One authority, V. Papahristos, says that it is a dance for women only, but it seems that it is also done by men. It is described in the following books: Elliniki Hori, V. Papahristos, (Athinaí, 1960) Greek Folk Dances, M. Vouras and R. Holden, (New Jersey, 1965)

RECORD: Greek Folk Dances -Folkraft LP-8
Greek Folk Songs & Dances -Counterpoint CPT-527 LP

MUSIC: 1st part, slow 2/4 ct (1) (2)
2nd part, cast 7/8 Ct (1) 1,2,3 (2) 4,5 (3) 6,7
slow quick wuick

FORMATION: A line of dancers in front basket hold (R under, L over)

PATTERN

Meas

FIG I Slow 2/4

- 1 Facing ctr, step R to R (ct 1) step L in front of R, bending knees slightly (ct 2)
- 2 Step R to R (ct 1) touch L in front of R, rest L edge of L ft to R of R ft; body leans slightly L (ct 2)
- 3 Repeat meas 2 with opp ftwk and direction (cts 1,2)
- 4-12 Repeat meas 1-3, 3 more times (4 times in all)

FIG II-fast (7/8)

- 1 Facing ctr, step R to R (ct 1) step on ball of L directly (straight) behind R (ct 2) step R to R (ct 3)
- 2 Leap fwd into ctr on L, bending knees-R slightly fwd of where it previously was and L slightly in front and to the L of the R (ct 1) step back on R (ct 2) step back on L (ct 3)
- 3 Step back on R (ct 1) step L on L (ct 2) step R in front of L (ct 3)
- 4 Step back (LOD) on L (ct 1) leap to R on R, step L in front of R (cts 2,&) hold with wt on L (ct 3)
- 5-12 Repeat meas 1-4 three more times (4 times in all)

FIG I-VARIATION

- 1 Release hands, turn R once around stepping R,L.-Rejoin hands.

KOLEDA AND BUDNI VECHER

CHRISTMAS HOLIDAY IS CELEBRATED ON DECEMBER 25TH. IT BEGINS ON THE PREVIOUS DAY, WHICH BULGARIANS CALL "BUDNI VECHER" MEANING CHRISTMAS EVE. MOST OF THE CUSTOMS SURROUNDING THE CHRISTMAS HOLIDAY TAKE PLACE ON "BUDNI VECHER".

FROM THE EARLY MORNING ON DECEMBER 24TH, THE PREPARATIONS FOR "BUDNI VECHER" BEGIN TO TAKE PLACE IN EVERY HOUSE. PERHAPS THE FIRST AND FOREMOST PREPARATION IS THE MAKING OF THE "BUDNI VECHER" AND "KOLEDA" BREADS. DRESSED IN NEW CLOTHING THE WOMEN PREPARE THESE BREADS TO SYMBOLIZE BLESSINGS FOR HEALTH AND FRUITFULNESS. THE BREADS ARE CALLED BY DIFFERENT NAMES BUT ALL LOOK VERY SIMILIAR; ALL ARE VERY LARGE AND ROUND, COVERED WITH SOME TYPE OF DECORATION MADE OF DOUGH. USUALLY, THESE EMBELLISHMENTS ARE EITHER RELIGIOUS OR FARM THEMES BEING PASSED DOWN FROM GENERATIONS TO GENERATIONS. INSIDE OF THE BREADS ARE PLACED SILVER COIN WHICH WILL LATER SERVE AS THE SYMBOLIZATION OF BLESSINGS FOR HEALTH AND FRUITFULNESS.

THE CHRISTMAS HOLIDAY FALLS WITHIN A VEGETARIAN PERIOD OF THE EASTERN ORTHODOX CALENDAR AND SO THE SUBSEQUENT PREPARATIONS FOR THE "BUDNI VECHER" MEAL ARE WITHOUT MEAT. THIS IS OBSERVED BY MOST BULGARIANS WHETHER RELIGIOUS OR NOT.

