

the 59th Annual

Kolo Festival



Syllabus

of Dance Descriptions

November 26-27, 2010

The Croation/American Cultural Center

Dance Instructors

Yuliyán Yordanov Bulgarian
Ahmet Luleci Turkish
John Filcich Kolos

Yulian Yordonov



Beratis

(From Northern Epirus, today's Albania)

Learned from Vasiliki Tzoumerka-Knoedler, founder and leader of Mesoghios Greek Dancers in Madison, WI.

Meter: 8/4, hands in W hold.

Measure 1

Counts:

- 1 Step on L to R in front of R, bending both knees
- 2 Bounce with weight on L
- 3 Lift R in front of L, pivoting on L to face center while bouncing on L
- 4 Bring R back in small arc to touch L calf w/ R ankle while bouncing on L
- 5 Bounce on L
- 6 Pull R away from L calf slightly and touch L calf again while bouncing on L
- 7 Same as 5
- 8 Same as 6 (alt: Leader only may stamp R heel behind L instead)

Measure 2

Counts:

- 1 Step R back, bending both knees
- 2 Bounce with both knees
- 3 Lift L in front of R while bouncing on R
- 4 Step forward on L while swooping down and up again
- 5 Bounce on L
- 6 Lift R in front of L while bouncing on L
- 7 Bounce on L
- 8 Bring R back in small arc to touch L calf w/ R ankle while bouncing on L

Measure 3

Counts:

- 1-2 Step back on R while holding L slightly above floor and slightly forward of R, twisting hips slightly to L so L heel turns closer to R toe
- 3 Twist hips back straight and step L slightly forward of R while bending both knees
- 4 With knees bent, twist counterclockwise slightly
- 5 Straighten knees
- 6 Lift L in front of R while bouncing on R
- 7 Bounce on R
- 8 Bring L back in small arc to touch R calf

Part 2 Pogonisos (Sta Dhio), Meter 4/4.

Measure 1

Counts:

- 1-2 Facing center, step R slightly to R and hold
- 3 Step L back
- 4 Step R slightly to R

Measure 1 variation, called by leader

Counts:

- 1 Hop on L in place
- 2 Step R forward
- 3 Step back on L
- 4 Leap onto R next to where L was, while kicking L forward and slapping L foot with R hand

Measure 2

Counts:

- 1-2 Step L to R, crossing in front of R, and hold
- 3 Step R to R
- 4 Step L to R, crossing in front of R

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Boaliysko Horo

(Eastern Thrace, Bulgaria)

Meter: 2/4. Ten-measure dance pattern.

The style of the dance is energetic, upbeat. It can be done to many different pieces of music.

Arms are in a belt hold. In measures 1-4, face and move forward to the right; in measures 5-10 mostly face center.

Measures:

1. Step fwd with R (1); skip fwd with R, LF remains in the air (2).
2. Step fwd with L (1); skip fwd with L, RF remains in the air (2).
3. Leap fwd onto RF while raising L heel behind the body (1); leap fwd onto LF while raising R heel behind the body (2).
4. Same as measure 3.
5. While turning body to face center, leap to the R onto RF(1); leap to the R onto LF, crossing behind R (2).
6. Leap onto RF diagonally back to R while raising L bent in the knee behind the body (1); kick fwd with LF (2).
7. Leap to L onto LF slightly turning to L, while bending the upper body fwd (1); emphasized step with RF to L, crossing RF in front of L (2).
8. Leap to L onto LF, while straightening the upper body (1); leap to L onto RF, crossing behind L leg (2).
9. Leap onto LF diagonally back and to the L, while raising R leg bent at the knee behind the body (1); kick fwd with RF. (2).
10. Leap onto RF across LF, slightly pivoting body to L (1); leap back to the R onto LF, while turning body to R in preparation for the beginning of the dance (2).

Described and presented by Yuliyana Yordanov, ©2002

Dobrudzhanska Ruchenitsa

Meter 7/8 (2+2+3). 4-measure dance pattern.

Style is subtle. Legs are slightly bent in the knees, subtle bouncing throughout the dance. The dance consists of small steps, some of which are emphasized according to the personal response of individuals in the line to the music. Men's steps are heavier and sharper.

Dancers are mostly facing center and the dance slowly progresses counter clockwise. Arms start in V-hold, dancers are fairly close to each other.

Measures:

1. Step with LF to R in front of RF, slightly pivoting body to R (1); lean body fwd, while swinging arms slightly fwd (2); subtle leap to the R onto RF, swinging arms back (3).
2. Step with LF to R behind R, swinging arms fwd (1); subtle leap to the R onto RF, swinging arms back (3).
3. Small step fwd on LF toward center (1); arms continue moving up with slightly bent elbows (2); touch (or stamp) with R (heel or whole foot) near LF, sharply move elbows downward, accenting the transition to the W-position, and then reflect slightly up with elbows.(3).
4. Small step back on RF away from center, sharply move elbows downward back into W-position and then reflect slightly up (1); move arms slightly up and fwd (2); touch (stamp) with L (heel or whole foot) near RF, (or lift LF off the ground), arms move sharply to a V-position slightly behind the body (3).

Some of the many optional variations (traditionally done only by men):

Measure 3 - Step on LF (1); hop on LF (2); leap onto RF (3).

Measure 4 – Squat down (1); emphasized leap onto RF in place while L heel goes slightly to the left in the air.

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Doyrenska Ruchenitsa

(From the village of Doyrentsi, Lovech region, North Central Bulgaria)

Meter: 7/8 (2+2+3) – Could be done to many different pieces of music. Style of the dance is springy. For most of the dance the arms are in a “V” hold, swinging forward on (1-2) and back on (3) of each measure.

