

*The 44th
Annual*

KOLO FESTIVAL

SYLLABUS
of Dance Descriptions



Teachers

**Dick Crum
Mihai David
Nina Kavardjikova
Tatiana Sarbinska
Ventsi Sotirov**

November 23-25, 1995

Russian Center, San Francisco



1995 KOLO FESTIVAL

Tentative Schedule*

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	Dick - Balkan	Beginning FD - Ed Kremers
	11:30 AM - 12:45	Ventsi - Pirin	Beginning FD - Edy Cuthbert
	1:00 PM - 2:00	Old Kolos	Culture Corner - Nina
PM	2:15 PM - 3:30	Ventsi - Pirin	Tatiana - Singing
	3:45 PM - 5:00	Nina - Bulgarian	Beginning FD - Bobi Ashley
	5:15 PM - 5:45		Workshop by Louise Kanter <i>Preventing Dance Injury</i>
Night	7:00 PM - 8:00	Replay of dances (various instructors)	Tatiana - Singing (till 8:15)
	8:00 PM - 1:30	Live FD Music	8:15 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	Ventsi - Pirin	Tatiana - Singing
	11:30 AM - 12:45	Dick - Balkan	Beginning FD - Bob Shapiro
	1:00 PM - 2:00	Bobi Ashley: <i>Promoting FD in the Schools 20 KIDS PERFORMING!</i>	Costume Workshop** by Marge Gajicki: <i>Opanke</i>
PM	2:15 PM - 3:30	Dick - Balkan	Tatiana - Singing
	3:45 PM - 5:00	Nina - Bulgarian	Beginning FD - Floyd Davis
	5:15 PM - 5:45		Asha Goldberg: <i>Promoting your FD Group</i>
Night	7:00 PM - 8:30	Dance/Music Concert	
	9:00 PM - 2 AM	Live FD Music	8:45 Live FD Music

Master Teachers: Dick Crum, Mihai David, Nina Kavardjikova, Ventsi Sotirov, Tatiana Sarbinska

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

* Schedule may change without notice

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

A Message from the Committee Co-chairs

Sharen and I, as the 1995 Co-Chairs, would like to thank all of the people who have worked so hard to make the 44th Annual Kolo Festival a success:

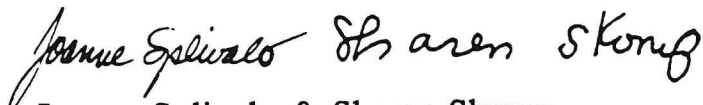
Kolo Festival Committee, in alphabetical order:

Edith Cuthbert (Board member and Archivist)
Phyllis Doyle (Bands & Concert)
Lucille Edwards,
Asha Goldberg (forms & advice)
Mel Harte (Vendors)
Louise Kanter (Teachers)
Caroline Kingsley (Publicity)
Ed Kremers
Jan Market-Raines (Syllabus, President of the Board)
Hiram Pierce (Signs)
Sharen Skorup (Co-Chair, Concert, Facilities, Food, Board Secretary)
Bob Sonsten
Joanne Splivalo (Co-Chair, Treasurer, Food)
Barbara Vernatter (Pre-registration)

We would also like to thank all the many volunteers who helped with the mailing, publicity and during the Festival: without you we would not be able to put on this event.

And finally, thank you to everyone who has come to the classes and the parties and enjoyed themselves at the Festival, for without you, there would be no reason to have a Kolo Festival at all!

Thank you all and see you next year at the 45th Annual Kolo Festival!


Joanne Splivalo & Sharen Skorup
1995 Kolo Festival Committee Co-Chairs

Dick Crum



TRICK OR TREAT



FOLK DANCES FROM

S L A V O N I A

(CROATIA)

presented by

D I C K C R U M

SLAVONIAN KOLO

(*Slavonsko kolo*)

(Croatia)

The Slavonian *kolo* is danced in all parts of Slavonia, the rich agricultural plainland of eastern Croatia, Yugoslavia. It is an archaic dance containing elements which many dance scholars believe date back to the pre-Slavic period of Balkan history (vocal accompaniment, alternating singing and dancing, and its almost total dissimilarity from circle dances of other Slavic peoples).

Among the Slavonians themselves the dance is known simply as *kolo*. The term *Slavonsko kolo* (SLAH-vohn-skoh KOH-loh) is generally used outside of Slavonia by folklorists, musicians and choreographers to avoid confusion, since elsewhere in Yugoslavia the word *kolo* is a generic term for any circle or chain dance. Other Slavonian dances have quite specific names (*Kalendara*, *Mista*, *Drhtavae*, etc.), but when a native asks a musician to play simply *kolo* for him, the dance described here is the one he wants.

So deeply ingrained is the *kolo* in the life of the Slavonian villager, that the word itself has taken on a broader, extended meaning: it is used to refer to the whole social event that centers around the dance. When a Slavonian says, "*Idem u kolo*" ('I'm going to the *kolo*'), he means that he is going to attend the social gathering in which the *kolo* plays a central role; singing, drinking and gossiping are other features of the *kolo* in this sense, and a person might very well "go to the *kolo*" and not dance at all!

An important feature of the Slavonian *kolo* is the chanting or singing of improvised verses known as *poskočice* (POH-skoh-cheet-seh). These are usually humorous, and often satirical or sarcastic. Sometimes the *poskočice* are directed toward musicians, sweethearts, relatives or other local personages. Often they are biting, but the person at whose expense they are recited must 'grin and bear it'; he or she is powerless in the face of an old tradition according to which no one has right of retaliation for anything stated about him in the *kolo* (unless in the form of a retort in *poskočica* verse!). Sometimes the young men or musicians improvise off-color *poskočice*, and the women pretend they don't hear them. In a sense, the *kolo* becomes a sort of town meeting where the social life of the whole village is reflected in verse.

Usually the *kolo* is danced on a grassy area, a road or in front of someone's house. At carnival time young people go from house to house and dance a little in front of each. At harvest time and at weddings it is danced in people's homes or courtyards.

Recordings:

- (a) KF-7221, *Kad zaigra pusta Slavonija!* (LP), has several excellent recordings by Slavonian village groups.
- (b) Woodlands W-6805-B, *Slavonsko kolo*, is a recording of a stage arrangement of the dance choreographed by Zvonimir Ljevaković and performed by the Joža Vlahović Ensemble (later to become the Croatian State Ensemble) in 1948. It is well known among U.S. and Canadian folk dancers.

(continued)

SLAVONIAN KOLO (continued)

Formation: Closed circle of dancers, no partners, in front basket position: join hands with the second person over on either side, R arm over, L arm under. In former times, the men and women danced in separate halves of the circle; nowadays they mix freely.

THE DANCE

The Slavonian *koló* has three "figures":

DRMEŠ (DRR-mesh, 'shaking'): Moving gradually L (CW around)

ŠETNJA (SHET-nyah, 'strolling'): Slow walking steps L (CW around)

ŠARANJE (SHAH-rah-neh, 'fancy steps'): Moving toward the center and back out again

Though the figures are usually done in the above order, the exact duration of each figure is nonfixed; the point of transition from one figure to the next is determined by the lead singer and the length of the songs and *poskočice* that accompany the figures.

DRMEŠ:

This is the "basic" movement of the dance; it is done to instrumental accompaniment. In some villages *poskočice* may be chanted along with the instrumental music during this figure.

Meas 1 (♩ Side step with Lft to L, flexing knee slightly (1);
♩ Rise onto ball of Lft, closing Rft beside Lft (&);
> ♩ Come down sharply on both heels together, knees stiff (2);
> ♩ Come down again on both heels together, knees stiff (&).)

Meas 2 (♩ Come down again on both heels together, flexing knees slightly (1);
♩ Rise onto ball of Rft as Lft moves slightly to L not far off the ground (&);
> ♩ With feet now apart, come down on both heels sharply, knees stiff (2);
> ♩ Come down again on both heels apart, knees stiff (&).)

(Meas 3) (Same as Meas 1, except that Lft is already out to L, so ct. 1 actually becomes: Feet still apart, come down on both heels with emphasis, flexing knees slightly; then continue as in Meas 1, etc.)

Styling during the *Drmeš* figure varies from village to village and from individual dancer to individual dancer. Sometimes the dancers seem to dance "inside their shoes", covering very little ground in their leftward movement (almost in place), and weight shifts are hardly perceptible except for the subtle rhythmic bobbing of the body. In other cases style is more lively -- the lowering of the heels is practically audible and the dancers rise high onto their toes. The latter style is especially common in stage arrangements of the dance.

Dancers continue the *Drmeš* movements moving gradually L until a lead singer breaks into the melody and begins to sing a verse, thus initiating the *Šetnja* figure. The soloist may interrupt the music at absolutely any point he/she wishes, though in most cases this occurs after the end of a musical phrase.

(continued)

SLAVONIAN KOLO (continued)

ŠETNJA:

As the lead singer (usually a woman) begins the verse of her song, the instrumental accompaniment stops abruptly. Dancers also pause, then join in singing with the lead singer on the second or third bar of her song. As they begin singing, they also begin the following walking movements:

- Meas 1 ♪ Side step with Lft to L (very slightly diag bkwd/L) (1);
 ♪ Step Rft across in front of Lft (2).

A variation of this is a grapevine, the Rft alternating front and back during the crossing movements:

- Meas 1 ♪ Side step with Lft to L (1);
 ♪ Step Rft across in front of Lft (2).

- Meas 2 ♪ Side step with Lft to L (1);
 ♪ Step Rft across in back of Lft (2).

Movement to the L during the *Šetnja* figure is more pronounced than in the *Drmeš*, and there is a gentle swaying effect as the weight is shifted from one foot to the other. There is no vertical movement of the body. (In stage adaptations of this dance, the *Šetnja* figure is often highly stylized into broad, rapidly moving "buzz" steps.)

As soon as the song ends, the musicians resume playing and the dancers proceed to the *Šaranje* figure.

ŠARANJE:

These 'fancy steps' have a number of variations:

Variation A

- Meas 1 (♪ 'Fall' onto Lft with accent, L knee slightly flexed (1);
 ♪ Immediately spring off ground (&);
 ♪ Land on Rft beside Lft, R knee stiff (2);
 ♪ Land on Lft beside Rft, L knee stiff (&);

- Meas 2 Same pattern as in Meas 1 but with reverse footwork.

The above movements are done on the whole foot, stressing heels. The upper body is bent slightly forward. The movements may be done moving forward toward the center, or in place (see below).

Variation B

- Meas 1 ♪ Step onto Lft, flexing L knee slightly (1);
 ♪ Hop or simply lift on Lft, bringing Rft fwd in air either straight fwd or across in front of L leg (R knee is almost straight, but relaxed in a natural, slight curve). (2)

- Meas 2 Same pattern as in Meas 1 but with reverse footwork.

(continued)

SLAVONIAN KOLO (concluded)

It is during the *Šaranje* figure that the *poskočice* are usually chanted, either scanned a fifth above the tonic of the particular key the music is being played in or shouted in a very high, nonspecific tone.

Typically, dancers move toward the center with Variation A, as the *poskočica* is sung or chanted; then, the *poskočica* finished, they move backward with Variation B, widening the circle out to its original circumference. When they arrive at their original places, they proceed immediately into the *Drmeš* figure. Sometimes only one segment of the circle (usually led by the lead singer) moves toward the center, while the rest of the dancers do Variation A in place. If the *poskočica* is extra long, the dancers may move into the center as far as is comfortable and then, if necessary, continue doing Variation A in place until the *poskočica* is finished. Occasionally dancers do step-hops (Variation B) as they move forward, instead of Variation A.

The men sometimes do further fancy variations during this figure; for example:

Variation C (Men only)

Meas 1 ♩ Leap onto Lft fwd, flinging Rft out to side, R knee bent (1);
 ♪ Step onto Rft in front of Lft (2);
 ♪ Step Lft in its place (&).

Meas 2 Same pattern as in Meas 1 but with reverse footwork.

Variation D (Men only)

Meas 1 Same as Meas 1 of Variation C.

Meas 2 ♩ Leap onto Rft slightly R, flinging Lft out to side low (1);
 ♪ Hop Rft in place, simultaneously clicking L heel against
 R heel (2).

Notes by Dick Crum

RUKAVICE

(Croatia)

Versions of this dance are found throughout Slavonia (eastern Croatia, Yugoslavia). The one described below was learned in Croatia by Dennis Boxell and introduced to U.S. folk dancers in 1972. The dance derives its name ("Rukavice" = "Gloves") from the first word of the song whose melody accompanies it (see song text below).

Pron.: ROO'-kah-vee-tseh

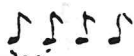
Music: KF-7221 "Kad zaigra pusta Slavonija!" Side A, Bd. 5, "Rukavica."

Formation: Closed circle, mixed men and women. Front basket hold, hands (sometimes middle fingers) joined with 2nd person over on either side, R arm over, L arm under.

Meter: 2/4

Special Step: "STEP-BOUNCE-BOUNCE"

(to L):



Side-step L with Lft, flexing knee and bringing Rft very slightly off ground (ct. 1); slight rise on Lft, straightening knees and closing Rft beside Lft (ct. &); come down (bounce) twice on both heels together, knees straight (cts. 2, &).

MEASURE


PATTERN


Part A - Step-bounce-bounces L and R


1-4 4 step-bounce-bounces to L


5-8 4 step-bounce-bounces to R, with opposite footwork.

Part B - Leaps in place, 3's L, 7's R

9  Light leap onto Lft in place, kicking Rft up in back (ct. 1); light leap onto Rft in place, kicking Lft up in back (ct. 2).

10  Light step sideways L with Lft (ct. 1); step Rft at L heel (almost behind Lft)(ct. &); another light side-step L with Lft (ct. 2).

11  Light side-step R with Rft (ct. 1); step Lft at R heel (ct. &); repeat movements of cts. 1, & of this measure (cts. 2, &).

12  Repeat movements of cts. 1, & of Meas. 11 (cts. 1, &); light side-step R with Rft (ct. 2).

Note: Meas. 11-12 consist of a total of 7 light, slightly crossed steps moving R.

13-16 Repeat movements of Meas. 9-12.

HOPA, HOPA
(Croatia)

Pronunciation: HOH'-pah, HOH'-pah

Dick Crum first learned this dance in Yugoslavia under the name "Hopa cupa." It is a Slavonian (eastern Croatian) variant of a dance known elsewhere in Yugoslavia as "Zaplet," "Fruške, jabuke," and others.

Record: KOLA E-404-B, "Hopa hopa"

Formation: Closed, mixed circle. Front basket hold, hands (sometimes middle fingers) joined with 2nd person over on either side, R arm over, L arm under.

<u>Meas</u>	<u>Rhythm</u>	<u>PATTERN</u>
1	♪ ♪	Facing center, lower body turned very slightly L. step-hop Lft to L (cts 1, 2).
2	♪ ♪	Step-hop Rft across in front of Lft (cts 1, 2).
3	♪ ♪	Step-hop Lft sideward to L (whole body now facing center) (cts 1, 2).
4	♪♪♪	"Step-bounce-bounce" to R as follows: side-step R with Rft, flexing knee and bringing Lft very slightly off floor (ct 1); slight rise on Rft, straightening knees and closing Lft beside Rft (ct &); come down ("bounce") twice on both heels together, knees straight, releasing Rft at last moment in preparation for next step (cts 2, &).
5		Repeat action of meas 4, but at very last moment release Lft in preparation for next step.
6-7		Repeat action of meas 4-5, with opposite footwork and direction.
8-9		Repeat action of meas 4-5.

Presented by Dick Crum

HAJD' NA LIJEVO
(Croatia)

Pronunciation: Hide nah LYEH-vo'h

Various dances with this name ("Hajd' na lijevo" means "Let's move to the left") are found throughout Yugoslavia, especially Serbia and Croatia. The version described here is from Slavonia (eastern Croatia), and was learned there by Dick Crum in 1954.


