

*the 58th Annual*

# Kolo Festival



## Syllabus

of Dance Descriptions

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**November 27-28, 2009**  
**The Croatia/American Cultural Center**

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### **Dance Instructors**

**Yves Moreau** ..... Bulgarian  
**Jerry Duke** ..... Greek (Macedonian & Thracian)  
**Bob Gardner** ..... Greek (Epiros)  
**SaniRafiti** ..... Romani (Kosovo)  
**John Filcich** ..... Kolos

Please note:

## **Nikola Krcadinac**

Nicola was unable to provide dance notes  
@ Kolo Festival 2008. His notes are now  
available, however, on our website at  
[www.balkantunes.org/kolofestival](http://www.balkantunes.org/kolofestival)



# Yves Moreau



# TRITE PÂTI

Трите Пъти  
(Trakia - Bulgaria)

*Trite Pâti* is a very popular type of dance in Eastern Thrace and Strandža regions. The variation described here is one of many popular ones from the region of Sliven.

**Music:** Yves Moreau CD

**Rhythm:** 2/4

**Formation:** Short lines. Hands in "V" pos, down at sides. Face LOD, wt on L

**Style:** Earthy feeling. Proud. Sharp movements

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## Meter 2/4

## Pattern

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No special intro. Start with any musical phrase

### 1. Basic pattern

- 1 Hop on L (1) step on R (2)
- 2 Hop on R (1) step on L (2)
- 3 Repeat pattern of meas 1
- 4 Quick step on L in front of R (1) quick step on R ft (2)
- 5-7 Repeat motions of meas 1-3, but moving bkwards (facing RLOD)
- 8 Facing ctr, two quick steps in place R-L (1-2)
- 9 Facing ctr, step slightly fwd on R (1) raise arms diag. fwd (2)
- 10 Close L next to R (1) bend arms in W pos (2)
- 11-12 Same footwork as in meas 9-10 but with arms swinging up (1) and back (2)
- 13 Facing ctr, hop on L, arms swing fwd (1) step on R, arms start to swing back (2)
- 14 Cross L in behind R, arms start to swing fwd (2) step on R in place, arms start to swing back (1)
- 15-16 Repeat pattern of meas 13-14 with reverse direction, ftwork and armwork.

Repeat dance from beginning

**Note :** Arms swing fwd (uneven meas) and back (even meas) for meas 1-8 ;

**Description ©Yves Moreau**



# KRIVO PANAGJURSKO HORO

Криво Панагюрско хоро  
(Bulgaria-Thrace)

A variation on the popular *Krivo Horo (Kopanica)* type of dance from the region of Panagjurište, Western Thrace.

**Pronunciation:** KREEH-voh Pah-nah-GYOUR-skoh ho-ROH  
**Music:** Yves Moreau CD  
**Rhythm:** 11/8. Counted here as 1-2, 1-2, 1-2-3, 1-2, 1-2 or 1,2, 3,4,5 or quick-quick-SLOW-quick-quick  
**Formation:** Open circle or line, hands down in V pos or belt hold, L over R  
**Style:** "Earthy"

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**Meter:** 11/8                      **Pattern**

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1-4 Introduction (instrumental): no action.

## 1. Travelling with heel touch

- 1 Travelling in LOD, take 2 steps fwd R-L (1,2), touch R heel fwd (3) two quick steps fwd, R-L (4,5)
- 2 Still travelling in LOD, take 2 steps fwd R-L (1,2), touch R heel fwd (3) step on R fwd (4) pause (5)
- 3 Step on L fwd (1) pause (2) facing ctr, step on R to R (3) small leap on L to L to L (4) quick step on R across L (5)
- 4 Step on L to L (1) step on R behind L (2) step on L to L (3) click-close R ft to L (4) pause (5)
- 5-8 Repeat pattern of meas 1-4, one more time

## 2. Variation with stamps

- 1 Travelling fwd and facing LOD, three quick steps R-L-R (1,2,3) small hop on R, raising L knee (4) step on L fwd (5)
- 2 Repeat pattern of meas. 1 but on ct 3, turn to face ctr, and step on R is a strong stamp-like step
- 3 Facing ctr, step on R in place (1) step on L in place (2) touch R heel slightly fwd (3) step on R in place (4) touch L heel slightly fwd (5)
- 4 Step on L to L (1) step on R behind L (2) step on L to L (3) small hop on L, raising R knee (4) sharp low stamp with R next to L, no wt (5)
- 5-8 Repeat pattern of meas 1-4

**Dance repeats from beginning**

**Description © Yves Moreau**

# PROLETNI BUENEK

Пролетни буенек  
(Trakia-Bulgaria)

Variations on a popular singing dance done by women at Springtime in Central Bulgaria.

**Pronunciation:** PROH-let-knee BOO-eh-neck

**Music:** Yves Moreau CD

**Meter:** 2/4

**Formation:** Closed or open circle of women. «Front-basket hold» L arm over, R arm under. Wt on R ft. ace R of ctr.

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**Meter:** 2/4

**Pattern**

Introduction: 16 meas

## 1. Basic Figure

- 1 Step on R to R (1) hold (2)
- 2 Step on L (1) hold (2)
- 3 Step on R (1) close L to R (2)
- 4 step on R (1) hold (2)
- 5 Step on L (1) hold (2)
- 6 Step on R (1) hold (2)
- 7 Step on L (1) close R to L (2)
- 8 Step on L (1) hold (2)
- 9 Facing ctr, step fwd R (1) step fwd L (2)
- 10 Step fwd R (1) hold (2)
- 11-12 Repeat pattern of meas 9-10 with reverse dir and footwrk (moving back)
- 13 Facing ctr, step to R on R (1) slight lift on R drawing L ft next to R (2)
- 14 Repeat pattern of meas 13 but with reverse direction & ftwork
- 15-16 Repeat pattern of meas 13-14

**Note:** Repeat above pattern until tempo gets considerably faster

## 2. Variation (to faster tempo) - «buzz steps»

- 1 Facing ctr, step fwd on R (1) light hop on R drawing L ft behind R leg (2)
- 2 Rock back onto L (1) ight hop on L lifting R ft slightly up (2)
- 3 Facing ctr, large step on R to R (1) slide L next to R (2)
- 4 Step on R to R (1) hold (2)
- 5-8 Repeat pattern of meas 1-4 with reverse dir and ftwrk
- 9-16 With wt on L, cross R in front of L and do 8 «buzz-steps» in RLOD
- 17-32 Repeat pattern of meas 1-16 with reverse dir and ftwork

**Note:** Last verse (with shrieks) ends with three heavy steps (cts 15-16)

Presented by Yves Moreau

**Description © Yves Moreau**

# ELBASAN

Елбасан  
(Pirin - Bulgaria)

Men's dance learned in 1969 by Yves Moreau from Ilija Vretenarov, leader of the village folklore group in Kavrakirovo near Petrič in Southwest Bulgaria (Macedonia). The three-measure dance seems related to similar forms found throughout Macedonia such as *Beranče* or *Ovčepolsko*. The name *Elbasan* is likely derived from the town of Elbasan in Albania.