The basic motion is the “Ruchenichna” - (three leaps). Depending on the first leap, the Ruchenichna is further defined as either L or R.

Weight is on L foot.

Figure 1 - Basic.

Measures:

1. Ruchenichna with R to R (LOD).
2. Step and bounce on L to the R in front of R.
3. Step and bounce on R to R.
4. Ruchenichna with L.

These dance motions can be combined in different order or only Ruchenichna for all four measures.

Figure 2 - Toward center [measures 1-4] and back [measures 5-8]; weight on L foot.

Measures:

- 1-3. Ruchenichna with crossing (every second leap of each measure crosses in front of the supporting foot).
4. Step onto L, kick with R.
- 5-7. Three step-bounces backward.
8. Ruchenichna with L.

Note: Measures 1-3 can also be done with the basic Ruchenichna.

Figure 3 - Facing RLOD, move backward in LOD.

Measures:

1. Touch with R heel, arms go to “W” position (1-2); leap back onto R (3).
2. Same as Measure 1, but on (3) arms go down behind body.
3. Step back on R, arms start basic swinging (1-2), leap back onto L (3).
4. Same as Measure 3, but on (3) arms come up.

Ginka

(from Pirin mountain area in SW Bulgaria)

Meter: 7/8 (3+2+2 or SQQ). Six-measure dance patterns.

Open circle formation with hands in a "V" hold. This dance can be done to many different pieces of music.

Pattern 1 (usually for music in slower tempo)

Measures:

1. Bounce on LF with R leg raised and extended forward (1); step onto RF (2); pause(3).
2. Bounce on RF with L leg raised and extended forward(1); step on LF (2); pause (3).
3. Same as measure 1.
4. Step on LF to R, crossing in front of RF, lifting RF off the ground (1); step on RF back in place (2); pause (3).
5. Turning diagonally to the L, lift and move LF in a circular motion around and behind R leg, while bouncing subtly on RF (reel step) (1, 2); step on LF behind R leg (3).
6. Step on RF to R, facing R (LOD) (1); step on LF to R, crossing in front of RF (2); pause (3).

Pattern 2 (usually for music in faster tempo)

Measures:

1. Hop on LF with R leg raised and extended (1); step onto RF (2); pause (3).
2. Hop on RF with L leg raised and extended (1); step on LF (2); pause (3).
3. Hop on LF with R leg raised and extended (1); hop on LF, bend R leg at the knee (2); step back on RF behind LF (3).
4. Step on LF to L, turning to face center (1); step on RF to L, crossing in front of LF (2); pause (3).
5. Facing diagonally to the L, hop twice on RF while circling LF around and behind R leg (1, 2); step back on LF behind RF (3).
6. Turning to face LOD, step fwd on RF (1); step fwd on LF (2); pause (3).

N.B. There are many other variations.

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Gradishtensko Horo

(From the village of Gradishte, Sevlievo region, North Central Bulgaria)

Meter 2/4. Open circle, facing center. Each measure of the dance can be counted aloud as "(1) - (&) - (2) - (&)" . Style is springy, steps are small. 18 - measure dance pattern. Two figures.

Figure 1 (8 measures). Arms are in V-hold, swinging forward on count (1) and back on count (2).

Measures:

- 1 Hop on LF (1); step to R on RF (&); hop on RF (2); step to R on LF, crossing in front of RF (&).
- 2 Hop on LF (1); step to R on RF (&); step to R on L in front of RF (2); step on RF in place (&).
- 3 Hop on RF in place (1); step LF to L (&); step on RF in front of LF (2); step on LF in place (&).
- 4 Hop on LF (1); step RF to R (&); step on LF to R in front of RF (2); step on RF in place (&).
- 5-8 As measures 1- 4 but with opposite direction and footwork.

There are two variations that occur mostly in measure 1, and occasionally on measure 5, with opposite direction and footwork.

Variation 1:

- In measure 1- on the last count (&) step on LF to R, crossing behind RF.
- In measure 5- on the last count (&) step on RF to L, crossing behind LF.

Variation 2:

- Measure 1 – dip and emphasized step on LF to R in front of RF (2); pause (&).
- Measure 5 - dip and emphasized step on RF to L in front of LF (2); Pause (&).

Figure 2 (10 measures). Arms in measures 1 - 5 swing back (1) and forward (2).

Measures

- 1 Step on RF in front of LF (1); step on LF in place (2).
- 2 Step on RF by LF (1); step on LF in place (&); hop on LF (2); step on RF in place (&).
- 3 Step on LF in front of RF (1); step on RF in place (2).
- 4 Step on LF by RF (1); step on RF in place (&); hop on RF (2); step on LF in place (&).
- 5 Step on RF in front of LF (1); step on LF in place (2).

- 6 Step forward on RF toward center, moving arms to a position $\pm 150^\circ$ from the ground (1); hop forward on RF (2).
- 7 Step forward on LF toward center (1); hop forward on LF (2).
- 8 Step forward on RF toward center (1); hop forward on RF (2).
- 9 Leap back onto LF away from center, turning R heel to the L in the air(1); Leap back onto RF away from center, turning L heel to the R in the air (2).
- 10 Jump back on both feet (1); pause (&); hop on LF in place, moving arms to W-position (2); stamp with R heel by L big toe(&).

Arms move down to V-position in the beginning of Figure 1. Keep alternating Figure 1 and Figure 2.

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Ludūtū (Louduhtuh)

(From the villages of Bahovitsa and Lisets, Lovech region, North Central Bulgaria)

Meter: 2/4 time. Each measure can be counted "one-and-two-and" (the second "and" is usually a pause). The dance phrases are eight measures each, and the dance can be done to many different pieces of music.