THE MEAL IS PREPARED SO THAT THERE ARE SEVEN DISHES ON THE "BUDNI VECHER" MENU;

- 1) THE TRADITIONAL BREAD WITH SILVER COIN: INSIDE
- 2) LENTIL BEAN SOUP
- 3) STUFFED CABBAGE LEAVES-"SARMI"
- 4) SAUERKRAUT JUICE WITH CUT LEEKS.
- 5) FILO PASTRY STUFFED WITH SWEET PUMPKIN-"TIKVENIK"
- 6) STUFFED PEPPERS WITH BEANS.
- 7) DRIED FRUIT COMPOTE-"OSHAFF"

THE MENU IS COMPLETED WITH AN ASSORTMENT OF WALNUTS, APPLES, AND DRIED FRUITS. ALL OF THIS IS COMPLIMENTED BY HOT SWEETENED PLUM OR GRAPE BRANDY-"RAKIYA". THE SETTING FOR THE "BUDNI VECHER" MEAL IS SPREAD OUT ON THE FLOOR OF THE LIVING ROOM ACCORDING TO ANCIENT CUSTOMS. FIRST, STRAW IS SPREAD ACROSS THE FLOOR, THEN A HEAVY HAND WOVEN TABLECLOTH "MESAL" IS LAID OVER THE STRAW. THE SEVEN DISHES ARE THEN ARRANGED ON THE CLOTH ALONG WITH CANDLES IN THE CENTER. IN SOME REGIONS IT IS CUSTOMARY TO PLACE ADISH OF WHEAT, A MONEY PURSE, AND A STRAP FROM A WOODEN PLOUGH ON THE TABLECLOTH, TOO. AROUND THE SETTING ARE PLACED THE EMPTY DISHES AND BOWLS FOR EVERY MEMBER OF THE FAMILY PLUS A SETTING FOR THOSE THAT ARE NO LONGER LIVING.

THE CELEBRATION DOESN'T START UNTIL ALL MEMBERS OF THE FAMILY CIRCLE HAVE RETURNED HOME AND ARE SEATED AROUND THE "BUDNI VECHER" MEAL. INCENSE IS LIT THROUGHOUT THE HOUSE, THE FARM BUILDINGS, SHELTERS, AND WORKSHOPS IN THE VICINITY OF THE MAIN HOUSE. THE MEAL BEGINS WHEN THE PATRIARCH OF THE HOUSE BREAKS APART THE TRADITIONAL BREAD AND HANDS A PEICE TO EVERY MEMBER PRESENT. THE FIRST PEICE TORN OFF MUST BE LEFT BY THE EMPTY PLATE FOR THE VIRGIN MARY, THOSE NOT LIVING, OR SIMPLY "FOR THE HOUSE".

ON "BUDNI VECHER" IT IS TRADITION TO PREDICT THE FUTURE THROUGH FORTUNE TELLING AND VERY OFTEN ONION FLAKES ARE USED JUST AS THEY WERE USED BY THE EARLY PAGANS. INSIDE EVERY ONION FLAKE IS SPRINKLED SALT AND SEPARATED INTO TWELVE PIECES WHICH REPRESENT THE TWELVE MONTHS OF THE YEAR. IF THE FLAKE REMAINS MOIST, THE SUSEQUENT YEAR'S WEATHER WILL TURN WET AND RAINY. IF THE FLAKE BECOMES DRY, THE YEAR WILL BE A CALM ONE. THE MOST POPULAR FORTUNE TELLING IS THE "BUDNI VECHER" BREAD. IF A SILVER COIN IS FOUND IN THE PIECE WHICH WAS BROKEN OFF THAT PERSON WILL FIND MUCH HAPPINESS AND GOOD FORTUNE IN THE YEAR TO COME. THE PATRIARCH THEN PASSES OUT WALNUTS TO EVERYONE. UPON CRACKING THE SHELLS YOUR FORTUNE IS AGAIN PREDICTED; IF THE KERNEL IS BAD OR ROTTED, YOU CAN EXPECT ILLNESS SOMETIME DURING THE NEXT SEASON. VERY IMPORTANT FOR THE YOUNG PEOPLE ARE THE PREDICTIONS WHICH TELL OF MARRIAGE. ONE OF THESE IS TO HIDE THE FIRST BITE OF THE TRADITIONAL BREAD AND TO LATER PLACE IT UNDER HER PILLOW AS SHE SLEEPS THAT NIGHT. IF SHE DREAMS OF A YOUNG MAN, HE WILL BE DESTINED TO MARRY HER.