**Pronunciation:** El-bah-SAHN  
**Music:** Yves Moreau CD  
**Rhythm:** The slow part is in 12/8, counted here as 1-2-3-4-5 or S-q-q-S-q. The fast part is in 11/8 meter, counted here as 1-2-3-4-5 or S-q-q-q-q.  
**Formation:** Open circle "W" pos: hands joined at shldr height. Face R of ctr ctr, wt on L ft.  
**Style:** Large steps in slow part. Proud

| Measure | Description   |
|---------|---|
|         | <b>Introduction</b> – slow <i>zurna</i> music. During 1st meas, no action. During the 2nd measure, there is a specific « opening » step, (which is never repeated) :  |
| 1       | Bend both knees, while twisting body to L (1) straighten knees and extend R leg to R , pointing ball of R foot (2) pause (3) repeat movement of ct 1 (4) repeat movement of ct 2 (5)  |
|         | <b>1. Slow figure (12/8)</b>  |
| 1       | With wt on L, quick lift on L (ah) « push » down extended R leg (1) lift on L leg, extending leg even further out (2) step onto R (3) lift onto R ft, simultaneously bringing L leg up and extended fwd (4) step on L ft (5)  |
| 2       | With wt on L, quick lift on L (ah) « push » down extended R leg (1) lift on L, extending R leg even further out (2) step onto R, turning to face ctr (3) step on L in front of R, extending arms fwd and down and leaning slightly fwd (4) step on R in place (5)       |
| 3       | Facing ctr, quick lift onto R (ah) « push down » and extend L leg fwd diag fwd L (1) quick lift onto R, retracting L leg in slightly (2) step onto L behind R (3) facing LOD, step on R (4) step on L (5)<br><b>Note</b> : Continue doing Fig. 1 until end of slow part |
|         | <b>2. Fast figure (11/8)</b>  |
|         | <b>Note</b> : During first 2 meas of fast music (drumming), no action. Also in fast figure arms are <b>down</b> .   |
| 1       | With wt on L, light quick lift on L (ah) « push » down extended R leg (1) light hop on L , extending leg even further out (2) step onto R (3) light hop onto R ft, simultaneously bringing L leg up and extended fwd (4) step on L ft (5)                               |

**Elbasan** (cont'd) p.2.

- 2 With wt on L, quick lift on L (ah) « push » down extended R leg (1) light hop on L , extending leg even further out (2) step onto R, turning to face ctr (3) step on L in front of R, (4) step on R in place (5)
- 3 Facing ctr, quick hop onto R (ah) « push down » and extend L leg fwd diag fwd L (1) quick hop onto R, retracting L leg in slightly (2) step onto L behind R (3) facing LOD, step on R (4) step on L (5)

**3. Fast figure with turns - optional (11/8)**

- 1-2 Repeat pattern of meas 1-2, Fig. 2
- 3 Facing ctr, quick hop onto R (ah) « push down » and extend L leg fwd diag fwd L (1) quick hop onto R, doing half-turn in place to L (CCW) (2) do three steps, L-R-L to complete turn in place (3,4,5)

Continue till end of fast music.

**Description © Yves Moreau**



# ARNAOUTSKO

Арнаутско Хоро  
(Pirin-Bulgaria)

A dance related in form to the *Beranče* and *Pušteno* dance forms. The dance may be of Albanian origin. «Arnaout» is a term often used to mean «of Albanian origin».

**Pronunciation:** Ahr-nah-OOT-skoh

**Music:** Yves Moreau CD

**Meter:** 2/4

**Formation:** Mixed lines or open circle; hands joined up in «W» pos; wt on L, face R of ctr.

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**Meter:** 2/4

**Pattern**

Introduction: 14 meas (instrumental). Start dance with song.

## Fig. 1: Basic step

- 1 Facing LOD, step fwd on R (1) rock back onto L ft (2) step fwd on R (&)
- 2 Step fwd on L (1) step fwd on R (2) step fwd on L (&)
- 3 Turning to face ctr, step on R (1) step on L in front of R (2) step on R in place (&)
- 4 Slight lift onto R (&) push-kick L downward in front of R (1) with L leg opening out to L, step on L behind R (2) pause (&)
- 5 Facing ctr, wt on L, point R ft bkwds and slightly R (1) pause (&) point R ft fwd (2) pause (&)
- 6 Facing ctr, step diag back onto R (1) step on L in place (&) step on R in front of L (2) pause (&)
- 7 Repeat pattern of meas 6 with opp footwrk

Dance repeats from beginning

Presented by Yves Moreau

**Description © Yves Moreau**

# BATUTA

Бътута

(Bulgaria - Northwest-Vlach)

From the village of Rabrovo in N.W. Bulgaria.. Dance done by the Vlach minority and related to other regional dances including East Serbia: *Stara Vljajna, Vljajnica, Galaona, Juta*, etc.

**Pronunciation:** Bah-TOO-tah

**Music:** Yves Moreau CD

**Rhythm:** 2/4

**Formation:** Mixed lines. Belt hold, L over R. Face ctr. Wt on L

**Style:** Knees bent slightly. "Earthy" style.

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## Measure 2/4

## Pattern

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No special introduction . Start at beg of any musical phrase

### 1. Basic travel step "Vljajna"

- 1 Step on R to R (1) slide L to R almost displacing R, bending knees slightly (2)
- 2 Repeat pattern of meas 1
- 3 Step diag fwd to R on R (1) hold (2)
- 4 Step fwd twds ctr on L (1) hold (2)
- 5 Step slightly fwd twds ctr on L (1) hold (2)
- 6 Moving away from ctr, step diag bkwd on L (1) slide R ft back and next to L (2)
- 7 Moving straight bkwd, small step on L (1) small step back on R
- 8 Still moving back, small step on L (1) hold (2)

### 2. Stamping step "Batuta"

- 1-2 Repeat pattern of meas 1-2, Fig. 1
- 3 Step on R facing R (1) small hop on R, simult. bringing L knee up and slightly across R leg (2) facing ctr, small sharp stamp with L, no wt (&)
- 4 Facing ctr, small leap onto L (1) sharp stamp, no wt with R ft slightly fwd (&) small hop in place on L (2) sharp stamp, no wt with R ft slightly fwd (&)
- 5 Facing slightly R, sharp stamp on R ft **with wt** (1) small hop on R simult. bringing L knee up and slightly across R leg (2) sharp stamp with L next to R, no wt (&)
- 6 Facing ctr, step on L to L (1) close R to L, almost displacing L and simult. bending both knees sharply (2)
- 7 Small step to L on L (1) close R to L
- 8 Small step to L on L, simult. raising R ft slightly across L (1) hold (2)

**Note:** Individual dancers often perform stylistic variations on meas 6-8 of Fig. 2 with marked knee bends, chugs, twists etc. No set sequence. Leader calls change.