Measures 1-2 LOD to the R
Measures 6-7 RLOD

Measures 3-5 in place
Measure 8 in place

Arms are bent slightly at the elbows, relaxed throughout. Starts in a V-hold, swinging the arms back and forth on measures 1-2 and 6-8; on measures 3-5 the arms are up. Generally, there's a subtle up-down movement of the whole body.

Pattern 1 - Weight on LF, knees relaxed.

Measures:

- 1-2. Bounce on L leg, step on R foot to the R, step on LF, crossing in front of RF.
3. Step on RF to R, lift LF.
4. Bounce on R leg, step on LF in place, kick with RF (or hook in front of L).
5. Bounce on L leg, step on RF, kick with LF (or "iztūrsi").
6. Bounce on R leg, step on LF to the L, step to the L onto RF, crossing RF in front of LF.
7. Same as measure 6, but crossing RF behind LF.
8. Step on LF, lift R leg (or kick).

Variations: On measures 1-2 (1) stamp with R heel, with or without pivoting to L.
On measures 4-5 (1) "malka hlopka"; (2) brush backwards (instead of kick forward). On measure 6 (1) *iztūrsi* with LF.
On measure 8 "golyama hlopka".

Pattern 2 - Usually done when tempo is faster and energy builds.

Measures:

- 1-2. Four running steps to R, starting with RF.
3. Jump to the R onto both feet (together), kick with LF.
4. Same as measure 3 but with opposite footwork.
5. Same as measure 3.
- 6-7. Same as in Pattern 1.
8. Same as measure 4.

Variations: On measures 3-5 (1) "malka hlopka". On measures 4-5 you can squat (men's variation). Preparation is on measure 3 with a step on RF followed by a leap onto LF. There are many other variations for both patterns.

Maleshevsko horo

(From Pirin mountain region in SW Bulgaria, and from present-day Macedonia)

This dance is known under different names including Chetvorka, Malishevsko, and Strumsko.

Meter: 2/4. Eight-measure dance pattern. The dance can be done to many different pieces of music.

Open circle formation. In measures 1-3, face and move to the right (LOD); in measure 5, move to the left (RLOD); in measures 4, 6-7, face center; in measure 8, turn as described below.

Arms are in a "V" hold, swinging forward on count 1 and back on count 2 of each measure. Some measures are counted "1-and-2-and."

BASIC PATTERN:

Measures:

1. Step fwd on RF (LOD) (1); step fwd on LF and dip (2).
2. Step fwd on RF (1); step on LF beside RF (and); step fwd on RF (2); pause (and).
3. Same as measure 2, but with opposite footwork.
4. While facing center, step RF to R (1); lift LF (2).
5. Step LF to L (RLOD) (1); step RF to L, crossing in front of LF (2).
6. Step slightly back on LF (1); lift RF (2).
7. Step RF to R (1); lift LF (2).
8. While turning body to R, step on LF (1); lift RF (2).

A variation for measures 6-8:

6. Leap onto LF, facing R (1); leap onto RF behind L (and); leap onto LF in place (2); pause (and).
7. same as measure 6, but with opposite footwork.
8. same as measure 6. (Or: touch with L heel (1); small leap onto LF (2).)

N.B. There are many improvisation-based variations for this dance.

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Radomirska Ruchenitsa

(From Radomir and vicinity, Shopluk, Bulgaria)

Meter: 7/8 (2+2+3) - Styling is bouncy and energetic. Each figure is 10 measures. Each measure can be counted "one (1) - two (2) - three (3)".

Arms are in a belt hold (*na lesa*).

This dance can be done to many different pieces of music.

Figure 1

Measures:

- 1-2. Moving backwards in LOD. "*Chukche*" on LF (1); step on RF (2); step on LF (3).
3. Tiny leap to R onto RF facing center (1); step on LF to the R crossing in front of RF (2); step on RF to the R (3).
4. Tiny leap to R onto LF crossing behind RF (1); step on RF to the R (2); step on LF to the R, crossing in front of RF.
5. Same as measure 3 but LF crosses behind R (2).
- 6-7. "*Chukche*" on RF, "*Iztursi*" with LF in front of RF (1); step on LF (2); step on RF (3).
8. As in measures 6-7 (1,2); "*Chukche*" on LF, hooking RF in front of LF (3).
9. "*Krustosana ruchenichna*": Leap onto RF (1); tiny leap onto LF in front of RF (2); tiny leap onto RF (3).
10. Leap onto LF behind RF, pivoting R knee in front of L leg (1); step on RF (2); step on LF toward center crossing in front of R, bending the upper body with a dip (3).

Figure 2

Measures:

- 1-4. Same as in Figure 1.
- 5-6. Hop on LF, R knee pivoting to the L across L leg (1); step on RF behind LF (2); step on LF (3).
7. Hop on LF (1); step on RF (2); step on LF across RF (3).
8. Three tiny leaps in place – RLR, (or scissors).
9. Bounce on R leg, L leg across R in the air (1,2); bounce on R leg, L leg to L in the air (3). L leg working together with the upper body resembles the motion of a pendulum.
10. Tiny leap on LF behind RF (1); step on RF (2); step on LF forward with a dip of the whole body (3).

Figure 3 - Facing center.

Measures: 1-2 (forward); 3-4 (back); 5-10 (in place).

1. *Chukche* on LF twice (1,2); step on RF (3).
2. *Chukche* on RF twice (1,2); step on LF (3).
3. Same footwork as in measure 1.
4. Same footwork as in measure 2.
5. Dip on L leg and touch with RF to the R (1,2); hooking RF in front of L leg and accent with the upper body (3).
6. Hop on LF (1); step on RF (2); step on LF to the R crossing in front of R leg, R knee bends when LF lands (3).
7. Step on RF (1); step on LF(2); step on RF to the L crossing in front of LF, L knee bends when RF lands (3).
- 8-10. Same as measures 5-7 but with opposite footwork.

