

*The 43rd
Annual*

KOLO FESTIVAL

SYLLABUS
of Dance Descriptions



Teachers

Billy Burke
Mihai David
Atanas Kolarovski
Jaap Leegwater

November 24-26, 1994

Russian Center, San Francisco

1994 KOLO FESTIVAL

THURSDAY NIGHT - Doors open 7:30 PM

8:00 PM - 12:00 Folkdancing to tapes and records

Bring finger foods for snacks

FRIDAY - Doors open 9:00 AM. Coffee and pastries available in Kafana.

		Upstairs Theatre	Mid-Level Dance Studio	Downstairs Gym
AM	10:00 AM - 11:15	Atanas - Macedonian	Beginning FD - Ed Kremers	Mihai - Romanian
	11:25 AM - 12:40	Billy - Croatian	Beginning FD - Jeanie Kermoian	Jaap - Bulgarian
	12:50 PM - 1:20		Bobi Ashley: <i>Promoting Folkdance in the Schools</i> - seven kids performing	
PM	2:15 PM - 3:30	Atanas - Macedonian	Beginning FD - Mary Hancock	Jaap - Bulgarian
	3:40 PM - 4:55	Billy - Croatian	Beginning FD - Max Horn	Mihai - Romanian
	5:05 PM - 5:35		Workshop by Louise Kanter <i>Preventing Dance Injury</i>	
Night	7:15 PM - 8:30	Replay of dances (various instructors)	Joshko - Croatian Klapa singing	Family Folkdance with Brenda Bess
	8:30 PM - 1:30	Live FD Music		Live FD Music

SATURDAY - Doors open 9:00 AM. Coffee and pastries available in Kafana.

		Upstairs Theatre	Mid-Level Dance Studio	Downstairs Gym
AM	10:00 AM - 11:15	Billy - Serbian	Beginning FD - Denise Heenan	Atanas - Macedonian
	11:25 AM - 12:40	Joshko - Croatian singing	Beginning FD - Bob Shapiro	Jaap - Bulgarian
	12:50 PM - 1:20	Old Kolos (till 2 PM)	<i>Costume Workshop**</i>	
PM	2:00 PM - 2:15	Vyts dance (J Filcich)		
	2:15 PM - 3:30	Old Kolos	Joshko - Croatian singing	Atanas - Macedonian
	3:40 PM - 4:55	Old Kolos (till 4:15)	Billy - Serbian	Jaap - Bulgarian
	5:05 PM - 5:35		Asha Goldberg: <i>Promoting your FD Group</i>	
Night	7:30 PM - 9:00	Dance/Music Concert		
	9:00 PM - 10:15		Replay of dances	Live FD Music
	10:15 PM - 2 AM	Live FD Music		Live FD Music

Master Teachers: Atanas Kolarovski, Billy Burke, Jaap Leegwater, Joshko Caleta, Mihai David

* Beginning Folkdance classes cover different materials. Other than that, afternoon classes cover the same material as morning classes.

** Workshop hosted by Costume Research Committee of the California Folk Dance Federation. There will be a nominal materials charge (\$2) for workshop materials.

Vyts and the Kolo Festival

by Asha Goldberg and Edith Cuthbert

Vytautas F Beliajus (Vyts) was nationally known as Mr Folk Dancer. He traveled all over the country teaching folk dancing.

In 1952, Vyts had tuberculosis and was presumably dying from it. John Filcich put on a festival (later termed the first Kolo Festival) to raise money for him. The festival was just one night, Saturday, at a hall on Castro Street in San Francisco where John taught. All profits went to Vyts.

At this festival, there was no teaching, just a Saturday night party with live music - a genuine ethnic Yugoslav orchestra. John's mother cooked Croatian pastries.

During the party, an accordionist played the Pillow Dance. Traditionally, the Pillow Dance is done to raise money for the bride's dowry, but for this event, it was done to raise extra money for Vyts.

In the center of a circle of dancers, there's a host with a table with a special loaf of bread; wine and boutonnieres, and one person with a pillow. This person selects a partner, brings the partner into the inside, and then both people kneel on the pillow and embrace. They then dance a short polka together. The pillow passes to the new partner, who then goes on to select another partner.

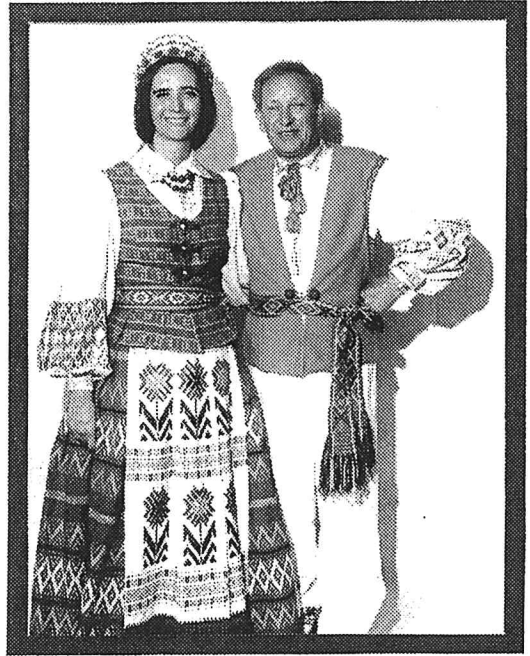
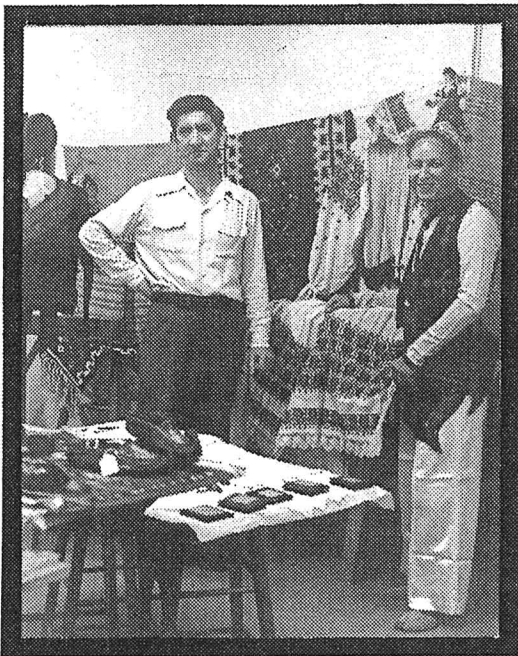
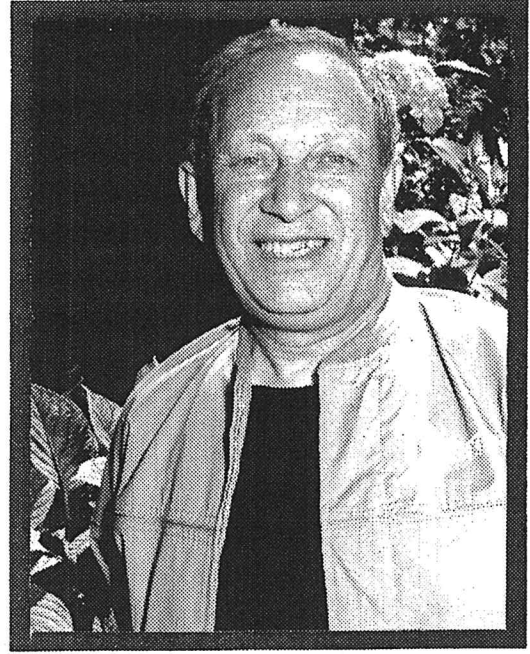
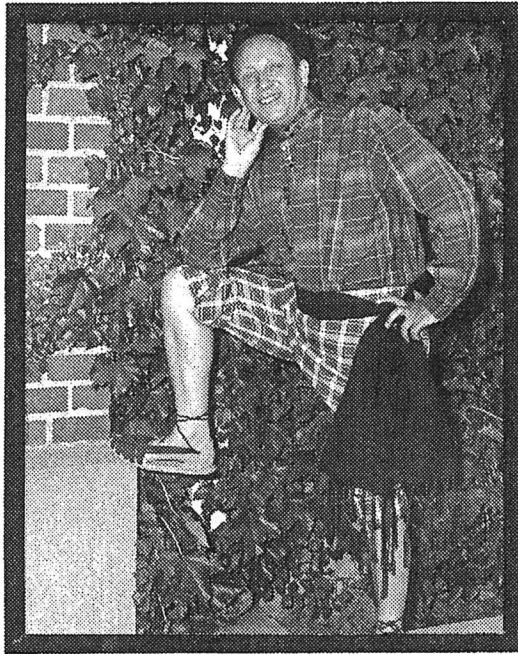
The original partner goes to the table. The bread was cut horizontally, the upper half tied with colored ribbons, and the lower half hollow. The dancer puts a donation of money in it. The dancer then receives a drink of wine and a red, white and blue boutonniere from the host.

The Second Kolo Festival was held in 1953 in California Hall in San Francisco. Vyts had survived the year, and had recuperated to such an extent that he was able to teach. At the Festival he taught Lithuanian dances as well as introduced the still-popular Balkan dance Makedonka to California.

Vyts taught Friday night and Saturday afternoon, two sessions. The Filcich family provided ethnic foods.

Many people, including the ethnic community, came to the Friday night and Saturday night parties dressed "to the nines," suits and ties for men and high-heels for the women - yes, they danced kolos in high heels. The orchestra played kolos, waltzes, and Dalmatian-style polkas. (Dalmatian polkas have no bounce, just step-step-down.)

The Kolo Festival is now in its 43rd year. Vyts had survived all of this time, and the Kolo Festival this year is dedicated to his memory.



Vytautas (Vyts) F. Beliajus

Thanks!

I wish to thank all the people on the Kolo Committee and the many other volunteers for their work and future work on the Kolo Festival.

In alphabetical order by first name, my thanks to:

Ami Jensen, Andrew Greenberg, Annaliese Muntec, Barbara Vernatter, Bernard Cleyet, Bob Shapiro, Bob Sonsten, Bobi Ashley, Brenda Bess, Carol Hom, Caroline Kingsley, Claire Risley, Denise Heenan, Ed Kremers, Edith Cuthbert, Elaine O'Gara, Elena Marlynoua, Gerald Roth, Hester Lox, Hiram Pierce, Jan Raines, Jan Nikora, Jane Kitchel, Jane Radcliffe, Janice Fournier, Jeanie Kermoian, Joanne Splivalo, John Filcich, Karla Richner, Larry Perry, Linda Cain, Linda von Braskat-Crowe, Louise Kanter, Lucille Edwards, Martha Bacala, Martina Lamparter, Mary Hancock, Max Horn, Mel Harte, Miriam Berg, Naomi Lidicker, Paul Bourbon, Pearl Roth, Peter Stevenson, Phyllis Doyle, Rebecca Doran, Rick Speer, Rob Kirby, Robbie Jenkins, Roberta Rankin, Sara Morris, Sharen Skorup, Sharon Anderson, Stella Zdadowski, Steve Ruzin, and Terry Ritts.

(And thanks and apologies to all those whose names I accidentally left off.)

There's so much behind the scenes work that need to be done, and so much is done by these people.

Thanks to everyone for publicizing the Kolo Festival and making the Kolo Festival run smoothly and well.

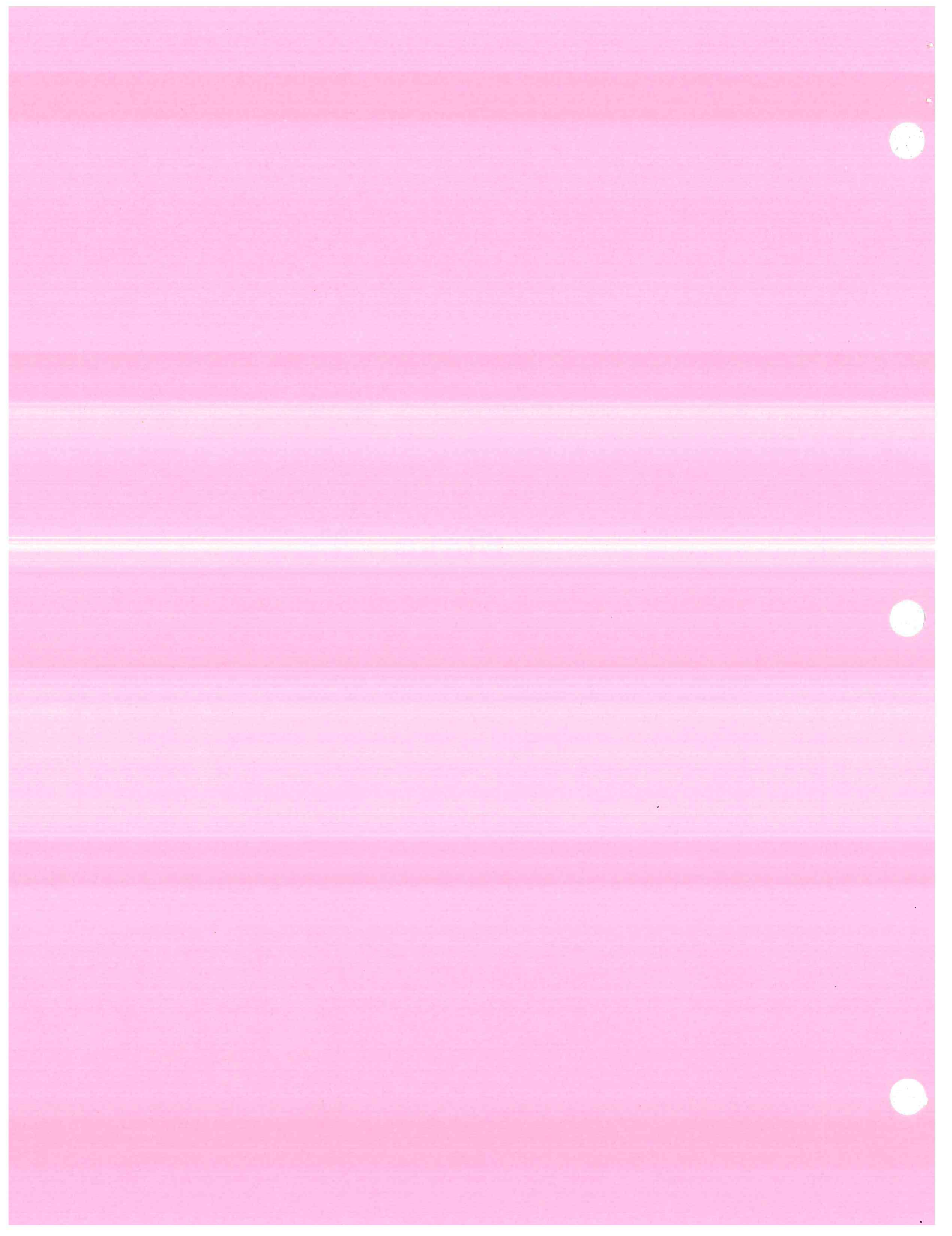
Thanks to all.



Asha Goldberg
1994 Kolo Festival Committee Chair

Billy
Burke





Proposed Dances For Kolo Festival					
Croatian		Status	Serbian		Status
Ajd' Nogama	✓	Done	Bitoljka	✓	Done
Ajd' Words		Done	Jesam Li Ti Jelane	○	Done
Drmes iz Pokuplje	✓	Done	Podgorac	✓	Done
Drmes iz Velike Gorice	✓	Done	Staro Planinsko	○	
Oj Rasticu Susnjati	—		Sumadijsko	✓	Done
Slavonsko Kolo	—		U Sest	✓	Done
Taraban	✓	Done	Zavrzlama	✓	Done
Taraban Words		Done	Bassford	✓	
Posavski Drmes	✓				
Backo Kolo	✓				

U SEST (KOLO)

- Source:** The most basic of Serbian dances, "Kolo" is the most popular dance at Serbian community events in the United States.
- Meter:** 2/4
- Music:** There are hundreds, if not thousands, of tunes appropriate for this kolo. The most popular tend to be up-beat, lively and with a good quick tempo. The music really reflects the group that is dancing. If the group is mainly adult the tunes danced tend to have more singing and might be moderately fast. If the group is young, teenagers to toddlers, the music is probably provided by a rock band, replete with lots of speed, lots of volume and lots and lots of energy.
- Formation:** Hands held in an open line that leads from the right.
- Philosophy:** This is an old Chinese saying about the game of "Go", I believe it equally applicable to the dance "U Sest".

"It takes a moment to learn and a lifetime to master!"