**Presented by Yves Moreau**

# ŽENSKO KAPANSKO (Ovdovjala Lisičkata)

Женско Капанско хоро (Овдовяла Лисичката)  
(Northeastern Bulgaria)

A dance based on traditional Pravo steps from Northeastern Bulgaria arranged by Yves Moreau to the popular song *Ovdovjala Lisičkata* (the widowed fox).

**Pronunciation:** OV-doh-VYAH-lah lee-SEECH-kah-yah

**Music:** Yves Moreau CD

**Meter:** 2/4

**Formation:** Mixed lines or open circle; hands joined down in «W»; wt on L, face R of ctr.

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**Meter:** 2/4

**Pattern**

Introduction: 16 meas (instrumental). Start dance with song.

## Fig. 1: Basic step (song)

- 1 Facing LOD, step fwd on R (1) light hop on R (2)
- 2 Step on L (1) light hop on R (2)
- 3-4 Four light running steps in LOD, R-L-R-L (1 & 2 &)
- 5 Turning to face ctr, step on R to R (1) light hop on R in place (2)
- 6 Sill facing ctr, step on L to L (1) light hop on L, bringing R ft in front of L (2)
- 7 Step on R in front of L (1) step on L (2)
- 8 Step on R in front of L (1) hop on R, swinging L ft in front of R
- 9 Repeat pattern of meas 7, with opp dir and footwrk
- 10 Step on L in front of R (1) light hop on L, but remain facing LOD
- 11-20 Repeat pattern of meas 1-10

**Note:** Throughout this fig. arms swing regularly throughout: back on the uneven meas. and fwd on the even meas.

## Fig. 2: Forward and back (instrumental)

- 1 Facing ctr, step fwd on R (1) light hop on R (2)
- 2 Step fwd on L (1) light hop on L (2)
- 3 Step fwd on R (1) step fwd on L (2)
- 4 Step fwd on R (1) light hop on R (2)
- 5-8 Same pattern as meas. 1-4 but moving bkwd (away from ctr)
- 9-16 Repeat pattern of meas 1-8

**Note:** During this fig., arms remain in «W» pos.

Dance repeats from beginning

Presented by Yves Moreau

Description © Yves Moreau

# ČIČOVOTO HORO

Чичовото хоро  
(Bulgaria-Severnjaško)

Also known as *Čičovoto Dete*, this dance which has become popular in recent years throughout North Bulgaria. The pattern is related to some of the Dajčovo Horo variations found around North Central Bulgaria, but danced to a *kjuček* melody adapted from the popular Rom song *Davaj čičo, davaj bre čičo*. Observed by Yves Moreau at various Bulgarian social events in Bulgaria and North America.

**Pronunciation :** CHEE-choh-voh-toh hoh-ROH

**Music:** Yves Moreau CD

**Rhythm:** 2/4

**Formation:** Open mixed line or circle. Face ctr, wt on L. Hands down in V pos.  
Face R of ctr (LOD).

**Style:** Light and happy

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## Meter 2/4

## Pattern

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1-8 Introduction music. No action

### Basic pattern

- 1 Step on R to R, (1) step on L behind R (2)
- 2 Step on R to R (1) step on L in front of R (2)
- 3 Repeat pattern of meas 1
- 4 Step on R to R (1) stamp with L, no wt, next to R (2)
- 5-6 Repeat pattern of meas 3-4 with opp dir & footwork
- 7-8 Repeat pattern of meas 1-2
- 9 Hop on L (1) step on R slightly behind (2)
- 10 Step on L to L (1) step on R in front of L (2)
- 11 Facing LOD, hop on R (1) step fwd on L (2)
- 12 Step on R in LOD (1) step on L in LOD (2)

Dance repeats from beginning

**Note :** Arm movements : arms swing throughout the dance fwd (uneven meas) and back (even meas)

**Description © Yves Moreau**



# KARDAMSKA ZBORENKA

Кардамска Зборенка

(Bulgaria- Dobrudža)

*Zborenka* is a common type of dance throughout Dobrudža in North-East Bulgaria. This version is from the region of Kardam near the Romanian border. Learned from Živko Petrov.

**Pronunciation:** Kahr-DAHM-skah ZBOH-rehn-kah

**Music:** Yves Moreau CD 2/4 meter

**Formation:** Mixed open circle or line. Face ctr, wt on L. Hands joined down at sides, V pos.

**Steps & Styling:** Earthy (bent knees) and proud

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## Meas

## Pattern

1-16      INTRODUCTION Instrumental music, no action.

### I. TRAVELLING

1      Step on R ft to R (ct 1) pause (ct 2)  
2      Step on L ft in front of R ft (ct 1) pause (ct 2)  
3      Step on R ft to R (ct 1) pause (ct 2)  
4      Step on L ft behind R ft (2) pause (ct 2)  
5-16    Repeat pattern of meas 1-4, three more times

### II. TRAVELLING WITH STAMPS

1-4      Repeat pattern of meas. 1-4, Fig. I  
5      Strong step slightly fwd on R ft (ct 1) small hop onto R ft, simultaneously extending L leg and turning body to face slightly R (ct 2)  
6      With body still facing R of ctr, step onto L ft slightly in twd ctr (ct 1) low sharp stamp with R ft, no wt, next to L ft (ct 2)  
7      With body still facing R of ctr, step onto R ft to R (ct 1) low sharp stamp with L ft (ct 2)  
8      Turning body to face ctr, leap onto L ft, simultaneously bringing R knee up sharply with slight tilt of the upper body to the L (ct 2)  
9-32    Repeat pattern of meas 1-8, three more times

## Kardamska Zborenka –continued

### II. FORWARD AND BACK

- 1 Facing ctr, step fwd and slightly R onto R ft (ct 1) sharp low stamp, no wt, onto L ft next to R (ct 2)
- 2 Sharp low leap onto L ft fwd, simultaneously bringing R leg next to L, knee bent (ct 1) pause (ct 2)
- 3-4 Repeat pattern of meas 1-2, once more
- 5-6 Do four light running steps in place R, L,R, L
- 7 Step on R ft to R, turning body sharply to R (ct 1) sharp low stamp with L ft next to R (ct 2)
- 8 Repeat pattern of meas 8, Fig. II
- 9 Moving bkwd (away from ctr) take large step back onto R ft (1) pause (ct 2)
- 10 Still moving away from ctr, large step back onto L ft (ct 1) pause (ct 2)
- 11-12 Repeat pattern of meas 9-10
- 13-16 Repeat pattern of meas 5-8
- 17-32 Repeat pattern of meas 1-16, once more

Dance repeats from the start

Presented by Yves Moreau

**Description © Yves Moreau**

# KOLJOVO HORO

Кольово хоро  
(Dobrudža-Bulgaria)

A variation on the popular Râka widespread throughout Dobrudža. This version comes from the area around the villages West of Varna.