Described and presented by Yuliyana Yordanov, © 2005

Rayno Oro

(Observed in the Serbian community in Milwaukee, WI)

The dance consists of a slow and fast part, in 7/4 and 7/8 respectively.

The first part is a 16-measure dance pattern in 7/4 (3+3+2) meter. The style is slow and smooth. Mostly facing center. Arms start in W-position.

Measures:

- 1-3 Step on RF to the R (1); while slightly pivoting upper body to the R and moving arms to V-position, dip on R leg and step on LF in front of RF (2); pause (3).
- 4 Step on RF to the R, arms up to W-position (1); lift LF in front of R leg (2); pause (3).
- 5 Step on LF near RF (1); lift RF in front of L leg (2); pause (3).
- 6 Step on RF near LF (1); lift LF in front of R leg (2); pause (3).
- 7 Step on LF to the L (1); while slightly pivoting upper body to the L and moving arms to V-position, dip on L leg and step on RF in front of LF (2); pause (3).
- 8 Step on LF near RF, arms to W-position(1); lift RF in front of L leg (2); pause (3).
- 9 Step on RF near LF (1); lift LF in front of R leg (2); pause (3).
- 10 Step on LF to the L (1); while slightly pivoting upper body to the L and moving arms to V-position, dip on L leg and step on RF in front of LF (2); pause (3).
- 11 Step on LF near RF, arms to W-position(1); lift RF in front of L leg (2); pause (3).
- 12 Step on RF near LF (1); lift LF in front of R leg (2); pause (3).
- 13 Step on LF to the L (1); while slightly pivoting upper body to the L and moving arms to V-position, dip on L leg and step on RF in front of LF (2); pause (3).
- 14 Step on LF near RF, arms to W-position(1); lift RF in front of L leg (2); pause (3).
- 15 Step on RF near LF (1); lift LF in front of R leg (2); pause (3).
- 16 Step on LF near RF (1); lift RF in front of L leg (2); pause (3).

The second part is an 11-measure dance pattern in 7/8 (3+2+2) meter. Arms are in V-position. There are several different patterns that people do simultaneously without interrupting the flow of the dance. Here are some of them:

Pattern 1

Measures

- 1-2 Moving to the R. Leap onto RF (1); step on LF (2); pause (3).
- 3-5 In place.
- 3 While pivoting body to the L, subtle leap and dip onto RF and step on LF (1); step on R (2); pause (3).

- 4 While pivoting body to the R, subtle leap and dip onto LF and step on RF (1); step on L (2); pause (3).
- 5 While pivoting body to the L, subtle leap and dip onto RF and step on LF (1); step on R (2); pause (3).
- 6 Moving to the L.
Leap onto LF (1); step on RF (2); pause (3).
- 7 Facing center.
Leap onto LF and kick forward with R leg (1); leap onto RF and kick forward with L leg (2); pause (3).
- 8-9 In place. Same as measures 4-5.
- 10 Moving to the L.
Leap onto LF (1); step on RF (2); pause (3).
- 11 In place.
Step on LF facing R (1); stamp with RF by LF (2); pause (3).

Variation: In measures 3-5 and 8-9 instead of leap, step (1);step (2); pause(3); the footwork can be leap (1); step (2); step (3).

Pattern 2

Measures

- 1-2 Moving to the R.
Hop on LF and kick forward with R leg (1); hop on LF, bend R leg at the knee and swing R lower leg back (2); pause (3).
- 3-5 In place, reel steps.
- 3 Slightly pivoting to the L, step on RF in the place of LF and lift L leg (1); hop on RF and begin CCW circular motion with L leg (2); keep moving L leg behind R leg (3).
- 4 Slightly pivoting to the R, step on LF in the place of RF and lift R leg (1); hop on LF and begin CW circular motion with R leg (2); keep moving R leg behind L leg (3).
- 5 Slightly pivoting to the L, step on RF in the place of LF and lift L leg (1); hop on RF and begin CCW circular motion with L leg (2); keep moving L leg behind R leg (3).
- 6 Moving to the L.
Hop on RF and kick forward with L leg (1); hop on RF, bend L leg at the knee and swing L lower leg back (2); pause (3).
- 7 Facing center.
Leap onto LF and kick forward with R leg (1); leap onto RF and kick forward with L leg(2); pause (3).
- 8-9 Same as 4-5
- 10 Moving to the L.
Hop on RF and kick forward with L leg (1); hop on RF, bent L leg at the knee and swing L lower leg back (2); pause (3).
- 11 While pivoting body to the L, subtle leap and dip onto LF and step on RF (1); leap onto LF and turn body to the R (2); pause (3).

Shiroka Devyatka

(From Lovech and vicinity, North Central Bulgaria)

Meter: 9/8 (2+2+2+3)

Arms are relaxed in a V-hold, swinging slightly, close to the body. Each figure is three measures long. Patterns 1 and 2 can be done simultaneously without disturbing the flow of the dance.

- Measures
- Face center, weight on LF.
- 1 Kick with RF(or touch RF near LF), pivoting to the L (1)
Step on RF to the R, bending L leg backward at the knee (2)
Sharp brush to the R with heel of LF, near RF (3)
Bounce on RF, step with LF to the R (4)
 - 2 Bounce on LF, step on RF to the R (1)
Step on LF to the R, crossing in front of RF (2)
Step on RF to the R (3)
Step back on LF, step on RF in place (4)
 - 3 Bounce on RF, stepping on heel of LF a bit forward (1)
Step on RF in place (or a small leap onto RF, LF kicking forward) (2)
Same as (1) (or step back on LF after the bounce on RF) (3)
Step back on RF, step on LF in place (4).