Measure: The most basic of basics, (learn to walk before you improvise)

- 1 Step to right with Rt. (ct. 1). Step Lft. slightly in front of Rt. moving right (ct. 2).
- 2 Step to right with Rt., turning to face center (ct. 1). Touch Lft. next to Rt. (ct. 2).
- 3 Repeat measure 2 with opposite footwork and to opposite direction.
- 4 Repeat measure 2.
- 5-8 Repeat measures 1 - 4 with opposite footwork and to opposite direction.

Addition number 1 (you are just starting to feel the music).

- 1 Same as in basic step.
- 2 Step to right with Rt., bending right knee slightly (ct. 1) Step onto ball of left foot in place (ct. 2). Step on Rt. in place (ct. &).
- 3 Repeat measure 2 with opposite footwork and to opposite direction.
- 4 Repeat measure 2.
- 5-8 Repeat measures 1 - 4 with opposite footwork and to opposite direction.

Addition number 2 (from which all else is built).

- 1 Step right with Rt. , bending right knee. (ct. 1). Hop on Rt. (ct. 2). Step on Lft. across Rt. (ct. &).
- 2-4 Same as in addition numbr 1.
- 5-8 Repeat measures 1 - 4 with opposite footwork and to opposite direction.

All further variations.

It is my intent to share some of the "fun" steps and "fancy footwork" I have done and seen over the many years I have danced and enjoyed "U Sest". We will discuss the philosophy of building a dance sequence and tricks that allow you to move in many varied directions while enjoying this dance.

I will expect a vow of secrecy from all who partake of this section of the lesson and absolutely no video taping will be allowed.

TARABAN

(Bilogora, Croatia)

Source: Dr. Ivan Ivančan^v
Meter: 2/4
Position: Fairly small mixed circles, back - basket hold.
Record: AMAN - LP - 106

Measure: **Pattern 1 -Pacing**

- 1 With body facing to the left as much as back - basket hold will allow, Step to lft. with L. (ct. 1). Close R. to L., taking weight, (ct. 2).
- 2 Step to lft. with L. (ct. 1) . Facing center touch R. to lft. (ct. 2).
- 3-4 Reverse direction and ftwk. of meas. 1 - 2.
- 5-8 Repeat meas. 1-4, taking wt. on last ct. of meas. 8

Pattern 2 - Chorus

- 1 Step across L. on R. (ct. 1). Step lft. with L. on ball of foot (ct. &). Repeat (cts. 2,&).
- 2-8 Repeat meas. 1. Note: This is a so-called "buzz" step.

Note: For Croatians this is the "fun" part, the faster the better. Speed can be enhanced by bending the knees and keeping the arms at shoulder blade level.

Pattern 3 - Drmes^v

- 1 Step strongly into center and slightly over L. on R. (ct. 1,). Bounce on R. heel (ct.&). Step back on L. (ct. 2). Bounce on L heel (ct. &).
- 2-8 Repeat meas. 1 - 2. This step moves slightly lft.

Pattern 4 - Repeat Chorus

- 1-8 Repeat step 2, but leave off the last step on ct. & of meas. 8. This leaves the L. free to start the dance again with pattern 1.

Note: Yes, there is a "cheat" step getting into the "buzz" from the first step and another getting out of the buzz to get back into the first step. Croatians would rather do this though than start the dance to the right.

TARABAN WORDS

Ljepo ti je plesat tarabana
Gore skočim, dolje idem sama.

Op lane, milo lane, dolje idem sama.//

Oj, gavrane, hvataj se do mene
Za tobom mi moje srce vene.

Op lane, milo lane, moje srce vene.//

Moje zlato u tudjini vene,
Aoj, zlato, sjećas^v li se mene.

Op lane, milo lane, sjećas^v li se mene.//

Kako sam te nekada ljubila
Tako sam te jedna iz gubila.

Op lane, milo lane, te jedna iz gubila.//

Sunce stalo pa se zajledalo
U' ne dvore gdje je zlato moje.

Op lane, milo lane, gdje je zlato moje.//

ŠUMADIJSKO

Source: Institute of Yugoslav dance, Badija, 1972

Meter: 4/4 ✓

Position: "Šetnja" type hand hold, that is, lft. hand on hip, rt. hand through arm of person to rt.

Record: AMAN - LP - 104

Note: A walking dance like Šetnja, a rarity in that men and women have different steps which appear to move contrary to one another.

MEASURE: Man's step

- 1-2 Take 4 walking steps in LOD, beginning R. but not crossing completely (cts.1,2,3,4). Take 3 more steps in LOD continuing with R. (cts.1,2,3). Close L. to R. without taking wt. (ct.4).
- 3 Step diagonally back lft. on L. (ct.1). Close R. to L. (ct.2). Step diag. back on R. (ct.3). Close L. to R. (ct.4).
- 4 Take 3 steps in RLOD beginning with L. (cts.1,2,3). Close R. to L. (ct.4).

Woman's step

- 1 Take 3 steps in LOD beginning R. (cts.1,2,3). Close L. to R. (ct.4).
- 2 Step L. diag. back (ct.1). Close R. to L. (ct.2). Step R. to rt. (ct.3). Close L. to R. (ct.4).
- 3 With small steps, step diag. back L. (ct.1). Step back R. (ct.2). Step back L. (ct.3). Close R. to L. (ct.4).
- 4 Step side R. (ct.1). Close L. to R. (ct.2). Step side L. (ct.3). Close R. to L. (ct.4).

Dance repeats to end of music.

POSAVSKI DRMEŠ

(POSAVINA)

SOURCE: Seminar on Yugoslav Dance, Badija: Nena Šočkic
TIME: 2/4
RECORD: LP AMAN - 102
POSITION: Mixed circle of men and women. Back basket hold. Circles size is dictated by the skill of the dancers. It is easier to control a circle of 5 or 6 people. Speed is obtained by keeping pressure against the arms and reaching out with Lft.

Measure: Step I - Walk

- 1 Turning slightly left, but keeping shoulders on circumference of circle, step Rt. across in front of Lft. (ct. 1). Reaching with Lft., step onto ball of Lft. (ct. 2). This should produce a very smooth walking movement.
- 2-16 Repeat measure 1.

Step II - Run

- 1 In the same position as Step I, leap onto Rt., across Lft. (ct. 1). With a low, smooth movement, leap on Lft. (ct. 2). This should produce an "up" then "smooth" movement.
- 2-16 Repeat measure 1.

Step III - Drmeš

- 1 Facing center, step in place with Rt. (ct. 1). Hop on Rt. (ct. &). Land on Rt. (ct. 2). Step Lft. slightly to Lft (ct. &).
- 2-16 Repeat measure 1.

Step IV - Fast turn

- 1 Still facing center and bending knees into a sitting position, step Rt. well into the center and across Lft. (ct. 1). Reach well out to the left with the Lft. and step (ct. 2).
- 2-16 Repeat measure 1.

Dance repeats to end of music.

PODGORAC

Source: Performing group at Smotra Folklor, Zagreb.

Meter: Dance is in 6/8, accompaniment is in 2/4. The dance will be counted in 2/4, 1,&,2,&.

Position: Men and women in mixed lines, belt hold, lft. over rt.

Record: AMAN - LP - 105

MEASURE: PATTERN 1

1-4 Introduction

- 1 Facing center, step R. to rt. (ct.1). Step tog. with L. (ct.2).
- 2 Repeat meas. 1.
- 3 Step R. to rt. (ct.1). Raise L. to rt. ankle (ct.2).
- 4 Step on L. fwd. and slightly to lft. (ct.1). Raise R. to lft. ankle (ct.2).
- 5 Step fwd. and rt. with R. (ct.1). Kick L. in front of R. (ct.2).
- 6 Step L. (ct.1). Step on R. next to L., (ct.2).
- 7 Step L. (ct.1). Kick R. in front of L. (ct.2).

STYLE NOTE: Though footwork is similar for men and women, body movement is different. Women turn body toward foot stepped on, on ct.1 and back to place on ct.2 on meas. 1,2,6. On meas. 3,4,5,7 women do not turn back on ct.2, these are "change-of-direction" meas. Men turn body away from foot on ct.1 and come back to place on ct.2.

Pattern 1 is performed 16 times.

PATTERN 2

- 1 Step R. in place (ct.1). Step L. in place (ct.&). Step R. in place (ct.2).
- 2 Repeat meas 1, opp. ftwk.
- 3 Jump onto both feet fwd. and diag. rt. (ct.1). Jump again in place on both feet (ct.2).
- 4 Jump onto both feet directly to lft.(ct.1). Jump again in place on both feet (ct.2).
- 5 Step R. fwd. and diag. rt. (ct.1). Hop on R. (ct.2). Hop on R. (ct.&).
- 6 Step back on L. leaving R. down (ct.1). Step back on R. (ct.2).
- 7 Repeat meas 1, opp. ftwk.

Repeat sequence to end of music.

Drmeš iz Velike Gorice

(Turopolje, Croatia)

Source: Nena Šokčić and films of villagers.
Meter: 2/4
Record: AMAN - LP - 106
Position: Circle of couples, lady on man's right, joined hands up and slightly fwd. with fairly straight elbows. It is both acceptable and fairly common for two ladies to dance this dance together.

Measure: **Pattern 1 - "Greetings"**

- 1 Step in place on Rt. (ct. 1). Hold, or at most a gentle bounce on Rt. (ct. 2).
- 2 Step in place on Lft. (ct. 1). Hold, or at most a gentle bounce on Lft. (ct. 2).
- 3-12 Repeat meas. 1-2.

NOTE: During this pattern the men push rt. hand (woman's lft. hand) fwd., into circle, on meas. 1, and lft. hand in on meas. 2. That is, when the man steps on Rt. his right hand goes in, when he steps on Lft., his left. hand goes in. The women's hand movements oppose the foot stepped on. Notice that the feet are the same for men and women but the hand movements are exactly opposite.

Pattern 2 - Drmeš moving right

- 1 Step to ight with Rt. (ct. 1). Bounce twice on both heels (cts. 2, &).
- 2 Step on Lft. in place (ct. 1). Bounce twice on both heels (cts. 2, &).
- 3-12 Repeat meas. 1-2.

NOTE: This step is the most prevalent drmeš in this area. However, dancers may mix this step with other drmeš patterns, especially a "step-hop- step" drmeš on either foot.

Repeat **Patterns 1 & 2** two more times more (3 times total)

(Continued)

Drmeš iz Velike Gorice (continued)

Pattern 3 - Couples moving freely around circle

- 1-96 Same footwork as found in pattern 2. Partners change to a shoulder-waist position and move in a general CCW direction around circle. Couples may rotate around own axis, either CW or CCW as they revolve CCW around circle.

Pattern 4 - Drmeš^v in circle moving left

- 1-16 Same footwork as found in pattern 2, couples return to circle (using Drmeš^v step) with a "back-basket" variation hold. Men's hands are held low behind women's backs, women's hands are joined behind men's necks. Circle now moves slowly to left, CW.

Pattern 5 - Runing "buzz" step

- 1 Facing slightly left, step across on Rt. with slight bend of knee (ct. 1). Leap lightly onto ball of Lft. (ct.2).
- 2-16 Repeat meas. 1, circle moves left, CW.

Repeat, alternating **Patterns 4 & 5**, to end of music.

DRMES[✓] IZ POKUPLJE
(Pokuplja, Croatia)

Source: Institute on Yugoslav dance, Badija, 1971
Meter: 2/4
Record: AMAN - LP - 102
Position: Front-basket hold in line moving CW around circle. Leader may also "snake" line around floor.

MEASURE: Pattern 1 - Walk

- 1 Turning slightly left, but keeping shoulders on circumference of circle, step Rt. across Lft. (ct. 1). Reaching left with Lft. step onto ball of Lft. (ct. 2). This should produce a very smooth, but ground covering, walk.
- 2-16 Repeat meas. 1. There are 16 meas. of walking the first time through the dance. Every subsequent repetition has 26 meas. of walking music.

Pattern 2 - Drmes[✓]

- 1 Facing center step in place on Rt. (ct. 1). Raise on Rt. (ct. &). Land on Rt. (ct. 2). Step on Lft. slightly to left. (ct. &).
- 2-16 Repeat meas. 1.

Drmes[✓] variation

- 1-3 Repeat meas. 1 of Pattern 2.
- 4 Take 4 small steps in place, starting R. (cts. 1, &, 2, &).
- 5-16 Repeat meas. 1-4 of variation 3 more times.

Note: This is not a third pattern. This step can replace **Pattern 2** as a variation. In the spirit of all "variations", the unvaried step should be the one performed most of the time with the variation being used only occasionally

Polomka-Metovnicanka-Kostenka

(North East Serbia)

Source: Institute on Yugoslav Dance, Badija, 1972
Meter: 2/4
Record: AMAN LP-104
Formation: Belt hold, mixed line

Measure: Introduction

- 1 Step side Rt with R (ct. 1) Step Tog. L (ct. &) step side Rt with R (ct. 2)
Touch L to R (ct. &).
- 2 Repeat meas. 1 opposite footwork opposite direction.
- 3-8 Repeat measures 1 - 2.

Music will speed up for beginning of **Polomka**.

- 1 Step fwd. on R (ct. 1) in place with L (ct. &) step slightly behind with R
(ct. 2) Step in place with L (ct. &).
- 2 Repeat meas. 1
- 3 Hop on L (ct. 1) Step slightly in on the R (ct. &) Step slightly back on L
(ct. 2) Step back on R (ct. &).
- 4 Step back on L (ct. 1) Step back on R (ct. &) Step fwd. on L (ct. 2)
Hold (ct. &).

Metovnicanka

- 1 Step R to Rt (ct. 1) Step L over R (ct. &) Step R to Rt (ct. 2) Lift on R
(ct. &)
- 2 Repeat meas. 1 opp. ftwk. opp. dir.
- 3-8 Repeat meas. 1-2
- 9 Step R to Rt (ct. 1) Step L in front of R (ct. &) Step R to Rt (ct. 2)
Step L behind R (ct. &) These are all very flat-footed steps so that the
body will have to turn a little for the step to feel comfortable.
- 10 Repeat counts 1 & 2 of meas. 9 lifting slightly on last "&" count.
- 11-12 Repeat meas. 9-10 opp. ftwk. opp. dir.
- 13-16 Repeat meas. 9 - 12
- 17-18 Repeat meas 9 twice
- 19-20 Repeat meas. 9 - 10
- 21-22 Repeat meas 17 - 20 opp. ftwk. opp. dir.

Kostenka

- 1 Step R to Rt. (ct. 1) Cross L over R (ct. &) Step R to Rt (ct. 2) Cross L
behind R (ct. &).

- 2 Step R to Rt (ct. 1) Cross L over (ct. &) Step R in place (ct. 2)
Hop on R (ct. &). Lft leg swings around behind on this hop.
- 3 Step L behind R (ct. 1) Hop on L swinging R around behind (ct. &)
Step on R behind L (ct. 2) Hop on R, no leg swing
- 4-6 Repeat meas. 1 - 3 opp. ftwk. opp. dir.

Variation

- 1 Same as basic
- 2 Step R to Rt (ct. 1) Stamp L next to R (ct. &) Stamp R again in same
place (ct. 2) Hop on R swinging L behind (ct. &)
- 3 Same as meas. 3 of basic

BITOLJKA

(Serbian Ballroom Dance)

SOURCE: Institute on Yugoslav dance, Badija, 1972

METER: 4/4

POSITION: Line of couples, lady on man's left. Hands held in "W" position.

RECORD: AMAN - LP - 104

MEASURE: Pattern 1 - Pacing

- 1 Step right on right. (ct.1). Lift on right. (ct.2). Step left over right. (ct.3). Lift on left. (ct.4).
- 2 Step right to right. (ct.1). Step together left. (ct.2). Step right to right. (ct.3). Lift on right. (ct.4)
- 3-4 Repeat meas. 1-2 opposite. forward. opposite. direction.
- 5 Releasing right hand, man turns to partner. Both step right with right. (ct.1). Step left slightly across right. (ct.2). Step right to right. (ct.3). Close and touch left to right. (ct.4). Partners slowly join free hand during this step.
- 6 Repeat meas. 5, opposite. forward., opposite. direction.
- 7-12 Repeat meas. 5-6, opening up back into line on meas. 12.

Pattern 2 - Pacing with long walk

- 1-8 Repeat meas. 1-8 of pattern 1.
- 9-10 Seven walks to right. to finish with a lift on (ct.4) of meas. 10.
- 11-12 Seven walks back left. to finish with lift and opening up on (ct.4) of meas. 12.