Music: KOLA E-404 A, "Hajd na levo." 2/4 meter.
Nonesuch H-72042 "Village Music of Yugoslavia", Side I, Band 5.
"Hajd na levo."
Jugoton EPY-S-4427, Side A, Band 1. "Ajd na lijevo"


Formation: Closed circle, mixed M and W. Front basket hold, hands (sometimes middle fingers) joined with 2nd person over on either side, R arm over, L arm under.

Meas Rhythm

PATTERN

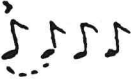
Part A - Bold walking steps L and R

1  Facing diag fwd L, step boldly in this direction with L ft (ct 1). Step boldly in this direction with R ft in front of L ft, turning to face diag fwd R (ct 2).

2  Still facing diag fwd R, take a long step bkwd with L ft (this brings circle back to its original circumference) (ct 1). Close R ft beside L ft without taking wt on R ft (ct 2).

3-4 Repeat action of meas 1-2, but moving R with opp ftwk. End facing ctr of circle.

Part B - 8 "drmeš" steps in place

5  Fall onto flat L ft in place, bending knee slightly and bringing R ft very slightly off floor beside L ft (ct 1). Rise very slightly onto ball of L ft, straightening knees (ct &). Come down twice ("bounce") on both heels together, knees straight, and release R ft at the very last moment in preparation for the next step (cts 2, &).

6 Repeat action of meas 5, Part B, in place with opp ftwk.

7-12 Repeat action of meas 5-6, Part B, three more times (4 in all).

NOTE on Part B: In some villages, meas 5-8 are done moving fwd twd ctr, and meas 9-12 are done bkwd away from ctr to return to orig place.

Presented by Dick Crum

TANDORA

(Croatia)

The melody of *Tandora* (TAHN-doh-rah [a nonsense word]) is used for dancing throughout the Pannonian plainland of northern and northeastern Yugoslavia (the regions of Slavonia [eastern Croatia] and Vojvodina). In Slavonia, the dances done to it are usually in circle formation (kolos), while in Vojvodina they are generally couple dances or some combination of couple and circle. The name *Tandora* is actually quite rare; most dances done to this tune are called *Tandrčak* or *Tandrče* (meaning 'clatter').

The dance described here is from the village of Babina Greda in the region of Slavonia, and is taken from a videotape made there in the summer of 1981 by Larry Weiner (thanks, Larry!) during a performance of the village exhibition group.

Recording: Theoretically, any recording of *Tandrčak* (Folk Dancer MH 1014, Monitor MF 344 II-3, etc.) can be used; however, Jugoton LSY 66066 I-6 is closer to Slavonian style.

Meter: 2/4

Formation: Closed circle, mixed M and W, hands joined in front basket with second person over on either side, L arm under, R arm over.

MEASURE

ACTION

Part 1 - *Drmeš* in place

- 1 Step Rft in place with some emphasis and very slight flex of R knee (1); step Lft in place beside Rft without emphasis (2); step Rft in place beside Lft without emphasis (&). All steps are on the flat foot, even stressing heel. NOTE: Some dancers (most of the women and often the men) do a simple "bounce-bounce" on both feet, "inside their shoes", during counts 2 &, instead of alternating feet.
- 2 Same steps as in meas 1 with opposite footwork.
- 3-8 Repeat mov'ts of meas 1-2 three more times (for a total of four).

Part 2 - Traveling step-hops

- 9 Turning to face L, begin to move in RLOD with step-hop on Rft, swinging Lft up and across with L knee slightly bent (men); women simply extend Lft across low.
- 10 Same mov'ts (step-hop) with Lft, swinging Rft.
- 11-16 Six more step-hops as in meas 9-10 (for a total of eight, turning to face center on the eighth step-hop.)

NOTE: As performed by the Babina Greda village exhibition group, Part 2 is done in place, facing center, every other replaying of the "B" music. Suspecting this is probably an agreed-upon pattern for exhibition purposes, I have chosen to teach only the traveling form.

KABANICA I SEKSERÁ

(Croatia)

As a folk song and dance tune, the unusual 3-measure melody of *Kabanica i seksera* (kah-BAH-nee-tsah ee SEK-seh-rah, "an overcoat and sixpence") is well known under a variety of different names in the region of Slavonia (eastern Croatia, Yugoslavia). In some villages the dance takes the form of a couple dance, while in others it is done as a circle dance or *kolo*. Related folk dances already known to U.S. and Canadian dancers are *Drhtavac* and *Sitne bole*.

The version described here is a circle dance done in villages around the town of Slavonski Brod. A partner form of the dance, from another region, was presented by this writer at Stockton Folk Dance Camp in 1958 (see p. 33 of that year's syllabus). At that time the only record available was an imported 78. The recording listed below can be used for either version.

Recording: Jugoton LSY 66066, I-4, *Kabanica i seksera*

Meter: 2/4

Formation: Closed circle, mixed M and W, hands joined in front basket hold with 2nd person over on either side, L arm under, R arm over.

MEAS

ACTION

- 1 Facing center, step Lft sideward L, flexing L knee slightly (1); bring Rft over beside Lft without taking weight on Rft (&); bounce twice on both heels together in place (2, &).
- 2 Still facing center, bounce on both heels together in place (1); bounce twice on both heels together in place (2, &).
- 3 Still facing center, bounce in place on R heel, moving Lft sideward L close to ground (1); step on Lft sideward L, taking weight on Lft (2).

The above movements constitute the entire dance, and are repeated over and over again as long as the music plays. Note that after the very first sideward step on Lft "to get started", all subsequent repeats of the basic pattern begin with the Lft already having stepped sideward L, hence throughout the rest of the dance Measure 1 is done as follows:

- 1 With Lft already bearing weight, bounce in place on L heel, flexing L knee slightly (1); (from this point the dance is identical to that described above).

KOLO KALENDARA
(Croatia)

This well known Slavonian folk dance, Kolo kalendara (KO'-lo kah-len-DAH'-rah, the "almanac dance") takes its name from the lyrics of the song whose melody accompanies it. The song tells of what the "farmer's almanac" (kalendar) has to say about the kolo and various types of people who dance it.

Recordings: There are numerous records available under the title Kolo kalendara or simply Kalendara; in class we used Folk Dancer MH 3024-45.

Meter: 2/4

Formation: Closed circle, mixed men and women, in front-basket hold, joining hands (or middle fingers) with second person over on either side.


Measure Rhythm

PATTERN

Part A - Step-swings

- | | | |
|---|-----|--|
| 1 | ♪ ! | Facing center, step Lft slightly to L with slight bend of L knee (1); lift (not quite a hop) on Lft, swinging Rft across in front (2). |
| 2 | ♪ ! | Still facing center, step Rft slightly to R with slight bend of R knee (1); lift (not quite a hop) on Rft, swinging Lft across in front (2). |
| 3 | ♪ ♪ | Turning to face slightly L of center, step Lft with slight bend of L knee (1); lift (not quite a hop) on Lft, swinging Rft across in front (2). |
| 4 | ♪ ♪ | Turning to face center again, step Rft directly in toward center (1); lift (not quite a hop) on Rft in place, raising Lft low in back (or, some natives swing Rft across in front)(2). |

Part B - 8 "drmeš" steps in place

- | | | |
|------|---|--|
| 5 |  | Fall onto flat Lft in place, bending knee slightly and bringing Rft very slightly off floor beside Lft (1); rise very slightly onto ball of Lft, straightening knees (&). Come down twice ("bounce") on both heels together, knees straight, and releast Rft at the very last moment in preparation for the next step (2,&). |
| 6 | | Repeat action of meas 5 with opposite footwork. |
| 7-12 | | Repeat action of meas 5-6 three more times (4 in all). |

Presented by Dick Crum

ŽITA

Croatia

Žita (ZHEE-tah, "of the wheat") is a variant of a dance also known as *Kolo žita* and *Devojačko kolo* in various parts of Slavonia (eastern Croatia). It was a favorite dance of girls who had recently "joined the kolo", i.e., reached marriageable age, and in former days was done to the accompaniment of the *dvojnice* (double flute), *tambura samica* (a solo plucked stringed instrument on which both melody and chords were played), and other folk instruments. In more recent times, accompaniment has been small tamburitza combos.

The version described here was introduced in the U.S. by Dennis Boxell in 1977.

Recordings: The Folklorist FL-102, *Žita* (played on *dvojnice* and *tambura samica*); Folk Dancer MH 45-3030 A, *Kolo žita* (tamburitza orchestra).

Meter: 2/4

Formation: Closed circle, front basket hold, R arm over, L arm under. Sometimes hands are simply joined and held down at sides.

MEAS	ACTION
	<u>Part 1 - Step-bounce-bounce L and R</u>
1	Facing ctr, step Lft to L, flexing knee and bringing Rft very slightly off floor (1); slight rise on Lft, straightening knees and closing Rft beside Lft (&); come down (bounce) twice on both heels together, knees straight (2,&).
2-4	Repeat movements of meas 1 three more times to L.
5-8	Repeat movements of meas 1-4 to R with opposite footwork.
	<u>Part 2 - Point-crosses and "rat-a-tat" steps</u>
9	Touch L heel diag fwd/L (1); touch L heel across in front of Rft (2).
10	Repeat movements of meas 9.
11	With knees stiff, side-step L with Lft, stressing heel (1); close Rft beside Lft, knee stiff, again stressing heel (&); repeat movements of counts 1, & of this measure (2,&).
12	Repeat movements of counts 1, & of meas 11 (1,&); side-step L with Lft, stiff-kneed, stressing heel (2).
	<u>Note:</u> Meas 11-12 consist of a total of 7 heavy, flat-footed steps L, accenting heels and maintaining very stiff knees throughout ("rat-a-tat-a-tat-a-tat").
13-16	Repeat movements of meas 9-12 to R with opposite footwork.

(continued)

ŽITA (Cont'd)

SONG TEXT:

1. *Deder diko, pogodi,
zašto žito ne rodi?
Žito ne rodi,
jer je svila u modi.*

Say, sweetheart, can you guess
why the wheat doesn't grow?
The wheat doesn't grow
because silk is in style.
2. *Volim sunce i misec,
volim zlatnu jabuku.
Sunce i misec,
volim zlatnu jabuku.*

I love the sun and the moon,
I love a golden apple.
The sun and the moon,
I love a golden apple.
3. *Nije meni na sramotu
što ja plešem k'o na drotu.
Hej'de do mene,
srcu dragi brajane.*

I'm not ashamed
that I dance like I'm on a string.
Hey, come to me,
true pal of my heart.
4. *Ajde, diko, poskoči,
poljubi me u oči.
Samo veselo,
nek se čudi sve selo.*

Hey, sweetheart, hop over here
and kiss me on the eyes.
But do it merrily--
let the whole village be surprised.
5. *Dvi jabuke i dunje
na ormaru istrule,
dok sam jadna ja
svoga diku čekala.*

Two apples and quinces
spoiled in the cupboard,
while, poor me,
I waited for my sweetheart.
6. *Crne oči dikine,
dika za mnom izgine.
Neka izgine,
bo'me, ima za kime!*

My sweetheart has dark eyes,
and he's eating his heart out for me.
Let him eat his heart out
--By God, I'm worth it!
7. *Moja dika pomodar,
nosi kapu k'o bećar,
pa mi šapuće:
"Daj, izadji iz kuće!"*

My sweetheart dresses in the latest style,
wears his hat like a bećar,
and he whispers to me,
"Come on out of the house!"

Notes by Dick Crum

Mihai David



MIRAL DAVILA



TREI PAZESTE (BIRCA)
(Romania)

This dance, presented by Alexandru David, is from the village of Birca, the county of Dolj, and the region of Oltenia. It is one of a family of dances called TREI PAZESTE.

Region: Oltenia
Formation: Lines of dancers, mixed M and W, in back-basket hold
Meter & Rhythm: 2/4, counted as : 1 & 2 &
Record: "Romania- In Music and Dance, Vol. I", RO-1-38(LP)

Meas

Pattern

No introduction

FIGURE I:

- 1 Facing and moving fwd into ctr, two-step starting with R: step R (ct. 1); close L to R (ct.&); step R(ct.2); hold (ct.&).
- 2 Facing ctr, back out to original place with two-step, starting with L(LRL) (cts. 1,&,2); hold (ct.&).
- 3 Stamp R twice in place, no wt (cts. 1,2).
- 4 Stamp R again in place, no wt (ct. 1); hold(ct.2).
- 5-8 Repeat action of meas. 1-4, FIG. I.

FIGURE II:

- 1 Step on R, crossing over L (ct.1); step on L, closing to R (ct.&); continue to L, stepping with R crossing over L (ct.2); step L to L, facing ctr (ct.&).
- 2 Facing ctr, step R to R, lifting L up(ct.1); swing L leg across R (ct.&); leap onto L across R(ct.2); bring R ft fwd to prepare for repeat(ct.&).
- 3-6 Repeat action of meas. 1-2, FIG. II twice.
- 7 Leap onto R in place, facing ctr and lifting L heel behind (ct.1); leap onto L in place, facing ctr and lifting R heel behind (ct.2).
- 8 Stamp twice in place with R ft, no wt(cts. 1,2).

FIGURE III:

- 1 Step on R diagonally R (ct.1); swing L leg diagonally fwd across R (ct.2).
- 2 Step L next to R in place(ct.1); Click R ft to L, no wt (ct.2).
Note: Meas. 1-2, FIG. III could be described as "step-swing-step-click."
- 3-6 Repeat action of meas. 1-2, FIG. III twice.
- 7-8 Step in place on R(ct.1); L(ct.2); stamp R in place twice, no wt (cts.1,2).

TREI PAZESTE (continued)

FIGURE IV:

- 1 With wt on L, stamp R to R with turn-out, bending both knees (ct.1); close R to L, no wt and straightening both knees (ct.2).
- 2 Repeat action of meas. 1, FIG. IV..
- 3 Stamp R to R again, no wt (ct.1); close R to L, taking wt (ct.&); step on L in place, sharply lifting R up in front with bent knee (ct.2); hold (ct.&).
- 4 Traveling to L; step on R heel across L (ct.1); step L to L(ct.&); step on R heel across L(ct.2); step L to L (ct.&).
- 5 Step R across L (ct.1); step L in place(ct.&); step R to R (ct.2); step L in place(ct.&), all facing ctr.
- 6 Repeat action of meas. 5, FIG. IV.
- 7 Travel to L with rida-like step; cross R over L(ct.1); L to L(ct.&); cross R over L(ct.2); L to L(ct.&).
- 8 Repeat action of meas. 7, FIG. IV, except hold with wt on R ft on last ct.&, preparing to reverse direction.
- 9-10 Repeat action of meas. 7-8, FIG. IV, reversing ftwk and direction(cross L over R and travel R).
- 11 Repeat action of meas. 8, FIG. IV. .
- 12 Cross R over L(ct.1); step on L in place (ct.&); step on R in place (ct.2); cross L over R (ct.&).
- 13 Step on R in place (ct.1); step on L in place (ct.&); step on R, crossing over to L(ct.2); step on L in place (ct.&).
- 14 Repeat action of meas. 12, FIG. IV.
- 15 Step on R to R (ct. 1); step on L in place (ct.&); cross R over L (ct.2); step on L in place (ct.&).
- 16 Step on R in place (ct.1); cross L over R (ct.&); step on R in place (ct.2); step on L in place (ct.&).

REPEAT FIGURES I-IV several times.

FINISH at the end of FIG. I with one extra stamp of L ft on ct. 2 of meas. 4. To accomplish this, take the weight on the R ft on ct. 1 of meas.4.

Presented by Alexandru David

Dance Description by Sherry Cochran

HORA DELA VOITINEL
(Bukovina, Romania)

This dance was learned by Alexandru David from Ion Petcu, dance instructor at the Popular School of Arts in Bucharest.

PRONUNCIATION: hoh-ra day lah voy-TEE-nel

TRANSLATION: "Hora from Voitinel" (a small village in Bukovina)

CASSETTE: Village Dances of Romania, Vol. II, Side B/3

FORMATION: Mixed circle with hands joined at shldr ht ("W" pos)

METER: 2/4

PATTERN

Meas

INTRODUCTION:

1-16 No action.