AFTER MIDNIGHT BEGINS "KOLEDARI". THE "BUDNI VECHER" IS FINISHED. NOBODY IS TO CLEAR THE TABLE AND IT MUST REMAIN UNTOUCHED UNTIL MORNING. IT IS STRONGLY BELIEVED THAT THAT MEMBERS OF THE FAMILY WHO ARE NOT LIVING WILL COME TO TAKE THEIR TURN FEASTING.

EVERYBODY EXPECTS VISITORS. THESE ARE THE "KOLEDARI" OR CAROL-SINGERS. THEY ARE UNMARRIED MEN BUT CAN BE LED BY ONE MARRIED MAN WHO ONCE CAROLED HIMSELF AS A YOUNG MAN. DRAPED FROM THEIR SHOULDERS, THEY WEAR HEAVY WOOLEN CLOAKS OR "YAMORLUK" WHICH ARE USUALLY TOPPED WITH FUR CAPS TRIMMED WITH POPCORN, DRIED PLUMS, RAISINS, HOLLY, AN^d IVY. "KOLEDARI" START AT MIDNIGHT AND CONTINUE UNTIL MORNING GOING TO EVERY HOUSE IN THE VILLAGE. THE PREPARATIONS WHICH THEY GO THROUGH FOR THIS EVENING ARE VERY RITUALISTIC AND DATE BACK AGAIN TO PAGAN TIMES. THE CAROLS ARE SUNG TO WISH HEALTH, HAPPINESS, AND PROSPERITY. IF A HOUSE IS NOT VISITED BY CAROLERS WHERE AT ALL POSSIBLE, IT IS NOT CONSIDERED A GOOD SIGN FOR THE COMING YEAR'S PROSPERITY. EVEN TODAY, MOST BULGARIANS BELIEVE THAT WHATEVER WISHES ARE SUNG IN THEIR HOUSE WILL COME TRUE. THE "KOLEDARI" ARE INVITED INTO EACH HOUSE AND PROCEED TO SING TRADITIONAL SONGS FOR THE PATRIARCH, YOUNG MARRIED WOMEN, YOUNG UNMARRIED WOMEN AND MEN, CHILDREN, SHEPARDS, AND FOR OTHERR SPECIFIC OCCUPATIONS. SOME OF THE SONGS MAKE A RELIGIOUS CONNECTION BETWEEN "KOLEDARI" AND THE CHRISTIAN HOLIDAY, BUT MOST ARE PAGAN IN ORIGIN. THE SONGS ARE FOR EVERY FAMILY REGARDLESS OF WEALTH AND DO NOT DISCRIMINATE BETWEEN GOOD AND BAD CHARACTERS.

ONE VARIATION OF "KOLEDARI" IS TO COMPLIMENT THE CAROLS WITH SPECIFIC LINE DANCES. IN THE YAMBOL REGION OF THRACE, THIS DANCE IS CALLED "BUENEK" AND IS DONE IN SINGLE FILE POSITION. THE KOLEDARI "BUENEK" IS DANCED PARTICULARILY FAST AND IS LED BY VERBAL COMMAND FROM THE LEADER WHO STANDS OFF TO THE SIDE. THESE COMMANDS DIRECT THE LINE AS IT SNAKES RIGHT, LEFT, WINDS INTO THE CENTER, AND FORMS A VARIETY OF SEEMINGLY CHOREOGRAPHED PASSAGES.