Pattern 3 - Long walk

- 1-4 Repeat meas. 1-4 of pattern 1.
- 5 Hands still held with partner but lowered and straightened, hop on left (ct.1). Step right to right. (ct.2). Step left slightly crossing in front of right. (ct.2). Step right to right. (ct.3). Hop on right. (ct.4).
- 6 Repeat meas. 5, opposite. forward., opposite. direction.
- 7-12 Repeat meas. 5-6 opening up on last count to start dance again.

Steps may be done in any order

BAČKO KOLO (Bačka)

Source: Seminar on Yugoslav Dance, Badija; Jankovic
Meter: 2/4
Record: AMAN - LP - 106
Position: Circle of alternate men and women. Men hold women' belts. Women rest hands on men's shoulders.

Measure: Step I

- 1-2 Step side Lft. (ct. 1). Close Rt. to Lft. taking weighty (ct. 2). Step side Lft. again (ct. 1). Close Rt. to Lft. taking no weight (ct. 2).
- 3-4 Repeat measures 1 & 2 to opposite direction with opposite footwork.
- 5-8 Repeat measures 1 - 4.

Step II

- 1-16 Same footwork as Step I, but the men click the closing foot on (ct. 2) of each measure. This click should be quite sharp and is meant to make the men's spurs jingle.

Step III

- 1 Hop on Rt. (ct. 1). Step to left on Lft. (ct. &). Step on Rt. beside Lft. (ct. 2, &).
- 2 Step side Lft. (ct. 1, &). Hop on Lft. (ct. 2, &).
- 3-4 Repeat measures 1 & 2 to opposite direction with opposite footwork
- 5-16 Repeat measures 1 - 4 three more times.

Step IV- Variant of Step III.

Men only, women continue Step III

- 1 Hop on Rt. (ct. 1). Step to left on Lft. (ct. &). Step on Rt. beside Lft. (ct. 2, &).
- 2 Step side Lft., raising Rt. in place and turning it in slightly (ct. 1, &). Hop on Lft., swinging Rt. across Lft. and turning rt. out slightly (ct. 2, &).

- 3-4 Repeat measures 1 & 2 to opposite direction with opposite footwork.
5-16 Repeat measures 1 - 4 three more times.

BAČKO KOLO (continued)

Step V - Variant of Step III, for men and women.

- 1 Hop on Rt. (ct. 1). Step to left on Lft. (ct. &). Step on Rt. beside Lft. (ct. 2, &).
2 Step side Lft. (ct. 1). Hit Rt. beside Lft. (ct. &). Hop on Lft. (ct. 2). Hit Rt. beside Lft. (ct. &).
3-4 Repeat measures 1 & 2 to opposite direction with opposite footwork.
5-16 Repeat measures 1 - 4 three more times.

Step VI

- 1 Jump lightly onto both feet, slightly apart (ct. 1). Jump into the air clicking feet together (ct. &). Land on rt. (ct. 2). Step Lft. to left (ct. &).
2 Step Rt. beside Lft. (ct. 1). step Lft. to left (ct. &). Step Rt. beside Lft. (ct. 2). Step Lft. beside Rt. (ct. &).
3-16 Repeat measures 1 & 2 seven more times.

Step VII

- 1 Jump lightly onto both feet slightly apart (ct. 1). Jump into the air clicking feet together (ct. &). Land lightly on both feet slightly apart (ct. 2). Jump into air again clicking feet together (ct. &).
2 On this measure you take 5 steps in place. The first step should be with the Rt. as you land on it coming out of the jump in the previous measure. These steps are very small steps during counts 1, &, 2, with a hold on the last &
3-8 Repeat measures 1 & 2 three more times.

AJD' NOGA ZA NOGAMA

Source: Nena Sokcic
Meter: 2/4
Position: Mixed circle, lft. arm through bent rt. arm of person to lft., rt. arm on waist or in sash.
Note: This old dance has several variants. This common version comes from the villages around Slavonsk, Brod. The song is an integral part of the dance.

Measure:

- 1 Moving lft. step on L. (ct.1) Step on R. next to L. (ct.2).
- 2 Repeat meas. 1.
- 3 Repeat (ct.1) of meas. 1. Bring R. next to L, taking no weight, (ct.2).
- 4 Step back to rt. on R. (ct.1). Close L. to R., taking no weight, (ct.2)

VARIATION

- 1-3 Same as basic
- 4 Three stamps in place, R-L-R, (cts.1&2) Hold (ct.&)

AJD' IDEMO ZA NOGAMA

AJ AJDE NOGA SVE ZA NOGOOM, AJ SUTRA CEMO
SVI ZA POSLOM, SVI ZA POSLOM, SVI ZA POSLOM.

AJ AJDE NOGA ZA NOGAMA, AJ SUTRA CEMO
ZA SVINJAMA, ZA SVINJAMA, ZA SVINJAMA.

AJ SVINJE CEMO ZIROVATI, AJ ME CEMO SE
MILOVATI, MILOVATI, MILOVATI.

AJ SVINJE CE NAM MIRNE BITI, AJ MI CEMO SE
POLJUBITI, POLJUBITI, POLJUBITI.

ZAVRZLAMA

(Jajce)

Source: Jelena Dopuda, Institute of Yugoslav dance, Badija, 1972
Meter: 2/4
Postition: Men and women in circle, handkerchief seperating them.
Record: AMAN - LP - 104

Measure: **Step 1**

- 1 Leap center with Rt. (ct.1). Step Lft. in place (ct. 2).

- 2 Step in place with Rt. (ct.1). Step Lft. in place (ct. 2).

- 3-4 Repeat measures 1 & 2 with opposite footwork.

Chorus

- 1 Step Rt. to right (ct. 1). Step Lft. slightly in front of Rt. (ct. &). Step Rt. to right (ct. 2). Step Lft. slightly in front of Rt. (ct. &).

- 2 Repeat measure 1 but hold on the last (ct. &) instead of stepping on Lft.

- 3-4 Repeat measures 1 & 2 opposite footwork and opposite direction.

- 5-8 Repeat measures 1 - 4.

Step 2

- 1 Step Rt. in place bringing Lft. up behind Rt. (ct. 1). Step Lft. in place bringing Rt. up behind Lft. (ct. 2)

- 2 Step in place Rt. (ct. 1). Step Lft. in place (ct. &) Step Rt. in place (ct. 2). Hold (ct. &).

- 3-4 Repeat measures 1 & 2 opposite footwork

- 5-8 Repeat measures 1 - 4

Dance repeats to end of music.

JESAM LI TI JELANE

(Sumadija, Serbia)

Source: Institute on Yugoslav Dance, Badija.
Meter: 2/4 (counted 1, &, 2, &)
Record: AMAN LP - 103
Position: Hands joined and held low in open circle.

Measure Step I - Side to side

- 1 Facing and moving to right, step on right (ct. 1). Hop on right (ct. &). Continue to move right and step on left over right (ct. 2). Hop on left (ct. &).
- 2 Face center and step to right with right bend knees slightly (ct. 1). Bring left to right (ct. &). Step to right with right (ct. 2). Hold on right (ct. &).
- 3-4 Reverse footwork of measures 1-2 to move back to the left.
- 5-8 Repeat measures 1-4.

Step II - In place

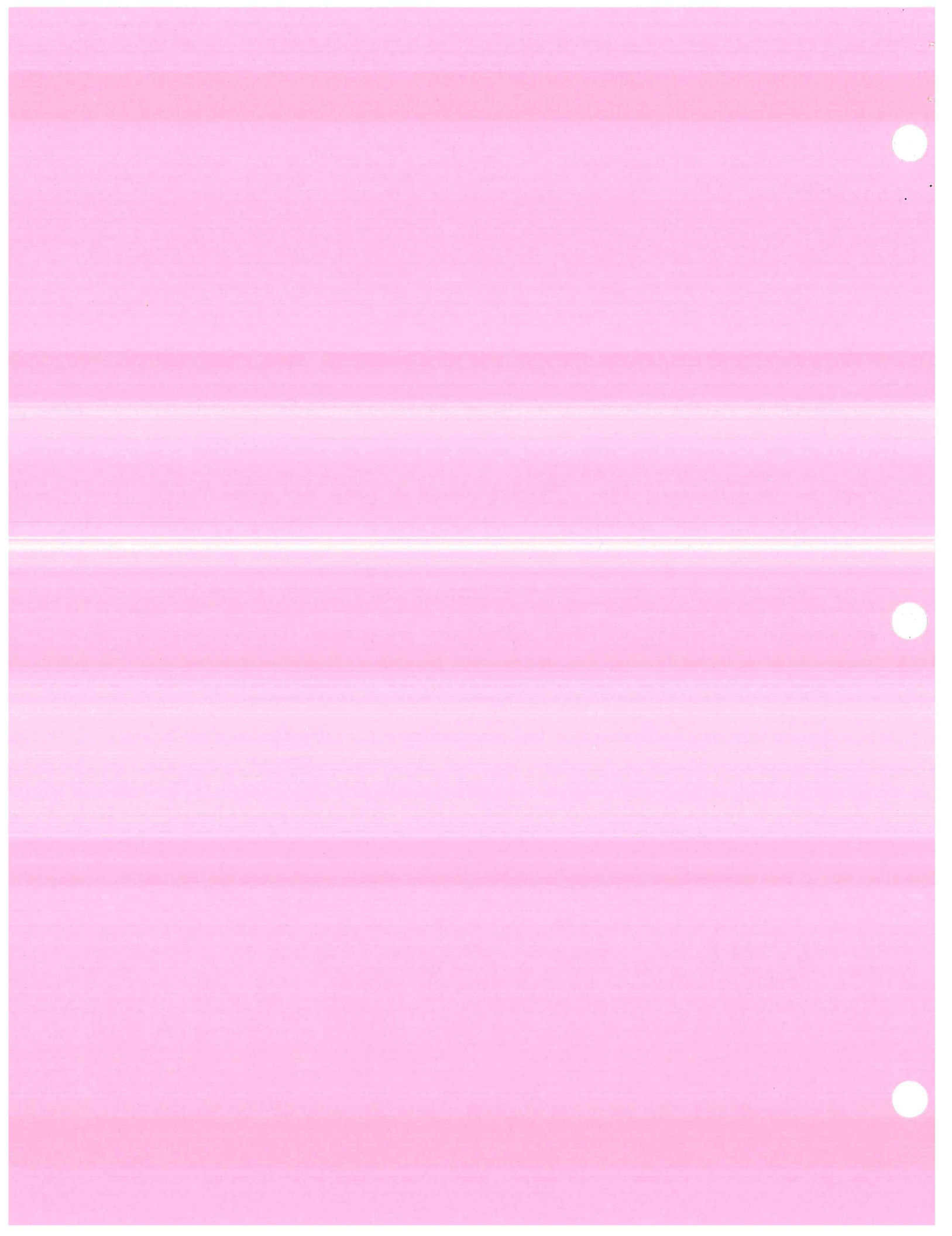
- 1 Step in place with right (ct. 1). Step in place with left (ct. &). Step in place with right (ct. 2). Hop on right in place (ct. &).
- 2 Repeat measure 1 of Step II, starting with the left foot.
- 3-8 Repeat measures 1-2 of Step II.

Note on styling

Step II is the part of the dance that would offer itself for improvisation to a Serbian dancer. The "1, 2, 3, hop" can be done with the feet very much in place or they could become a very tight "scissor" step. The hop could be done with the foot coming straight up or the heel could be drawn slightly across the supporting leg in a very quick "flicking" motion.

Mihai
David





CRAIȚELE
Oltenia, Romania

This dance was learned by Alexandru David in 1987 from Ion Petcu, dance instructor at the Popular School of Arts in Bucharest. This dance was originally a women's dance.

TRANSLATION: An exclamation from the M of the village, meaning that the women of their village are as beautiful as the women of noble birth in the king's court.

PRONUNCIATION: CRAH-ee-tseh-leh

CASSETTE: Village Dances of Romania, Vol. II

FORMATION: Lines in shldr ("T") pos

METER: 2/4

PATTERN

Meas

INTRODUCTION: 4 slow cords

PART I:

- 1 Moving sidw to R - step R to R (ct 1); step L behind R (ct &), repeat side-behind (cts 2-&).
- 2 Repeat meas 1, except on last "&" ct, hop on R.
Cue, meas 1-2: Side, behind for 7 steps + hop on R.
- 3-8 Repeat meas 1-2, alternating ftwk, 3 more times (4 in all).

PART II:

- 1 Dancing in place - hop on L (ct 1); touch ball of R ft across L (ct &); hop on L (ct 2); touch ball of R ft to R (ct &).
- 2 Hop on L (ct 1); touch ball of R ft across L (ct &); hop on L (ct 2); step R in place (ct &).
- 3-4 Repeat meas 1-2 with opp ftwk.
- 5 Hop on L (ct 1); touch ball of R ft across L (ct &); hop on L (ct 2); step R in place (ct &).
- 6-8 Repeat meas 5, alternating ftwk, 3 more times (4 in all).

Repeat dance from beg to end of music.

Presented by Alexandru David
Dance notes by Dorothy Daw, 4-90

^
MINDRELE
Oltenia, Romania

A woman's dance as performed by the Romanian State Ensemble and filmed by Alexandru David in 1987.

TRANSLATION: Proud girl

PRONUNCIATION: mun-dreh-leh

CASSETTE: Village Dances of Romania, Vol. II,

FORMATION: W in a line with hands joined at shldr ht ("W") pos.

STEPS: Bicycle motion: The ft moves in a circular motion by lifting up, pushing fwd, down and around to orig place.

Pas de basque: Leap onto R (ct 1), step L across R (ct &), step R back in place. Repeat with opp ftwk to L.

METER: 6/8 & 2/4

PATTERN

Meas

INTRODUCTION: Chord on cymbalom

FIG. I: 6/8 meter - syncopated steps (slow music)

- 1 Facing ctr and moving sdwd in LOD - beg a 12 step grapevine: Step R to R (ct 1); step L across R (ct 2); beg moving R (cts 3-4); step R to R side (ct 5); step L behind R (ct 6).
- 2-3 Repeat meas 1, 2 more times (3 in all) to complete the grapevine, except on last ct (6), step L behind R as R lifts and circles fwd in a small bicycle motion.
- 4 Step R in place as L beg to lift (ct 1-2); L does fwd bicycle motion (ct 3-4); step L in place as R beg to lift (ct 5-6).
- 5 R does fwd bicycle motion (cts 1-2); step R in place (cts 3-4); step L across R (ct 5); step R back in place (ct 6).
- 6 Step L in place as R beg to lift fwd (cts 1-2); R does fwd bicycle motion (cts 3-4); step R in place (cts 5-6).
- 7-12 Repeat meas 1-6 with opp ftwk and direction.

FIG. II:

- 1 Step R to R (cts 1-2); step L across R (cts 3-4); step R back in place as L lifts fwd (cts 5-6).
- 2-3 Repeat meas 2-3, alternating ftwk, twice more (3 in all).
- 4 Step L diag L fwd (ct 1); step R back in place (ct 2); beg lifting L (ct 3); step L across R (ct 4); step R back in place (ct 5); beg lifting L (ct 6).
- NOTE: Most of wt remains on R ft.

- 5-6 Repeat mas 1-2 with opp ftwk (L to L, Rx, L bk; R to R, Lx, R bk)
- 7 Step L-R bkwd (cts 1,2,3-4,5,6).
- 8 Beg lifting L (ct 1); step L-R-L fwd (cts 2-3-4); close R beside L (ct 5); hold (ct 6).
- 9-12 Repeat meas 1-4. (3 cross-over steps, beg R; L diag L, R bk, Lx, R bk)
- 13-14 Repeat mas 7-8. (LR bkwd; LRLR fwd)
- 15-20 Repeat meas 9-14.

FIG. III: 2/4 (fast music)

- 1-2 Facing ctr and moving sdwd in LOD - step R to R (ct 1); step L behind R (ct &). Do this for a total of 7 steps, + on last & ct of meas 2, hop on R.
- 3 Still moving sdwd in LOD - step L across R (ct 1); hop on L (ct &); step R to R (ct 2); hop on R (ct &).
- 4 Step L behind R (ct 1); step R to R (ct &); step L across R (ct 2); hop on L (ct &).
- 5-8 Repeat meas 1-4.
- 9 Touch R ft across L (ct 1); hop on L (Ct &); touch R diag R fwd (ct 2); hop on L (ct &).
- 10 Touch R across L (ct 1); hop on L (ct &); step R back in place (ct 2); hop R (ct &).
- 11-12 Repeat meas 5-6 with opp ftwk. (tch Lx, hop R, tch L diag L, hop R; tch Lx, hop R, L bk, hop L)
- NOTE: During meas 5-8, most of the wt is on the hopping ft.
- 13 Step R across L (ct 1); step L back in place (ct &); step R beside L (ct 2); hop R (ct &).
- 14-16 Repeat meas 9, alternating ftwk 3 more times (4 in all), except on last "&" ct, replace hop on L with, step R in place.