**Pronunciation:** KOH-lyoh-voh hoh-ROH  
**Music:** Yves Moreau CD  
**Meter:** 2/4  
**Formation:** Mixed lines or open circle; hands joined up in W pos; wt on L, face R of ctr.

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**Meter 2/4**

**Pattern**

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**Introduction:** 16 meas (instrumental). No action

## 1. Basic Râka step

- 1 Step on R in LOD (1) low heavy "scuff-stamp" with L (2)
- 2 Repeat meas 1 with opp ftwrk
- 3 Face ctr and step bkwd R on R (1) step on L near R heel (2)
- 4 Small step fwd on R (1) light stamp with L next to R, no wt (2)
- 5 Step on L in place (1) stamp with R next to L, no wt (2)
- 6 Repeat meas 5 with opp ftwrk
- 7 Step on L in place (1) stamp with R next to L, no wt (2)
- 8 Stamp again with R next to L, no wt (1) hold (2)

## 1. Arm movements (done simultaneously with ftwrk)

**Note:** Free hand of first and last dancer in line follows movements of joined hands in both figures.

- 1 Extend hands in an arc upwd and fwd, straightening elbows as arms swing downward and bkwd (1,2)
- 2 With elbows straight, arms begin to swing fwd (1) arms continue motion fwd to a parallel pos (2)
- 3 With elbows straight, "push" elbows straight bkwd slowly (1,2)
- 4 Push arms fwd (1) continue push fwd and up (2)
- 5-6 Same arm motion as in meas 1-2 (but body is facing ctr)
- 7 Bend arms and bring tjem to "W" pos (1) hold (2)
- 8 Two little "pull" motion (one on each stamp)

## Fig. 2: Travelling and stamps

- 1 Travelling LOD, step on R (1) light, low scuff with L next to R (2)
- 2 Still travelling LOD, step on (1) low scuff with R next to L (2)
- 3-4 Repeat pattern of meas 1-2
- 5 Facing ctr, leap onto R lifting L knee (1) pause (2)
- 6 Repeat pattern of meas 5 with opp footwork
- 7 Still facing ctr, step on R to R (1) step on L behind R (2)
- 8 Step on R to R (1) low stamp with L next to R, no wt (2)
- 9-10 Repeat pattern of meas 7-8 with opp direction & ftwork

- 11 Step on R in place (1) low stamp on L next to R (2)
- 12 Stamp again with L next to R (1) pause (2)

**2. Arm movements (done simultaneously with ftwrk)**

**Note:** Free hand of first and last dancer in line follows movements of joined hands in both figures.

- 1 Extend hands in an arc upwd and fwd, straightening elbows as arms swing downward (1,2)
- 2 Arms swing bkwd & begin to go fwd
- 3 Arms swing fwd and begin to go bkwd
- 4 Arms swing bkwd and begin to go up
- 5-6 Arms are in W pos
- 7 Arms swing down and bkwd
- 8 Arms come back up to W pos and do quick pulling motion on each stamp

Repeat dance from beginning

**Description © Yves Moreau**



# PRAVO ČEPELARSKO

Право Чепеларско  
(Bulgaria – Rhodopes)

A variation on the basic *Pravo Rodopsko Horo* from the region around the town of Čepelare. Observed by Yves Moreau at the *Rožen Pee* Festival in July 1972. The dance has a typical 10-meas structure.

**Pronunciation:** Tche-peh-LAHR-skoh Hoh-ROH  
**Music:** Yves Moreau CD  
**Meter:** 2/4  
**Formation:** Mixed lines. Left hand on hip. Hook R hand on R person's L arm. Wt on L, face slightly R of ctr  
**Style:** Soft and solemn

| Measure | Description |
|---------|-------------|
|---------|-------------|

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Introduction – 10 meas instrumental. No action.