FIGURE I:

1 Walk fwd into ctr.: R (ct 1); L (ct 2)
2 Still moving fwd: R (ct 1); touch L beside R (ct 2)
3-4 Repeat meas 1-2, opp ftwk & direction
5 Step fwd on R (ct 1); hold (ct 2)
6 Step L back (ct 1); step R beside L (ct 2)
7 Repeat meas 5, opp ftwk
8 Step R in place (ct 1); small leap on L beside R (ct 2)
9-16 Repeat meas 1-8

FIGURE II:

1 Step R across L (ct 1); step L to L (ct 2)
2 Step R across L (ct 1); pivot on R to R, swinging L
around in front (ct 2)
3 Repeat meas 1, opp ftwk & direction
4 Step L across R (ct 1); touch R beside L (ct 2)
5 Step R to R (ct 1); touch L beside R (ct 2)
6-8 Repeat meas 6-8 of Figure I
9-16 Repeat meas 1-8 of Figure II

Presented by Alexandru David
Dance notes by Karen Bennett--3/95

Alunelul de Brau p. 2

FIGURE III: leap-slaps in & out

- 1 Facing ctr., leap on R fwd (ct 1); step L across R (ct 2)
- 2 Step R in place (ct 1); leap on L to L, bending knee (ct 2)
- 3 Slap flat R foot fwd, no wt (ct 1) (call: "una"); hold (ct 2)
- 4-12 Repeat meas 1-3 three more times, moving fwd on each (calls: "două, trei, patru" on each successive slap)
- 13-14 Repeat meas 1-2
- 15 Slap flat R foot fwd, taking wt (ct 1) (call: "cinci"); step L in place (ct &), leaving R where it is (call: "și")
- 16 Repeat meas 15 (call: "șase"), slapping R diag to R instead of straight fwd
- 17-32 Repeat meas 1-16 out of ctr.

* Calls: una oo-nah ("one")
două doh-ah ("two")
trei trey ("three")
patru pah-troo ("four")
cinci chinch ("five")
și shee ("and")
șase shah-say ("six")

Presented by Alexandru David
Dance notes by Karen Bennett--3/95

ALUNELUL DE BRAU
(Muntenia, Romania)

This dance was learned by Alexandru David from Ion Petcu, dance instructor at the Popular School of Arts in Bucharest.

PRONUNCIATION: ah-loo-NEH-loo deh BREE-oo

TRANSLATION: "Alunelul" is a style of dance; "de Brau" means "holding by the belt" (while dancing)

CASSETTE: Village Dances of Romania, Vol. II, Side A/3

FORMATION: Mixed circle with hands joined down ("V" pos)

METER: 2/4

PATTERN

Meas

INTRODUCTION:

- 1-8 No action.
- 9 Facing ctr., step R to R (ct 1); close L to R (ct 2)
- 10 Repeat meas 9, opp. ftwk and direction
- 11-16 Repeat meas 9-10 three more times (total, eight side-closes)

FIGURE I: chassées in & out

- 1 Moving sdwd into ctr., R shdr leading, step R (ct 1); close L to R (ct 2)
- 2 Still moving sdwd, step R (ct 1); hop on R while turning to R, so L shdr leading
- 3 Repeat meas 1, opp ftwk
- 4 Still moving sdwd into ctr., step L (ct 1); hop on L but don't turn (ct 2)
- 5-6 Repeat meas 1-2 out of ctr., R shdr leading
- 7-8 Repeat meas 3-4 still moving out of ctr., L shdr leading
- 9-16 Repeat meas 1-8

FIGURE II: crossovers in place

- 1 Step R in place (ct 1); step L across R (ct 2)
- 2 Step R in place (ct 1); step L to L (ct 2)
- 3 Step R across L (ct 1); step L in place (ct 2)
- 4 Step R in place (ct 1); stamp L beside R, no wt (ct 2)
- 5-8 Repeat meas 1-4, opp ftwk
- 9-16 Repeat meas 1-4, replacing stamp L with leap on L sdwd into ctr., L shdr leading
- 17-18 Repeat meas 5-8 of Figure I

V
CRAIȚELE de la PLENITA
(Romania)

Plenita is the village in the county of Dolj from which this dance originates. The village is in Cîmpia-Dunăreana (Danube flatlands) in the region of Oltenia. The family of dances to which it belongs is SIRBA.

Pronunciation: Cra-itz-e-lay Day Lah Ple-nitz-ah
Region: Oltenia
Formation: Closed circle or line, mixed dancers; W position
Meter & Rhythm: 2/4, counted 1 & 2 &
Record: "Romania-In Music and Dance, Vol. I", RO-1-38(LP)
Meas Pattern

1-2 INTRODUCTION; no action

FIGURE I:

- 1 Facing ctr., step R to R (ct. 1); step L behind R(ct.2).
2-3 Repeat action of meas. 1, FIG. I twice more(3 times total).
4 Step R to R (ct. 1); step L next to R in place (ct.&); step R in place (ct.2).
5-8 Repeat action of meas. 1-4, FIG. I, reversing footwork and direction (travel to L).
9-16 Repeat action of meas. 1-8, FIG. I.

FIGURE II:

- 1 Facing ctr., step R in place (ct.1); cross L in front of R(ct.2).
2 Step R in place (ct.1); step L in place(ct.2).
3 Cross R in front of L (ct.1); step L in place (ct.2).
4 Step on R in place (ct.1); hop on R, lifting L knee up and across (ct.2).
5-8 Repeat action of meas. 1-4, FIG II, reversing footwork.
9 Step R in place (ct.1); cross L over R (ct.2).
10 Step R in place(ct.1); step L in place (ct.2).
11 Cross R over L (ct.1); step L in place(ct.2).
12 Step R in place (ct.1); cross L over R (ct.2).
13 Step R to R behind L(ct.1); step L to L (ct.2).
14 Stamp R foot, no wt.(ct.1); lift R foot up (ct.2).
15 Kick R foot out, bouncing on L(cts. 1,2). The R swings from the knee to execute kick.
16 Repeat action of meas. 15, FIG. II.

ALTERNATE FIG. I AND FIG. II TO END

Presented by Alexandry David

Dance Description by Sherry Cochran

✓
BATUCELE
(Romania)

This dance, also known as "Briu pe Bătaie", was learned in Bucharest from Tita Șeyer, a famous folkdance researcher. The dance is from Drăgănești-Vlașca-Judet Teleorman-Cîmpia Dunăreană-Muntenia, representing roughly the village-district-county-topographical area-region. Cîmpia Dunăreana is the flatlands around the Danube River. It is a men's dance and from the dance family of BRIUL.

Pronunciation: Buh-Too-Che-Lay
Region: Muntenia
Formation: Line for fewer dancers or open circle for more dancers; Belt hold, L arm over R or low handhold
Meter & Rhythm: 2/4, counted 1 & 2 &
Record: "Romania- In Music and Dance, Vol.I", RO-1-38(LP)

Meas

Pattern

1-4 INTRODUCTION: no action

FIGURE I:

- 1 Facing ctr, with wt on L, hop on L (ct. 1); cross behind L with R (Ct.&); hold (ct.2); stamp-scuff L to L (ct.&).
- 2 Step L to L (ct.1); step behind L with R (ct.&); step L to L (ct.2); scuff R straight fwd and up (ct.&).
- 3 Step R to R (ct.1); step L behind R (ct.&); step R to R (ct.2); scuff L straight fwd and up(ct.&).
- 4 Lift L knee higher, straightening R knee slightly but not hopping (ct. 1); stamp L fwd, no wt (ct.&); stamp L fwd, taking wt (ct.2); hold (ct.&).
- 5-7 Repeat action of meas. 1-3, FIG. I
- 8 Moving into ctr and leaning body over fwd: step L (ct.1); step R (ct.&); step L (ct.2); hold (ct.&).
- 9-16 Repeat action of meas. 1-8, FIG. I.

FIGURE II:

- 1 Click R to L, displacing it and stepping on R, lifting L to L side (cts.1,&); click L to R displacing it and stepping on L, lifting R to R side (cts. 2,&).
- 2 Repeat action of meas. 1, FIG. II.
- 3 Jump fwd, feet apart (ct.1); jump up, clicking R ft to L ankle in air (ct. &); land on L, lifting R in front (ct.2); stamp R ft fwd, no wt(ct.&).
- 4 Stamp-step R in place (ct.1); stamp-step L in place(ct.2).
- 5 Repeat action of meas. 1, FIG. II(only two clicks).
- 6-7 Repeat action of meas. 3, FIG. II twice.
- 8 Repeat action of meas. 4, FIG. II.
- 9-16 Repeat action of Meas. 1-8, FIG. II.

Hora pe Bătaie.

Presented by Alexandru and Mihai David.

Source; Hora pe Bătaie comes from Mitreni-Călărași, in Southern of Muntenia. Mihai learned this dance from Costea Constantin of the Research House of Bucharest in 1977.

Formation; open circle, mixed dancers.

Handhold; W hold, arms moving slightly up and down with body motion.

Music; Romanian Tout 1977, side 1, band 1, 2/4, syncopated.

Measures; Part 1;

- 1 Traveling into circle, in LOD, CCW, Step L ft across in front of R (ct 1) step R ft to R (ct 2) step L ft fwd (ct 3) touch R ft next L, no weight (ct 4).
- 2 Traveling diag. out of circle in LOD, step back on R ft (ct 1) step back on L ft (ct 2) step back on R ft (ct 3) touch L ft next to R, no weight (ct 4).

Repeat meas. 1 & 2 until leader calls for change.

Same step is done traveling in RLOD, there is a transition step before you change directions.

Transition;

- 1 Step on L ft straight toward ctr (ct 1) touch R ft next to L (ct 2) step on R ft fwd (ct 3) touch L ft next to R (ct 4).
- 2 Back out of circle with 3 steps R,L,R, (ct 1,2,3,) touch L ft next to R (ct 4).

Start traveling in RLOD, this time by stepping R ft across in front of L. SAME TRANSITION STEP IS DONE WHEN SWITCHING TO TRAVEL IN LOD.

Hora pe Bătaie (cont):

Part 2: Only when traveling to the R, in LOD can one go into part 2
It comes as a continuation of part 1 meas. 1, cts 1,2,(step L in
LOD in front of R, step L fwd).

- 1 Fall on R ft in place (ct 1) stamp L heel in place (ct 2) weight
is on R ft, L ft free. Lift R heel (ct 3) stamp L heel in place
while bringing R heel down at the same time (ct 4). No weight on
L ft.
- 2 Repeat meas. 1 cts 1-4 once more with opp. ftwk.
- 3 Repeat meas. 1 cts 1-4 once more with original ftwk (ct 1,2,3,4).
- 4 Fall onto L ft (ct 1) hold (ct 2) hop on L ft in place (ct 3)step
R ft next to L (ct 4).
- 5 Step L ft next to R (ct 1,2,) step R ft fwd, NO WEIGHT (ct 3,4,)
take two steps bkwd R,L (ct 1,2,).
- 6-10 Repeat meas. 1-5, part 2 once more same ftwk.

IN ORDER TO GET BACK TO PART 1, BACK UP FOUR STEPS R,L,R,L, AND
start dance from beginning.

TANDARA
(Banat, Romania)

This dance was learned by Mihai David from his brother, Alexandru, who learned it from Ion Petcu, dance instructor at the Popular School of Arts in Bucharest.

PRONUNCIATION: TSAHN-deh-rah

TRANSLATION: "The splinter"

CASSETTE: Village Dances of Romania, Vol. II, Side B/5

FORMATION: Mixed circle with hands joined down ("V" pos)

METER: 2/4

PATTERN

Meas

INTRODUCTION: 16 cts.

FIGURE I:

- 1-4 Facing centre, take 8 small, flat-footed steps sideways
to R beg R
- 5 Small leap on R to R (ct 1); hold (ct 2)
- 6 Repeat meas 5, opp ftwk & direction
- 7 Small leap on R to R (ct 1); step on L beside R (ct &)
- 8 Step on R in place (ct 1); hold (ct 2)
- 9-16 Repeat meas 1-8, opp ftwk & direction
- 17-32 Repeat meas 1-16

FIGURE II:

- 1-2 Still facing centre, repeat meas 7-8 of Fig. I
- 3-4 Repeat meas 7-8 of Fig. I, opp ftwk & direction
- 5-8 Repeat meas 5-8 of Fig. I
- 9-16 Repeat meas 1-8 of Fig. II, opp ftwk & direction

Presented by Mihai David
Dance notes by Karen Bennett--4/95

DAMUL
Banat, Romania

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

PRONUNCIATION: DAH-mul

CASSETTE: Village Dances of Romania, Vol. II

FORMATION: Mixed lines joined in shldr hold, facing ctr.
Originally a man dance.

STEPS: Pas de basque (PDB): Leap onto R (ct 1); step L in front of R (ct &); step R bk in place (ct 2). Repeat with opp ftwk.

STYLE: Sirba style of dance

METER: 2/4

PATTERN

Meas

INTRODUCTION: None

PART I:

1 Step R to R (ct 1); step L behind R (ct &); step R to R (ct 2); hop on R as L kicks fwd (ct &).

2-8 Repeat meas 1, alternating ftwk, 7 more times (8 in all).

PART II: Touches

1 Hop on L as R toe touches across L (ct 1); hop on L as R toe touches diag R fwd (ct &); hop on L as R heel touches straight fwd (ct 2); leap onto R in place as L knees bends and leg lifts sdwd L (ct &).

2-8 Repeat meas 1, alternating ftwk, 7 more times (8 in all).

PART III: Brushes & Reel

1 With wt on L, brush R heel fwd (ct 1); hop on L (ct &); brush R toe bkwd (ct 2); hop on L (ct &).

2 2 Reel Steps: Step R directly behind L (ct 1); hop on R (ct &); step L directly behind R (ct 2); hop on L (ct &).

3-8 Repeat meas 1-2 for a total of 4 times.

PART IV: PDB

1-3 PDB R-L-R.

4 Leap L on L as ball of R ft touches across L (ct 1); hold (ct 2).

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

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

BRIUL PE OPT
(Romania)

This is a men's dance learned by Alexandru David from Ivon Grama, dance instructor in Sucaca, Muntenia.

Pronunciation: Brew-Peh-Awpt

Region : Muntenia

Formation : Line dance, belt hold or front basket hold;
L arm over R..

Meter&Rhythm : 2/4, counted 1 & 2 &

Note: music feels like 1,2,3,4,5,6,7

Record : "Romania in Music and Dance; Vol.I;" RO-1-38(LP)

Meas

Pattern

I-4 INTRODUCTION: no action

FIGURE I:

- 1 Facing ctr. step R to R (ct.1); close L to R (ct.2)
- 2 Step R to R (ct.1); close L to R, no wt. (ct.2)
- 3-4 Repeat pattern of Fig.1, meas. 1-2, reversing fwtk. and direction.
- 5-32 Repeat Fig.1, meas 1-4, seven times (total 8)

FIGURE II:

- 1 Facing ctr. lift on L with backwards bicycle of R (ct.1); Step on R close to L (ct.&);
- 1 Facing ctr., lift on L with backwards bicycle of R (ct.1); Step on R close to L (ct.&); step on L in place, raising R slightly on air (ct.2).
- 2 Repeat action of meas 1, Fig. II
- 3 Lift step on L, swinging R around (ct.1); step R across L in front (ct.&); step back on L in place (ct.2); step on R to R side (ct.&).
- 4 Step on L in place (ct.1); step on R to front (ct.&); step on L in place (ct.2).
- 5-16 Repeat action of meas 1-4, Fig. II three times (total of 4)

FIGURE III:

- 1 Leap in place onto R (ct.1) cross L in front of R, stepping on ball of L foot (ct.&); leap in place onto R (ct.2); L to L side, stepping on ball of foot (ct.&).
- 2 Leap in place onto R (ct.1); step on L to front, stepping on ball of foot (ct.&); leap onto R in place (ct.2).
- 3-4 Reverse action of meas. 1-2, Fig. III Except stamp flat footed on R instead of stepping on ball of foot.
- 5-16 Repeat meas. 1-4 FIG. III three more times (total of 4).