FIG. IV:

- 1 Join in back-basket hold, and moving fwd twd ctr - step L fwd (ct 1); scuff R heel fwd (ct &); step R fwd (ct 2); scuff L heel fwd (ct &).
- 2 Step L fwd (ct 1); scuff R heel fwd (ct &); step R fwd (ct 2); hold (ct &).
- 3 Fall back on L as R kicks across L - calf ht (ct 1); step R beside L (ct 2).

- 4 Repeat meas 3 (kick Rx, R beside)
5-16 Repeat meas 1-4, 3 more times (4 in all).

FIG. V:

- 1 Hop on L as R kick across R (ct 1); hop on L as R kicks straight fwd (ct &); hop on L as R kicks diag R fwd (ct 2); step R in place (ct &).
2 Step L across R (ct 1); step R back in place (ct &); step L in place (ct 2); step R across L (ct &).
3-8 Repeat meas 1-2, 3 more times (4 in all) with same ftwk. To do this, you must drop onto L in place on ct 1 of each repeat as you kick R across L.

END OF DANCE

~~X~~ FIG. VI: Hands in "V" pos.

- 1-2 PDB R-L, small movements.
3 Leap R to R, land on both ft, most of wt on R ft with L slightly fwd of R (ct 1); repeat leap to L with R slightly fwd of L (ct 2).
4 Repeat meas 3 (leap R-L).
5-8 Repeat meas 1-4 again (2 times in all).
9 Step R to R (ct 1); step L across R (ct &); step R back in place (ct 2); ~~step L in place (ct &).~~
10 Turning to face L of ctr - brush R toe bkwd with lower leg lifting sdwd (ct 1); hop on L (ct &); step R across L (ct 2); hop on R (ct).
11-12 Repeat meas 9-10, with opp ftwk and direction.
13-24 Repeat meas 1-12.
REPEAT FIG. IV-V, finish on last ct "2, &" of dance, step onto L (ct 2); R heel extends diag R fwd (ct &).

Presented by Alexandru David
Dance notes by Dorothy Daw, 3-90

RUSTEMUL de BRÎU
(Romania)

This dance is from Măceșu de Jos-Rispiti, two villages in the county of Dolj, in the topographical area of Cîmpia-Dunăreană (Danube flatlands), region of Oltenia. The dance family to which it belongs is RUSTEMUL.

Region: Oltenia
Formation: line dance of mixed dancers; Back basket or belt hold, L arm over R
Meter & Rhythm: 2/4, counted 1 & 2 &
Record: "Romania- In Music and Dance, Vol. I", RO-1-38(LP)

Meas FIGURE I: Pattern
1 Lift on L, lifting R up with bent knee (ct. &); rock back onto R (ct.1); step in place on L (ct.&); step back on R (ct.2).
2 Lift on R (ct.&); step back on L (ct.1); lift on L, lifting R up with bent knee (ct.&); scuff R down to floor and fwd (ct.2).
3-4 Repeat action of meas. 1-2, FIG. I.
5 Traveling to R, lift on L(ct.&); step R (ct.1); lift on R (ct. &); step L(ct.2); lift on L (ct. &)
6 Step R (ct.1); cross and step L over R (ct.&); step back on R (ct. 2); hold (ct. &).
7-8 Repeat action of meas. 5-6, FIG. I, reversing footwork and direction.
9-12 Repeat action of meas. 5-8, FIG.I.

FIGURE II: BOX
1 Step R to R, facing ctr(ct. 1); close L to R (ct.&); step R to R (ct. 2); lift on R(ct. &).
2 Backing out of circle: step on L (ct. 1); lift on L (ct.&); step back on R (ct.2); lift on R (ct. &).
3 Repeat action of meas. 1, FIG. II, reversing footwork and direction (travel to the left).
4 Repeat action of meas. 2, FIG. II, reversing footwork and direction (travel fwd towards ctr).
5-8 Repeat meas. 1-4, FIG. II.

FIGURE III: CIRCLE
Starting at the 5 o'clock position on an imaginary clock , but moving CCW (turning the clock backwards):
1-2 Lift on L (ct.&); stamp R fwd, no wt.(ct.1).
Repeat action of meas. 1, cts. &,1 twice more(3 times total) moving CCW around to top of circle. Face ctr. throughout.Finish meas. 1 and cts. &,1 of meas. 2.
Leap L to L (ct.&; leap R behind L at approximately 11 o'clock position (ct.2).

RUSTEMUL de BRIU (continued)

- 3-4 Lift on R (ct.&); cross L behind (ct.1); close R back to L (ct. &); step back on L (ct.2); close R back to L (ct.&); step back on L (ct. 1); leap on R to R (ct.&); leap onto L in front of R (ct.2). These movements are done backing up&around the circle from the 11 o'clock to the 5 o'clock position.
- 5-8 Repeat action of meas. 1-4, FIG. III, again moving CCW from 5 o'clock to 11 o'clock, always facing the top of the clock.

FIGURE IV: (MURGULETUL style)

Note: The style is very rigid -lock knees and fall heavily on the flat foot. Face ctr.

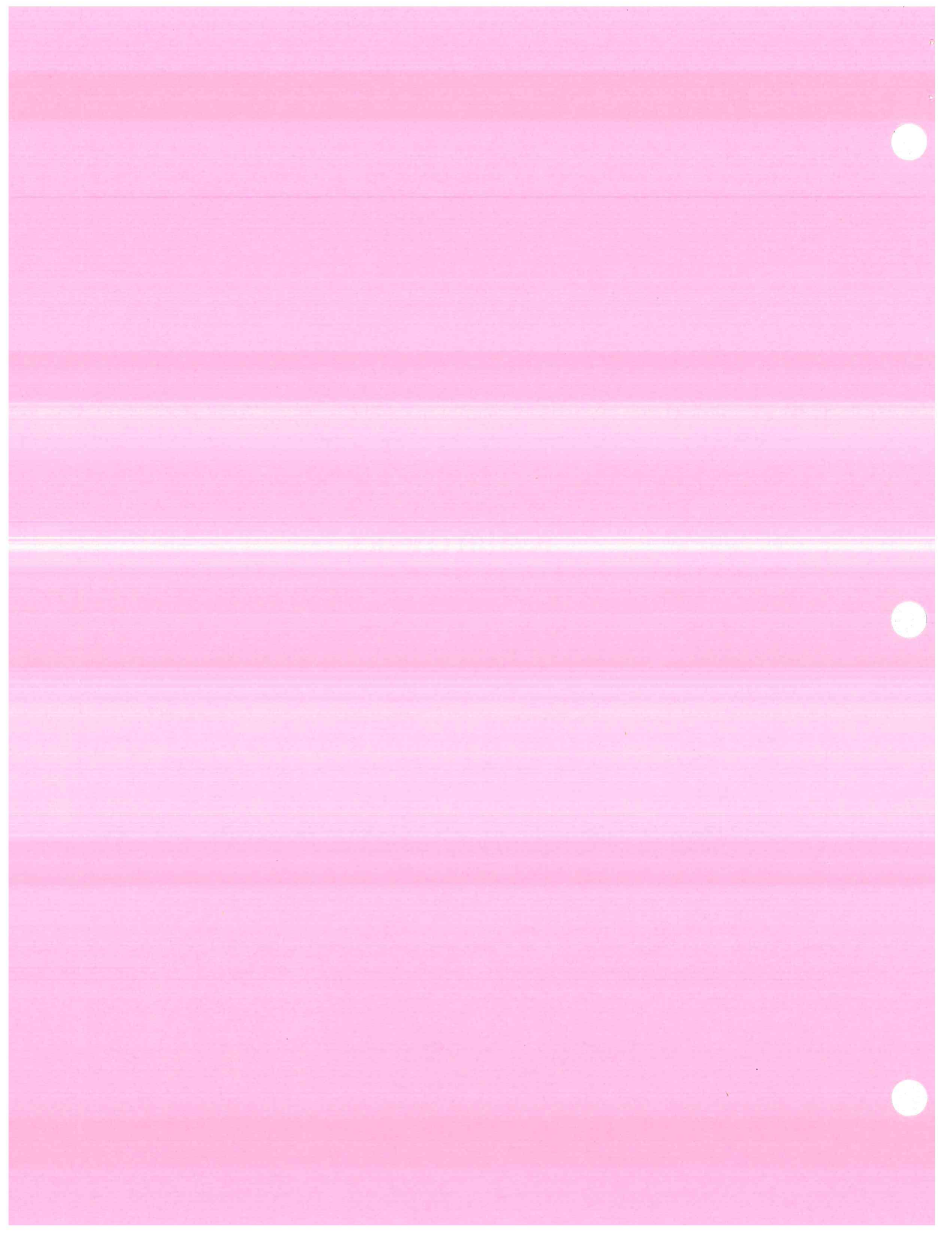
- 1 Lift on L(ct.&); step R to R (ct.1); cross L over R(ct.&) step R in place (ct.2);
- 2 Repeat action of meas. 1, FIG. IV, reversing footwork.
- 3-4 Lift on L (ct. &); travel to R, stepping on R to R(ct.1); cross L over R (ct.&);
- Repeat action of meas. 3, cts. 1,& twice more continuing to the R.(ct. 2,& of meas. 3 and cts. 1,& of meas.4)
- Step R to R (ct. &); hold (ct.2).
- 5-8 Repeat action of meas. 1-4, FIG. IV, reversing footwork and direction(travel to L).
- REPEAT dance from beginning.

Presented by Alexandru David

Dance Description by Sherry Cochran

Atanas
Kolarovski





МАКЕДОНИЈА



MACEDONIAN DANCES

PRESENTED BY

ATANAS KOLAROVSKI

Atanas Kolarovski

Atanas Kolarovski, a native of Dračevo, a village near Skopje, Macedonia in Yugoslavia, comes from a family of outstanding musicians and dancers, and while growing up had ample opportunity to observe and participate in the dances of the Serbs, Albanians, and Gypsies who live in the Skopje area. After World War II, he danced for two years with the Yugoslavian Army Ensemble until he was asked to help form *Taneč*, the Macedonian State Folk Ensemble, where he remained for 19 years as artistic director, choreographer, and lead solo dancer, earning his reputation as the Macedonian dancer nonpareil. In 1964, Atanas made his first teaching tour of the United States, awakening interest in Macedonian dance and music around the country. He returned countless times and also taught throughout Europe and East Asia. Atanas' last appearance at the University of Chicago International Folk Festival was in 1983.

ABBREVIATION KEY

Beg	begin, begins, beginning	LOD	line of direction.
bkwd	backward	M	man
CCW	counter-clockwise	meas	measure, measures
COH	center of hall	opp	opposite
cpl	couple	pos	position
ct or cts	count	ptr	partner
ctr	center	R	right
CW	clockwise	RLOD	reverse line of direction
diag	diagonal	sdwd	sideward
dn	down, downward	twd	toward
ft	foot, feet	W	woman
fwd	forward	wt	weight
H or hd	hand	L	left

These abbreviations follow the pattern used by the Folk Dance Federation of California, and the University of Pacific Folk Dance Camp.

PRONUNCIATION KEY

The Slavic alphabet (used for the titles of the dances) has the following special characters and pronunciation of consonants:

- š - sh as in shall
- č - ch as in chin
- ć - roughly the same as above-used at the end of words.
- ž - zh as in azure or leisure
- j - Y as in Yugoslavia (Jugoslavija)
- đ - j as in Jim (Đim)

All other consonants have approximately the same sound value as in English.

The vowels all have a single sound value as shown below:

- a - ǎ as in cap
- e - ě as in bed
- i - ĭ as in it
- o - ǒ as in not
- u - ŭ as in rug

Name: Stojanovo,
Locality: Kumanovsko area, Makedonija
Participants: Mixed - men and women
Hand/Arm Hold: "W" position
Meter: 2/4 Music cassette AK 5

Character of the Dance: This dance is from the region of Kumanovo. Sung by the famous folk singer Vaska Ilieva. This dance is only one melodic variant of the widely known Macedonian dance, Lesnoto or Pravo Maleševsko on rhythm 2/4. Sometimes it is danced holding hands with the arm bent at the elbow and held at shoulder height (usually women) and sometimes with a shoulder hold (men). The steps in this dance are similar to those in Pravo Maleševsko.

Meas. Part 1

- 1-2 Facing ctr., Step on R to R(ct.1); Step on L behind of R(ct.2); Step on R to R(cts.3,4)
- 3-4 Step on L in front of R(cts.1,2); Step on R to R(ct.3); Step on L behind of R(ct.4)
- 5-6 Step on R to R(cts.1,2); Step on L in front of R(cts.3,4)
- 7-8 Step on R to R(cts.1,2); Step on L behind of R(ct.3); Step on R to R(ct.4)
- 9-10 Step on L fwd(cts.1,2); Step on R next to L(ct.3)
Step on L fwd(ct.4)

Part 2

- 1-2 Step on R to R(ct.1); Close L to R(ct.2); Step on R to R(cts.3,4)
- 3-4 Step on L in front of R(cts.1,2); Step on R to R(ct.3); Step on L behind of R(ct.4)
- 5 Step on R to R and face ctr.(ct.1); Hold(ct.2)
- 6-10 Repeat Meas.1-5 with opp ft and direction.
- 11-20 Repeat Meas.1-10

Part 3

- 1 Face ctr., hop on L(ct.1); Step on R to R(ct.&);
Step on L next to R(ct.2)
- 2 Repeat Meas.1
- 3 Step on R fwd(cts.1,2)
- 4 Step on L fwd(cts.1,2)
- 5 Step on R back(ct.1); Step on L next to R(ct.&);
step on R back(ct.2)
- 6 Step on L in place(ct.1); Čukče on L, bring R
knee up in front(ct.2)
- 7-12 Repeat Meas.1-6
- 13 Repeat Meas.6 with opp ft.
- 14 Step on L,R fwd(cts.1,2)
- 15-16 Step on L(cts.1,2); Step on R(cts.3,4)
- 17 Step on L fwd(ct.1); Step on R in front of L
(ct.2)
- 18 Step on L in place, bring R knee up(cts.1,2)
- 19 Step on R,L back(cts.1,2)
- 20 Step on R back and bring L knee up(cts.1,2)
- 21 Step on L in place and bring R knee up(cts.1,2)
- 22-24 Repeat Meas.19-21

dance notes by Fusae Senzaki
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Name: Kadino Selsko Oro
Location: Kadino Selo (village) Makedonija
Region: Skopje
Participation: Mixed - men and women
Hand/Arm Hold: "W" position
Meter: 4/4

Character of the Dance: Slow, elegant and gentle dance with slight lifting and bouncing movement of the heels and the knees. Hands, arms and shoulders are held in relaxed V-position constantly moving with the body. Has been danced on different occasions such as weddings, religious holidays, picnics and sobors.

Meas.

Fig.1

- 1 Facing CCW, hop on L(ct.1); Step on R fwd(ct.2); Step on L fwd(ct.3); Step on R fwd(ct.4)
- 2 Step on L fwd(ct.1); Čukče o L, touch R next to L and twist body slightly to L(ct.2); Step on R, L fwd(cts.3,4)
- 3 Hop on L and face ctr.(ct.1); Step on R to R(ct.2) Step on L in front of R(ct.3); Step back on R (ct.4)
- 4 Hop on R(ct.1); Step on L slightly back(ct.2); Step on R in place(ct.3); Step L over R(ct.4)
- 5-6 Repeat Meas.3-4.

Fig.2

- 1 Repeat Fig.1, Meas.1
- 2 Leap on L fwd(ct.1); Step on R, L fwd(cts.2&); Step on R, L fwd(cts.3,4)
- 3 Leap on R to R and face ctr.(ct.1); Step on L behind of R(ct.&); Step on R to R(ct.2); Step on L in front of R(ct.3); Step on R in place(ct.4)
- 4 Repeat Fig.1, Meas.4
- 5-6 Repeat Meas.3-4

dance notes by Fusae Senzaki
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Name: Meglensko
Locality: Lerin area, Makedonija
Participants: Mixed - men and women
Hand/Arm Hold: "W" position
Meter: 4/4

Character of the Dance: Graceful, with many feminine movements. Meglensko is danced on the ball of the foot and is rich in balancing movements coming from bending the knee and stepping upon the heel. Meglensko is a very beautiful dance with a truly beautiful song melody. Very often this dance has been used in choreography of performing suites.