Variation of Measure 1 Face center

- 1 Bounce on LF, while touching R heel in front of LF (1)
Same as (1), but R heel touches to the R (2)
Bend knee and tuck RF behind L calf(3)
Small step to the R onto RF, step with LF crossing in front of RF (4)

(Optional Figure, cued by leader)

Face center

- Measures
- 1 Emphasized step with RF to the R (1)
Step on LF to the R, closing to RF and releasing RF (2)
Step on RF to the R (3)
Bounce on RF, step on LF to the R, closing to RF and releasing RF (4)
 - 2 Repeat (1-3) of Measure 1
Step on LF, step on RF in place (4)

- 3 Three jumps to the L on both feet, legs shoulder-width apart (1-3)
Leap onto RF, crossing in front of LF, step on LF in place (4).

Described and presented by Yuliyana Yordanov, © 2004

Snoshti vecher Rade

Meter: 9/8 (2+2+2+3). Styling is relaxed and subtle. Arms are in a W-hold. Moving slightly to the R with small steps, facing center.

Measures:

- 1 Small step on RF toward center and subtle push back (1-2); step on LF away from center (3); step on RF away from center (4).
- 2 Step on LF to the R, crossing in front of RF (1-2); step on RF to the R (3); step on LF to the R, crossing behind RF (4).
- 3 Step on RF to the R (1-2); step on LF to the R, crossing in front of RF (3); step on RF in place (4).
- 4 Step on LF away from center, lowering arms down to a V-position (1-2); step on RF slightly diagonally to the R, away from center, while keeping arms moving a little bit behind the body (3); step forward on LF slightly crossing in front of RF, while arms are going back to W-position.

Variation on measure 4:

Slightly emphasized step on LF (1); pause (2-3); lift R heel back (4).

Lyrics:

Snošti večer Rade
na sūn ta sūnuvah /2
da sediš do mene.
Bjal čumber povdigna
krotko me pogledna/2
s tvojte černi o...
s tvojte černi oči.

Tiho mi produma
s kletva se zareče
po Gjorgjovden Rade
bulka da mi staneš.
Koga se sūbudih
bjal kamūk do mene /2
teb ta njama Ra..
Teb ta njama Rade.

Translation:

Last night Rada,
I dreamed you were
sitting by me.
You moved your white
head-scarf up and
glanced at me meekly
with your black eyes.

You whispered to me
and gave me your word that
around St. George's Day
you will become my bride.
When I awoke there was
a white stone by me.
You weren't there..
You weren't there Rada.

Repeat 1st verse.

Described, translated and presented by Yuliyana Jordanov, © 2004-2005

Ahmet Laleci



AGIR HALAY

PRONUNCIATION : AAR HALI

TRANSLATION : Slow Dance

MUSIC : CD # 1

METER : 10/8

FORMATION : Semi circle, little finger hold, arms up W position

PATTERN

FIG.1

- ct.1- Step on R to Rt
- ct.2- Step on L to Rt, crossing R
- ct.3- Step on R to Rt
- ct.4- Touch L toe in front of R in place
- ct.5- Step on L to Lt
- ct.6- Touch R toe in front of L in place
- ct.7- Touch R toe on the Right side
- ct.8- Touch R toe in front of L in place

FIG.2/A

- ct.1- Step forward on R
- ct.2- Quick step forward on L
- ct.&- Quick step forward on R
- ct.3- Step forward on L
- ct.4- Quick step forward on R
- ct.&- Quick step forward on L
- ct.5- Step on R to Rt
- ct.6- Touch L toe in front of R in place
- ct.7- Step on L to Lt
- ct.8- Touch R toe in front of L

FIG.2/B Everything is exactly the same as in FIG.2A but this time, move backwards while facing ctr. **Do Fig.2A and 2B two times**

FIG.3A

- ct.1- Step on R to Rt
- ct.2- Step on L to Rt, crossing R
- ct.3- Step on R to Rt
- ct.4- Touch L toe in front of R
- ct.5- Step on L to Lt
- ct.6- Touch R toe in front of L
- ct.7- Step on R to Rt
- ct.8- Touch L toe in front R in place

FIG.3B Everything is the same as FIG.3A but opposite footwork and opposite direction.

SEQUENCE OF THE DANCE;

Intro 8 meas. of 10/8 drum beats

4 times of the first step

2 times of the second step (2xfwd-back)

2 times of the third step (2xRt-Lt)

Second time through;

5 times of the first step

2 times of the second step

3 times of the third step

AGIR HALAY

Saza niye gelmedin

Why didn't you come to play

Söze niye gelmedin

Why didn't you come to the singing

Gündüz belli isin var

It's obvious you have to work during the day

Gece niye gelmedin

Why didn't you come at night

Üç gün dedin bes gün dedin

You said three days you said five days

Aylar oldu gelmedin

It has been months and you are still not here

Geçen cuma gelecektin

You were suppose to come last Friday

Aylar oldu gelmedin

It has been months and you are still not here

(Haftalardir gelmedin)

(It has been weeks that you are still not here)

Çaldigim sazami yanam

Was all my playing for you was waisting

Ettigin nazami yanam

Was all your flirtings with me was fake

Alam yari koynuma

I want to take you to my chest and hug

Kis yatam yaz uyanam

And sleep with you from winter to summer

Üç gün dedin bes gün dedin

You said three days you said five days

Aylar oldu gelmedin

It has been months and you are still not here

Geçen cuma gelecektin

You were suppose to come last Friday

Aylar oldu gelmedin

It has been months and you are still not here

Canim Lerik

(Azeri-Turkey)

An Azerbaidjaini style of a ladies dance from the northeastern Turkey. The dance has been choreographed by Ahmet Luleci based on the traditional movements from the region.