AFTER THE SONGS ARE FINISHED, THE "KOLEDARI" ARE PAID WITH MANY DIFFERENT ITEMS. THE MOST SIGNIFICANT ARE BREAD ROLLS SHAPED INTO LARGE RINGS WHICH ARE HANDED TO THE KOLEDARI BY THE HOUSEWIFE OR THE

UNMARRIED WOMEN OF THAT PARTICULAR HOUSE. THESE ARE COLLECTED AND EVENTUALLY STACKED ONE ON TOP OF ANOTHER ON EACH KOLEDARI'S SHEPARD'S CROOK. THE BREAD RINGS OR "KRAVAI" WHICH ARE NOT COLLECTED BY THE CAROLERS ARE LATER SOLD BY THE YOUNG WOMEN TO THE MAN OF THEIR CHOOSING AT THE GATHERING LATER ON THAT DAY. THIS GIVES THE MEN THAT DIDN'T PARTICIPATE IN THE "KOLEDARI" A CHANCE TO STILL ENJOY THE CUSTOM.

"KOLEDARI" ARE PAID WITH BEANS, COINS, MEAT, ONION, WINE, DRY FRUITS, AND WALNUTS AMONG MANY OTHER ITEMS. THESE ARE COLLECTED AND GIVEN TO ONE KOLEDARI IN PARTICULAR WHO HAS BEEN DESIGNATED AS THE "MAGARETO" OR DONKEY, AND MUST CARRY ALL THE EARNED FORTUNE. WHEN THE ROUNDS HAVE BEEN MADE THE KOLEDARI MAKE THEIR OWN CELEBRATION AND DIVIDE THE GIFTS AMONG THEMSELVES. IN THE ROUSSE REGION OF NORTH BULGARIA, SOME OF THE KOLEDARI DRESS AS ANIMALS (BEAR, DOG, ROOSTER, WOLF, ETC.) TO FURTHER ELICIT GIFTS FROM THE HOUSEHOLDS. HOWEVER, IT DOES NOT REFLECT ANYTHING SIGNIFICANT DURING THE CHRISTMAS FOLKLORE CUSTOMS. (THIS HAS NO RELATION TO THE SIGNIFICANT CUSTOMS SURROUNDING THE NEW YEAR'S CELEBRATIONS OF "KOUKERI" AND "SOURVAKI")

KOLEDA IS A DAY OF REST AND EVERYONE STRICTLY ADHERES TO THAT CUSTOM, WITH THE EXCEPTION OF ATTENDING THE EASTERN ORTHODOX CHURCH SERVICES EARLY IN THE MORNING AND, OF COURSE, GATHERING TOGETHER AT THE TRADITIONAL "HORO". THIS IS A PARTICULARLY INTERESTING EVENT BECAUSE IT IS ALSO A CELEBRATION OF "HRISTOV DEN" OR KRISTOV'S DAY. EVERY BULGARIAN WHO IS NAMED HRISTO OR HRISTINA WILL GO TO THE "IMEN DEN" OR NAME DAY CELEBRATION WHICH CUSTOMARILY IS FAR MORE IMPORTANT THAN ONE'S BIRTHDAY. NO ONE HAS TO BE INVITED IN ORDER TO JOIN THE "HRISTOV DEN" CELEBRATION.

"BUDNI VECHER" AND "KOLEDA" ALONG WITH "HRISTOV DEN" ARE CELEBRATED BY ALL BULGARIANS NO MATTER WHAT REGION THEY ARE FROM. THESE ARE HOLIDAYS WHICH EVERYBODY ANTICIPATES WITH PLEASURE. EVERY CUSTOM IS PRESERVED AND HANDED DOWN FROM ONE GENERATION TO THE NEXT TO BE ENJOYED BY YOUNG AND OLD, TO BE RESPECTED AND APPRECIATED BY ALL.

KHRISTOITSE

SOURCE: This dance is from the village of PAVLIKENSKO, N. BULGARIA.