Meas.

Fig.1

- 1 Facing CCW, Step on R fwd(cts.1,2); Step on L fwd (cts.3,4)
- 2 Čukče on L and bring R knee up(cts.1,2); Leap on R fwd(ct.3); Step on L fwd(ct.4)
- 3 Step on R fwd(cts.1,2); Čukče on R(ct.3); Step on L fwd(ct.4)
- 4 Step on R and face ctr.(cts.1,2); Čukče3 on R and bring L knee up in front(cts.3,4)
- 5-8 Repeat Meas.1-4 with opp ft and direction.

Fig.2

- 1-2 Repeat Fig.1, Meas.1-2
- 3 Repeat Meas.1
- 4 Step on R and face ctr.(cts.1,2); Step on L behind of R(ct.3); Step back on R and face RLOD (ct.4)
- 5-8 Repeat Meas.1-4 with opp ft and direction.

Fig.3

- 1 Repeat Fig.1, Meas.1
- 2 Step on R fwd(cts.1,2); Close L next to R(cts.3,4)
- 3 Step on L fwd(cts.1,2); Step on R, L fwd(cts.3,4)
- 4 Step on R and face ctr.(cts.1,2); Čukče on R and bring L knee up in front(cts.3,4)
- 5-8 Repeat Meas.1-4 with opp ft and direction.

dance notes by Fusae Senzaki
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Name: Kavadarsko
Locality: Kavadarci area, Makedonija
Participants: Mixed - men and women
Hand/Arm Hold: "W" position and shoulder hold
Meter: 12/16 (1 2 3 4 5)

Character of the Dance: Wedding and Sobor Dance. The dance comes from the Titov Veleskka area, but has been transmitted along the Vardar River Valley va Gradsko into Kovadarecko from where it takes its name.

Formation: Men and women are separate. Mens hands on shoulders. Women - W hold, or could be W hold mixed line.

Meas.

Fig.1

- 1 Facing ct., hop on L,R knee up in front(ct.1); Close R to L(ct.2); Hold(ct.3); Step on L to L(ct.4); Step on R in place(ct.5)
- 2 Step on L over R and face LOD(ct.1); Čukče on L and face ctr.(ct.2); Step on R to R(ct.3); Cukce on R and bring L knee up in front(ct.4); Hold(ct.5)
- 3 Lift on R and bring L side of R(ct.1); Step on L to L(cts.2,3); Step on R in front of L(ct.4); Step back on L(ct.5)
- 4 Step on R to R(ct.1); Čukče on R and bring L knee up(ct.2); Step on L over R(ct.3); Bring R ft to front from back(cts.4,5)

Fig.2

- 1 Facing ctr., Hop on L(ct.1); Step on R to R(cts.2,3); Step on L behind of R(ct.4); Step on R to R(ct.5)
- 2 Step on L in front of R(ct.1); lift on L(ct.2); Step on R to R(ct.3); Step on L in front of R(ct.4); Step back on L(ct.5)
- 3 Hop on R(ct.1); Step on L to L(cts.2,3); Step on R in front of L(ct.4); Step back on L(ct.5)
- 4 Step on R in place(ct.1); Hop on R and bring L knee up in front(ct.2); Step on L in place(ct.3); Hop on L(ct.4); Step on R in place(ct.&); Step on L in front of R(ct.5)

Fig.3

- 1-3 Repeat Fig.2, Meas.1-3
- 4 Hop on L and swing arms fwd(ct.1); Step on R back(ct.&); Hop on R and swing arms back(ct.2); Step on L back(ct.3); Hop on L(ct.4); Step on R in place(ct.&); Step on L over R(ct.5)

Variation for Fig.3

- 2 make turn to CW on cts.1,2
- 4 make turn to CW on cts.1&23

dance notes by Fusae Senzaki
copyright by Fusae Senzaki 1993

Name: Vodenki
Locality: Voden Kostur area, Makedonija
Participants: Mixed - men and women
Hand/Arm Hold: "W" position
Meter: 7/6

Character of the Dance: Enthusiastic with slow steps, but still quite full of movement, so that it leaves a pleasant visual impression. It is danced on the balls of the feet with a light balancing movement of the upper part of the body. This dance has been seen in festivals such as Ohrid as a performing dance in a suite.

Meas.

Part 1

- 1 Facing CCW, slight lift on L(ct.ah); Step on R fwd(ct.1); Touch L toe next to R(cts.2,3)
- 2 Repeat Meas.1 with opp ft.
- 3 Step on R fwd(ct.1); Step on L fwd(cts.2,3)
- 4 Step on R fwd and face ctr.(ct.1); Čukče on R and bring L knee up in front(cts.2,3)
- 5 Step on L to L(ct.1); Step on R in front of L (cts.2,3)
- 6 Step back on L(ct.1); Čukče on L and bring R knee up in front(cts.2,3)
- 7 Step on R to R(ct.1); Step on L behind of R(ct.&) Step on R to R(cts.2,3)
- 8 Step on L in front of R(ct.1); Čukče on L and bring R ft side of L calf(cts.2,3)
- 9-10 Repeat Meas.7-8 but bring R knee up front on cts.2,3 of Meas.8
- 11-20 Repeat Meas.1-10

Part 2

- 1 Facing LOD, step on R fwd(ct.1); Step on L fwd (cts.2,3)
- 2 Step on R fwd(ct.1); Step on L next to R(ct.2); Step on R fwd(ct.3)
- 3 Repeat Meas.2 with opp ft
- 4 Step on R fwd and face ctr.(ct.1); Čukče on R and bring RL knee up in front(cts.2,3)
- 5 Step on L to L(ct.1); Close R to L(ct.2); Step on L to L(ct.3)
- 6 Step on R to ct.(ct.1); Čukče on R and bring L knee up in front(cts.2,3)
- 7 Small step on L back(ct.1); Small step on R back (cts.2,3)
- 8 Step on L in place(ct.1); Step on R in place(ct.2) Step on L in front of R and face LOD(ct.3)

dance notes by Fusae Senzaki
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Name: Romsko Feruzovo oro
Locality: Stip T. Veles, Makeodnija
Participants: Mixed - men and women
Hand/Arm Hold: "W" position and fri
Meter: 9/16 1 2 3 4

Character of the Dance: Quick and enthusiastic with much syncopation and fast foot work. It is well known that the Gypsies (Romi) are a very musical and happy people.

Meas.

Fig.1

- 1 Facing slightly to CCW, Step RLR fwd(cts.1-3);
Touch L next to R(ct.4&)
- 2 Facing slightly L, step LRL back(cts.1-3); Touch
R next to L(cts.4&)
- 3-4 Repeat Meas.1-2

Fig.2

- 1 Facing CCW, hop on L(ct.1); Step on R fwd(ct.2);
Step on L fwd(ct.3); Step on R,L fwd(cts.4&)
- 2 Half step on R and face ctr.(ct.1); Step on R in
place(ct.2); Step on L in front of R(ct.3); Hop
on L(ct.4); Step back on R(ct.&)
- 3 Hop on R(ct.1); Step on L back(ct.2); Step on R
in place(ct.3); Step on L fwd(ct.4); Step back on
R(ct.&)
- 4 Hop on R(ct.1); Step on L,R in place(cts.2,3);
Hop on R(ct.4); Step on L in front of R and face
LOD(ct.&)

Fig.3

- 1-2 Repeat Fig.1, Meas.1-2
- 3 Hop on R(ct.1); Step on L to L(ct.2); Step on R
in front of L(ct.3); Hop on R(ct.4); Step on L in
place(ct.&)
- 4 Leap on R to R and bring L knee up in front(ct.1)
Hold(ct.2); Leap on L to L(ct.3); Step on R,L in
place(cts.4&)

Fig.4

- 1 Repeat Fig.1, Meas.1
- 2 Small running steps to LOD R,L,R(cts.1&2); Step
on L in front of R and face ctr.(ct.3); Hop on L
(ct.4); Step on R in place(ct.&)
- 3 Repeat Fig.2, Meas.3
- 4 Step on R to R(ct.1); Step on L in front of R
(ct.2); Step back on R(ct.&); Step on L to L
(ct.3); Step on R in front(ct.4); Step back on L
(ct.&)

Variation for Fig.3

- 4 Make one turn to CW while doing this steps.
Hands on the waist.

After Fig.4, go back to Fig.1 till music ends.

Name: Anuse^v
Locality: Svoli Hikole and Kumanousko, Makedonija
Participants: Mixed - men and women
Hand/Arm Hold: "W" position
Meter: 11/16 (1 2 3 4 5)

Character of the Dance: Dynamic with defined steps. The dance of the Stracin, S. Nikole and Kumanovo area. It is danced at sobors and religious holidays. In its steps, this dance is occasionally reminiscent of Krstenoto. Singer Divna Lazareva is a member of the ensemble "Tanec". Music is performed by an orchestra from the ensemble.

Meas. Part 1 (singing part)

- 1 Facing CCW, hop on L(ct.1); Step on R fwd(cts.2,3)
 Step on L,R fwd(cts.4,5)
- 2 Walk on L fwd(ct.1); Walk on R fwd(cts.2,3);
 Step on L in front of R(ct.4); Step back on R in
 place and face ctr.(ct.5)
- 3 Hop on R(ct.1); Step on L to L(cts.2,3); Step on
 R in front of L(ct.4); Step back on L(ct.5)
- 4 Step on R to R(ct.1); Step on L in front of R
 (cts.2,3); Step on R to ctr.(ct.4); Step on L in
 place(ct.5)

5-12 Repeat Meas.1-4 two more times.

 Part 2 (instrumental)

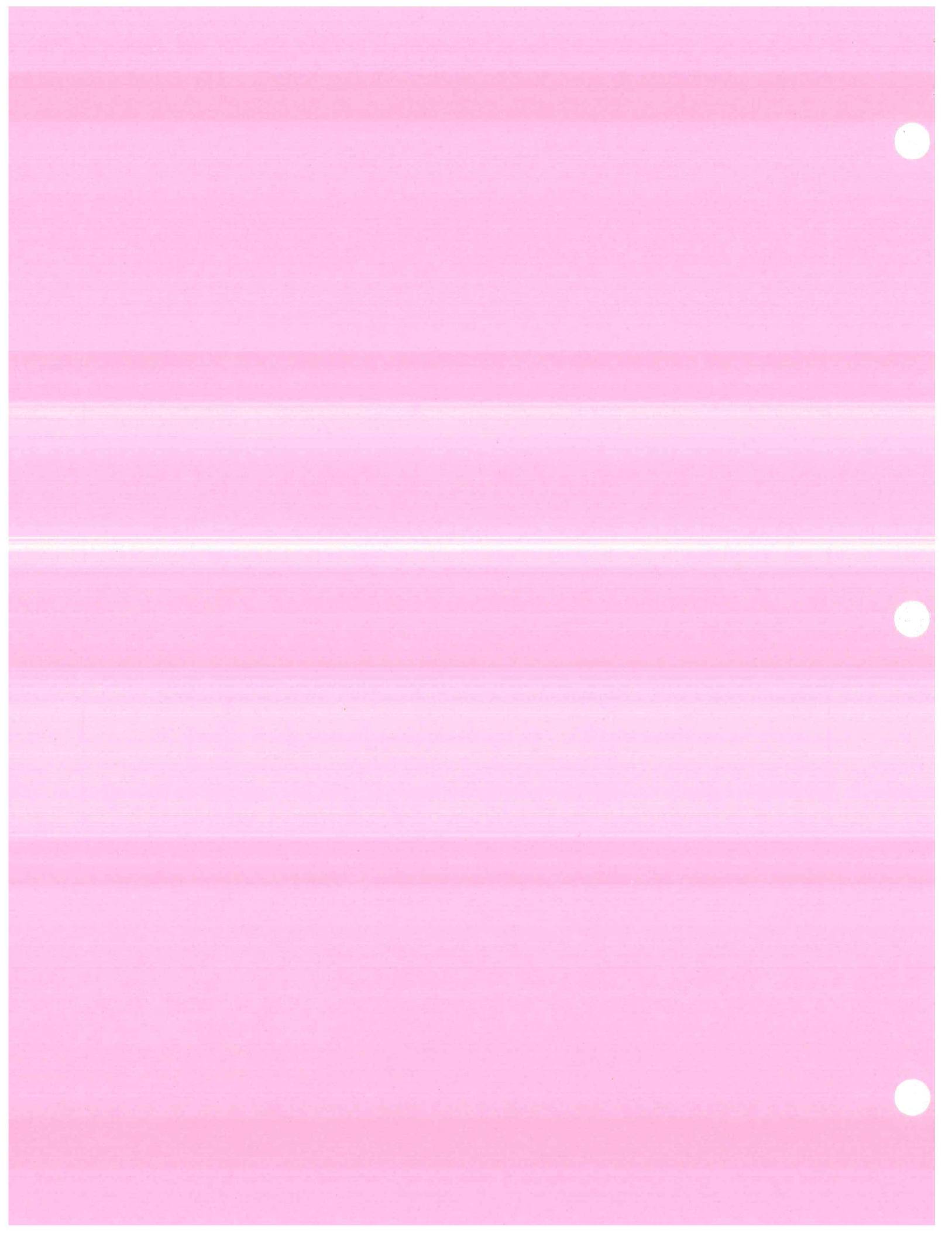
- 1 Facing LOD, hop on L(ct.1); Step on R fwd(cts.2,3)
 Step on L,R fwd(cts.4,5)
- 2 Leap on L fwd(ct.1); Step on R fwd(cts.2,3); Step
 on L in front of R(ct.4); Step back on R and face
 ctr.(ct.5)
- 3 Leap on L to L(ct.1); Step on R in front of L
 (cts.2,3); Step on L to ctr.(ct.4); Step back on R
 (ct.5)
- 4 Hop on R(ct.1); Step on L back(cts.2,3); Step on
 R to R(ct.4); Step on L in front of R and face
 LOD(ct.5)

5-12 Repeat Meas.1-4 two more times

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Jaap
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JAAP LEEGWATER started his dance career in his native country the Netherlands where he earned degrees in education and teaching international folk dance. Fascinated with the irregular Balkan rhythms and drawn to the expressiveness of its movements, Jaap then specialized in Bulgarian dance and choreography at the State Choreographic Schools in Sofia and Plovdiv, Bulgaria.

In cooperation with the Dutch Ministry of Culture and the Bulgarian Center for Amateur Art, he carried out research in Bulgaria on authentic village dances and the teaching of Bulgarian folk dance in the country's educational system. During his frequent trips to Bulgaria Jaap collected and recorded many original dances and songs learned from older people in various villages all over the country where folklore traditions are still a way of life.

This collected material forms the basis of the workshops, lectures and choreographies he has been conducting for the past fifteen years at many folk dance camps, universities and folkloristic dance theaters in Europe, Canada and the United States.

In his dance classes Jaap demonstrates what for him has always been the unique challenge of recreational folk dancing which is combining the physical exercise of working on style and technique with the enjoyment of dancing together, learning about other cultures, and experiencing the natural emotions present in their dance and music.

In January and April of 1988 Jaap spent some time in Europe making recordings for his latest dance album with the Balkanton record company in Bulgaria and with some of the Dutch musicians known from his previous records in the Netherlands. This album, the fourth in the series Folk Dances from Bulgaria, reflects Jaap's continuing involvement in collecting and presenting Bulgarian folk music and dance.

Jaap now lives in Carmichael, California. He recently graduated from California State University, Sacramento with a Masters Degree in Counseling Psychology. Along with his teaching activities, Jaap is interested in the use of dance and movement in psychotherapy and finding ways of incorporating his dance background in this field.

GLOSSARY OF TERMS, SYMBOLS AND ABBREVIATIONS

1. HANDHOLDS

V-position



Hands joined down at the sides.

W-position



Hands joined at shoulder height.

T-position



Hands placed on each others shoulders.

X̂-position



Front-basket position

X̃-position



Behind-basket position

Belt-hold position

"Za Pojas"
"Na Golan"



Hands held at neighbors dance belt.