Pronunciation: Dja nam – la rek

Music: 6/8 meter *Camp CD – Band*

Formation: Circle

Steps & Styling: Circle, facing LOD

Meas 6/8 meter

Pattern

INTRODUCTION *The complete turn of the impro and the 8 meas of the melody.*

FIG 1: ARMS *Left arm is bent from the elbow, palm facing up and hand placed on your left shoulder, (person behind you is holding your hand), and R arm is straight from elbow holding the person in front of your's L hand.*

1-4 Step fwd on R (ct 1); step fwd on L (ct 2); Step fwd on R (ct 3); step fwd on L (ct 4);

5-8 Quick Step fwd on R (ct 5); Quick step fwd on L (ct &); Step fwd on R fwd (ct 6):
Quick Step fwd on L (ct 7); Quick step fwd on R (ct &); Step fwd on L fwd (ct 8):

9-12 Face towards center Repeat (ct 1) to (ct 4) arms go up.

13-16 Quick Step in place on R, start turning from L shoulder, arms coming dow crossing in the front (ct 5); Quick step in place on L,(ct &); Step in place on R fwd (ct 6): Quick Step in place on L (ct 7); Quick step fwd on R (ct &); Step in place on L, facing out, hands crossed in the front (ct 8):

FIG 2: Facing out, connected with hands, moving to the Rt.

1-2 Step on R ball of the foot to the Rt, straight knees (ct 1); step on L crossing R to the Rt, bend knees down (ct 2)

3-12 Repeat (ct 1) and (ct 2) for 4 more times

13-16 Step back on R as arms go up and turning from Rt shoulder (ct 13); Step back on L, arms up opening to sides,(ct 14); Step back on R, (ct 15); Step back on L (ct 16);

FIG 3: ARMS *Facing Center, both arms up bent from elbows*

- 1-4 Hop on L in place and touch R toe in the front, arms up move them to Lt (ct 1); quick hop on L in place. Kick R forward (ct &); Hop onto R in place, kick L fwd (ct 2); Hop on R in place and touch L toe in the front, arms up move them to Rt (ct 3); quick hop on R in place. Kick L forward (ct &); Hop onto L in place, kick R fwd (ct 4);
- 5-8 (ct 5) to (ct 8); Repeat (ct 1) to (ct 4)
- 9-12 Step on R to Rt, starting to make a small circle around yourself. Arms; R elbow bent, right under the head. (ct 9); Step on L to Rt continue going around (ct 10); Step on R to Rt (ct 11); Step on L in place finishing the turn (ct 12);
- 13-16 (ct 13) to (ct 16); Everything is the same as (ct 9) to (ct 12) but opposite footwork, opposite direction

FIG 4: ARMS *Facing LOD, arms starts going to the original position to start over.*

- 1-4 Quick step on R sideways to Lt (ct 1); Quick step on L sideways(ct &); Step on R (ct 2); Quick Step on L sideways to Lt (ct 3); Quick step on R (ct &); Step on L to the Lt (ct 4);
- 5-8 (ct 5) to (ct 8); repeat (ct 1) to (ct 4) in place.

Sequence: Introduction (no action)
Repeat the entire sequence 4 times.

ÇAYA VARDIM ZEYBEĞİ

PRONUNCIATION : Chaya var dem zay bay ee

TRANSLATION : I dance by the river

MUSIC : CD # 3 / Track # 3

METER : 9/8

FORMATION : Free Hands face LOD.

PATTERN

FIG.1

Facing LOD

- ct1; Step Fwd on R, R arm up bent from elbow, L is behind back
- ct2; Step on L in place, keep arms in the position
- ct3; Step back on R, bring arms to chest level
- ct4; Step on L in place, keep arms in the position
- ct5; Step on R diag. Rt, R arm points to the Rt, straight elbow,
L arm bent from the elbow
- ct6; Keep position
- ct7; Lift L up, bounce on R as facing to Diag. Lt
- ct8; Step on L to Diag Lt, arms switch position to the left
- ct9; Keep position

FIG.2

Two complete turns from Lt shoulder, arms paralell to the ground palms facing down.

- ct1; Step on R crossing in front of L, start turning from Lt shoulder
- ct2; Step on L in place
- ct3; Another cros step on R in front of L, cont. turning from Lt
- ct4; Step on L in place as completing the first turn
- ct5; Stamp on R in place
- ct6; Lift L up in the front
- ct7; Step on L in place
- ct8; Lift R up and bounce on L in place
- ct9; Keep position

Do this step twice, then go back to first step

Transition to 3rd Fig.

- Everything is the same as on Fig1. until ct7
- ct7; Put feet together
- ct8; Hold position
- ct9; Little kick forward on Rt.

FIG.3

ct1; Step back on R as bouncing down on L
ct2; Step back on L straightened knees
ct3; and ct4; Repeat ct1. and ct.2
ct5; Step back on R one more time with a bounce
ct6; Keep the position
ct7; Step on L to the Lt as facing ctr.
ct8; Keep the position
ct9; Keep the position

do this step only once

FIG.4

ct1 & 2; Jump on both in place knees slightly bent, clap hands in the front
ct3 & 4; Touch R knee on the floor, as turning lower body to the Lt by squatting position
ct5 & 6; Touch L knee on the floor, as turning lower body to the Rt by squatting position
ct7 to 9; Touch R knee on the floor again with the same positining as in ct 4.