FORMATION: Mixed lines with hands joined down at sides.

METER: 7/16; counted "ONE", "TWO", "THREE"; or QUICK, QUICK, SLOW.

MEAS.

DESCRIPTION

- 1 Facing diag. fwd. R, step to R on R ft. (ct. ONE), pause (ct. TWO), step on L ft. in front of R ft. (ct. THREE).
- 2 - 4 Repeat MEAS. 1 three times.
- 5 Facing diag. fwd. R, step fwd. on R ft. (ct. ONE), step fwd. on L ft. (ct. TWO), step fwd. on R ft. (ct. THREE).
- 6 Facing center, step fwd. on L ft. (ct. ONE), step on R ft. next to L ft. (ct. TWO), step on L ft. in place (ct. THREE).
- 7 Step back on R ft. (ct. ONE), step on L ft. next to R ft. (ct. TWO), step back on R ft. (ct. THREE).
- 8 Step back on L ft. (ct. ONE), step on R ft. next to L ft. (ct. TWO), step on L ft. in place (ct. THREE).
- 9 Facing center, step to R on R ft. (ct. ONE), pause (ct. TWO), swing L ft. up, crossing in front of R ft. (ct. THREE).
- 10 Step to L on L ft. (ct. ONE), pause (ct. TWO), swing R ft. up crossing in front of L ft. (ct. THREE).
- 11 - 12 Repeat MEAS. 9 - 10.
- 13 Facing center, step fwd. on R ft. (ct. ONE), step on L ft. next to R ft. (ct. TWO), step fwd. on R ft. (ct. THREE).
- 14 Step fwd. on L ft. (ct. ONE), step on R ft. next to L ft. (ct. TWO), step on L ft. in place (ct. THREE).
- 15 - 16 Repeat MEAS. 7 - 8.

LYAVO, LYAVO

SOURCE: This dance is from the village of DRAGOEVO, N. BULGARIA.
FORMATION: Mixed lines with hands joined at sides or with belt hold.
METER: 2/4; counted ONE and TWO and.

| <u>MEAS.</u> | <u>DESCRIPTION</u> |
|--------------|---|
| 1 | Facing center, step to L on L ft. (ct. ONE), step on R ft. crossing behind L ft. (ct. "and"), step to L on L ft. (ct. TWO), swing R ft. up crossing in front of L ft. (ct. "and"). |
| 2 | Facing center, step to R on R ft. (ct. ONE), step on L ft. crossing behind R ft. (ct. "and"), step to R on R ft. (ct. TWO), swing L ft. up crossing in front of R ft. (ct. "and"). |
| 3 - 8 | Repeat MEAS. 1 - 2, three times. |
| 9 | Facing center, step to L on L ft. (ct. ONE), step on R ft. crossing behind L ft. (ct. "and"), step to L on L ft. (ct. TWO), step on R ft. crossing behind L ft. (ct. "and"). |
| 10 - 11 | Repeat action of MEAS. 9, two times. |
| 12 | Facing center, step to L on L ft. (ct. ONE), step on R ft. crossing behind L ft. (ct. "and"), jump slightly fwd. onto both feet, lightly flexing both knees (ct. TWO), pause (ct. "and"). |
| 13 - 17 | Facing center, repeat action of MEAS. 9 - 11 with opposite footwork and direction. |
| 18 | Facing center, step to R on R ft. (ct. ONE), step on L ft. crossing behind R ft. (ct. "and"), jump slightly fwd. onto both feet, lightly flexing both knees (ct. TWO), pause (ct. "and"). |

BUDEMIRSKA TROPANKA

Source: Anastasia Hozkova. This dance is from the northern villages of the Dobruzha region of Bulgaria.

Formation: Mixed lines with hands joined at sides.

Music: 2/4: counted ONE and TWO and.