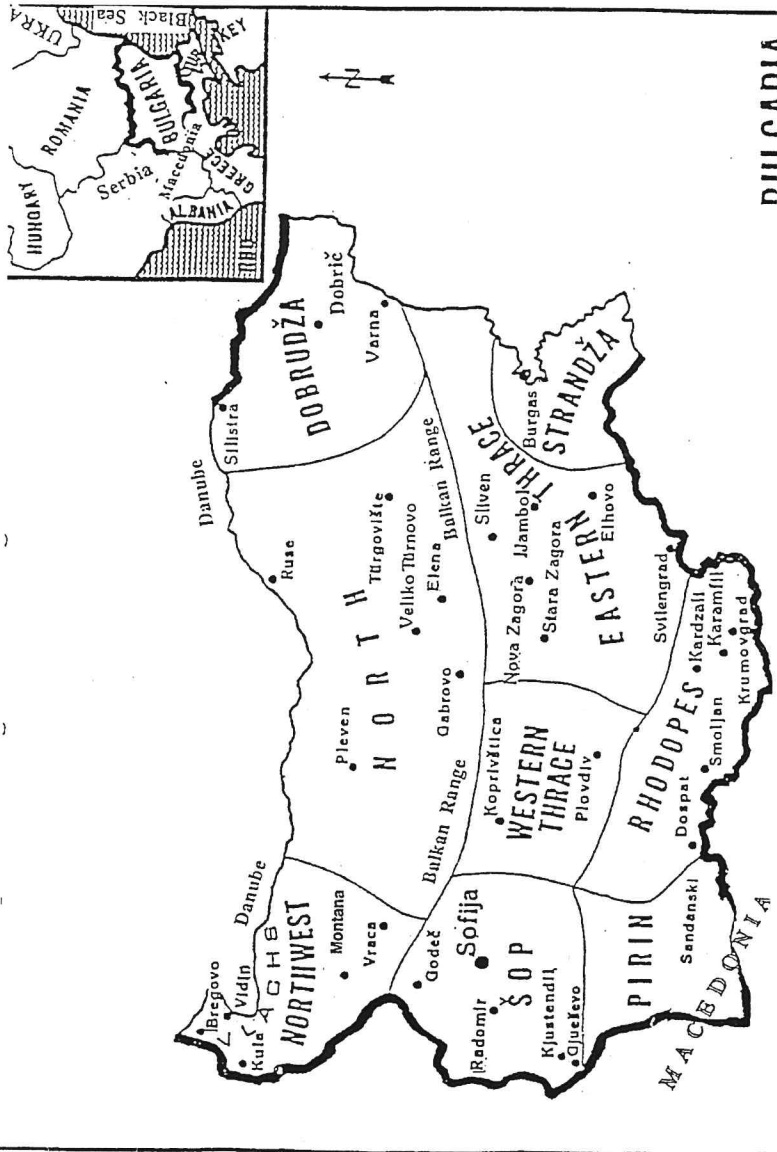
## Basic Pattern

- 1 Step on R to R (1) step on L across R (2)
- 2 Step on R to R (1) pause (2)
- 3 Step on L across R (1) pause (2)
- 4 Facing ctr, take 2 small steps bkwd, R-L (1,2)
- 5 Step fwd on R (1) pause (2)
- 6 Step fwd on L (1) pause (2)
- 7 Step fwd on R (1) bring L ft slightly behind R calf (2)
- 8 Take one step bkwd on L (1) pause (2)
- 9 Take one step bkwd on R (1) pause (2)
- 10 Take small step on L slightly to L (1) Pause (2)

Repeat dance from beginning

Presented by Yves Morerau

**Description © Yves Moreau**



BULGARIA

# Bob Gardner



**Balatsos**  
Syrakko, Epirus, Greece

Traditionally the dance is done by men and women in double lines, women in a separate line in front of the men's line. The dance described is in four measures but is also done to other melodies such as Vassilo Archondissa which contains some five measure phrases. As with many Epirot dances, it may be immediately followed by another dance.

Music: Varia Varoun Ta Samantra, Gianis Kostas, Kato Stin Aspri Petra

Formation: Open circle, facing center in W pos. Traditionally done in separate (double) lines with men behind and still done this way on some occasions.

Steps/Style: Restrained, gentle and precise for women. Men dance larger but still controlled. The dance has a sense of continuous flow. Highly improvised for the lead male dancer with turns and squats.

Rhythm: 5/4 counted 1, 2, 3, 4,5.

Measures

I Style described for women. Men's style, which is more varied is described below.

- 1 Facing slightly R of center, step R in LOD (ct 1); Bring L to touch next to and fwd of R (ct &); hold (ct 2); touch ball of L to L or hold (ct 3); step L across R (cts 4,5).
- 2 Repeat meas 1
- 3 Step R in LOD (ct 1); Bring L to touch next to R (ct &); hold (ct 2); turning slightly R, hold or touch ball of L slightly fwd next to R (ct 3); turning back, hold or touch ball of L next to or back of R (cts 4,5).
- 4 Step L in RLOD (ct 1); Bring R to touch next to L (ct &); hold (ct 2); turning slightly L, hold or touch ball of R slightly fwd next to L (ct 3); turning back, hold or touch ball of R next to or back of L (cts 4,5).

Note 1: Women may turn slightly L (ct 3) of meas 1 & 2 and turn back (ct 4) when stepping across. Touches (ct 3) of meas 3 & 4 may be small lifts fwd and back (cts 4,5).

Note 1: Leader variations for men or women:

- 1 or 2 Step L taking a full CW turn (cts 4,5). any turn that works for you e.g. R (ct 1): L (ct 2); R (ct 3); hold (ct 4); L (ct 5).
- 4 Three step ccw turn.



## Balatsos

Note 2: Variations for all include

- 3 Step L fwd (ct 3); step on R to place (cts 4,5).
- 4 Raise R fwd low (ct 3); bounce on L, raising R back (cts 4,5). Women would raise foot lower.
- 4 Step R back (ct 3); step on L across (cts 4,5).

Note 3: Style variations for men include:

- 1,2 Free foot may be off the ground (cts &, 2) and may continue fwd with slight rise (ct 3).
- 1,2 The touches on ct 3 of meas 1, 2 may be touches or lifts diagonally back.
- 3 Step R in LOD (ct 1); bring L to touch next to R (ct &); hold (ct 2); raise L fwd low (ct 3); bounce on R, raising L higher (cts 4,5).
- 3 Raise L fwd low (ct 3); bounce on R, raising L back (cts 4,5).
- 3 Raise L diagonally back (ct 3); bounce on R, raising L fwd (cts 4,5).
- 4 Step L in RLOD (ct 1); Bring R to touch next to L (ct &); hold (ct 2); raise R fwd low (ct 3); bounce on L, raising R higher (cts 4,5).
- 4 Raise R diagonally back (ct 3); bounce on L, raising R fwd (cts 4,5).
- 4 Step R back (ct 3); step on L across (ct 4); hook R to touch behind and to L of L (ct 5).

Men may also turn slightly R and back in meas 3 and L and back in meas 4 cts 3 & 4 if compatible with other movements.

A following dance (Kagelaris?) in 6/8 is done as:

- 1 Step L across R (cts 1, 2, 3); Lift on L raising R fwd (touch for women) (cts 4, 5, 6);
- 2 Step back on R (cts 1, 2, 3); step L behind R (ct 4); step R to R (cts 5, 6).

A following dance in 2/4 (Sta Dyo) is done as:

- 1 Step R to R (ct 1); lift on R raising L fwd (ct &); step L behind R (ct 2); Step R to R (ct &).
- 2 Step L across R (ct 1); lift on L raising R next to L (ct &); step R to R (ct 2); Step L across R (ct &).

Beratis  
Konitsa, Epirus, Greece

Originally a men's dance named from the town of Beratis, now in Albania. In the Konitsa and Zagori regions it is often found as a Zagorisios variant. This version, a form of sta dyo, and learned from Joe Graziosi (but with some additions from a video a teaching by someone else) is from Konitsa and shows a strong North Epirot/Albanian influence in the music.

Music: Beratis Konitsa

Rhythm: 8/4 counted as 1 2, 3, 4 5, 6 7, 8 or S, Q, S, S, Q.

Formation: Two open circles Men outside, women inside, facing R of center in W pos

Style: Heavy with strong posture and dramatic movement. It has many pauses. Womens' style was not shown. In this area they tend to touch rather than lift the free foot.

Meas

1 Standing on L raise R foot (ct 1); bounce on L (ct 2); step back on R(ct 3); hook L across R (cts 4, 5); step fwd L bringing R behind L (cts 6, 7); step back and slightly R on R (ct 8).