Do this step 3 times and go back to the beginning

Cilveli oy

Cilveli oy is from NorthEast of Anatolia. It is from the Artvin region and typical Horon style.

Meter: 6/8.

Formation: Semi Circle. Holding little fingers..

=====
PATTERN
=====

Fig 1:

Facing to the center, arms in w position.

Step on R to diag. fwd Rt, swing arms back to fwd (ct 1); Step on L to diag. fwd Rt, crossing in front of R, swing arms back (ct 2); Step on R to diag. fwd Rt, swing arms back to fwd (ct 3); Lift L foot up and pump it down, arms goes up to the right (ct 4); Step back on L, twist R foot to Lt from the toes, move arms to Lt (ct 5); Step back on R, twist L foot to Rt from the toes, move arms to Rt (ct 6); Step on L in place, lift Rt food up, bring arms to the center and bounce them softly (ct 7); Pump R foot down in place, swing arms down (ct 8)

Fig 2A:

Facing to the center, arms in w position.

Step on L to Lt, bounce arms in the front (ct 1); Quick step on R to Lt (ct &); Step on L to Lt, bounce arms up again (ct 2); Step back on R (ct 3); Touch on L heel in place (ct 4).

Fig 2B:

Repeat Fig 2A to the opposite direction with the opposite footwork.

Fig 3:

Facing to the center, arms down, holding little pinkies.

Step on R to Rt, swing arms fwd (ct 1); Step on L to Lt, crossing R, swing arms back (ct 2); Step on R to Rt, swing arms to fwd again (ct 3); Lift and pump L down, swing arms back (ct 4); Step on L, in place, swing arms fwd (ct 5); Lift and pump L foot down, swing arms back (ct 6).

FELEK

| | |
|----------------------|-----------------------------------|
| PRONUNCIATION | : FAY LEHK |
| TRANSLATION | : FATE |
| MUSIC | : Cassette 1 (side B - band 7) |
| METER | : 4/4 |
| FORMATION | : Semi circle, little finger hold |

PATTERN

Introduction; one complete turn of the melody

Figure 1 Arms bend from elbows and parallel to the ground.

- ct.1- Step on R to diag. forward Rt
- ct.2- Step on L to diag. forward Rt, crossing R
- ct.3- Step on R to diag. forward Rt.
- ct.4- Touch L heel in place next to R
- ct.5- Step straight back on L
- ct.6- Step straight back on R
- ct.7- Step straight back on L
- ct.8- Touch R heel in place, next to L

do this step when there is no singing

Figure 2 Arms in same position but this time move them as explained below.

- ct.1- Step on R heel to Rt, arms go fwd straight from elbows
- ct.&- Small step on L to Rt
- ct.2- Step on R to Rt, arms come back to original position
- ct.3- Step on L heel to Rt, crossing R, arms straight forward
- ct.&- Small step on R to Rt
- ct.4- Step on L to Rt, crossing Rt, arms come back
- ct.5- Bounce on L, lift R up, arms move to Rt
- ct.&- Step on R to Rt
- ct.6- Step on L to Rt, crossing R, arms move to the Lt
- ct.7 + 8- Repeat ct.5 + 6.

do this step with the singing part

GÜLBAYAZ

| | |
|-----------------------|---|
| Pronunciation: | gool ba jaoz |
| Origin: | Blacksea |
| Meter: | 4/4 |
| Music: | Teaching cd #5 |
| Formation: | Semi circle, arms down, elbows bent and hold hands. |

P A T T E R N

INTRO: 4 turns of the melody, start with the melody

FIG.1

- ct.1 Step on R to diagonally Rt, bounce knees
- ct.2 Step on L next to R, bounce knees
- ct.3 Repeat ct.1
- ct.4 Repeat ct.2
- ct.5 Small leap on R to diag. Rt, lift L slightly up
- ct.6 Step on L in place, bounce knees
- ct.7 Step on R in place, bounce knees
- ct.8 Touch L heel in place, bounce knees
- ct.9 Step on L in place, bounce knees
- ct.10 Touch R heel in place, bounce knees
- ct.11 Step on R fwd, bounce knees
- ct.12 Lift L from the side with a little kick to Lt, bounce knees
- ct.13 Step on L fwd, bounce knees
- ct.14 Touch R heel in place, bounce knees
- ct.15 Step back R, bounce knees
- ct.16 Step back L, bounce knees

FIG.2

- ct.1 to ct.7 is exactly the same as on Fig.1 - ct.1 to ct.7
- ct.8 Lift L up pump it down, bounce knees

- ct.9 Step on L in place, bounce knees
- ct.10 Touch R heel in place, bounce knees
- ct.11 Step on R fwd, bounce knees
- ct.12 Lift L from the side with a little kick to Lt, bounce knees
- ct.13 Step on L fwd, bounce knees
- ct.14 Touch R heel in place, bounce knees
- ct.15 Step back R, bounce knees
- ct.16 Step back L, bounce knees

Alternate **Fig.1A** and **Fig.1B** on singing parts and do only **Fig.1A** when it is instrumental

Described and presented by Ahmet Lüleci 2005 ©

Hanim Ayse & Eski Kasap

Hanim Ayse means “Lady Ayse” and Eski Kasap means “Old butcher/dance” and is from Northwest of Anatolia, Trakia region.

Meter: 9/8 first part and 6/4 the second part.

Formation: Semi circle. Grap hands, arms down on L position on first part of the first step and up in W position on the second part of the first step. Then arms go to shoulders for the second part.

=====

PATTERN

=====

Part 1- Hanim Ayse 9/8

Fig 1:

Face line of the direction. Arms down in L position.