BRIUL PE OPT (continued)

FIGURE IV:

- 1 Lift on L in place (ct.1); step back on R (ct.&);
step fwd. on L (ct.2).
- 2 Lift on L in place (ct.1); step fwd. R (ct.&) step
back L (ct.2);
- 3 Repeat action of meas. 1, FIG IV.
- 4 Lift twice on L, kicking R foot 90% up(ct.1-2)
(swings fwd. from knee).

FIGURE V:

- 1 Facing and moving to R, take two-step leading with heel;
step R (ct.1); close L to R (ct.&) step R (ct.2).
- 2 Repeat action of meas. 1, FIG V, reversing foot work
and continuing to R.
- 3 Repeat action of meas. 1, FIG.V.
- 4 Leap fwd. on L foot (ct.1); leap onto R, pivoting to
face L (ct.2);
- 5-8 Repeat action of meas. 1-4 FIG.V, reversing foot work
and direction.
- 9-16 Repeat action of meas. 1-8, FIG. V.

FIGURE VI:

- 1 Facing ctr. and moving fwd., take a two-step leading
with R heel and looking to R.(RLR) (cts.1-2)
- 2 Repeat action of meas. 1, FIG.VI. reversing foot work
and looking to L
- 3-8 Repeat action of meas. 1-2 FIG. VI, three more times
(total of 8 two-steps into ctr.
- 9 Lift on L (ct.1); step R behind L (ct.2) step L in front
of R (ct.&).
- 10 Step R back (ct.1); lift R (ct.&); step L behind R (ct.2)
- 11-16 Repeat meas. 9-10, FIG.VI three more times (total of 4)

FIGURE VII:

- 1-8 Flat footed, step R to R (ct.1); close L to R (ct.2)
Step R to R side (ct.1) touch L next to R, no wt.(ct.1)
Reverse action of meas. 5-6 FIG.VII, reversing foot work
and direction.

REPEAT FIGURE II

REPEAT FIGURE III

REPEAT FIGURE IV 3 TIMES

REPEAT FIG. IV, meas. 1-3, with meas.4 as follows:

- 4 Leap onto R (ct.1); slap L fwd (ct.2).

Presented by Alexandru David

Dance Description by Sherry Cochran

JIANUL
(Romania)

This is a line dance belonging to the dance family of ALUNELUL.

Pronunciation: Dzee-ah-nool
Region: Muntenia
Formation: Mixed lines; back basket hold
Meter & Rhythm: 2/4, counted 1,2
Record: "Romania-In Music and Dance, Vol. I", RO-1-38 (LP)

<u>Meas</u>	<u>Pattern</u>
1-2	INTRODUCTION: no action
	<u>FIGURE:</u>
1	Facing and moving towards ctr in a zig-zag fashion: Step R to R (ct.1); step L behind R (ct.2).
2	Step R to R (ct.1); stamp scuff L, no wt.(ct.2). Meas. 1-2 move diagonally R fwd.
3-4	Repeat action of meas. 1-2, reversing footwork and direction (move diagonally L fwd).
5-8	Repeat action of meas. 1-4, again zig-zagging fwd to R, then L.
9	Facing ctr, step R diag to R (ct.1); stamp L next to R, no wt (ct.2).
10	Repeat action of Meas. 9, reversing footwork and direc- tion. NOTE: Meas. 9 and 10 are done basically in place.
11	Stamp R diagonally to R (ct.1); Hold (ct.2). This movement can be considered the "open" movement as opposed to the step-closes of meas. 9 and 10.
12	Stamp-fall onto both feet fwd (ct.1); hold (ct.2).
13	"Twizzle" back out of center ; step back on R, full- foot, leaving L ft ahead(the L toe remains on the floor, while the left heel unweights and twists R, end- ing close to the R toe;the step back on the R foot is with the heel slightly L; the two feet together form a wide V turned on its side for the short period of time it takes to execute the step); hold (ct.2).
14	Repeat action of meas. 13, reversing footwork(twizzle back on L).
15-16	Repeat action of meas. 13-14.

REPEAT FIGURE till end of music.

Presented by Alexandru David

Dance Description by Sherry Cochran

Nina Kavardjikova



STATIONERY STORE





Presentation of Nina Kavardjikova



Bulgarian folkdance specialist



Nina Kavardjikova, a native of Bulgaria, is in folk dancing since 1969. She was a professor in the Master's program at the Academy of Music and Dance Arts in Plovdiv, Bulgaria teaching courses in History and Theory of Bulgarian Folklore Choreography, Ethnic Styles of Bulgarian Folk Dancing, Dance Notation Systems, Theory and Practice of Dance Warm-up and Analysis of Bulgarian Folklore Choreography.

For 6 years Nina has been a ballet-master for Trakia State Folklore Ensemble in Plovdiv and for 11 years their first principal dancer. With Trakia she performed in more than 35 countries all over the world. Along with that, Nina has been a choreographer with a Performing Amateur Group and an Elementary School Dance Group. Her guest staging for dance ensembles throughout Bulgaria was well appreciated. In 1991 Nina founded a private performing professional group *Egida* (Aegis) and was their choreographer and manager. She devotes her spare time to an extend ethnographic research in different villages and towns and to updating her rich folklore library.

Nina holds a MA in Choreography Directing and Pedagogy from the Academy of Music and Dance Arts in Plovdiv, Bulgaria. In 1992, after successful teaching at the Royal Conservatory in The Hague, in Amsterdam and other cities of The Netherlands and in London, England, she started touring the U. S. The University of the Pacific Folk Dance Camp in Stockton, Statewide Festival, South/North Folkdance Teachers' Seminar, groups from San Francisco, Los Angeles, San Diego, Sacramento, Seattle, Olympia, Albuquerque, New York, Detroit, Chicago are some of her destinations.

Nina resides in Sacramento, California and is available for workshops throughout the year. She lives with Jaap Leegwater with whom she shares her love for folklore, dance projects and tours to Bulgaria. For more information you may contact her at the address bellow:

Nina Kavardjikova
2214 Gateway Oaks Drive, # 370
Sacramento, CA 95833-3207
Phone: (916) 925-3950
Fax: (916) 921-0981

Let's dance!

Vojniškata

(Thrace, Bulgaria)

Vojniškata means In a Soldier's Manner and describes the sharp, powerful way of tapping during dancing, resembling a soldier's march. This line dance is one of the most famous within a small ethnographic region, the so called Erkeč area, Burgas district. This area is well preserved culturally, untouched by Turkish influence. It consists of three villages: Erkeč, Panicovo, and Dobrovan which have their own unique folklore. Vojniškata is a men's line dance from the village of Panicovo and is known as well as Mâžkata (In a Men's Manner). The leader, at the head of the group, calls the changing of the figures, yelling out the names of each one. Since the Erkeč area is located between the two major ethnographic regions Thrace and Dobrudža, Vojniškata reflects styling characteristics from both of them.

Pronunciation: Voy-NISH-kah-tah.

Cassette: Cassette Folk Dances from Bulgaria - NK 1994.02 / A5. This tune is very specific and can not be replaced.

Meter: 2/4 (ct 1, 2 or 1 & 2 &).

Style: Thracian/Dobrudžan :
 - steps on whole ft, bouncing in bend knee position.
 - soft, Dobrudžan stamps, starting with heel kick from behind or aside.
 - small Râčenica steps in a specific open parallel position.
 - light small leaps in bend knee position.
 - all the leaps and hops can be performed alternatively as steps on low energy level.

Source: Group for Authentic Dances from the village of Panicovo, Burgas district.

Formation: Open circle, hands in belt-hold position, L over R.

<u>Dir</u>	<u>Meas</u>	<u>Ct</u>	<u>Pattern</u>
	1-2		<u>Introduction.</u> No action.

FIGURE 1: ZAIGRAJ (ZAH-ee-grah-ee)

LOD	1	1	Step on R ft fwd.
		2	Step on L ft fwd.
	2	1,2	Step on R ft fwd.
	3	1,2	Step on L ft fwd.
CTR	4	1	Step on R ft bkwd diagonally to the right.
		2	Step on L ft behind R ft.
LOD	5	1,2	Face RLOD.
			Step on R ft bkwd.
	6	1,2	Step on L ft bkwd.

Vojniškata, continued.

FIGURE 2: ČESTO (CHEHS-toh)

LOD	1	1	Leap onto R ft fwd.
		2	Leap onto L ft fwd, bringing R ft around, close to the floor.
	2	1	Touch L ankle with R ft, keeping weight on L ft.
		2	Step on R ft sdwd R.
	3	1	Leap onto L ft fwd.
		2	Stamp on both ft in an open parallel pos, bending both knees.
CTR	4	1	Leap onto R ft bkwd diagonally to the right.
		2	Leap onto L ft behind R ft.
	5	1	Leap onto R ft sdwd R.
		&	Touch with L ft sdwd L in an open parallel pos, keeping weight on R ft.
		2,&	Leap onto R ft sdwd R in an open parallel pos.
	6	1,2	Repeat action of meas 5 with opp ftwk.

FIGURE 3: ČUKNI (CHUHK-nih)

LOD	1	1	Leap onto R ft fwd.
		2	Leap onto L ft fwd, turning R heel out.
	2	1	Close R ft against L ft with a sharp click, tapping both heels.
		2	"Fall" onto R ft in place, turning L heel out.
	3	1	Close L ft with a sharp click against R ft, tapping both heels.
		2	"Fall" onto L heel, touching with R ft sdwd R in an open parallel pos, bending both knees.
CTR	4-6		Repeat once action of meas 4-6 of Figure 2.

FIGURE 4: HVÂRLI (HVAHR-lih)

LOD	1	1	Leap onto R ft fwd, bringing L leg around close to the floor.
		2	Leap onto L ft fwd, bringing R leg around close to the floor.
	2	1	Chuck on L ft bkwd diagonally to the left, softly flicking R leg across in front of L ft.
		2	Leap onto R ft sdwd R, lifting L knee.
	3	1	Leap onto L ft fwd, lifting R knee.
		2	Stamp on R ft sdwd R in an open parallel pos, bending both knees.
CTR	4-6		Repeat action of meas 4-6 of Figure 2.

FIGURE 5: HVÂRLI, ČUKNI (HVAHR-lih CHUHK-nih)

LOD	1	1,2	Repeat action of meas 1 of Figure 4.	
		2	1	Chuck on L ft bkwd diagonally to the left, softly flicking R leg across in front of L ft.
			2	Step on R ft sdwd R in open parallel pos, tapping both heels in knee-bend pos.
	3	1	Hop on L ft in place.	
		2	Step on R ft sdwd R in open parallel pos, tapping both heels in knee-bend pos.	
CTR	4-6		Repeat action of meas 4-6 of Figure 2.	

Vojniškata, continued.

FINAL STAMP

CTR	1	1,2	Repeat action of meas 5 of Figure 2.
	2	1	Leap onto L ft in place.
		2	Stamp on R ft in place.

Suggested sequence:

Figure 1 four times.
Figure 2 twice. Figure 3 twice. Figure 4 twice. Figure 5 twice.
Figure 2 twice. Figure 3 twice. Figure 4 twice. Figure 5 three times.
Final stamp.

Dance description and presentation by Nina Kavardjikova © 1994.

Trite Pâti

(Thrace, Bulgaria)

Trite Pâti means The Three Times. It is one of the most common dances, performed on any festive occasion in the Eastern Thracian ethnographic region. The only exception was during the 40 days long Lent before Easter when people were not allowed to dance in a closed circle. During that time the dance was done in an open circle. Usually, there is a leader (the best dancer in the circle, or the first one in the line) who calls the figures changing by yelling out the well known name of each part. The present version is from the village of Erkeč (new name-Kozičino), Burgas district. It is danced by women in an easy, low energy manner. The style is a specific mixture of Thracian and Dobrudžan due to the village location, on the ethnographic border between two main areas: Thrace and Dobrudža.

Pronunciation: TRIH-teh PAH-tih.

Music: Cassette Folk Dances from Bulgaria - NK 1994.02 / A1. The musical pattern consists of 8 bars, whereas the dance goes in 10 bars. This periodic coincidence between music and dance phrase is one of the characteristics of Bulgarian folklore. Here, the overlap occurs on every 40th measure. Any other tune in 2/4 with similar musical structure and called Trite Pati can be used for this Thracian dance.

Meter: 2/4 (ct 1, 2 or 1 & 2 &).

Style: Thracian/Dobrudžan:
 - knee and ankle bounces with emphasis up on each step.
 - steps on whole ft.
 - arms swing fwd and bkwd at elbows.

Source: Group for Authentic Dances from the village of Erkeč, Burgas district.

Formation: Closed circle. Hands held in V position.

<u>Dir</u>	<u>Meas</u>	<u>Ct</u>	<u>Pattern</u>
	1-4		<u>Introduction</u> . No action.
<u>FIGURE 1: PÂRVO</u> (PUHR-voh)			
CTR	1	1	Touch R ft in front of L ft, keeping weight on L ft. Swing arms fwd low.
		2	Step on R ft sdwd R. Swing arms bkwd low.
	2	1	Touch L ft in front of R ft, keeping weight on R ft. Swing arms fwd low.
		2	Step on L ft sdwd L. Swing arms bkwd low.
3	1,2	Repeat meas 1.	
	4	1	Touch L ft in front of R ft, keeping weight on L ft. Swing arms in W pos.
RLOD	2		Step on L ft fwd. Swing arms fwd low, keeping W pos.
		&	Tap L heel slightly.

Trite Pâti, continued.

- | | | |
|---|---|--|
| 5 | 1 | Step on R ft fwd.
Swing arms bkwd low, keeping W pos. |
| | & | Tap R heel slightly. |
| | 2 | Step on L ft fwd.
Swing arms fwd low, keeping W pos. |
| | & | Tap L heel slightly. |

FIGURE 2: SEDNI (SEHD-nih)

- | | | | |
|------|---|-----|---|
| CTR | 1 | 1,2 | Repeat meas 1 of Figure 1. |
| | 2 | 1,2 | Repeat meas 2 of Figure 1. |
| | 3 | 1,2 | Repeat meas 1 of Figure 1. |
| | 4 | 1 | Step on L ft in front of R ft, keeping weight on R ft.
Swing arms in W pos. |
| RLOD | 2 | | Tap L heel, bending L knee and simultaneously kick R heel bkwd.
Bounce with arms, keeping W pos. |
| | 5 | 1 | Step on R ft fwd.
Bounce with arms, keeping W pos. |
| | | 2 | Step on L ft fwd.
Bounce with arms, keeping W pos. |

Suggested sequence:

Figure 1 two times.
Figure 2 two times.
Keep that structure till the end of the dance.
The dance ends with Figure 1 two times.

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Pravo Plovdivsko Horo

(Thrace, Bulgaria)

Pravo Line Dance from Plovdiv Region is the translation of the name of this slow dance from Thrace. It belongs to the large group of Pravo type dances, known throughout Bulgaria, but this version has an unusually long pattern. It has been observed only in the village of Prolom, Plovdiv district, performed on any occasion.

Pronunciation: PRAH-voh PLOHV-dihv-skoh hoh-ROH.

Cassette: Cassette Folk Dances from Bulgaria - NK 1994.02 / A4. Any other song or instrumental piece in 2/4 Slow Pravo type from Plovdiv region can be used too.

Meter: 2/4 (ct 1, 2).

Style: Thracian:
- calm, straightened body.
- soft slow steps on whole ft, bouncy but not jumpy.
- arms swing constantly fwd low (ct 1) and bkwd low (ct 2).

Source: Ilieva, Anna. Folk Dances from Sredna Gora Region. Sofia: Bulgarian Academy of Science, 1978.

Formation: Closed circle. Hands held in V position.