"Teacup" - position



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

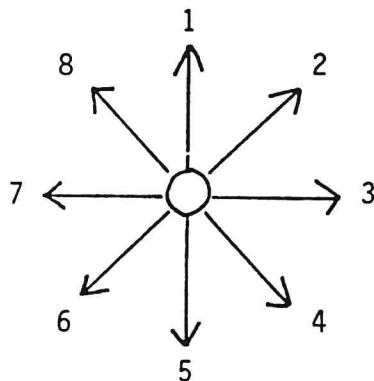
2. SYMBOLS

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

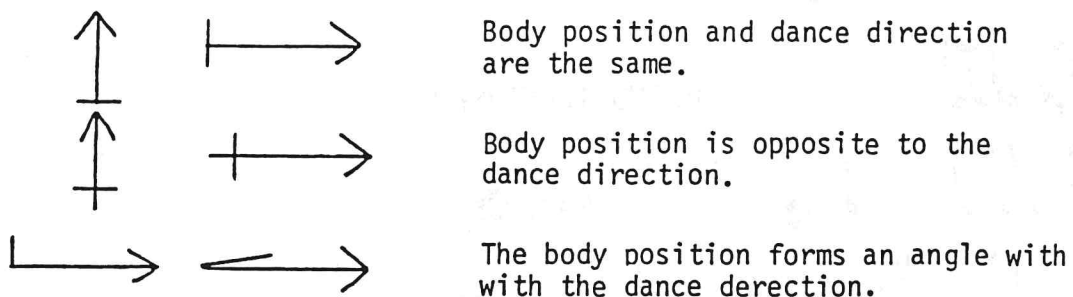
2.1. DIRECTION SYMBOLS

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

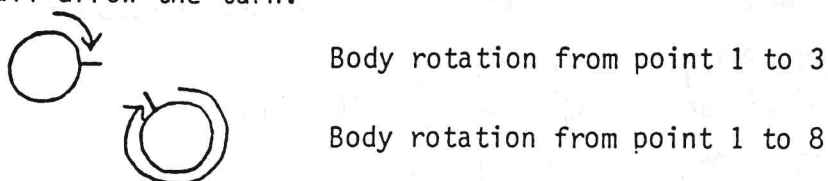
The following diagram shows some of the possibilities:



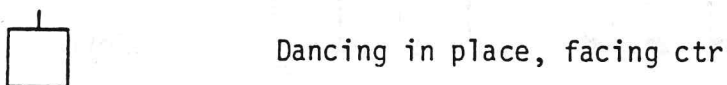
2.2. In order to combine the dancedirection with the facing position of the body, a small cross-line is added to the movement-arrow.



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




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




3. ABBREVIATIONS


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


BULGARIAN DANCE RHYTHMS


2
4  PRAVO

6
8  PRAVO TRAKIJSKO


5
8  PAJDUŠKO


7
8  RÂČENICA


7
8  ČETVORNO, MAKEDONSKO (PIRINSKO)


8
8  TEŠKOTO


8
8  DILMANO DILBERO, NEVROKOPSKO, LJASKOVSKO


9
8  DAJČOVO, VARNENSKO, KUČEK


9
8  GRÂNČARSKO

11
8  KOPANICA, GANKINO

11
8  NEDA VODA

13
8  PETRUNINO

13
8  KRIVO SADOVSKO

15
8  BUČIMIŠ

BULGARIAN DANCE RHYTHMS (Page 2 of 2)

Combinations of one or two of the previous mentioned irregular meters are also to be found in Bulgarian Folk Music and Dance. They are referred to as *Smesen* ("mixed") beats or if it is a dance *Smeseno Horo*. Another term frequently used is *Krivo* ("crooked") or *Krivo Horo*.

Some examples of these so called "composed irregular meters" are:

13/8 (8/8 + 5/8) 
BIČAK ISPAJČE

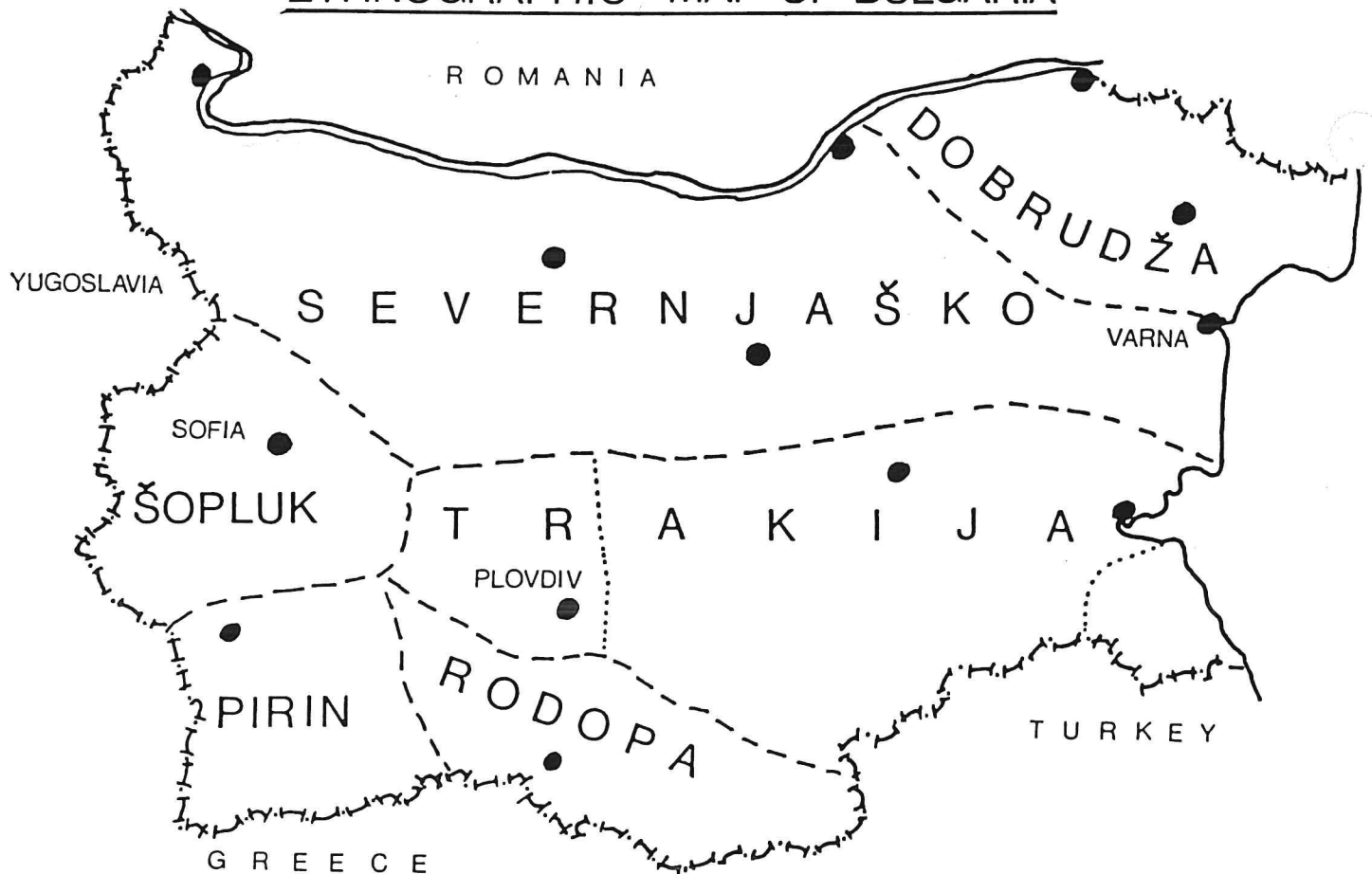
18/8 (7/8 + 11/8) 
JOVE, JOVINATA, JOVE MALAJ MOME

22/8 (9/8 + 13/8) 
SANDANSKO

25/8 (7/8 + 7/8 + 11/8) 
SEDI DONKA

37/8 (9/8 + 9/8 + 5/8 + 5/8 + 9/8) 
AJŠA, DVAŠTI TRIŠTI

ETHNOGRAPHIC MAP OF BULGARIA



REGIONAL DIFFERENCES AND CHARACTERISTICS

What follows is not a complete list but more a quick reference guide to help you to determine 1) - from what area a certain dance or dance tune originates and 2) - what the most striking characteristics are.

SEVERNJAŠKO (NORTHERN BULGARIA)

Dance

- wt mainly on the fore ft
- small and energetic steps with high knee liftings
- the movements are light and upward
- jumpy and bouncy

Music

fast, vivid tempo
Vlach or Romanian influences
 principal instruments:
 all kinds of flutes (*occarino*, *svirka*, *duduk*, *kaval*) and *violin* and *Duhov ensembles*

TRAKIJA (THRACE)


- wt mostly on the whole flat ft
- slight knee bend position
- all accents and stamps are directed tw the ground, downward
- "earthy" quality
- smooth and round movements
- gracious hand and arm gestures in individual performances
- "contemplative", dignity

starts often slow, "solemny" then gradually builds to moderate - fast
 composed-irregular-meters in Western Thrace
 rich melody lines
 principal instruments
gâdulka, *gajda*, *kaval*


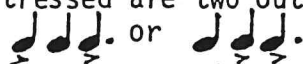
Dance

Music

ŠOPLUK (WESTERN BULGARIA)

- | | |
|--|--|
| <ul style="list-style-type: none"> - wt on the fore ft - body leans slightly fwd - small, light and energetic steps with sharp knee liftings - the upper part of the body moves fwd and back in coordination with the knee liftings - <i>Šopska Natrisane</i> (relaxed shoulder bouncing on the rhythm of the steps) - "jerkey" and angular movements - very expressive, outgoing and "witty" | <p>fast vivid tempo</p> <p><i>Graovo</i>-syncopated beat in many slower and fast 2/4 dances : </p> <p>the music consists of many 1/8 or 1/16 notes, which has the effect of the melody supporting and carrying the rhythm</p> <p>principal instruments:
flutes (<i>svirka, duduk, kaval</i>), <i>gajda</i> and <i>tapan</i></p> |
|--|--|

DOBRUDŽA (NORTHEASTERN BULGARIA)

- | | |
|---|--|
| <p>Men:</p> <ul style="list-style-type: none"> - heavy, wt on the whole ft - knee bend position - hips are slightly turned fwd - upper body erect and proud - every stamp is accompanied by slight knee bending or dipping - "down-to-earth" quality <p>Women:</p> <ul style="list-style-type: none"> - light, bouncy and feminine - rocking body and arm movements | <p>slow - moderate tempo, "stretched" both cts (main and secondary) are often stressed in the <i>Dobrudžjan</i> 2/4 beat </p> <p>slow 7/8 <i>Râčenik</i> stressed are two out of the three main cts </p> <p>principal instrument : <i>kopanka</i> (small <i>gajduka</i>) typical combination: <i>physharmonica, kopanka</i> and <i>gajda</i> (<i>Dobrudžanskata Trojka</i>)</p> |
|---|--|

PIRIN (BULGARIAN MACEDONIA)

- | | |
|---|---|
| <ul style="list-style-type: none"> - high and on the ball of the ft - liftings on the ball of the ft on cts & (upbeat) - vertical bouncy character - "balanced" movements - many rhythmic and syncopated nuances | <p>from slow - fast</p> <p>very melodic, songs</p> <p>rich in many different rhythms and irregular meters</p> <p>"stretched" and playfull interpretation of the beat</p> <p>principal instruments:
<i>zurna, tambura, tapan, darabuka</i> and <i>trâmpa</i> (tambourine)</p> <p>Turkish influence, it is also the area of Moslim-Bulgarians (<i>Pomaci</i>)</p> |
|---|---|


RODOPA (RHODOPE MOUNTAIN RANGE)

- | | |
|--|---|
| <ul style="list-style-type: none"> - wt on the whole flat ft - <i>čukče</i> (low hops) - Women: gracious almost solemnly "deliberate" steps - Men: expressive and strong | <p>slow, usually to a song</p> <p><i>Horovodna pesen</i> (Dancesong) or accompanied by a <i>Kaba Gajda</i> (low-pitched <i>gajda</i>)</p> <p>melancholic, gliding melodies and singing</p> <p>Here too <i>Pomak</i> and Turkish influence</p> |
|--|---|

MITRO (Митро)Bulgaria

TRANSLATION: Mitra is a girl's name. The dance is done to the accompanying song (*horovodna pesen*) "*Mitro Mitro Kadon Mitro*" - Mitro, Mitro, dear Mitro - a capella or played by a *kaba gajda*. When played as an instrumental the dance is sometimes called *Mitrino Horo* (Mitro's dance).

ORIGIN AND STYLE : This dance is from the Rhodope Mountain Region in Southern Bulgaria and has all the characteristics of the Rhodope dance style. Typical is the step-horo basic step by which the step is stressed and the hop is performed as a subtle "chuck" in Bulgarian called "*čukče*".

METER : 2/4 

SOURCE : Learned and notated by Jaap Leegwater from Danja Djankova in Smoljan, Rhodope Region, Bulgaria, in the winter of 1975.

MUSIC : Cassette "FOLK DANCES FROM BULGARIA" - JL1994.05 Side B # 10

FORMATION : Open circle, hands held in W position, the arms rocking gently on the rythm of the beat. This dance is a *Vodeno Horo*, which means a "lead-chain-dance". The first dancer (*Vodač* or *Horovodec*) winds the circle into itself and back out again.

INTRODUCTION: None

MEAS PATTERN

- | | |
|-----|---|
| 1 | facing and moving LOD, step on R ft (ct 1), " <i>čukče</i> " on R ft (ct 2) |
| 2 | step on L ft (ct 1), " <i>čukče</i> " on L ft (ct 2) |
| 3 | step on R ft, (ct 1), step on L ft (ct 2) |
| 4-6 | repeat action of meas 1-3 |
| 7 | turning body, face ctr, step on R ft sdwd R (ct 1), bounce on R ft (ct 2) |
| 8 | rock fwd by stepping on L ft (ct 1), bounce on L ft (ct 2) |
| 9 | rock back by stepping on R ft (ct 1), bounce on R ft (ct 2) |
| 10 | facing ctr, moving sdwd L, step on L ft, swinging arms fwd low (ct 1), step on R ft, swinging arms down (ct 2) |
| 11 | step on L ft, swinging arms bkwd low (ct 1), bounce on L ft, bringing arms back to W pos and turning to face LOD (ct 2) |

Description by Jaap Leegwater © 1988

MITRO

This song originates from the Turkish-Bulgarian time, and it is performed by the *Pomaci*, Bulgarian Moselems in the Rhodopes. This is the *horovodna pesen* or accompanying song to the dance "Mitro".

Mitro, Mitro, kadon Mitro
tornala e kadon Mitra
ot saraen do bunaren
studna voda da notoči

Mitro, Mitro, dear Mitro
she came from the
harem to the well
to pour cold water

De ja sreošna ludo mlado
toj na mitra progovarja
"Mitro, Mitro, kadon Mitro
kade ti e kolančeno ?
Kolančeno ot korčeno
Gerdančeno ot šijikana"

there she met a young lad
who spoke to her
"Mitro, Mitro, dear Mitro
where is your belt ?
your belt of leather
your vest of silk "

BALUCINATA

BACKGROUND AND SOURCE : The meaning of the word "Baluca" is not quite clear. Baluca-type of dances are originally done in Rumania and were probably taken to Northwestern Bulgaria by the Vlachs. It is also one of the popular local dances in the village of Lipen, Michajlovgradski district, N.W. Bulgaria (Severniaško). The musical accompaniment is played by, the for this area most characteristic combination of, "duduk" (a sheperd's kind of block-flute) and "tâpan" (a big drum).

"Balucinata" was learned by Jaap Leegwater from the local folklore group in the village of Lipen on a research trip in the autumn of 1979.

MUSIC : Cassette "Bulgarian Folk Dances"
Jaap Leegwater JL1984.02.

STYLE : - slight knee bend position, body leans a little bit fwd at waist
- small steps on full ft, moving sdwd and keep facing ctr

METER : 2/4

FORMATION : medium-lenght lines. Hand belt hold, L over.