2 Raise L foot (ct 1); bounce on R (ct 2); step L next to R(ct 3); hook R across L (cts 4, 5); large step on R LOD (cts 6, 7); step L across R (ct 8).

Note #1: Meas 2, cts 6, 7 may be taken as the common tsamiko traveling step.

2 Step R LOD (ct 6); rock back on L (ct &); step fwd R (ct 7);

Note #2:

1 The video shows as a touch L back (cts 4,5) or a rock back L (ct 4); rock fwd R (ct 5).

2 Touch R back (cts 4,5) or a rock back R (ct 4); rock fwd L (ct 5).

**Frasia**  
Epirus, Greece

Frasia, like other "heavy" dances of the Zagori region is often followed by some other dance (yirisma) such as a five measure tsamiko, sta tria or sta dyo as it is in this recording.

Music: Frasia

Rhythm: 2/4

Formation: Open circle in W hold. Face slightly R of center. Traditionally done in two lines, men behind women, it is still done this way on some occasions.

Style: Much as Tsamiko, but more flowing than often seen in tsamika from other areas. Dancers, especially omen tend to bounce slightly on most counts. Male leader may improvise during the traveling steps (i.e. squats) or in place (squats, turns, more). Lead woman would only turn or will dance facing the second with joined hands.

Meas

1 Step L across R (ct 1); step R to R (ct &); step L across R (ct 2); step R to R (ct 3); women touch L next to R sometimes with pressure (men lift L fwd low, hook L across R ankle or raise behind) (ct 4).

2, 3, 4 Repeat meas 1.

5 Lift L fwd (women touch, sometimes with pressure, bouncing on each ct) (cts 1, 2); step back L (cts 3, 4).

6 Lift R fwd (women touch, sometimes with pressure, bouncing on each ct) (cts 1, 2); step back R (cts 3, 4).

7 Lift L fwd (women touch, sometimes with pressure, bouncing on each ct) (cts 1, 2); step back L (cts 3, 4).

8 Step R behind L (ct 1); step L slightly L (ct &); step R behind L (ct 2); touch L diagonally back L (ct 3); hold (ct 4).

Variations:

5 Lift L fwd (cts 1, 2); step back L (cts 3, 4).

6 Touch R back (cts 1, 2); step R in front of L (cts 3, 4).

7 Lift L fwd (cts 1, 2); step back L (cts 3, 4).

8 Step R behind L (ct 1); step L slightly L (ct &); step R behind L (ct 2); touch L diagonally back L (ct 3); hold (ct 4).

## Frassia

- 5 Step fwd L (ct 1); step R to place (ct 2); step back L (cts 3, 4).
- 6 Touch R back (cts 1, 2); step R in front of L (cts 3, 4).
- 7 Step fwd L (ct 1); step R to place (ct 2); step back L (cts 3, 4).
- 8 Step R behind L (ct 1); step L to L (ct &); step R behind L (ct 2); touch L diagonally back L (ct 3); hold (ct 4).

Tsakistos: One measure in 6/8 repeated until first dancer or music changes.

- 1 Step R in LOD (ct 1); step L next to R (ct &); step R in LOD (ct 2); step L across R (ct 3).

This may also be done as a five measure Tsamiko:

- 1 Step R in LOD (ct 1); step L next to R (ct &); step R in LOD (ct 2); step L across R (ct 3).
- 2 Repeat meas 1
- 3 Turning to face center step R to R (ct 1); raise L across R (women touch fwd) (cts 2, 3).
- 4 Step L in RLOD (ct 1); step R next to L (ct &); step L in RLOD (ct 2); step R across L (ct 3).
- 5 Turning to face center step L to L (ct 1); raise R across L (women touch fwd) (cts 2, 3).

A Sta Dyo, if done is:

- 1 Step R to R (ct 1); Lift on R raising L fwd slightly (ct &); step L behind R (ct 2); step R to R (ct &).
- 2 Step L across R (cts 1); Lift on R raising L slightly (ct &); step R to R (ct 2); step L across R (ct &).

**Tsamiko**  
Zagori villages, Epirus, Greece

This dance is one of type of similar Tsámiko dances characterized by a four measure musical phrase with an accent at the end of the fourth. Often followed by one or more other dances. It is common in Épiros for musicians to play medleys of two or more different types of dance music; the dances that follow are called yirisma (a turning). The band often finishes with Stá Dyo´ (Pogonísios).

Music: Kalonihtia Rebati, Ksipna Perdikomata Mou, Alismo Ke Herome, Kleftes,

Formation: Open circle of dancers facing center in W-Pos, hands at shoulder height, elbows down and leader on the right. The dance is traditionally for men and women in double lines, women in a separate line in front of the men's line or in one line of all men, then all women.

Steps and Styling: Slow tempi are common in Épirus. The steps are slow, stately, softly bouncy and controlled but relatively small. Women might do low lifts, but normally touch the free foot. Movements and pauses are deliberate, yet fluid. This dance is often highly improvised, especially by men with turns, squats, and kneels. A woman as leader will turn.

Measure 6/4 meter

**PATTERN**

- 1 Facing slightly R of ctr and moving in LOD with knees slightly bent, small step on R (ct 1); step on L beside R heel (ct &); step on R (ct 2); step on L across in front of R (ct 3); step on R to face center (ct 4); swing L leg, knee slightly bent, across in front of R (touch fwd for women) (ct 5); dip and recover by bending and straightening R knee, as L foot draws back slightly (hold for women)(ct 6).
- 2 Repeat meas 1 with opposite ftwk and direction.
- 3 Step fwd on R (ct 1); lift on R, raising L ft behind R ankle (touch for women) (ct 2); step back on L (ct 3); step to R on R bringing L fwd (ct 4); step on L slightly across R in LOD (ct 5); touch ball of R behind L or raise R ft behind L ankle (ct 6).
- 4 Step R to R (ct 1); Raise L next to or behind R (women touch L next to R)) (ct 2); step L back and to L (ct 3); step R behind L (ct 4); step diagonally fwd L on L (ct 5); hook R behind ankle (women touch R slightly fwd) (ct 6).

## Tsamiko

Variations done at will by individual dancers:

- 1 Women may touch L slightly behind (ct 5); or touch fwd (ct 5) and slightly behind (ct 6).  
Men may raise L behind (ct 5) or swing low across (ct 5) and raise behind (ct 6).
- 2 Reverse meas 1.
- 3 Touch (women) or swing (men) L fwd (ct 2).
- 4 Step on R to R (ct 1); step on L across in front of R (ct &); step back on R (ct 2); step on L to L (ct 3); step on R across in front of L (ct &); step back on L (ct 4); bring R ft behind L ankle (touch for women) (ct 5); hold (ct 6).
- 4 Hook R across L (men) or touch R fwd (women) (ct 5).