<u>Dir</u>	<u>Meas</u>	<u>Ct</u>	<u>Pattern</u>
	1-16		<u>Introduction</u> . No action. Begin with vocal.
RLOD	1	1,2	Step on L ft fwd.
	2	1,2	Step on R ft fwd.
CTR	3	1	Step on L ft sdwd L.
		2	Step on R ft next to L ft.
	4	1,2	Step on L ft sdwd L.
RLOD	5	1	Face LOD.
		2	Step on R ft bkwd.
	6	1,2	Step on L ft bkwd.
	7	1,2	Step on R ft bkwd.
			Face RLOD.
			Step on L ft fwd.
	8	1,2	Big step on R ft fwd, bouncing deeply.
	9	1	Small step on L ft fwd.
		2	Small step on R ft fwd.
	10	1,2	Slightly stamp on L ft with weight next to R ft, bouncing deeply.
	11	1,2	Step on R ft bkwd.
CTR	12	1,2	Step on L ft bkwd.
RLOD	13	1	Step on R ft bkwd.
CTR		2	Step on L ft in front of R ft.
	14	1,2	Step on R ft bkwd, bouncing deeply.

Pravo Plovdivsko Horo, continued.

Meas 9 and 10 can be performed as well as follows:

RLOD 9	1,2	Step on L ft fwd, bouncing deeply.
10	1,2	Swing R heel out, bending L knee and close R ft with sharp click against L ft, bouncing deeply.

Suggested sequence:

Repeat the pattern till the end of the dance.

Zaštím Mi Mene Da Živám

Zaštím mi mene da živám na saja
Ginjo lažovna.
Ga nemam košta gradena, ga nemam
Konče hraneno.

Zaštím mi mene da živám na saja
Ginjo lažovna.
Ga nemam sevdjo da galjam, edna be
Moma zagalil.

Blizno komšijsko momiče i to sa
Včera joženi.
Zaštím mi mene da živám na saja
Ginjo bez sevdjo.

Why Should I Continue Living

Why should I continue living on that
Earth of lies.
When I don't have a brick-built house, when I don't have
A well bred horse.

Why should I continue living on that
Earth of lies.
When I don't have a beloved,
He loves another maiden.

A next door girl also
Got married yesterday.
Why should I continue living on that
Earth without a beloved.

Dance description and presentation by Nina Kavardjikova © 1994.
Song translation by Nina Kavardjikova © 1994.

Pravo From Černomorec

(Thrace, Bulgaria)

Černomorec is a village from the region of the city of Burgas in Thrace on the Black sea coast. This is a dance from the big group of Pravo Horo. Its interesting pattern of 3 bars goes only fwd so that the line moves to the right all the time. It is done always on singing. Source: Authentic folklore group from the village of Černomorec, Burgas region, performing at Koprivštica festival.

Pronunciation: PRAH-voh from chehr-noh-MOH-retz.

Cassette: Folk Dances from Bulgaria - NK 1994.02/A10.

Rhythm: 2/4 meter, counted (ct 1, 2 or 1 & 2 &).

Styling: Tracian: steps on whole foot, the knees bounce in accordance with the steps.

Formation: Open circle, belt-hold position L over R.

Meas

Pattern

1-36 INTRODUCTION. No action.

FIGURE I SLOW

- 1 Facing ctr, step on L in front of R (ct 1, 2).
- 2 Step sdwd R on R (ct 1, 2).
- 3 Step on L behind R (ct 1, 2).
- 4 Small step sdwd R on R (ct 1); small step sdwd L on L in slightly open parallel pos (ct &); small step sdwd R on R (ct 2, &).

FIGURE II FAST

- 1 Facing ctr, leap onto L in front of R (ct 1); stamp on R next to L, tapping L heel, simultaneously bending both knees (ct 2).
- 2 Leap sdwd R onto R (ct 1, 2).
- 3 Leap sdwd L onto L (ct 1, &); leap onto R next to L (ct 2); leap onto L next to R (ct &).
- 4 Repeat meas 3 with opp dir and ftwk.
This figure implies improvisation. The above pattern is only one of many you can choose to do with hops, stamps, higher knee lifting, etc., staying in the frame of 4 meas.

Suggested sequence:

Repeat Fig I on low energy level during the vocal.

Repeat Fig II in high energy level during the instrumental part.

Presented by Nina Kavardjikova
Description © 1995 Nina Kavardjikova

Pravo From Černomorec - continued.

Mama Na Georgi Dumaše

Mama na Georgi dumaše:
Sino, George le, George le,
Ia ela, sinko, ia ela,
Ia ela da večerame.

Mamo lio, stara mamo lio,
I na um ne mi ie došlo
Za tvoita topla večeria
Za tvoite sladki prikazki.

Nai mi ie naum, male mo,
Tova mi selo Tenevo,
Tam ima moma hubava,
Tam ima moma za mene.

Kitka i iskah, dade ia,
Seliam i dadoh, vzema go,
Iskam ia, mamo, iskam ia,
Iskam ia i šte ia vzema.

Says Mother to Georgi:

Says mother to Georgi:
My son Georgi,
Come, son, come,
Come to have dinner.

My dear mom,
I can not think
Of your warm dinner,
Of your sweet chatting.

I can only think, my mom,
About that village of Tenevo,
There is a beautiful maiden there,
There is a maiden for me there .

I asked for her posy, she gave it to me,
I gave her a gift, she accepted it.
I want her, mom, I want her,
I want her and I will take her.

Song words translation © 1995 Nina Kavardjikova.

Bera

(Šopluk, Bulgaria)

Bera means "to pick up" and describes dance movements of agricultural activity. This is a mixed line dance popular in a couple of villages in Graovo region: Režanci, Konska, Viskjar, Velkovci. The present version has been observed in the village of Noevci performed by women.

Pronunciation: BEH-rah.

Music: Cassette Folk Dances from Bulgaria - NK 1994.02 / A9. Any other instrumental or song piece in 7/8 for slow Graovska Râčenica, having appropriate pattern could be used as well.

Meter: 7/8 (ct 1, 2, 3 or 1, 2, 3 &).

Style: Šopski:
 - light steps with three bounces per meas (ct 1, 2, 3).
 - arms, relaxed at wrists and shoulders, bounce in accordance with the rhythm of the steps.
 - straightened body, bending, when needed, not at waist but at hips.
 - all the leaps can be done as steps, and all the hops as taps on low energy level.

Source: Graovo Group for Authentic Dances, performed at Koprivštica 1986.

Formation: Open circle, hands in belt-hold position, L over R.

<u>Dir</u>	<u>Meas</u>	<u>Ct</u>	<u>Pattern</u>
	1-12		<u>Introduction</u> . No action.

FIGURE 1 : KROTKO (KROHT - koh)

LOD	1	1	Tap L heel, lifting and pumping R knee fwd low.
		2	Step on R ft fwd, bending R knee.
		3	Step on L ft fwd.
	2-3		Repeat action of meas 1 two times.
CTR	4	1	Tap L heel.
		2	Step on R ft sdwd R.
		3	Touch outside of L toe across in front of R ft, tapping R heel.
	5	1-3	Repeat action of meas 4 with opp ftwk.
	6	1-3	Repeat action of meas 4.
RLOD	7-12		Repeat action of meas 1-6 with opp ftwk and dir.

Bera, continued.

FIGURE 2: SOVAJ (SOH-vah-ee)

LOD	1-3		Repeat action of meas 1-3 of Figure 1.
CTR	4	1	Leap onto R ft to the right.
		2	Step on L ft in front of R ft, keeping R ft on the floor.
		3	With weight on ball of L ft, tap L heel, swinging it to the right, simultaneously lifting R ft and taking fast step on the same spot behind L ft.
	5	1-3	Repeat action of meas 4 of Figure 2 with opp ftwk.
	6	1-3	Repeat action of meas 4 of Figure 2.

FIGURE 3: KOPAJ, BIJ (KOH-pah-ee BEE)

CTR	1	1	Leap onto L ft in place, extending R leg fwd low.
		2	Leap onto R ft in place, extending L leg fwd low.
		3	Stamp L heel (knee straight) in front of R ft, bending R knee.
	2	1	Leap bkwd onto L ft.
		2	Leap onto R ft in place, turning L heel out.
		3	Hop on R ft, closing L ft with sharp click against R ft without weight.
	3	1	Hop on R ft, lifting L knee.
		2	Leap onto L ft in place, turning R heel out.
		3	Hop on L ft, closing R ft with sharp click against L ft without weight.
RLOD	4	1,2	Hop on L ft fwd, brushing R toes next to L heel bkwd.
		3	Hop on L ft fwd, brushing R toes next to L heel bkwd.
	5	1	Hop on L ft in place, lifting R knee.
		2	Step on R ft in front of L ft, keeping L ft on the floor.
CTR		3	Tap R heel, turning it in. Simultaneously lift L ft and fast step behind R ft.
	6	1	Leap onto R ft sdwd R.
		2	Step on L ft in front of R ft, keeping R ft on the floor.
		3	Tap L heel, turning it in, simultaneously lifting R ft and taking a fast step on the same spot behind L ft.
	7-12		Repeat action of meas 1-6 of Figure 3.

FINALE:

Replace meas 12 of Figure 3 with the following:

CTR	12	1	Step on R ft in place.
		2	Step on L ft in place.
		3	Sharply bend L knee, tucking R ft behind L knee.

Suggested sequence:

Figure 1 once. Figure 2 once. Figure 3 once.
Repeat the three figures with opp dir and ftwk.
Keep this structure till the end of the dance.

Bera, continued.

Ia Snošti, Mamo, Otido

Ia snošti, mamo, otido / na studen bistâr kladenec / končeto da si napoja,
Čorapje da si opera. / Konče mi voda ne pie, / čorapje sapun ne lova.

Koga nagore pogledna / mojeta libe tam beše, / sos drugo libe stoješe.
Mojte mu dumi dumaše, / moju mu prâsten davaše, / i ia go, mamo, prokâlnah.

Devet godini da ležiš, / na desetata da staneš, / so slamka da se podpiraš.
I ona da e voztežka, / konče da ti e komaro / i on da ti e visočok.

So soba u gârne da vlezneš / u netre turski da sedneš / i tam da ti e široko.
Da pojdeš, libe, da prosiš / sos edno bljudo prosiaško / na našte porti da dojdeš.

Ia će te, libe, daruem / u edno bljudo brašânce / na moko da go zamesiš.
Tri dni ot nego da jadeš / polovin da go izjadeš / i nogu da se najadeš.

Mom, I Went Last Night

Mom, I went last night / to a fresh, clear spring / to water my horse.
To wash my socks. / My horse didn't drink water, / the socks didn't wash.

When I raised my eyes / I saw my beloved / with another lover.
She said to him my words, / gave him my ring, / and, mom, I cursed her.

To be sick nine years, / to stand up in the tenth one / to support herself with a straw.
And to feel it heavy, / to have a mosquito as a horse, / too high for mounting.

To enter a pot with her room / to sit cross-legged / and still to have a lot of space.
To go soliciting / with a beggar's bowl, / to come to our door.

I will give you, my beloved / a cup of flour / to knead dough.
To eat it for three days / to finish it half / and to be full.

Song words translation - Nina Kavardjikova © 1994.

Lazarica

(Dobrudža, Bulgaria)

Lazarica is a girl, participating in the ritual on the Day of Saint Lazar (the weekend before Easter) in Dobrudža, North Eastern Bulgaria. This is also the name of a dance from a spring maidens' custom, celebrating the waking up of the nature after the winter and of the young woman inside the girl's body. After being Lazarka, girl is allowed to get married. Associated with that are the costumes with bride's elements, the content of the songs, and the special guessing for the future husband the Lazarki do. Presented here is a line dance for health and luck, performed in the yard of a village house.

Pronunciation: LAH-zah-rih-tsah.

Cassette: Cassette Folk Dances from Bulgaria - NK 1994.02 / B13. Any other tune with the same style, meter, structure and tempo can be used too.

Meter: 7/8 (ct 1, 2, 3 or 1, 2, 3 &).

Style: Dobrudzan:
 - slightly knee-bend position.
 - bouncy steps on whole feet, gently touching the floor.

Source: Tancovo Izkustvo , vol. 9/10 1972.

Formation: Open circle, hands joined in front basket, L over R.

<u>Dir</u>	<u>Meas</u>	<u>Ct</u>	<u>Pattern</u>
	1-8		<u>Introduction.</u> No action.
			<u>FIGURE 1: BASIC</u>
CTR	1	1,2	Step on R ft sdwd R.
		3	Step on L ft next to R ft.
	2	1,2	Step on R ft sdwd R.
		3	Step on L ft without weight next to R ft.
	3	1,2	Step on L ft in front of R ft.
		3	Step on R ft without weight next to L ft.
	4	1,2	Step on R ft bkwd.
		3	Step on L ft without weight next to R ft.
	5	1,2	Step on L ft sdwd L.
		3	Step on R ft without weight next to L ft.
	6-20		Repeat meas 1-5 three times.
	21-23		Repeat meas 1-3.
	24	1,2	Step on R ft bkwd.
		3	Step on L ft next to R ft.

Lazarica, continued.

FIGURE 2: RÂČENICA STEP

LOD	1	1	Small leap onto R ft fwd.
		2	Small leap onto L ft next to R ft.
		3	Small leap onto R ft, bending R knee.
	2	1,2,3	Repeat meas 1 of Figure 2 with opp ftwk.
	3-4		Face RLOD.
			Repeat meas 1 of Figure 2 bkwd.
	5-8		Repeat meas 1-4 of Figure 2.

FIGURE 3: GENTLE STEP

CTR	1	1	Step on R ft without weight fwd diagonally to the right, bending both knees.
		2	Bounce on both ft, without changing the posture.
		3	Put weight on R ft, bouncing.
	2	1	Step on L ft in front of R ft.
		2	Bounce on L ft, slightly lifting R ft.
		3	Touch the ball of R ft next to L toes.
	3	1,2	Step on R ft bkwd diagonally to the left.
		3	Small leap onto L ft sdwd L.
LOD	4	1	Fall onto R ft fwd.
		2	Small leap onto L ft fwd.
		3	Small leap onto R ft fwd, bending R knee.
	5	1,2,3	Repeat meas 4 of Figure 3 with opp ftwk.
	6	1,2,3	Repeat meas 4 of Figure 3.
CTR	7	1,2	Step on L ft fwd.
		3	Stamp on R ft next to L ft.
LOD	8		Face RLOD.
		1,2	Step on R ft bkwd.
		3	Step on L ft next to R ft.

Suggested sequence:

Figure 1. Figure 2. Figure 3.
Figure 1. Figure 2. Figure 3.
Figure 1. Figure 2. Figure 3 two times.

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Lazarica, continued.

Oj, Velo, Velo

Oj, Velo, Velo, hubava Velo, 2
Ja daj si, Velo, palamarkata,
Palamarkata, Velo, saltamarkata.

Oj, Velo, Velo, hubava Velo,
Palamarkata, Velo, saltamarkata. 2

Sutrina rano, rano da staniš, 2
Na niva da ides, žetva da ženiš,
Žetva da ženiš, Velo, snopi da vrâzvaš.

Oj, Velo, Velo, hubava Velo,
Žetva da ženiš, Velo, snopi da vrâzvaš. 2

Oj, Enjo, Enjo, kaskandži Enjo, 2
Idi si, Enjo, vârvi si, Enjo,
Ni palamarka davam, ni saltamarka.

Oj, Enjo, Enjo, kaskandzi Enjo,
Ni palamarka davam, ni saltamarka. 2

Hey you, Velo

Hey you beautiful Velo.
Give me your swaphook.
And your jacket with fur edges.

Hey you, beautiful Velo.
Your swaphook and your jacket.

You have to stand up early in the morning.
To go to field to reap.
And to bind sheaves.

Hey you, beautiful Velo.
To reap and bind sheaves.

Hey you, Enjo.
Go home.
I don't give my swaphook and jacket to anybody.

Hey you, Enjo.
I don't give my swaphook and jacket to anybody.

Song translation by Nina Kavardjikova © 1994.