Measure: _____ Description: _____

- 1 Facing and moving R LOD, step fwd. on R ft. (ct. 1), step fwd. on L ft. (ct. and), step fwd. on R ft. (ct. 2), scuff L heel next to R ft. (ct. and).
- 2 Repeat action of Meas. 1 with opposite footwork.
- 3 Repeat action of Meas. 1.
- 4 Turning to face center, leap to L on L ft. (ct. 1), stamp R ft. diag. fwd. R, taking no weight (ct. and), stamp R ft. fwd. (ct. 2), pause (ct. and).
- 5 Step diag. bkwd. L on L ft. (ct. 1), step on R ft. next to L ft. (ct. and), step diag. bkwd. L on L ft. (ct. 2), stamp R ft. next to L ft., taking no weight (ct. and).
- 6 Step to R on R ft. flexing knees (ct. 1), pause (ct. and), step on L ft. in place (ct. 2), stamp R ft. diag. fwd. R (ct. and).
- 7 Stamp R ft. fwd. (ct. 1), pause (ct. and), step bkwd. on L ft. (ct. 2), pause (ct. and).
- 8 Step bkwd. on R ft. (ct. 1), pause (ct. and), step bkwd. on L ft. (ct. 2), pause (ct. and).

SEVERNYASHKO HORO

Source: Anastasia Moskova. This dance is from the Rousse region of Northern Bulgaria.

Formation: Mixed lines with hands held in shoulder hold.

Music: 2/4: counted ONE and TWO and.

Measure: _____ Description: _____

STEP I

- 1 Facing and moving twrd. center, step fwd. on R ft. (ct. ONE), step fwd. on L ft. (ct. TWO).
- 2 Step fwd. on R ft. (ct. ONE), lift L knee slightly fwd., while pivoting on R ft. to face diag. fwd. R. (ct. and), kick L ft. out twrd. center (ct. TWO).
- 3 Step directly back on L ft. (ct. ONE), step directly back on R ft. (ct. TWO).
- 4 Step directly back on L ft. (ct. ONE), lift R ft. crossing in front of L lower leg (ct. TWO).
- 5 - 16 Repeat action of Meas. 1 - 4, three times.

STEP II

- 1 Facing center, bounce R heel on floor diag. fwd. R (ct. ONE), tap R toe diag. fwd. (ct. TWO).
- 2 Brush R ft. across in front of L ft. and arc upward L (ct. ONE), brush R ft. in reverse to ct. ONE action (ct. TWO).
- 3 Facing center, step sideward R on R ft. (ct. ONE), step behind R ft. on L ft. (ct. and), step to R on R ft. (ct. TWO), lift L knee fwd. (ct. and).
- 4 Repeat action of Meas. 3 with opposite footwork and direction.
- 5 - 16 Repeat action of Meas. 1 - 4, STEP II, three times.

STEP III

- 1 Facing center, step to R on R ft. (ct. ONE), step behind R ft. on L ft. (ct. and), step to R on R ft. (ct. ONE), step behind R ft. on L ft. (ct. and).
- 2 Step to R on R ft. (ct. ONE), step behind R ft. on L ft. (ct. and), step to R on R ft. while lifting L knee fwd. (ct. TWO).
- 3 - 4 Repeat action of Meas. 1 - 2, STEP III.
- 5 - 16 Repeat action of Meas. 1 - 4, STEP III, three times.

RONDEAU DE GAREIN

(France)

Line dance from Gasconne, learned by Marilyn Wathen in Toulouse, summer 1986.

CASSETTE: "Suite des Rondeaux", cassette tape Bal Folk en Californie by Le Soleil.

FORMATION: Line, leading to L (CW), hands joined, R over L, arms bent at elbows or hands joined down at sides. If possible, alternate men and women in the line.

RHYTHM: 2/4

Meas.