# Jerry Duke



## Stankena - Greek Macedonia

(also known by the names of several tunes)

Several slightly different versions of this dance are found in western Greek Macedonia. I learned this version from Yiannis Kostantinou in Agia Germanos.

Formation: Open circle, hand hold joined in W pos., change to V in "Fast" section

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Music 11:16 meter q q S q q Begins slow and speeds up

Dance Counts 1 & 2 3 (listed here under the related qqSqq)

(Bob and Jerry Kolo Festival CD, from Y. Kostantinou collection)

Pattern: Three measure dance, with Slow, Mid, & Fast sections. Begin facing CCW

---

### Slow Section:

- Meas 1: 1) Step R fwd,  
& 2) slowly swing L fwd  
3) Step L fwd and turn to face center
- Meas 2: 1) Step R to Center  
& 2 3) touch L beside R or, hold beside R ankle
- Meas 3 1) Step L back to place  
& 2 3) touch R beside L or, hold beside L ankle

### Mid Section:

- Meas 1: 1)Facing CCW, Step R fwd  
& 2) Swing L fwd  
3) Step L fwd and turn to face center
- Meas 2: 1)Facing CCW, Step R fwd  
&) Swing L fwd  
2) Step L fwd  
3) Step R bkwd
- Meas 3 1) Step L in place or slightly fwd  
&) Step R fwd  
2) Step L fwd  
3) Lift R low with bent knee Bend R knee low

### Fast Section:

- Meas 1: 1)Facing CCW, Step R fwd  
&2) Swing L fwd  
3) Step L fwd and turn to face center
- Meas 2: 1)Facing CCW, Step R fwd  
&) Swing L fwd  
2) Step L fwd  
3) Step R bkwd (to the R in some versions)
- Meas 3 1) Step L beside R  
&) Step R to R  
2) Step L fwd  
3) Small hop with R calf lifted

Note: Some tunes for this dance do not play all three sections.



# Patroura - Edessa, Greek Macedonia

## (Also known as Petrunino)

Several slightly different versions of this dance are found in western Greek Macedonia, this version was done by a performing group in Naoussa. I saw them in Thessaloniki in '05.

Formation: Open circle, hand hold joined in W pos., change to V in "Fast" section

---

Music 11:16 meter  $\underline{S} \underline{q} \underline{q} \underline{q} \underline{q}$  S=3, q=2 notes

Dance Counts (Slow) 1 2 3 These dance counts are cued beneath the music.

(Fast) 1u 2 3 4 (See explanation below)

(Bob and Jerry Kolo Festival CD, from J. Graziosi collection)

Pattern: Three measure dance, with Slow & Fast sections. Begin facing CCW

---

Slow Section: Facing is slightly to R of center, hands in W position

Dance counts

- Meas 1: 1) Lift R  
2) Step R fwd (slightly to R)  
3) Step L across R
- Meas 2: 1) Lift R  
2) Step R fwd,  
3) Touch L across R (facing center)
- Meas 3: 1) Lift L  
2) Step L to L,  
3) Touch R across L

Fast Section: Hands down to V position

- Meas 1: 1) Lift R  
2) Step R fwd (slightly to R)  
3) Step L across R
- Meas 2: 1) Lift R  
u) Step R to R (note: S count has three notes. The u is the third)  
2) Step L in front of R (face center)  
3) Step R to R  
4) Lift L or touch L beside (or fwd) R
- Meas 3: 1) Lift L  
2) Step L to L,  
3) Touch R across L (facing center)

# Damat Halayi

## (Edirne, Turkey)

This is one of the dances we learned on the summer '08 trip through the Trakya sections of Bulgaria, Greece and Turkey . It was among those danced by a group of young dancers who greeted the busses after crossing the border into Turkey from Greece. They all wore t-shirts with their web address of [www.hotead.org](http://www.hotead.org). Since we did not speak eachother's languages, they wrote down the name of the dance. Later one of the zourna musicians helped with the description. We later saw it danced several times at the festive gatherings in Edirne. There is one pattern to this dance which has several variations as the tempo increases. On Youtube there are other variations, and some with shoulder hold.

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Music: 4:4 (Bob and Jerry Kolo Festival CD, from K. Moreau collection)

Formation: Open circle, 'pinkie' hand hold joined in W pos.

Pattern : Facing center, move to the R and back to the L

---

**Introduction:** Dance starts after drum beats.

- Meas 1: Moving in line of dance, step R (ct1), L (ct2), R (ct 3), Touch (ct 4).  
Meas 2: Repeat with opposite footwork and direction.  
Meas 3 & 4: Repeat meas 1 & 2.  
Meas 5: Step R(1), touch L (2), Step L(3), touch R (4) (note: lifts can replace touches)  
Meas 6: Repeat meas 5  
Meas 7: With weight on L, touch R heel fwd (1), to R(2), close R to L(3), hold.  
Meas 8: Bending at the waist and gradually raising to full height, clap 5 times.

### **Variations:**

Turn in place on Meas. 1-4. (To the R on Meas. 1 with three steps, L on Meas. 2, etc.)  
As the music gets faster, the steps can become runs, and the touches become lifts and/or kicks.  
Measure 7 can be done with jumps, or jumping into place on the last count.

## Troirou- Thrace, Greece

This dance was very popular at the Greek Folk Dance Federation competitions in February '09 and Joe Graziosi taught a version of it at Balkan Camp the same year. Dennis Boxell collected this dance and information during his 1960-70 trips. He writes that it is from the villages of Mikro and Megalo Bouyaliki, Thrace, and is danced by Greeks who formerly lived in Eastern Bulgaria and migrated to Northern Greece during the upheaval of the 1920's. The music is from nearby Boyialiki.  
Formation: Open circle, hand hold joined in V position.

---

Music 2:4 meter, Dance Counts & 1 & 2 (Bob and Jerry Kolo Festival CD, from J. Graziosi collection)  
Dance Pattern: Six measure dance to R and L facing center  
Arm swings forward and back continually. The notes below indicate the approximate placement.