Graovsko

(Šopluk, Bulgaria)

Graovo is a part of Šopluk and is located west of Sofia around the cities of Pernik and Breznik. Graovsko means From Graovo. It is a general name for a dance from a big group of line dances consisting of similar movements. In each village they call them with differently, for example: Divotinsko (From the Village of Divotino), Zidarovsko (From the Village of Zidarovo), Kladniško (From the Village of Kladnica) etc. The leader of the line yells out the figure name and explains what has to be performed, keeping dancing the basic simple pattern. After that, he exclaims in a specific way ("Ha sega", "U bre", etc.) and everybody starts the new figure. Usually the beginning of the dance is slow whereas the end is very vivid. Presented here are two slow sequences: the simple basic one and one of the most popular called one.

Pronunciation: GRAH-ohv-skoh.

Cassette: Cassette Folk Dances from Bulgaria - NK 1994.02 / A6. Any other Graovsko piece or song can be used.

Meter: 2/4 (ct 1, 2 or 1 & 2 &).

Style: Šopski:
 - jerky, light, jumpy steps mainly on the front part of the foot.
 - a lot of pauses, giving the impression of delay of some movements.
 - basic posture - leaned fwd body, keeping weight on the front part of the foot.
 - all the leaps can be performed alternatively as steps on low energy level.
 Note: Bouncing deeply means bending and straightening the knee.

Source: Graovo Group for Authentic Dances, performed at Koprivštica 1986.

Formation: Short line or open circle. Hands in belt-hold position, L over R.

<u>Dir</u>	<u>Meas</u>	<u>Ct</u>	<u>Pattern</u>
	1-16		<u>Introduction</u> . No action.

FIGURE 1: PODNESI (POHD-neh-sih)

LOD	1	1	Face RLOD. Tap on L heel, lifting slightly R knee.
		&	Step onto R ft bkwd.
		2,&	Step onto L ft bkwd, bending L knee.
	2	1,2	Repeat action from meas 1.
	3	1	Face LOD. Small leap onto R ft in place.
		&	Small leap onto L ft in place.
		2,&	Small leap onto R ft fwd, bending deeply R knee.
	4	1,2	Repeat action from meas 3 with opp ftwk.
CTR	5	1	Tap on L heel, lifting slightly R knee.
		&	Leap onto R ft sdwd R lifting L knee.
		2,&	Tap on R heel, straightening L leg down low in front of the R ft.

Graovsko, continued.

- | | | |
|-----|-----|--|
| 6 | 1 | Tap R heel, slightly lifting L knee. |
| | & | Step on L ft sdwd L. |
| 7 | 2 | Step on R ft in front of L ft, bouncing deeply. |
| | & | Pause. |
| | 1 | Tap R heel, slightly lifting L knee. |
| 8 | & | Step on L ft sdwd L. |
| | 2 | Step on R ft behind L ft, bouncing deeply. |
| | & | Pause. |
| 9 | 1 | Step on L ft fwd, bouncing deeply. |
| | 2 | Tap L heel, lifting R ft with straight leg. |
| 10 | 1 | Touch with R ft crossed over L ft, keeping weight on L ft. Both ft raised on toes. |
| | 2 | Big step on R ft across L ft, bouncing deeply. |
| | & | Small leap onto L ft in place. |
| LOD | 2,& | Small leap onto R ft in place. |
| | 2,& | Small leap onto L ft fwd, bouncing deeply. |

FIGURE 2: U MESTO (OO mehs-TOH)

- | | | | |
|------|-----|-----|---|
| CTR | 1 | 1 | Tap L heel, lifting slightly R knee. |
| | & | 2,& | Step on R ft bkwd. |
| 2 | 1 | 2,& | Step on L ft bkwd, bending L knee. |
| | & | 1 | Lift R knee and step on R ft in place, simultaneously tapping L heel (weight on both ft). |
| 3 | 2,& | & | Tap L heel, lifting R knee. |
| | 1,2 | 2,& | Leap onto R ft in place, bending R knee, lifting L knee. |
| 4-17 | 1,2 | 1,2 | Repeat action of meas 2 with opp ftwk. |
| | | | Repeat action of meas 2-3 seven times. |

Suggested sequence:

Figure 1 three times.

Figure 2 once.

Keep that structure till the end of the dance.

Dance description and presentation by Nina Kavardjikova © 1994.

Graovsko, continued.

Maikia Dava Jana U Krajetu

Majkja dava Jana u Krajetu
Da e shaa v čorbadžijska roda
Deka raste petle godinjače,
Godinjače, dva-triese oka.
Petle kolja na srpâž da go praja.
Ne so ruča dode do Petrovden.

Jana neče u Kraje da otide,
Oti bilo mnogu skalovito,
Sko kompira celo kilo dožda.
Ona saka u Leskovec dide.
Tamo ima uma za glavite.
I se čulo neznajno čudo.

Devet babi edno jare pasli,
U čibuk sa mleko sobirali,
U lula sa mleko dokvasili,
U opinjok sirene sirili,
I po malko na mački davali.
Ot sereto devet sela jali.

Mother Wanted To Send Jana In Kraje

Mother wanted to send Jana in Kraje
To be a daughter-in-law in a wealthy house
Where a one year old cock had been bred.
One year old, twenty-thirty kilograms.
They slaughtered the cock to cook it.
But they didn't eat it till the Day of Saint Peter.

Jana didn't want to go to Kraje
Because it was very rocky
And it rained a lot.
She wanted to go to Ljaskovec.
There were wiser people there.
That has become a fairy tail story.

Nine grandmothers grazed a kid.
They collected milk in a chibouk,
Soured the milk in a pipe,
Made a cheese in a shoe,
And gave some of it to the cats.
Nine villages ate from that cheese.

Song words translation by Nina Kavardjikova © 1994.

Svištovsko

(Mizia, Bulgaria)

Svištovsko means From Svištov (a town on the Danube waterside). This is one of the most popular throughout whole Bulgaria dance, originating from Mizia. Mizia has been the name of Northern Bulgaria since fifth century A.D. It has been known as a region populated by the slavic tribes of Mizi. The other names of the same ethnographic region are Severnjaška Oblast or Severna Bulgaria. Svištovsko Horo can be performed by everybody, but because of its jumpy, energetic character, it is very appropriate for children. In Bulgaria it is in the school program for 13 years old. Other name you can hear for it are: Pravo Horo (Pravo Line Dance), Dunavsko Horo (Line Dance from Danube Waterside), Učeničesko Horo (Student's Line Dance), etc.

Pronunciation: svih-SHTOHV-skoh.

Cassette: Cassette Folk Dances from Bulgaria - NK 1994.02 / B12. Since the end of XIX century, the typical accompaniment for Svištovsko has been done by Brass Bands. Any other tune in the same style, meter and musical structure is good too.

Meter: 2/4 (ct 1, 2 or 1 &, 2 &).

Style: Mizijski (Severnjaški):
 - jumpy, light steps.
 - constant knee bounces.

Source: Folklore Festivals throughout Bulgaria.

Formation: Open circle, hands held in W pos.

<u>Dir</u>	<u>Meas</u>	<u>Ct</u>	<u>Pattern</u>
	1-32		<u>Introduction.</u> No action.
LOD	1	1	Step on R ft fwd.
		2	Hop on R ft.
	2	1	Step on L ft fwd.
		2	Hop on L ft., swinging arms to V pos bkwd low.
CTR	3	1	Step on R ft sdwd R, swinging arms fwd low.
		2	Step on L ft behind R ft, swinging arms bkwd low.
	4	1	Step on R ft sdwd R, swinging arms fwd low.
		2	Hop on R ft, swinging arms bkwd low.
	5	1	Step on L ft sdwd L, swinging arms fwd low.
		2	Step on R ft behind L ft, swinging arms bkwd low.
	6	1	Step on L ft sdwd L, swinging arms fwd low.
		2	Hop on L ft, bringing arms in V pos.

Dance description and presentation by Nina Kavardjikova © 1994.

Svornato

(Rhodopes, Bulgaria)

Changing Direction or To Dance Changing Directions is the translation of the name of this line dance, very popular and done on any occasion in the Rhodope mountains, Southern Bulgaria. Even though that region borders Turkey and has been under direct influence of the Turkish culture, a lot of the dances have preserved their pure Bulgarian-Slavic character. Svornato is one of them.

Pronunciation: SVOHR-nah-toh.

Cassette: Cassette Folk Dances from Bulgaria - NK 1994.02 / B16. Usually the dance is performed on either a song or a bag-pipe or both. The "kaba gajda" is a specific low-pitched Rhodope bag-pipe, not popular in other parts of Bulgaria. Any tune played or accompanied by it in 9/8 (2/8+2/8+2/8+3/8), slow tempo, and with 6 or 8-bar musical structure is appropriate for Svornato too.

Meter: 9/8 (ct 1, 2, 3, 4 or 1, 2, 3, 4 &).

Style: Rhodopski:
 Performed mostly inside (due to the cold mountain climate) this dance does not have jumpy and wide movements, but bouncy, soft steps and turns. When done in open air, it keeps the same character.
 - straightened body, easy kept in that posture by the big women's buckles, worn high above the waist, and by the thick men's waist-bands.
 - steps on whole ft, bouncing on every count.
 - slightly bend-knee position all the time.

Source: Groups for Authentic Dances performed at Folklore Festivals in the Rhodope Mountains.

Formation: Open circle, hands joined in V position.

<u>Dir</u>	<u>Meas</u>	<u>Ct</u>	<u>Pattern</u> :
	1-4		<u>Introduction</u> . No action.

FIGURE 1:

LOD	1	1	Small leap onto R ft fwd, bending R knee and swinging L heel bkwd.
		2	Step on L ft fwd.
		3	Step on R ft fwd.
		4	Step on L ft fwd.
2	1-4		Repeat meas 1.
			Repeat action of meas 1 (ct 1-2).
CTR	3		Step on R ft to the right.
			Step on L ft, without weight, next to R ft.
4	1		Step on L ft to the left.
		2	Step on R ft behind (optional next to) L ft.
		3	Step on L ft to the left.
		4	Step on R ft, with out weight, next to L ft.

Svornato, continued.

FIGURE 2:

CTR	1	1	Step on R ft fwd.
		2	Step on L ft fwd.
		3	Step on R ft fwd.
		4	Tap R heel.
2	2	&	Step on L ft fwd.
		1	Step on R ft fwd.
		2	Step on L ft fwd.
		3	Step on R ft fwd.
3-4		4	Step on L ft next to R ft.
		<u>For meas 1-2 bring arms gradually up to W pos.</u>	
		Repeat action of meas 1-2 of Figure 2 with opp dir and ftwk.	

FIGURE 3:

LOD	1	1	Small leap onto R ft fwd, bending R knee and swinging L heel bkwd.
		2	Step on L ft fwd.
CTR		3	Step on R ft to the right.
		4	Step on L ft, without weight, next to R ft.
RLOD	2	1-4	Repeat meas 1 of Figure 3 with opp ftwk.
CTR	3	1	Step on R ft fwd.
		2	Step on L ft fwd.
		3	Step on R ft fwd.
		4	Step on L ft, without weight, next to R ft.
4		<u>For meas 3 bring arms gradually up to W pos.</u>	
		1	Step on L ft bkwd.
		2	Step on R ft bkwd.
		3	Step on L ft bkwd.
4		4	Step on R ft, without weight, next to L ft.

FIGURE 4:

LOD	1	1	Step on R ft fwd.	
		2	Small hop on R ft in place, lifting slightly L knee.	
		3	Step on L ft fwd.	
		4	Small tap L heel, slightly lifting R knee.	
2		&	Step on R ft fwd, bending R knee.	
		1	Step on L ft bkwd.	
		2	Step on R ft bkwd.	
		3	Step on L ft sdwd L.	
CTR		4	Small leap onto R ft in front of L ft.	
		&	Small leap onto L ft behind R ft.	
CTR	3	1-4	Repeat meas 1 of Figure 3.	
		4	1	Step on L ft bkwd.
			2	Step on R ft bkwd.
			3	Step on L ft bkwd.
4	Small leap onto R ft in front of L ft.			
4		&	Small leap onto L ft behind R ft.	

Svornato, continued.

Suggested sequence:

Figure 1 twice. Figure 2 once. Figure 1 twice. Figure 2 once.

Figure 3 twice. Figure 4 two times.

Repeat this structure one more time.

Gajdana Sviri

Gajdana sviri, horo se vie (2)
Horo se vie, moma go vodi. (2)

Ot dolu ide ludo i mlado (2)
Horo si ima, horo igrae. (2)

A bre, junače, ludo i mlado (2)
Ajda da viem nie horoto. (2)

Eh, Mari Gano

Eh, mari, Gano, bela Gano,
Izgori ma, izsuši ma.(2)

A Bag-Pipe Is Playing

A bag-pipe is playing, a line dance is winding.
A line dance is winding, a maiden is heading it.

A young wild guy is coming from down hill.
Dancing his own line dance.

Hey you, young wild guy.
Let's dance together.

Hey You Gano

Hey you beautiful Gano.
You lit my fire, you made me glow.

Dance description and presentation by Nina Kavardjikova © 1994.
Songs words translation by Nina Kavardjikova © 1994.

Tatiana Sarbinska



1880



Tatiana Sarbinska

Tatiana was born in the Macedonian village of Rila, in western Bulgaria, where she grew up learning the songs of the region. She joined the Pirin Ensemble and was a performer and soloist with them for many years, performing in concerts in Europe, Africa, Asia, Australia and the Americas. The Director of the Pirin Ensemble, Kiril Stefanov, has high praise for her abilities not only as an outstanding and versatile soloist, but also as a teacher and director. Her repertoire includes not only the songs of her region, Macedonia, and those of the neighboring Šop and other regions of Bulgaria, but also songs of Serbia and Russia.

Tatiana attended the Academy of Musical and Choreographic Art in Plovdiv, graduating in 1976 with high honors in two specialties - Musical Folklore and Music Pedagogy, and was invited to stay on as an Instructor. At this time she was also a soloist with Ensemble Trakija, performing throughout Europe and in 1978 at the International Youth Festival in Havana, Cuba.

As the Director of Education of the Art School of Blagoevgrad from 1979 to 1984, Tatiana supervised a staff of 70 and a student body of 2,500. She loves to work with children as well as adults, and during this time directed the folk chorus "Detska Pesen" (Children's Song), and the mixed folk chorus of Sandanski, "Gotse Delchev", which received the highest awards at National Festivals of Amateur Art in Bulgaria. From 1984 to 1991, she was Assistant Professor of Music at the Blagoevgrad Teacher's University. She has prepared many students for successful entry into the Academies of Music, many of whom now sing with the Kutev Ensemble and other professional groups in Bulgaria.

Throughout her teaching and directing career, Tatiana has continued to perform, tour and record, not only with the Pirin and Trakija Ensembles, but also as a soloist and in duet with Koljo Kolev. She has recorded several solo albums and two albums with Koljo on the Balkanton label.

Tatiana has been in the U.S since 1991, serving the Mayor's Office of the Arts and Humanities/Boston Art Commission as Advisor on Eastern European Culture and as an instructor in the "Artists in Residence Program" of the Boston Public Schools. She also teaches and conducts a chorus at the Boston Conservatory of Music and has given numerous concerts throughout the Northeast. She was introduced to the West Coast at the 1994 Balkan Music and Dance Camp in Mendocino, California; by popular demand she returned later that summer for a six-week teaching tour. Since then she has returned to California several times to teach, to join with Kitka as the Chorus in the ACT production of Hecuba, and to teach once again at Balkan Camp, 1995. Tatiana's love of Bulgarian music is expressed in her vibrant enthusiasm as a teacher and performer.

Tatiana currently divides her time between New York City and Boston, with visits to California. She is available for teaching and for performance and may be contacted at: c/o 2 Glenridge Drive, Bedford MA 01730, phone (617) 275-1425, and via (800) 730-5615 in California.

Cŭrnilčice devojko

- Šopsko, Bulgaria -

1. Cŭrnilčice devojko, cŭrni ti sa očite,
cŭrni ti sa očite, belo ti e liceto.
Belo ti e liceto, tŭnki sa ti veždite,
ja daj da te celuvam, ja daj da te miluvam.
2. Nečem, nečem, ludo le, za snošnite jadove,
za snošnite jadove, ot sutrešni renove.
Nečem, nečem, ludo le, za snošnite jadove,
za snošnite jadove, ot sutrešni renove.
3. Razsipa mi stomnite, usipa mi kosata,
kosa zela da pada, momčeta ja zbiraja,
momčeta ja zbiraja, ta kamšici pleteja,
ta kamšici pleteja, beli konje da bijat.