Pattern

4 meas. INTRODUCTION

- 1 Facing ctr, lift slightly on R ft (preparatory lift, ct ah), step to L on L (ct 1), step on R beside L (ct &), step slightly L on L (ct 2).
- 2 Facing ctr, step on R ft, crossing over in front of L (ct 1), step to L on L (ct &), step on R ft, crossing over in front of L (ct 2).
- 3 Step in place on L ft (ct 1), bounce twice in place on L ft, kicking R ft fwd slightly from knee, (knee is bent) and retracting R ft slightly (cts 2 &).
- 4 Step back slightly on R ft (ct 1), with slight preparatory lift on R ft (ct &), close L to R with L heel next to R and toes turned slightly out to L (ct 2).

Repeat dance from beginning.

Dance description by Marilyn Wathen

Maškoto

From the Voden (Edessa) area in Aegean Macedonia. In 7/4 rhythm.

Open circle of men, facing RLOD. Hands on hips, palms in, fingers forward, thumbs back. The leader has his hands in the air, towel or kerchief in his right hand.

Wait three measures before beginning.

| Measure | Beat | <u>Introduction</u> | |
|---------|------|--|--|
| I | 1 | Large hop on L | |
| | 2 | Step on R foot forward, but don't shift weight to it (RLOD) | |
| | 3 | Shift weight onto R foot | |
| | 4 | Step (no weight) L foot by or forward of R (RLOD) | |
| | 5 | Shift weight onto L foot | |
| | 6 | Step (no weight) on R foot forward (RLOD) | |
| | 7 | Shift weight onto R foot | |
| II | | Reverse footwork in I, still moving RLOD. Body now turns slightly out of circle on the first beat. | |
| III-IV | | Repeat I-II twice. | |
| VII | 1-3 | Same as in I | |
| | 4 | Step (no weight) on L foot into circle | |
| | 5 | Shift weight onto L foot. | |
| | 6 | Step (no weight) on R in place | |
| | 7 | Shift weight onto R foot | |
| | | | |
| | | | |

Maškoto, continued

Figure I (Slow)

| Measure | Beat | | | |
|---------|------|---|---|--|
| I | 1 | Lift on R. | [Free L is raised high forward.] | |
| | 2 | Step (no weight) on L, a bit to L of R foot. | [Body faces center] | |
| | 3 | Shift weight onto L | [Free R foot is quickly lifted from ground] | |
| | 4 | Step (no weight) R forward and almost in front of L | [Body faces somewhat L of center] | |
| | 5 | Shift weight onto R | [Free L is quickly lifted from ground] | |
| | 6 | Step (no weight) on L in place | | |
| | 7 | Shift weight onto L | [Free R is quickly lifted from ground] | |
| II | | Same as I, but reverse footwork. | | |
| III | | Same as I | | |
| IV | 1-3 | Same as 1-3 of II, but face R of center and move RLOD (Weight may be shifted onto R on count 2 rather than 3) | | |
| | 4 | Slight but distinct "chug" on R (RLOD) | [R knee is somewhat flexed. Free L is raised high forward] | |
| | 5 | Hold | | |
| | 6 | Step forward on L (RLOD) | [L is deeply flexed while receiving weight. Free R is bent at knee and raised behind] | |
| | 7 | Straighten L leg somewhat | [Body is thus lifted and Free R foot is brought forward for the next step] | |
| | V | | Same as II, but turn to face center on count 2 | |

Figure II (Fast)

Transition: the signal is given by the leader with his towel, usually during measure II or III, then the handhold is changed and measure IV is then done as described below.

Hands are now joined at shoulder level.

| | | | |
|-------|---|--|--|
| I-III | | As in the slow part. However, the weight may be shifted immediately on counts 2, 4, 6 with a čukće on counts 3, 5, 7. In addition, there is a slight additional čukće on counts 5+, before stepping back on count 6. | |
| | | | |
| IV | 1 | Hop on L | [Turn to face R of center and move RLOD.] |
| | 2 | Large step forward on R (RLOD) | [L foot is not immediately lifted from ground. Both knees are deeply bent, so that you are "sitting".] |