INTRODUCTION : 1 measure

MEAS PATTERN

- 1 facing ctr, moving sdwd L and body benbing slightly at waist,
step on R ft in front of L ft (ct 1), bend R knee (ct &),
step on L ft sdwd L (ct 2), bend L knee
- 2 repeat action of meas 1
- 3 step on R ft in front of L ft (ct 1), bend R knee (ct &)
step on L ft sdwd L (ct 2), step on R ft in front of
L ft (ct &)
- 4 step on L ft sdwd L (ct 1), step on R ft slightly bkwd
(ct &), step on L ft sdwd L (ct 2), move R leg fwd in
front of L ft (ct &)
- 5-8 repeat action of meas 3-4 two more times
- 9 step on R ft in front of L ft (ct 1), bend R knee (ct &)
step on L ft in front of R ft (ct 2), bend L knee (ct &)
- 10 step on R ft sdwd R (ct 1), bend R knee (ct &)
step on L ft in front of R ft (ct 2), bend L knee (ct &)

(continued)

BALUCINATA (continued)

MEAS

PATTERN

- 11 step on R ft sdwd R (ct 1), step on L ft in front of
R ft (ct &), step on R ft sdwd R (ct 2),
step and close on L ft next to R ft (ct &)
- 12 step on R ft in front of L ft (ct 1), bend R knee (ct &)
step on L ft sdwd L (ct 2), step on R ft in front of
L ft (ct &)
- 13 step on L ft sdwd L (ct 1),
step and close on R ft next to L ft (ct 2)
- 14-15 repeat action of meas 12-13, reversing ftwk and direction

N.B. Repeat the dance three more times.

Finish the dance by changing meas 14-15 into :

- 14 step on L ft in front of R ft (ct 1),
raise R ft to R side, knees together (ct &)
close R ft to L ft with a shatp click (ct 2)
- 15 hold

Description by Jaap Leegwater © 1983 Presented by Jaap Leegwater

DIMITROVSKO HORO - TROJČE
(Димитровско Хоро - Тройче)

Bulgaria

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

Slow Part

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

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

Fast Part

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

Part 2 "Trojna Nabivané"

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

Part 3

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

Part 4

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

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

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

Description by Jaap Leegwater © 1988

KRÂSNAK

- TRANSLATION : "Kâsnak" is a Turkish word for the wooden rim of the tâpan (a big drum).
A tapan player in Pirin is considered to be a good one if he is also able to alter his accompaniment by making rhythmic ornaments on the wooden rim of his instrument.
- BACKGROUND : In the 16th and 17th centuries many Bulgarians were forced to convert to Islam.
While Moslim by religion, they continued to maintain their own Bulgarian customs, culture and language. Moslim-Bulgarians nowadays are known as "Pamaci" (sing. "Pomak").
They live in Southern Bulgaria in the Pirin and Rhodope Mountain Ranges.
- ORIGIN & SOURCE : The here described "Krâsnak" is one of their men's dances.
It was learned by Jaap Leegwater in the autumn of 1979 from local dancers in the village of Debren, Goce Delčev district in Southern Pirin.
The musical accompaniment is performed by their own village trio, consisting of the for this area most characteristic combination of two "zurna's" and one "tâpan".
- MUSIC : Cassette "Bulgarian Folk Dances"
Jaap Leegwater JL1984.02.
- METER : 2/4
- FORMATION : Line, arms in T-position.
The first dancer, and the others too when the R hand is free, twirl a little scarf above their head.
Instead of a scarf "Pomaci" often use a beated snake
- INTRODUCTION : 2 measures
N.B. Only the first time, when starting the dance, change the first ct of meas 1, Part 1 into a hold.

(continued)

KRÁSNAK (continued)

<u>MEAS</u>	<u>PATTERN</u>	<u>Part 1</u>
1	facing and moving LOD, step on R ft (ct 1), swing L heel bkwd (ct 2)	
2	step on L ft (ct 1), swing R heel bkwd (ct 2)	
3	step on R ft (ct 1), swing L heel bkwd (ct 2)	
4	turning face ctr, touch ball of L ft straihgt fwd (ct 1) hold (ct 2)	
5-8	repeat action of meas 1-4, reversing ftwk and direction	

Part 2

1	facing and moving LOD, step on R ft, bending both knees and leaving ball of L ft on the floor (ct 1), straighten both knees (ct 2)	
2	step on L ft, bending both knees and leaving ball of R ft on the floor (ct 1), straighten both knees (ct 2)	
3	step on R ft, bending both knees and leaving ball of L ft on the floor (ct 1), straighten both knees (ct 2)	
4	turning to face ctr, touch ball of L ft straight fwd (ct 1), hold (ct 2)	
5	repeat ftwk of meas 4	
6	touch ball of L ft diag L fwd (ct 1), hold ct 2)	
7	raise L ft to touch back of R knee with L ankle, while bending R knee (ct 1), straighten R knee (ct 2)	
8-14	repeat action of meas 1-7, reversing ftwk and direction	

Part 3

1-3	facing and moving straight towards ctr, repeating ftwk of meas 1-3 of Part 2 L hand with palm facing out on the small of the back, R hand up twirling a little scarf	
4	close and step on L ft next to R ft without taking wt, both hands up	
5	facing ctr and moving straight bkwd, step on L ft, bending both knees (ct 1), straighten both knees (ct 2) L hand again on small of the back and R hand up	
6	step on R ft, bending both knees (ct 1), straighten both knees (ct 2) make a full CCW turn slightly bkwd, bending and straight- tening body at waist on next two measures :	
7	step on L ft (ct 1), step on R ftb(ct 2),	
8	step on L ft (ct 1), raise on ball of L ft, lifting R knee in LOD (ct 2)	

(continued)

KRÁSNAK (continued)

Part 4

- 1-4 make a full CW turn in LOD, repeating ftwk of meas 1-2
of Part 2 two times
- 5 facing ctr, moving bkwd,
step on R ft bkwd, bending both knees (ct 1),
straighten both knees and raise L knee in front (ct 2)
N.B. Clap in both hand in front of the body on every
ct 1 of meas 1-5
- 6 close and stamp on L ft next to R ft, raising both arms
(ct 1), hold (ct 2)

SEQUENCE OF THE DANCE

Introduction : 2 measures

Part 1 2x

Part 2 2x

Part 3 1x

Part 1 1x

Part 1 1x

Part 4 1x

Description by Jaap Leegwater © 1983 Presented by Jaap Leegwater

ČERKESKATA

- TRANSLATION AND BACKGROUND : The name of this dance, "the Circassian one", indicates influences from abroad. The Circassians are a tribe from the Caucasus Mountains, who settled in Bulgaria after 1864. They were known as skilful horsemen and Cerkeskata's basic step reflects the hoofbeats of their horses.
Čerkesko Horo's and *Čerkeskata's* are particularly popular in the district of the town of Veliko Turnovo, Northren Bulgaria (Severniaško). This version is notated and learned by Jaap Leegwater in september 1982 from the local folklore group in the village of Pavel.
- MUSIC : Record "Folk Dances from Bulgaria - 2"
Balkanton BHA 11134. Side B. Band 4.
- FORMATION : Line or open circle.
Hands: belt hold or V-position.
- METER : 9/8 : 1-2, 1-2, 1-2, 1-2-3. Counted here as:
1 , 2 , 3 , 4 & "ah"
- INTRODUCTION : 8 measures

- MEAS PATTERN Part 1 "Forward-Backward"
- 1 facing and moving diag R fwd, three walking steps R,L,R (cts 1-3), close and step without weight on L ft next to R ft
- 2 repeat action of meas 1, moving diag L bkwd and starting with the L ft
- 3-4 repeat action of meas 1-2, reversing ftwk and direction
- 5-8 facing ctr and moving straight fwd and bkwd, repeat ftwk of meas 1-2 two times
- Part 2 "In place"
- 1 step on R ft in place (ct 1), tap L heel beside R toes (ct &), step on L ft in place (ct 2), tap R heel beside L toes (ct &), step on R ft in place (ct 3), brushing L ft slightly sdwd to the front (ct &), step on L ft in front of R ft (ct 4), step on R ft in place raising L knee (ct &), tap L heel in front of R ft (ct ah)
- 2 repeat action of meas 1, reversing ftwk
- 3-4 repeat action of meas 1-2
- N.B. transition Part 2 - Part 3 :
change the last tap on ct "ah" of meas 4 into hold
- Part 3 "Sideward" - I
- 1 facing ctr, step on R ft in front of L ft (ct 1), fall on L ft in place (ct &), step on R ft diag R fwd (ct 2), fall on L ft in place (ct &), step on R ft in front of L ft (ct 3), fall on L ft in place (ct &), step on R ft diag R fwd (ct &), slightly raising R leg diag R (ct "ah")

(continued)

ČERKESKATA (continued)

- 2 a small jump on both feet together in place, knees slightly bent (ct 1), leap on R ft swinging L heel behind (ct 2) step on L ft sdwd L (ct 3), cross and step on R ft behind L (ct &) step on L ft sdwd L (ct 4), cross and fall on R ft in front of L ft (ct &), swinging L ft sdwd L, close to the floor, to the front (ct "ah")
- 3-4 repeat action of meas 1-2 reversing ftwk and direction
- 5-8 repeat action of meas 1-4

Part 4 "Sideward" - II

- 1 leap on R ft sdwd R (ct 1), cross and step on L ft in front of R ft (ct &), step on R ft in place (ct 2), step on L ft sdwd L (ct &), cross and step on R ft in front of L ft (ct 3), step on L ft sdwd L (ct &), cross and step on R ft in front of L ft (ct 4), step on L ft sdwd L, raising R knee (ct &), hold (ct "ah")
- 2 step on R ft in place (ct 1), tap L heel beside R toes (ct &), step on L ft in place (ct 2), tap R heel beside L toes (ct &), fall on R ft in place, swinging L ft sdwd L, close to the floor, to the front (ct 3), step on L ft in front of R ft (ct 4), fall on R ft raising L knee (ct &), hold (ct "ah")
- 3-4 repeat action of meas 1-2, reversing ftwk and direction
- 5-8 repeat action of meas 1-4

Introduction : 8 measures

Part 1
Part 2
Part 3
Part 2
Part 4

} 2x

Part 1
Part 2

N.B. Finish the dance by changing Part 2 meas 4 ct 3-4 into :
leap on L ft in place, raising R knee (ct 3),
close and stamp on R ft next to L ft (ct 4)

MEHMEDE

- TRANSLATION : "Mehmede, dobâr junače" ("Mehmed, you brave lad"),
is the first line of the song to which the dance
is originally performed.
- ORIGIN : The here described patterns are from the village
of Jakoruda, Velingradsko district in the Rhodopes.
- MUSIC : Cassette VILLAGE DANCES OF BULGARIA - JL1986 01
by Jaap Leegwater Side B # 22
- METER : 5/8 1-2, 1-2-3 Counted here as :
 1 2
 Q S
- FORMATION : Line or half circle.
Hands belt hold or T-position when the dance is
only done by men.
V-position when the dance is performed by men and
women.
- INTRODUCTION : No introduction

MEAS

PATTERN

Part 1

- 1 facing ctr, moving diag R fwd and keep toes pointing
towards ctr,
hop on L ft (ct 1), step on R ft (ct 2)
- 2 leap onto L ft in front of R ft (ct 1),
step on R ft in place (ct 2)
- 3-4 repeat action of meas 1-2, reversing ftwk and direction
- 5 facing ctr moving bkwd, "čukče" on L ft, swinging R ft
bkwd in a small arc (ct 1), step on R ft behind L heel
(ct 2)
N.B. This step is called a REEL-step.
- 6 repeat action of meas 5, reversing ftwk
- 7 facing ctr, moving sdwd L, step on R ft in front of
L ft (ct 1), step on L ft sdwd L (ct 2)
N.B. This step is called a PAJDUŠKA-step.
- 8 repeat action of meas 7
- 9 facing and moving diag R fwd,
hop on L ft (ct 1), step on R ft (ct 2)
- 10 hop on R ft (ct 1), step on L ft (ct 2)
- 11-12 turning towards face diag L and moving diag R bkwd with
the same steps of meas 9-10
- 13-24 repeat action of meas 1-12

(continued)

MEHMEDE (continued)

MEAS PATTERN Part 2

- 1-4 repeat action of meas 1-4 of Part 1
5 leap onto R ft in place with R knee slightly bend,
 extending L leg across and in front of R leg, close to
 the floor (ct 1), hold (ct 2)
6 hold (ct 1-2)
7-8 repeat action of meas 5-6 of Part 1, reversing ftwk
9-12 repeat action of meas 5-8, reversing ftwk
13-24 repeat action of meas 9-12

Part 3

- 1 facing and moving diag R fwd,
 hop on L ft (ct 1), step on R ft (ct 2)
2 hop on R ft (ct 1), step on L ft (ct 2)
3-4 repeat action of meas 1-2
5 turning towards face diag L and moving diag R bkwd,
 leap onto R ft (ct 1), step on L ft (ct 2)
6-8 repeat action of meas 5, three more times
9-16 repeat action of meas 1-8

Part 4

- 1 facing ctr and moving sdwd L with a PAJDUŠKA-step :
 step on R ft in front of L ft (ct 1),
 step on L ft sdwd L (ct 2)
2-6 repeat action of meas 1 five more times
7 dancing in place, hop on L ft (ct 1), step on R ft (ct 2)
8 step on L ft (ct 1), a small leap with emphases ("fall")
 onto R ft, swinging L leg close to the floor fwd (ct 2)
9-16 repeat action of meas 1-8, reversing ftwk and direction
17-24 make a full CCW turn in place, repeating ftwk of meas 1-8
 with hands at waist
25-32 repeat action of meas 17-24, reversing ftwk and direction

N.B. Repeat the whole dance one more time plus Part 1-3.
Finish the dance by changing the last measure into :
a leap onto R ft, raising L knee in front (ct 1),
close and stamp on L ft next to R ft (ct 2)

MEHMEDE (continued)

M E H M E D E



Me-hme- de, Me-hme- de, do- bâr ju- na- će, dža- nam,
Me-hme- de, Me-hme- de, do- bâr ju- na- će.

Mehmede, Mehmede, dobâr junače, džanâm
Mehmede, Mehmede, dobâr junače,
aj da ta majka ti, Mehmed, oženi, džanâm,
aj de ta, aj da ta, sino, oglavi.
Za bas momata ni, sino, v seloto, džanâm,
Za bas momata ni, sino, v seloto.
Dobre ti rugoto, sino, priljaga.
Kato na malkite momi horoto, džanâm,
kato na stari volove orane,
kato na malkite momi horoto.

*

Mehmed, Mehmed, you young lad
Mehmed, mehmed, you young lad
let your mother get you married
let your mother get you married
The best girl in the village,
The best girl in the village
She'll suit you perfectly
like plowing does the old oxen
and the dance does the young girls.

TRANSLATION AND BACKGROUND : Macedonian.
Line dance from Pirin or Pirinska Makedonia in Southeast Bulgaria.
The dance is of the 3-measure "Lesnoto-type".



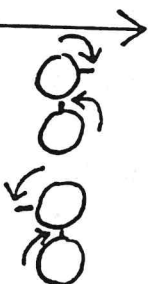
MUSIC : Cassette "FOLK DANCES FROM BULGARIA - JL1994.05 Side B, # 13.
Presented by Jaap Leegwater.
The accompanying song is an early recording of the Pirin State Esemble from Blagoevgrad, Bulgaria. It is a Haiduk song:
Koj ke ti nosi beloto kepe (Who is going to wear your white cap?).

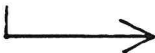
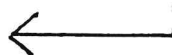
METER : 7/8 

STYLE : Macedonian or Pirinski:
- very light, mostly on the ball of the ft
- there is a small lift on the ball of the ft before the first step of each measure
- vertical bouncy character
- men's movements are more pronounced and with higher knee liftings

FORMATION : Open or half circle.
Hands held in a W-position

MUSICAL INTRODUCTION : 8 measures

<u>DIRECTION</u>	<u>MEAS</u>	<u>CT</u>	<u>PATTERN</u>	<u>Part 1 "BASIC"</u>
	1	1	step on R ft	
		2	bounce on R ft, lifting L knee in front	
		3	step on L ft across in front of R ft	
	2	1	step on R ft	
		2	lift L knee in front	
		3	bounce on R ft	
	3	1	step on L ft	
		2	lift R knee in front	
		3	bounce on L ft	
<u>Part 2 "TURNS"</u>				
	1		repeat meas 1 of Part 1	
		2	1	step or low leap onto R ft, bending R knee and holding L ft against R ankle
			2-3	turning body face ctr, gradually straightening R leg
	3		repeat action of meas 2 with opp ftwk & directions	

<u>DIRECTION</u>	<u>MEAS</u>	<u>CT</u>	<u>Part 3 "SIDEWARD"</u>
	1		repeat action of meas of Part 1
	2	1	step or low leap onto R ft
		2	move L ft in an arc close to the floor behind
		3	step on L ft behind R ft
	3	1	leap onto R ft, swing L ft behind with L knee turned out
		2	swing L ft sdwd L
		3	swing L ft across in front of R leg
		&	lift L knee and come up on the ball of the ft
	4-6		repeat action of meas 1-3 with opp ftwk & directions

DANCE SEQUENCE

Instrumental	8 measures	introduction
Verse 1	Part 1	5x
Instrumental	Part 2	3x
Verse 2	Part 3	2x
Verse 3	Part 1	5x
Instrumental	Part 2	2x
Verse 4	Part 3	2x with riterdando and "hold"
		End with meas 1-3 on second riterdando

Note: The dancepatterns change with the musical changes.