Translation: "Dark-eyed girl, your eyes are dark, your face is fair, your eyebrows are slender; let me kiss you, let me caress you."

"No, I don't want you to, crazy boy, because of the worries you caused me last night from yesterday morning's troubles." He spilled my jug, he messed up my hair, my hair began to fall out; the boy gathered the hair to braid a whip to beat the white horse.

De sa je čulo vidjalo

-Thrace, Bulgaria -

1. De sa je čulo vidjalo
moma v zandani da leži,
moma v zandani da leži,
zarad baštini borčove.
De sa je čulo vidjalo
moma v zandani da leži,
moma v zandani da leži,
zarad baštini borčove.
2. Ležala moma boljala,
celi mi devet godini,
bjalo i lice posārna,
tānka i snaga povjahna.
Na desetata stanala.
stanala moma zapjala,
stanala moma zapjala,
"Mamo ma mila mamoma ma,
2. Razdaj mi tūnki daruvi,
na moite družki iz selu,
da znajat družki da pomnjat,
kuga je moma ležala.
Da znajat družki da pomnjat,
kuga je moma ležala,
ležala moma v zandani,
zarad baštini borčove."

Translation: Have you heard about the girl who was thrown into prison because of her father's debts? She lay there nine years; her fair face became careworn, her slim body withered away. In the tenth year, she got up and began to sing: "Dear mother, take all the the clothes and other things I had prepared for my wedding and give them to my dear girlfriends from the village, so they will remember the girl who lay in prison because of her father's debts."

Katerino mome

- Blagoevgrad, Pirin, Bulgaria -

Katerino, mome, Katerino
Katerino, mome, krotko jagne
zašto si tolkoz, mome, ubava
zašto si tolkoz, mome, gizdava?

Kakva si voda, mome, ti pila
kakva si treva, mome, gazila
kakva te majka, mome, raždala
kakva te majka, mome, gledala?

Ja sam si, milo libe, ubava
Ja sam si, milo libe, gizdava
Oti sam rasla, libe, v'planina
Oti sam rasla, libe, v'Pirina.

Pirinska voda, libe, sam pila
Pirinska treva, libe, gazila
Bŭlgarska majka me e raždala
Bŭlgarska majka, libe, gledala.

"Katerina, girl, tender lamb, why are you so beautiful and pretty? What kind of water do you drink? What kind of grass did you walk on? What kind of mother bore you and raised you?"

"I am beautiful and pretty, my love, because I was born in the Pirin mountains, because I drank the Pirin water, I walked on the Pirin grass, and I was born and raised by a Bulgarian Pirin mother!"

Lele svaške

- Šopsko, Bulgaria -

1. Lele svaške pusta svaške cūrna lisico,
ot ku s tebe se srodimo kukju zapustimo,
ot ku kerka ti na mene snaa mi stana,
ot tugava lele svaške bolest me zahvana.
2. Ot kuga si ja rodila ne si ja učila,
da opere da omesi voda da donese,
da opere da omesi voda da donese,
činijete ne si mie pod krevat gi krie.
3. Lele svaške pusta svaške oti si ne traeš,
oti si ne traeš svaške no ko kučka laeš,
ne vidiš li tvoj Ilija če e kusurlija,
mene gleda tebe vidi krivi se kukerko.
4. Lele svaške pusta svaške ajde da si traemo
kusurjete što gi imat sal dvete da znaemo,
Lele svaške pusta svaške ajde da si traemo
kusurjete što gi imat sal dvete da znaemo.

Translation: "Sister-in-law, clever sister-in-law, you black fox, from the time we became in-laws, I abandoned my house, from the time your daughter became my daughter-in-law, from that time has sickness come upon me. From the day you bore her you neither taught her to wash clothes, to make bread, nor to bring water; she doesn't wash the dishes, she hides them under the bed!"

"Sister-in-law, damned sister-in-law, you should be quiet, but you bark like a dog. Don't you see your defective Ilija, he looks at me, he sees you, with his crooked crossed eyes."

"Sister-in-law... let's not talk about the defects of our children, but keep them between ourselves."

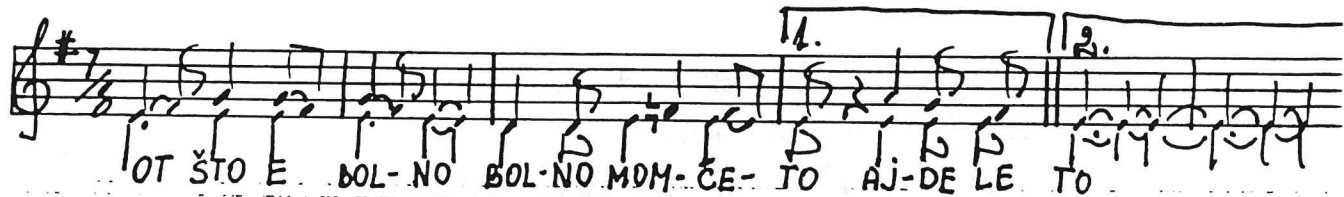
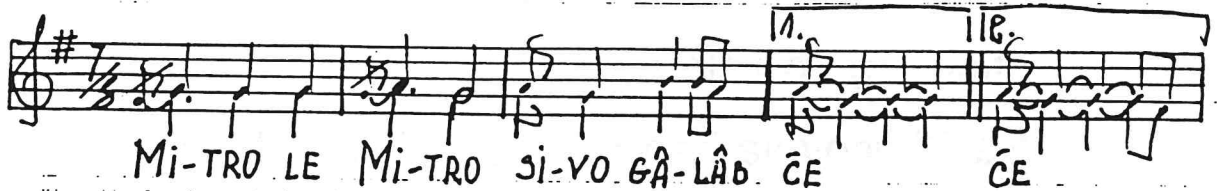
Mitro le Mitro

- Pirin Macedonia, Bulgaria -

1. Mitro le Mitro sivo gŭlŭbče,
Mitro le Mitro sivo gŭlŭbče,
ot što e bolno, bolno momčeto, ajde le,
ot što e bolno, bolno momčeto?
2. Dali e ot vino vino rakija, (2)
ili ot blaga, blaga turšija, ajde le,
ili ot blaga, blaga turšija?
3. Nito e ot vino, vino rakija, (2)
nito ot blaga, blaga turšija, ajde le,
nito ot blaga, blaga turšija.
4. Snošti e otišlo v selo Caparevo, (2)
Caparevski momi e ljubilo, ajde le,
Caparevski momi e ljubilo.
5. Site gi na tefter zapisalo. (2)
Tefterčeto si izgubilo, ajde le,
tefterčeto si izgubilo.
6. Tefterčeto si izgubilo: (2)
za tova e bolno, bolno momčeto, ajde le,
za tova e bolno, bolno momčeto.

Translation: Mitro, Mitro, grey dove. Why is the boy sick? Is it from wine, or rakija, or sweet pickled vegetables? It is neither from wine, rakija, nor pickled vegetables. Last night he went off to Caparevo village, made love to the Caparevo girls, and wrote their names and all about them in his notebook. He lost his notebook, and that is why the boy is so sick!

MITRO LE MITRO



(2.)
DALI E OT VINO VINO RAKIJA - 2.
ILI OT BLAGA BLAGA TURŠIJA AJDE LE
ILI OT BLAGA BLAGA TURŠIJA

(3.)
NITO E OT VINO VINO RAKIJA - 2.
NITO OT BLAGA BLAGA TURŠIJA AJDE LE
NITO OT BLAGA BLAGA TURŠIJA

(4.)
SNOŠTI E OTISLO V SELD CAPAREVO - 2
CAPAREVSKI MOMI E LJUBILO AJDE LE
CAPAREVSKI MOMI E LJUBILO

(5.)
SITE GI NA TEFTER ZAPISALO - 2
TEFTERĀETO SI IZGUBILO AJDE LE
TEFTERĀETO SI IZGUBILO

(6.)
TEFTERĀETO SI IZGUBILO - 2
ZA TOVA E BOLNO BOLNO MOMĀETO AJDE LE
ZATOVA E BOLNO BOLNO MOMĀETO

Pogreši moma Pavlina

- Pirin Macedonia, Bulgaria -

1. Pogreši moma Pavlina, pogreši moma Pavlina,
otide v gora zelena.
Na Dimčovata bačija, na Dimčovata bačija
vedro si mleko da zeme.
2. Koga videja Pavlina (2)
site ovčeri stanaja
samo si Dimčo ne stava (2)
Pavlina da si posreštne.
3. Tuko se Dimčo provikna (2)
"A bre, ovčari bekjari
sleznite dolu v seloto (2)
tamo e Kumo Ilija.
4. I mu kažete da znae (2)
če Dimčo saka Pavlina
Pavlina moma jubava
jubava i ošte gizdava."

Translation: Pavlina makes a mistake and goes to the green forest, to Dimčo's small dairy/sheepfold to get milk in her wooden milk pail. When they see Pavlina, all the shepherds, except Dimčo, get up to greet Pavlina. Just then, Dimčo calls out, "Hey you, shepherds, bachelors, go on down to the village to Kumo Ilija and let him know that Dimčo desires Pavlina, Pavlina the beautiful & pretty girl."

Rodopska kitka (Rodop Bouquet)

- Rhodope, Bulgaria -

1. Na drum sedjat, na drum sedjat,
momi i momci, momi i momci.
Bulgur jadat, bulgur jadat,
i vino pijat, i vino pijat.
2. Vino pijat, vino pijat,
i duma dumat, i duma dumat.
1. Pukačila se Tudora, pukačila se Tudora,
na ljuljak kitka da bere, na ljuljak kitka da bere.
2. Dujnaha silni vetrove, dujnaha silni vetrove,
padna Tudora ot ljuljak, sčupi si desna račica.
1. Trognala majka trognala,
sūs sina sūs Kostadina
i sūs došterja Elena
na manastirja da idat.
2. Tjomna je mogla padnala,
korvavaj rosa rosnala,
majka si sina pitaše,
kazuvaj sinu kazuvaj.
3. Kazuvaj sinu kazuvaj,
kakvo ste duguš pravili,
kuga s hajduti hodjaše.
1. Dunave beli Dunave,
kajno mi tečeš bjal Dunav,
vide li Dunav vide li,
moeno porvo ljubove.
2. Vidjah gu Radu vidjah gu,
ga beše na noš polvin noš,
ga bjaha petli dvaž peli,
dvaž peli i povtorili.

3. Do tri gemii minaha
porvana Stojan karaše,
s medjan si kaval svirjaše
kaval mu duma dumaše.

4. Glavi sa Radu ženi sa,
i ja sa veki uženih,
za edna bela vlahkinja,
i sūs železna gemija.

Translations:

- Boys and girls are sitting by the road, eating bulgur, drinking wine, and talking.
- Tudora scrambled into the lilac bush to pick a bouquet. Strong winds blew; Tudora fell from the lilac bush and broke her right arm.
- A mother went out with her son Kostadin and her daughter Elena, to go to the monastery. A dark fog fell, a bloody dew fell; the mother asked her son "Tell me, tell me, son, what kind of terrible things did you do when you went off with the hajduks?"
- "Danube, fair Danube, how you flow for me white Danube; do you see my first love?"
"I saw him, Rada, at midnight. Roosters sang twice and then again. Three sailboats passed by. Stojan sailed the first one, playing his honey-toned kaval. His kaval spoke these words: Rada, get married, he [Stojan] is already married to a fair Vlah girl with an iron sailboat."

1

RODOPSKA KITKA

Largo-Adagio

atempo

NA DRUM SE-DJAT MO-MI
 i MOM-CI MO-MI i MOM-CI
 BUL-GUR JA-DAT i VI-NO PI-JAT
 i VI-NO PI-JAT
 VI-NO PI-JAT
 i DU-MA DU-MAT i DU-MA
 DU-MAT PU-KA-CI-LA SE TU-DO-RA
 NA LJU-LJAK KIT-KA DA BE-RE NA LJU-LJAK

KIT - KA DA BE - RE

DUJ - NA - HA SIL - NI VE - TRD - VE PAD - NA TU -

DO - RA OT LJU - LJAK SČU - PI SI DES - NA

RA - ČI - CA

TROG - NA - LA MAJ - KA TROG - NA - LA

SÂS SI - NA SÂS KO - STA - DI - NA

I SÂS DO - ŠTE - RJA E - LE - NA

NA MA - NA - STI - RJA DA I - DAT

TJOM-NA E MO-GLA PA-DNA-LA
 KOR-VA-VAJ RO-SA RO-SNA-LA
 MAJ-KA SI SI-NA PI-TA-SJE
 KA-ZU-VAJ SI-NU KA-ZU-VAJ
 KA-ZU-VAJ SI-NU KA-ZU-VAJ
 KA-KVO STE DU-GUŠ PRA-VI-LI
 KA-KVO STE DU-GUŠ PRA-VI-LI
 KU-GA S'HAI-DU-TI HO-DJA-SJE
 DU-NA-VE BE-LI

DU-NA-VE KAJ-NO MI TE-ČEŠ BJAL DU-
 NAV VI-DE LI DU-NAV VI-DE LI
 MO-E-NO POR-VO LJU-BO-VE
 VI-DJAH GU RA-DU VI-DJAH GU
 GA BE-ŠE NA NOŠ POL-VIN NOŠ GA BJA-HA
 PET-LI DVAŽ PE-LI DVAŽ PE-LI I POV-
 TO-RI-LI DO TRI GI-
 MI-I MI-NA-HA POR-VA-NA STO-JAN
 KA-RA-ŠE S'ME-DJAN SI KA-VAL SVI-RJA-
 ŠE KA-VAL MU DU-MA DU-MA-ŠE

GLA-VI SA RA - DU

ŽE - NI SA I JA SA VE - KI U - ŽE -

NIH ZA ED - NA BE - LA VLAH - KI - NJA

I SÂS ŽE - LEZ - NA GE - MI - JA

FINE RITENUTO

Smin devojče smin po gora bralo

- Šopsko, Bulgaria -

1. Smin devojče smin po gora bralo,
berieči u gora stignalo,
Tam e našlo ajduško kladanče,
do kladanče ajduti sedeja,
i do kladanče ajduti sede...e...ja.
2. Redom gi e pratom pratinila,
a vojvoda prato ne priznava,
a vojvoda ruka si ne dava,
nelo duma na jasnoto slūnce,
i nelo duma na jasnoto...to... slūnce.
3. Zaidi, zaidi, moje jasno slūnce,
da uvedem moma pod čadari,
da ja pitam ot deka je došla,
da ja pitam ot čija e roda,
i da ja pitam ot čija e roda.

Translation: A girl went deep into the forest gathering jasmine. There she came upon a group of hajduks sitting by their spring. The leader did not recognize her, did not give her his hand, but asked the sun to set, so he could bring her in under an umbrella, to ask her where she was from and of what family.