---

Slow Section: Facing is slightly to R of center, hands in V position, arms swing continually

Before Meas. 1 \*&) Hop on L, arms swing fwd low (Will be Meas. 6, Ct. & after 2 as dance progresses)

- Meas 1:       1) Step R in place,  
              &) Step L fwd slightly across R, arms back  
              2) Step R in place  
              &) Hop on R, arms forward
- Meas 2:       1) Step L behind R,  
              &) Step R slightly to R, arms back  
              2) Step L behind R,  
              &) Begin traveling to R, hop on L, , arms forward
- Meas 3:       1) Step R to R  
              &) Close L to R, arms back  
              2) Step R to R  
              &) Close L to R, arms forward
- Meas 4:       1) Step R to R  
              &) pause on R, , arms back  
              2) Stamp L beside R  
              &) Begin traveling to L, Hop on R, arms forward
- Meas. 5:       1) Step L to L  
              &) Hop on L, arms back  
              2) Step R in front of L  
              &) Hop on R, , arms forward
- Meas. 6:       1) Step L to L  
              &) Step R in front of L, arms back  
              2) Step L in place  
              \*&) as listed above before measure 1, begin dance again

Variations include a stamp (or two) in place of a cross front step.

## Triti Pota , Aggistro, Greek Thrace

I learned this dance from Kyriakos Moisisdis during a 2008 trip through Greek Thrace

Formation: Open circle, hand hold joined in W pos., change to V in "Fast" section

---

Music 2:4 meter , Dance Counts : 1 & 2 Begins slow and speeds up

(Bob and Jerry Kolo Festival CD, from the K. Moisisdis collection)

Pattern: Dance is 8 measures. It moves to R and L, dancers face slightly to the movement direction and face center for the step sequence at each end. Hands in V while moving to the R, W while moving L.

---

Begin facing slightly to R of center, hands in V position

- Meas 1      1) Step R fwd to right  
              2) Step L across in front of R
- 2            1) Step R  
              &) Close L to R  
              2) Step R
- 3            1) Step L  
              &) Close R to L  
              2) Step L
- 4            1) Face center, step R in place  
              2) Lift L knee fwd, arms lift to W
- 5            1) Facing slightly to L, Step L fwd to L  
              2) Step R across in front of L
- 6            1) Face center, step L in place  
              2) Lift R knee fwd
- 7            1) Step R in place  
              2) Lift L knee fwd
- 8            1) Step L in place  
              &) Step R beside L  
              2) Step L beside R, as hands come down to V

As music speeds up, Meas. 6- 8 become:

- 6            1&2) LRL in place
- 7            1&2) RLR in place
- 8            1) L in place,&) R behind L  
              2) L across R while turning to face slightly R, hands down to V

As music gets even faster, Meas. 8 will become:

- 8            1) Jump with both feet in place  
              2) Hop on L in place while turning to face R, hands come down to V

As music gets even faster hops are added in Meas. 1, after ct. 1 and ct. 2

## Kabana Mitro, Serres, Greece

From the village of Flamborough in Macedonia where I was filming the Apokries celebration in 2003. It has also been collected and taught by Yvonne Hunt and Joe Graziosi.

Formation: Open circle, Arms raised to W on first step and lowered .

---

Music 9:8 meter , Dance Counts : 1234u, qqgSu (Each q has 2 beats, S has 3, u is the 3rd beat.)  
(Bob and Jerry Kolo Festival CD, from Y. Hunt collection)

Pattern: Dance is 2 measures. First measure in place, second measure moves to R.

---

Begin facing slightly to R of center, hands in V position, raise to W on first count.

- Meas 1:
- 1) Facing center, step R, lift L as hands rise to W
  - 2) L circles to behind R and step L
  - 3) Face slightly R and Step R to R, hands to V
  - 4) Step L across front of R
  - u) Step R fwd on the ball of the foot
- Meas. 2
- 1) L beside R (ct. 1)
  - 2) Step R fwd
  - 3) Step L fwd
  - 4) Step R fwd, turn to face center

Note: u & 1 are quick movements

Notes by Jerry Duke

## Aptalikos

From the Island of Mytelene ( Lesbos), this is basically a solo dance, but most often done in front of a partner with much turning and circling. From Mary Ann Karonis, director/teacher of GreekFeet dance club, who learned it from Christos Theologos during a trip to Greece in 2009.

---

Music 9:8 meter , Dance Counts : 1 2 3 4 5 6 7 8 9 (SqSqqS: S=2, q=1 beat)  
(Bob and Jerry Kolo Festival CD, from J Graziosi collection)

Formation: Facing a partner and turning at will.

---

- Meas 1:
- 1) Facing partner, step L in place, arms are free
  - 2) hold
  - 3) Step R diagonally to fwd R
  - 4) Step L fwd
  - 5) hold
  - 6) Step R across front of L and slightly backward
  - 7) Step L bkwd
  - 8) Step R to R
  - 9) hold

Notes by Jerry Duke  
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## Tsamikos Kozani (Also known as Tsamikos Moureki)

A Tsamikos danced by the Vlach people the region of Kozani, Thessaly.

Formation: Open circle, Arms raised to W on first step and lowered .

---

Music 3:4 meter , Dance Counts : 1 & 2 3

(Bob and Jerry Kolo Festival CD, from Y. Hunt collection)

---

Begin facing slightly to R of center, hands in W.

- Meas 1: 1) Facing center, step L across front of R  
&) Step R in place  
2) Step L across front of R  
3) Step R to R
- Meas 2: Repeat Meas. 1
- Meas. 3: 1) Lift L in front  
2) hold  
3) Step L in place
- Meas. 4: Reverse movement of Meas. 3
- Meas. 5: Repeat Meas. 3
- Meas. 6: 1) Turn to face L and step R across in front of L  
2) hold or rise on ball of R foot  
3) hold
- Meas. 7 1) Step L behind R  
&) Close R to L  
2) Step L behind R  
3) Turn to face center and step R to R

Notes by Jerry Duke

## Tremouliastos

From Emona, N. Thrace, I learned this dance from Kyriakos Moisis in a workshop in Tarpon Springs.

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Music 2:4 meter , Dance Counts : 1 & 2

(Bob and Jerry Kolo Festival CD, from K. Mosidis collection)

Pattern: Dance moves to R and L. Dancers face slightly toward the movement direction.

---

- Meas. 1 1&2) Facing slightly R, Step R (1), Close L (&), Step R (2)
- Meas. 2 1&2) Repeat Meas. 1 with opposite feet
- Meas. 3-4 1,2,1,2) Step R(1), L(2), R(1), Face center and lift R(2)
- Meas. 5-8 1,2 ...) Facing center Step to R(1), Close L to R(2), Repeat three times. Close R, not wt. on last close. \*Bounce twice on each step in Meas. 5-8.
- Meas. 9 1&2) Step R in place(1), turn slightly R and step Left behind R(&), R in place (2)
- Meas. 10 1&2) Reverse footwork and turn
- Meas. 11-16 Repeat Meas. 9 and 10 six times

Notes by Jerry Duke

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