Maškoto, continued

| Measure | Beat | Figure II |
|---------|------|---|
| | 34 | Leap off of both feet onto L which has been brought forward to the position occupied by R foot. Total motion is forward. Free R is bent at knee and hooked across in front of L knee, so that R heel is to the L and further back than L calf. |
| | 4 | Step forward on R (RLOD) [Knees are still somewhat flexed] |
| | 5 | Optional čukče on R while bringing L forward for next step. |
| | 6 | Step forward on L (RLOD) |
| | 7 | Hold - continued flow of motion. |
| V | | Like II, but continue moving & facing RLOD until count 4 when you turn more towards center. |

Turns

During the fast figure, turns may be added according to the leader's signal:

CW turn: On measures IV-V, while moving RLOD, one can do one or two CW turns. Prepare for this on IV-4 by stepping forward on R, but placing R foot so that it points out of the circle. Turn CW on IV-6 and V-1. (Free R leg is bent at knee, and held below body, next to L leg). One may continue to turn CW on V-2 and V-4 to make a second complete turn.

CWW turn: This may occur in measure III. Prepare for this on II-6,7 by stepping on R foot slightly more to L than usual, and beginning turn on 7. Turn occurs on III-1, 2, 3. (Free L leg is bent at knee and held below body.)

* "Raised high forward": The upper leg is approximately parallel to the ground. The knee is considerably bent. The lower leg is allowed to hang down, pointed somewhat forward, and definitely crossing in front of the other leg.

From booklet "Macedonian Folk Dances
presented by Pece Atanasovski";
dance notes by Robert Leibman, UCLA.

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OSMAN AGA
(os-mahn ah-gah)
Macedonia, Yugoslavia

Source: First learned by Elsie Ivancich Dunin from observation and participation at Gypsy (Rom) events in Skopje, Macedonia, 1967. This dance is a variation of the basic *lesnoto* which was (and is still) very popularly danced by the Slavic Macedonian population. Although this Rom variation of *lesnoto* was not danced by the Slavic population in the 1960s, this Rom version has become a popular type of dance throughout Macedonia by the late 1980s, and is danced to many other melodies.

At the Rom dance events the Osman Aga title is known only as the title of a melody and song. The dance step pattern does not have a title and may be performed to any number of melodies. When the Osman Aga melody is played by the musicians, this is the dance step pattern most likely danced by the Rom.

Music: "Osman Aga oro" Majstori na harmonici: Kočo Petrovski RTB 2110164:side B, band 4 produced by Radio-Televizija-Beograd. (33 1/3 rpm.)

Formation: Any number of men and women in an open circle; high handhold with clasped hands held at shoulder level. The short and repetitive step pattern moves to the right and in place, causing the path to progress in a counterclockwise direction.

| Pattern measure | count | note-value | movement description |
|-----------------|-------|------------|--|
| 2/4 meter: ♪♪ | | | |
| I. | | | |
| 1 | 1 | ♪ | facing diagonally to the right of center, L-foot steps forward |
| | 2 | ♪ | R-foot steps forward |
| 2 | 1 | ♪ | turning to face center, L-foot short step backward |
| | 2 | ♪ | hold weight on L-foot, touch R-foot next to L-foot |
| 3 | 1 | ♪ | R-foot steps slightly to right |
| | 2 | ♪ | hold weight on R-foot, touch L-foot next to R-foot |

Pattern I is repeated any number of times

II.

Repeat the footwork of Pattern I in a "double line." The hand hold is released; every other dancer (odd numbered) moves toward the center of the circle, turns and rejoins hands--the R-hand with the R-hand of the even-numbered dancer, and the odd-numbered dancer's L-hand links with the even-numbered dancer's L-hand.

The "double line" is performed until the leader returns to a "single line." Continuing with the footwork, the hand hold is released, and the odd-numbered dancers return to form a single line and relink the hand hold.

Notes prepared by Dunin for Aman Institute (1990) and Yugoslav Dance Workshop for Vyts Beliajus in Denver, Colorado (1990)

Presented by Elsie Ivancich Dunin
Aman Institute, 3 March 1990