Ventsi Sotirov





Vertical Journal



Sirto

BULGARIA - Pirin Macedonia Region

Time is 7/8 = 3 2 3

Hands up in W position

All steps have this pattern:

- & lift on L
- 1 L heel down, step R
- 2 step L
- 3 step R

and Reverse

- I. 2 basic steps in LOD
1 basic step out of circle
1 basic step crossing R over L on 2, L in place on 3
- II. 1 basic step in LOD
1 basic step in LOD, stepping L into circle on 3 with a dip
1 basic step out of circle
1 basic step crossing R over L on 2, L in place on 3
- III. 1 basic step in LOD, hopping on L instead of the lift,
and cutting R in behind the L on step 2
Repeat beginning L
 - & lift on L
 - 1 L heel down, step R across L, bending slightly
 - 2 leap onto L in place
 - 3 step on R
 - & lift on R
 - 1 R heel down, step L in place
 - 2 cross R over L
 - 3 L in place



ZEMRUKNALO MALOJ MOMICE

BULGARIA - Pirin Macedonia Region

Music is 8/8 + 5/8 - Introduction is 7/8

Pattern: S Q S + Q S - S Q Q

Hold hands in W position

I. Face center

1. lift R in front of L
2. float R to R
3. step R to R
4. step L to R
5. step R to R

1. lift L beside R
2. hold L beside R
3. step L behind R
4. step R to R
5. step L across R to R

- ### II.
1. lift R in front
 2. hold
 3. R beside L
 4. almost touch L heel to L
 5. almost touch L heel forward,
lift L across R

1. lift L in front of R
2. lift L beside R
3. step L beside R
4. lift R beside L
5. step R behind L

Reverse

- ### IIIa.
- 1a. lift R in front of L
 2. extend R in front of L
 3. step R forward
 1. cross L over R
 2. step R in place
 3. step L in place

1. step R in place
- 2,3. circle L to L and behind R

1. step R in place
2. cross L over R
3. step R in place
1. step L in place
- 2,3. circle R to R and behind L

1. cross L over R
2. step R in place
3. step L in place

1. step R in place
- 2,3. circle L to L and behind R

- 1a. step R to R
- 2a. close L to R
- 3a. bend both knees

IIIb. Do IIIa twice, with the steps marked "a" above replaced with the steps marked "b" below.

- 1a. lift R in front of L
2. extend R in front of L
3. step R forward
1. cross L over R
2. step R in place
3. step L in place
1. step R in place
- 2,3. circle L to L and behind R
1. step R in place
2. cross L over R
3. step R in place
1. step L in place
- 2,3. circle R to R and behind L

1. cross L over R
2. step R in place
3. step L in place
1. step R in place
- 2,3. circle L to L and behind R
- 1b. step R in place
- 2b. prance L in front of R
- 3b. prance R in place

- 1b. step L in place
2. extend R in front of L
3. step R forward
1. cross L over R
2. step R in place
3. step L in place
1. step R in place
- 2,3. circle L to L and behind R
1. step R in place
2. cross L over R
3. step R in place
1. step L in place
- 2,3. circle R to R and behind L
1. cross L over R
2. step R in place
3. step L in place
1. step R in place
- 2,3. circle L to L and behind R
- 1a. step R to R
- 2a. close L to R
- 3a. bend both knees

IV. End in a shallow knee bend

Sequence:

- I 4 times, II once
I 4 times, II once, IIIa once,
I 4 times, II once, IIIa, IIIb,
I 6 times, II once



Presented by: Ventzi Sotirov

Notes by: Malcolm McClure

51. ЗАМРЪКНАЛО МИ МОМИЧЕ

Умерено⁺

За-мрък-на-ло ми
 ма-лож мо-ми-ще във та-ја
 го-ра зе-ле-на.
 Сѝа-ми-ја ли-це по-кри-ло,
 ле-ле, та ни-кој да го
 не ви-ди. И, ле-ле,
 ле-ле мај-ко ле, ми-ла не ви-ди
 и не поз-на-е.

Zamrůknalo mi maloj momiče

1. Zamrůknalo mi maloj momiče
vův taja gora zelena.
S šamija lice pokrilo, lele,
ta nikoj da go ne vidi.
Ih, lele, lele, majko le, mila,
ne vidi i ne poznae.
2. Ludi go mladi sreštnali, ajde,
sreštnali i go fanali.
I na momiče govorjat, lele:
---Digni si , mome, šamija,
(ih, lele, lele, majko le mila,)
da ti go vidim liceto.
3. To ne mi bilo momiče, ajde,
naj mi e bilo sůnčice,
naj mi e bilo sůnčice, lele,
sůnčice jasno ogrelo.
4. Pa si produma naj-malko momče:¹
---Ajde le, mome, sos mene
u doma da te zaveda², lele,
kůštata da mi ogree
(ih, lele, lele, majko le mila)
majka mi da se nasmee.
5. A na men maloj momiče, ajde,
blaga da mi e večera,
blaga da mi e večera, lele,
meka da mi e postelja
(ih, lele, lele, majko le mila)
meka da mi e postelja

as sung: 1: Mi progovori naj-malo momče
2: jovedam

notes: - verse 3 is not sung on the tape
- melody as sung has more variation than as written.

Translation: Night overtook a young girl in the green forest. She hid her face with a kerchief so no one would see or recognize her. Some crazy boys met her, touched her kerchief, and asked her to raise it so they could see her face. [One said] that to me is not a girl, that is a little sun, shining clear. Then the youngest bachelor lad says "Come with me girl, let me take you home to light up my house, to make my mother smile. And to make my evening sweet and my bed soft."

Source: *Narodni pesni ot Pirinskija kraj za peene i akordeon*, Stefanov & Kalajdziev,
Izdatelstvo Muzika, Sofija, 1980.

Transliteration & translation - J. Splivalo

DZHINGURITSA

Bulgaria- Pirin Macedonia Region

Music is 9/8

Pattern: Q Q Q S (in 4's) OR
S S S QS (in 5's) for teaching

Hold hands in W position

- I. 1 touch R heel forward into circle
2 step R forward across L, bring hands down
3 lift L across R, turn to face LOD, bring hands back up
4 hold L, lift more from R
5 step L LOD
- II. & step R
1 step L
2 step R
3 step L
4 lift R beside L, face center
5 step R behind L
- III. 1 touch L toe across R
2 touch L toe to L
3 touch L toe to R
4 lift L beside R
5 step L behind R
- IV. & step R in place
1 step L diagonally behind R
2 step R in place
3 step L diagonally behind R
4 step R in place
5 step L diagonally behind R

Variation 1:

In III, 123 can be replaced by lifting L leg and rotating it from pointing forward to pointing to the L with 3 bounces on the R.

Variation 2:

Replace I3 through II5 with a fast grapevine starting L over R.

345 L over R, R to side, L behind R,

12345 R to side, L over R, R to side, L behind R, R to side,
begin step III.

Presented by:
Ventzi Sotirov

Notes by: Malcolm McClure

Katerina Moma (Arap)
(KATEPИHA MOMA (APAИ))
IFDS Festival
Venci Sotirov

Bulgaria
Pirin Macedonia region

time is 2/4, hands in W position

- I. lift R (bicycle), extend step R LOD (face LOD)
lift L (bicycle), extend step L LOD
lift R (bicycle), extend step R LOD
lift L, hold L extended LOD, dip twice (down accent) (second dip is deeper than the first one)

step back on L, step back on R
bounce on both (face center)
bounce on both, end with weight on L

cross R over L, lower hands slowly
step L in place
step R LOD moving like a cat (face LOD)
step L LOD moving like a cat, raise hands slowly

- II. Only do this step as the second phrase of the instrumental section.
lift R (bicycle), extend step R LOD (face LOD)
lift L (bicycle), extend step L LOD
lift R, hold R extended LOD, dip twice

step back on R, step back on L
cross R over L (face center), lower hands
step L in place, raise hands

leap on R, lift L across R (show sole of foot to R)
leap on L, lift R across L (show sole of foot to L)

Pogreši Pavlina
(Погрешна Павлина)
Venci Sotirov
10/8 time (3 2 2 3)

Bulgaria
Pirin - Gotse Delchev region

Slide to side

& lift on L face center
1 step on R to R
2 step L beside R
3 step on R
4 lift L across R

reverse

& hop on L
1 hop on L
2 step R in place
3 step L in front of R
& hop on L
4 step R in place

reverse

& hop on L face, move LOD
1 touch R
& hop on L
2 step R
3 touch L
& hop on R
4 step L

repeat

& chukche on L face, move LOD
1 step forward on R
2 step L behind R
3 step forward on R
& hop on R
4 step on L

repeat

& chukche
1 stand on L. circle R ccw in front of L
& chukche
2 dig R in front of L
3 circle R cw in front of L
& chukche
4 step R behind L

& lift on R
1 leap on L. bring R across L
2 leap to R on R
3 swing L in front of R
& lift on R
4 step on L behind R

141. ПОГРЕШИ МОМА ПАВЛИНА

Бързо (Игриво)

Po - gre - ši
 mo - ma Pav - li - na po - gre - ši mo -
 ma Pav - li - na o - ti - de v go - ra ze - le - na
 ved - ro si s' mle - ko da ze - me
 na Dim - čo - va - ta ba - ši - ja
 na Dim - čo - va - ta ba - ši - ja.

Pogreši moma Pavlina

- | | |
|---|---|
| <p>1. Pogreši moma Pavlina (2)
otide v gora zelena.
Na Dimčovata bačija (2)
vedro si mleko da zeme.</p> | <p>3. Tuko se Dimčo provikna (2)
"A bre, ovčari bekjari
sleznite dolu v seloto (2)
tamo e Kumo Ilija.</p> |
| <p>2. Koga videja Pavlina (2)
site ovčeri stanaja
samo si Dimčo ne stava (2)
Pavlina da si posreštne.</p> | <p>4. I mu kažete da znae (2)
če Dimčo saka Pavlina
Pavlina moma ljubava
jubava i ošte gizardava."</p> |

Translation: Pavlina makes a mistake and goes to the green forest, to Dimčo's small dairy/sheepfold to get milk in her wooden milk pail. When they see Pavlina, all the shepherds, except Dimčo, get up to greet Pavlina. Just then, Dimčo calls out, "Hey you, shepherds, bachelors, go on down to the village to Kumo (godfather) Ilija and let him know that Dimčo desires Pavlina, Pavlina the beautiful & pretty girl."

Source: *Narodni pesni ot Pirinskija kraj za peene i akordeon*, Stefanov & Kalajdziev, Izdatelstvo Muzika, Sofija, 1980.

Transliteration & translation - J. Splivalo

Neda Voda

Neda Voda Nalivala
(Heda Boda HANKEANA)

Bulgaria

Pirin Macedonia

Time is 11/16 = 2 2 2 2 3

Pattern is 1 2 3 4 &5

Hands up in W position

I. Walk

1-5 R L R L RL moving LOD
repeat

II. Lift-Walk

1-5 lift R, R L R LR moving LOD
1-5 lift L, L R L RL moving LOD

III. Lift-side
moving LOD

1 lift R forward
234 R L R
& L behind R
5 R to R

reverse

IV. Center

moving to center

1 lift R forward, lift hands and bring slightly down, accent with
shoulders
234 R L R, move hands down and back up
& L, look down, move hands down
5 R, straighten up, move hands back up

moving out of center

1 lift L forward, bring hands down slightly
234 L R L, move hands down and back up
& R, bending forward, move hands down
5 L, straighten up, move hands back up

V. Side

moving LOD

&1 step on ball of R foot in front, step L behind R
&2 step on ball of R foot in front, step L behind R
&3 step on ball of R foot in front, step L behind R
&4 step on ball of R foot in front, step L behind R
& leap to R on R
5 stamp L next to R lightly

reverse

NEVESTO MORI

Bulgaria- Pirin Macedonia Region

Music is 8/8 + 5/8

Pattern: S Q S + Q S

Hold hands in W position

I. Face diagonally LOD

1. lift R and cross in front of L
2. extend R to R
3. step R to R
4. extend L to R
5. step L to R

Nevesto Mori

repeat 1-5

repeat 1-4

5. hold L in front of R knee

1. extend L down in front of R to center
2. lift L beside R
3. step L behind R
4. lift R beside L
5. step R behind L

Reverse moving RLOD, but only repeat once:

Face diagonally RLOD

1. lift L and cross in front of R
2. extend L to L
3. step L to L
4. extend R to L
5. step R to L

repeat 1-4

5. hold R in front of L knee

1. extend R down in front of L to center
2. lift R beside L
3. step R behind L
4. lift L beside R
5. step L behind R

- II.
1. touch R to R
 2. move R to in front of L
 3. touch R in front of L
 4. lift R in front of L
 5. hold the lift

- III.
1. step R forward
 2. lift L
 3. step L forward
 4. step R forward
 5. dip and step L forward

1. step R back
2. lift L
3. step L back
4. step R back
5. step L back

- IV.
1. lift R in front of L
 2. lift R to R
 3. step R to R
 4. step L across R
 5. step R in place

1. lift L in front of R
2. lift L to L
3. step L to L
4. step R across L
5. step L in place

Variation:

Turn CCW on steps 3 4 :
of the second segment of step IV.

Presented by:

Ventzi Sotirov

Notes by: Malcolm McClure

Santa Barbara Symposium

SANDANSKO - CHETVORKA

BULGARIA- Pirin Macedonia Region

Music is 7/8

Pattern: S Q Q

Low hand hold

1	1	Hop L (facing ctr- moving LOD)
	2	Step R
	3	Step L behind
2	1	Step R knees bent(turn facing LOD)
	2	Close L
	3	Step R
3	1	Step L
	2	Close R
	3	Step L
4	1	L, R (blop-blop) turning to face ctr
	2	Bounce k heel and-
	3	Kick L foward
5	1	Hop R, step L
	2	Hop L
	3	Step R
6	1-3	L, R, L
7	1-3	R, L, R
8	1-3	L, R, L

BEGIN DANCE AGAIN

Presented by:
Ventzi Sotirov

Notes by: Jim McLaughlin



Ogražensko
(Огражденско)
Venci Sotirov
2/4 time

1 hop on L, moving LOD facing backward. small cw circle R beside L
& step R back
2 step L back

repeat

1&2 run RLR LOD
1&2 run LRL LOD

1 step R to R, facing center. lift L over R
2 hop on R

1 step L to L facing center
2 hop on L. raise R next to L

1 step R back
& step L in place
2 step R forward

1 step L back
& step R in place
2 step L forward

1 hop on L, touch R across L
2 hop on L. touch R to R

1 leap to R on both. L in front of R
2 step L to L

1 hop on L
& step R in front of L
2 step L to L

1 hop on L
& step R behind L
2 step L to L. bring R up behind L

1 step R to R
& step L behind R
2 step R to R. bring L up behind R

Ograzhdensko

1 bring L across in front of R
2 step L across R

1 hold
2 move R knce forward

1 move R knce back
2 hold

Cherkezko
(Черкезко)
Vencel Sotirov

Bulgaria
North region

time is 9/16 = 2 2 2 3 slow slow slow quick quick
1 2 3 4 5

walk

1 step R LOD
2 step L LOD
3 step R LOD
4 lift L
5 step L

1 step R
2 step L LOD
3 step R LOD
4 step L
5 step R
6 step L

1 step R over L
2 step L to L
3 step R back
4 leap L to L
5 stamp R no weight

1 step R to R
2 step L to L
3 step R in place
4 leap on L
5 stamp R no weight

repeat 1

1. masheshe

1 step R forward (slightly across L)
2 step L across R
3 step R back
4 step L back
5 step R in place

reverse

repeat

touches

1 touch R to R, L in place
2 touch R forward, L in place
3 touch R to R (take weight)
4 leap on L
5 stamp R heel forward

1 touch L heel in front of R
2 touch R heel in front of L
3 touch L heel in front of R, back bicycle
4 leap on L
5 step on R

GRAOVSKO

BULGARIA- Söp Region

Music is 2/4

Low hand hold, open circle moving CCW (LOD)

- 1 Moving backwards in LOD- Hop L, R
Step L
- 2 Leap R (turning to face LOD)
Step L
- 3 R, L (blop-blop)
Hop L
- 4 R (or kerplunk)
Hop R- extend L
- 5 Hop R, step L (moving RLOD)
Step cross R in front of L
- 6 Hop R, step L
Step cross R behind L
- 7 Step L as you lift R knee (in place)
Step R as you lift L knee "
- 8 Step L as you lift R knee "
Step R behind "
- 9 Step L
Swing R foot high around in front of L
- 10 Cross R over L rising on balls of both feet
Take weight on R
- 11 Swing L (cw) from behind closing with click to R (on balls)
Fall on L crossing in front of R
- 12 And step on R (stretch measure)
And steps a L (end facing somewhat LOD)
BEGIN DANCE AGAIN facing RLOD

Presented by:

Ventzi Sotirov at Santara Barbara Symposium

Notes by: Jim McLaughlin

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