TEXT OF MAKEDONSKO

("KOJ KE TI NOSI BELOTO KEPE")

- | | |
|--|--|
| 1. KOJ KE TI NOSI, MORI, BELOTO KEPE,
DE GIDI, KARA MUSTAFA ? | 1. Who is going to wear your white cap,
Hey you, black Mustafa ? |
| 2. KOJ KE TI NOSI, MORI, TENKATA PUŠKA,
DE GIDI, KARA MUSTAFA ? | 2. Who is going to carry your fine gun,
Hey you, black Mustafa ? |
| 3. KOJ KETI NOSI, MORI, OSTRATA SABJA,
DE GIDI, KARA MUSTAFA ? | 3. Who is going to carry your sharp sabre
Hey you, black Mustafa ? |
| 4. NEKA GI NOSI, MORI, DELČEV VOJVODA,
TOJ SI E PO-JUNAK OT MENE. | 4. Let it be Delčev the rebel's leader,
He is more of a hero than me. |

5 КОЙ КЕ ТИ НОСИ БЕЛОТО КЕПЕ

Умерено

Акордеон

Кой ке ти но- си, мо- ри,
бе- ло- то ке- пе,
де ги- ди
е...
Ка- ра Мус та- фа,
де ги- ди,
Ка- ра Мус- та- фа?



Кой ке ти носи, мори, белото кепе,
де гиди, Кара Мустафа?




Кой ке ти носи, мори, острата сабя,
де гиди, Кара Мустафа?


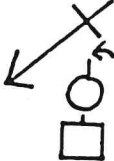



Кой ке ти носи, мори, тенката пушка,
де гиди, Кара Мустафа?

— Нека ги носи, мори, Делчев войвода,
той си е по-юнак от мене.


VLAŠKO - long versionBulgaria



- TRANSLATION : Vlach dance.
- ORIGIN : Dance from the Vlach population in N.W. Bulgaria
- MUSIC : Album "AJDE NA HORO" - Folkloro Balkana/Gega
- CD : GD 134 # 14
- Cassette : GC 534 Side B # 4
- METER : 2/4  or 
- SOURCE : - This version of Vlaško belongs to the basic repertoire taught at the dance department of the School for Amateur Art teachers in Plovdiv, Bulgaria. It was learned by Jaap Leegwater as a student at this school in 1975 from Dimităr Dojčinov and Georgi Šišmanov.
- Vâtkov, B.
Sbornik na Bâlgarski Folklori Hora
Sofia, 1970
- Vâglarov, S.
Bâlgarski Narodni Hora
Sofia 1967
- STYLE : Severnjaški or North Bulgarian:
- jumpy and bouncy
- good and energetic knee liftings
- crossing steps
- the shoulders are relaxed and bounce naturally to the rhythm of the steps
- FORMATION : Medium lenght lines.
Hands held at belt hold position.
- MUSICAL INTRODUCTION : 8 measures

<u>DIRECTION</u>	<u>MEAS</u>	<u>CT</u>	<u>PATTERN</u>	<u>Part 1</u>
	1	1	step on R heel	
		&	bend R knee, shifting wt onto whole ft	
		2	step on L hee	
		&	bend L knee, shifting wt onto whole ft	
	2		repeat action of meas 1	
	3	1	step on R ft slightly sdwd R, bending both knees	
		2	lift L knee in front, straightening R leg	
	4		repeat action of meas 3 with opp ftwk & directions	
	5		repeat action of meas 3	
	6-8		repeat action of meas 1-3 with opp ftwk & directions	
	9-16		repeat action of meas 1-16	

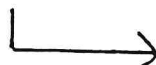


<u>DIRECTION</u>	<u>MEAS</u>	<u>CT</u>	<u>PATTERN</u>	<u>Part 2</u>
	1	1	step on R heel	
		&	bend R knee, shifting wt onto whole ft	
	2	2	step on L heel	
		&	bend L knee, shifting wt onto whole ft	
	2	1	step on R ft, bending both knees	
		2	straighten R leg, lifting L knee in front while lifting and dropping R heel	
	3	1	step on L ft	
		&	bend R knee	
	2	2	step on R ft	
		&	bend R knee	
	4	1	step on L ft, turning R heel out	
		2	close L heel with a sharp click against L ft, shifting wt to R ft	
	5-8		repeat action of meas 1-4 with opp ftwk & directions	
	9	1	step on R ft	
		&	bend R knee	
		2	step on L ft	
		&	bend L knee	
	10	1	step on R ft, turning L heel out	
		2	close L heel with a sharp click against R ft, wt remains on R ft	
	11-12		repeat action of meas 9-10 with opp ftwk & directions	
	13-16		repeat action of meas 9-12	













Part 3

	1	1	step on R ft in front of L ft, taking L ft of the floor	
		&	step back on L ft in place	
	2	2	step on R ft next to L ft, taking L ft of the floor	
		&	step back on L ft in place	
2-3			repeat action of meas 1 two more times	
	4	1	close R ft with a sharp click against L ft	
		&	fall onto R ft, turning L heel out	
		2	close L ft with a sharp click against R ft	
		&	fall onto R ft, lifting L ft off the floor	
5-8			repeat action of meas 1-4 with opp ftwk	
9-16			repeat action of meas 1-8	

<u>DIRECTION</u>	<u>MEAS</u>	<u>CT</u>	<u>PATTERN</u>	<u>Part 4</u>
	1	1	leap onto R ft	
		&	step on L ft behind R ft	
	2	2	leap onto R ft	
		&	step on L ft behind R ft	
2		repeat action of meas 1		
	3	1	close R ft with a sharp click against L ft, wt on both ft	
		&	fall onto R ft, turning L heel out	
	2	2	close L ft with a sharp click against R ft, wt on both ft	
		&	fall onto L ft, turning R heel out	
	4	1	close R ft with a sharp click against L ft, wt on both ft	
		&	fall onto R ft, turning L heel out	
	2	2	close L ft with a sharp click against R ft, wt on both ft	
		&	fall onto R ft, lifting L ft off the floor	
	5-8		repeat action of meas 1-4 with opp ftwk & directions	
	9-16		repeat action of meas 1-8	

Part 5

	1-4		repeat action of meas 1-4 of Part 4, sharply lifting R knee in front on the last ct &
	5	1	leap onto R ft slightly sdwd R
		&	step on L ft in front of R ft
	2	2	step back on R ft in place
		&	step on L ft next to R ft
	6	1	step on R ft in front of L ft
		&	step back on L ft in place
2	2	step on R ft next to L ft	
	&	step on L ft in front of R ft	
	7	1	step back on R ft in place
		&	step on L ft next to R ft
	2	2	step on R ft in front of L ft
		&	step back on L ft in place, turning R heel out
	8	1	close R ft with a sharp click against L ft, wt on both ft
		&	fall onto R ft, turning L heel out
	2	2	close L ft with a sharp click against R ft, wt on both ft
		&	fall onto R ft, lifting L knee in front
	9-16		repeat action of meas 1-8 with opp ftwk & directions

<u>DIRECTION</u>	<u>MEAS</u>	<u>CT</u>	<u>PATTERN</u>	<u>Part 6</u>
	1	1	step on R ft fwd-sdwd R, leaving L ft on the floor	
		&	fall onto L ft	
	2		repeat action of meas 1	
	3	1	leap onto R ft, sharply lifting L knee slightly across in front of R leg	
		&	hold	
		2	leap onto L ft slightly sdwd L	
		&	step on R ft in front of L ft	
	4	1	step back on L ft in place	
		&	step on R ft next to L ft	
		2	step on L ft in front of R ft	
		&	step back on R ft in place	
	5	1	leap onto L ft, lifting R knee in front	
		&	strike R heel next to L toes	
		2	leap onto R ft, lifting L knee in front	
		&	strike L heel next to R toes	
	6		repeat action of meas 4	
	7	1	low hop on R ft, bringing L ft around	
		&	step on L ft behind R ft	
		2	low hop on L ft, bringing R ft around	
		&	step on R ft behind L ft	
	8	1	low hop on R ft, bringing L ft around	
		&	step on L ft behind R ft	
		2	close R ft with a sharp click against L ft, wt on both ft	
		&	fall onto R ft, lifting L ft off the floor	
	9-16		repeat action of meas 1-8 with opp ftwk	

Repeat the entire dance one more time from the beginning

SREBRÂNSKA SBORINKA

TRANSLATION : *Srebârna* is a little village near the regional capital of Silistra, Dobrudža (North Eastern Bulgaria). It is beautifully situated at a lake which is also a national breeding place for birds. The village got its name ("silver") from the silvery shine of the nearby lake.

Sborinka is one of the most popular basic dances of the whole *Dobrudžian* ethnographic region.

The name of the dance is derived from:

1. The noun *sborište* which translates to "gathering- or meetingplace", usually the village green or local danceground.
2. The verb *sboriškam se* which means "to shuffle".

SOURCE : This typical village - *Sborinka* was learned by Jaap Leegwater in March 1983 on a research trip in the Northern part of Dobrudža. His "private lecturer and teacher" was Veliko Stojanov Atanasov, by the villagers also called *Baj Veliko* ("Uncle" Veliko) at the age of 56 in the village of *Srebârna*, Silistra District.

MUSIC : Cassette "Bulgarian Folk Dances"
Jaap Leegwater JL 1984.02. Side A. # 4.

STYLE : *Dobrudžanski*
- Heavy, weight on the whole feet and a slight knee bend position
- Hips are slightly turned fwd
- Upper body erect and proud
- Every stamp is accompanied by a slight knee bending or dipping
- A kind of peasant- or earthy quality

The dependence and strong bond of the *Dobrudzanic* with their property, the ground, becomes visible in the performance, styling and motives of the dances. Therefore a merely technical description of the dance-style of this region is hard to give, especially because it also has a strong emotional impact.

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

FORMATION : Half circle or medium length lines.
Hands front basket position, L over.

METER

: 2/4



SREBRANSKA SBORINKA (continued)

The various patterns are done on the command of the *horovodec* (leader of the line).

The dancers of Srebarna usually kept the same here described sequence and varied the duration of the different parts.

Part 2 *Na Mjasto* ("in place") is often used as a kind of rest step or chorus step.

INTRODUCTION : The leader may start the *Ljus* or "Balance" movement anytime he wants.

<u>MEAS</u>	<u>PATTERN</u>	<u>Introduction Ljuš ("Balance")</u>
1		facing ctr and moving in place, standing with ft apart in second position, knees slightly bend, shift wt onto L ft (ct 1), bend L knee (ct &), shift wt onto R ft (ct 2), bend R knee (ct &)

Part 1^a Krâstosan Hod ("Grape-vine")

1		facing ctr, moving sdwd R, step on L ft across in front of R ft, turning body slightly to the R and bending at waist (ct 1), bend L knee (ct &), step on R ft sdwd R, turning and straightening body face ctr (ct 2), bend R knee (ct &)
2		step on L ft across behind L ft (ct 1), bend L knee (ct &), step on R ft sdwd R (ct 2), bend R knee (ct &)

Part 1^b Krâstosan Hod sas Drobinka ("Grapevine + scuff")

1		facing ctr, moving sdwd R, step on L ft across in front of R ft, turning body slightly to the R and bending at waist (ct 1), stamp (scuff) R ft, without wt, next to L ft (ct &), step on R ft sdwd R, turning and straightening body face ctr (ct 2), bend R knee (ct &)
2		repeat action of meas 2 of Part 1 ^a

Part 2 Na Mjasto ("In place")

1		facing ctr, step on L ft in place (ct 1), stamp R ft, without wt, next to L toes (ct &), step on R ft in place (ct 2), stamp L ft, without wt, next to R toes (ct &)
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SREBRÂNKA SBORINKA (continued)

MEAS PATTERN Part 3 Na pred ("Forward")

- 1 facing ctr, moving twd ctr,
step on L ft (ct 1), stamp R ft, without wt, next to
R toes, bending both knees (ct &),
step on R ft (ct 2), stamp L ft, without wt, next to
L toes, bending both knees
- 2 repeat action of meas 1
- 3 step on L ft, swinging R leg straight first - across in front
of L - then up fwd - and touch R heel on the floor (ct 1),
take wt (actually step) on R ft (ct 2)
- 4 step on L ft (ct 1), step on R ft (ct 2),
- 5-8 do eight "step-dip's" bkwd, starting with the L ft

Part 4^a Svivka ("Knee lift")

- 1 facing ctr, moving in place,
step on L ft (ct 1), stamp R ft next to L toes (ct &),
step on R ft (ct 2), stamp L ft next to R toes (ct &)
- 2 step on L ft (ct 1), stamp R ft next to R toes (ct 1),
step ("fall") on R ft diag R bkwd, turning face diag R and
keeping L toe on the floor with the heel turned out (ct 2),
hold (ct &)
- 3 step on L ft in place, swinging R leg in an arc fwd close
along the floor (ct 1), leap onto R ft next to L ft (ct 2),
leap onto L ft in place (ct &)
- 4 leap onto R ft in place (ct 1), leap onto L ft in place (ct &),
leap onto R ft in place, lifting L knee in front (ct 2),
hold (ct &)

Part 4^b Klakanè ("Squat")

- 1-3 repeat action of meas 1-3 of Part 4^a
- 4 leap onto R ft in place (ct 1), leap onto L ft place (ct &),
squat, knees slightly apart (ct 2)

Part 5^a Lost ("Straight")

- 1 facing ctr and moving twd ctr,
step on L ft diag L fwd, turning face diag L (ct 1),
stamp R ft next to L ft, bending both knees (ct &),
step ("fall") on R ft straight fwd tw ctr, lifting L ft
next to R ankle (ct 2), hold (ct 2)
- 2-3 repeat action of meas 1 two more times

SREBRÂNSKA SBORINKA (continued)

<u>MEAS</u>	<u>PATTERN</u>	<u>Part 5^a (continued)</u>
4	step on L ft (ct 1), stamp R ft, without wt, behind L ft with arch of the R ft by the L heel (third position), bending body at waist (ct &), step on R ft bkwd, toes still pointing toward R, leaning body slightly bkwd (ct 2), stamp L ft with the heel at arch of R ft (ct &)	
5	step on L ft in place (ct 1), slap R ft with straight leg across in front of L ft (ct 2)	
6	slap R ft with straight leg diag R fwd (ct 1), squat (ct 2)	
7	still facing ctr, now moving bkwd straighten up with a hop on L ft (ct 1), stamp R ft, without wt, next to L toes (ct &), low leap onto R ft (ct 2), stamp L ft, without wt, next to R toes (ct &)	
8	step on L ft (ct 1), step on R ft (ct &), stamp and close L ft, without wt, next to R ft (ct 2)	

Part 5^b *Lost sâs vânsâna i zadna svivka*
("Straight and swing in front & behind")

1-5	repeat action of meas 1-4 of meas 1-4 of Part 5 ^a
6	repeat ct 1 of meas 6 of Part 5 ^a (ct 1), swing R ft raised up across L shin (ct 2)
7	swing R ft raised up sharply behind L (ct 1), squat (ct 2)
8	straighten up with a hop on L ft (ct 1), stamp R ft next to R toes (ct &), step ("fall") on R ft diag R bkwd, lifting L heel turned out (ct 2)

SEQUENCE OF THE DANCE

<u>Part</u>	<u>Times</u>	<u>Measures</u>
Musical introduction		8
Introduction <i>Ljuš</i>	8x	8
Part 1a <i>Krâstosan hod</i>	8x	32
Part 1b <i>Krâstosan hod sas drobinka</i>	8x	32
Part 2 <i>Na mjasto</i>	16x	16
Part 3 <i>Na pred</i>	2x	16
Part 4a <i>Svivka</i>	2x	8
Part 4b <i>Klakanè</i>	2x	8
Part 5a <i>Lost</i>	2x	16
Part 5b <i>Lost sâs vânsâna i zadna svivka</i>	2x	16