Step fwd on R (ct 1); Step fwd on L (ct 2); Step fwd on R again (ct 3); Lift L up in place (ct 4); Quick step on L in place (ct &)

Fig 1 Variation:

Face line of the direction. Arms down in L position.

Lift R up in place (ct 1); Step fwd on R (ct 2); Step fwd on L (ct 3); Lift R up in place (ct 4); Quick step on R in place (ct &); Lift L up in place (ct 5); Step fwd on L (ct 6); Step fwd on R (ct 7); Lift L up in place (ct 8); Quick step on L in place (ct &).

Fig 2:

Facing to the front, arms up in W position.

Step on R cross to the Lt (ct 1); Step on L in place (ct 2); Lift R (ct 3); Hold the position with a simple bounce (ct 4); Quick step on R in place (ct &); Step on L cross to the Rt (ct 5); Step on R in place (ct 6); Lift L (ct 7); Hold the position with a simple bounce (ct 8); Quick step on L in place (ct &).

Part 2- Eski Kasap 6/4

Fig 1:

Face front. Arms up on the shoulders.

Step fwd on L (ct 1); Brush R in front of L (ct 2); Step back on R behind L (ct 3); Step back on L behind R (ct 4); Step on R to Rt (ct 5); Step on L to Lt (ct &) Hold the position (ct 6).

Fig 2:

Face front. Arms up on the shoulders.

Step fwd on L (ct 1); Brush R in front of L (ct 2); Step back on R behind L (ct 3); Step back on L behind R (ct 4); Small leap onto R on R and bring Lt behind R (ct 5); Bounce on the position (ct 6); Leap onto L to Lt and bring R behind L (ct 7); Bounce on the position (ct 8).

Fig 3:

Face front. Arms up on the shoulders.

Leap onto R to Rt (ct 1); Step on L in front of R (ct &); Hop on R in place (ct 2); Leap onto L to Lt (ct 3); Step on R in front of L (ct &); Hop on L in place (ct 4); Hop in place on L (5) Quick step on R in place (ct &); Quick step on L in place (ct 6); repeat ct 5 to 6 once again.

HOZANKI

(Southeast of Turkey)

A Kurdish style of a dance from the southeastern Turkey. It is in Halay style and a mix dance.

Pronunciation: Ho – zaon ke

Music: 4/4 meter *Camp CD – Band*

Formation: Semi Circle, Line

Steps & Styling: Semi Circle, facing center, moving LOD

Meas 4/4 meter

Pattern

INTRODUCTION *The complete turn of the 4 meas of the melody.*

FIG 1: ARMS *Little fingers hold,*

- 1 Hop on L to Rt, swing arms back to fwd (ct 1); step on R to Rt, (ct &); Step on L to Rt, swing arms back (ct 2); (ct 3 & 4) Repeat (ct 1) + (ct 2)
- 2 Jump on both feet in place and lift L up, arms start moving up bent from elbows (ct 5); Hop on R in place, arms up bent from elbows W position (ct 6); Leap onto L fwd (ct 7); Hop on L in place (ct 8);
- 3 Leap back on R (ct 9); Leap fwd on L (ct 10); Leap back on R (ct 11); Hop on R in place (ct 12);
- 4 Jump down in place, bent knees (ct 13); Quick jump up in place on both,(ct 14); Quick jump up in place on both (ct &): Touch L heel in place, start swinging arms down (ct 15); Step on L in place, arms go down and back (ct 16):

FIG 2: Facing center, little fingers hold, moving towards center

- 1-4 Step fwd on R (ct 1); Quick step on L fwd (ct &); quick step fwd on R (ct 2); Step fwd on L (ct 3); Quick step on R fwd (ct &); quick step fwd on L (ct 4); Repeat (ct 1 & 2)

(ct 5 & 6); Stamp L foot down in the front (ct 7); Hold position (ct 8); Hold position again (ct 9); Step back on L (ct 10), Lift R up (ct 11); Step back on R (ct &); Quick Step back on L (ct 12); Lift R up (ct 13); Step back on R (ct &); Quick Step back on L (ct 14); Jump on both in place (ct 15); Hop on L in place and lift R up (ct 16)

Sequence: Introduction (no action)
Alternate the steps 4 times each or whenever the leader decides to change.

Presented by *Ahmet Luleci* © 2010

Kirikcan

Kirikcan means "Broken soul/Hurting soul" The dance comes from Gaziantep (southeast of Anatolia) and is in the Halay style.

Meter: Part 1 is 4/4, Part 2 is 10/4.

Formation: Semi circle. Hand hold: R arm behind L. Fingers locked together. Elbows bent so that forearms are parallel to the ground but tucked back between bodies.

=====

PATTERN

=====

Part 1 - meter 4/4:

Fig 1:

1 Step back on R, bouncing slightly, body leans back (ct 1); in same leaning pos bounce again on R (not moving), at the same time lifting L heel to point toe, lightly touching ground (ct 2); not moving the pos, now step on the L and stand straight again (ct 3); R ft comes from behind making a small circle, ft continues to back (ct 4).

Part 2 - meter 10/4

Fig 1:

Touch L heel even with ball of R (ct 1); step fwd on L (ct 2); touch R heel about even with ball of L (ct 3); step fwd on R (ct 4); touch L heel fwd (ct 5); step back L,R,L (cts 6,7,8); pull R back, bring ft together, bounce down from the knees (ct 9); bounce again (ct 10). *Do this Fig. for 4 times.*

Fig 2:

Step on L across in front of R, lift R back, body leans fwd (ct 1); step on R beside L, lift L, body leans back (ct 2). *Do this Fig for 4 complete rounds of the music.*

Fig 3:

Hop on R in place, touching L heel beside R at the same time (ct 1); leap onto L turning to the L (body turns facing L also) (ct 2); bring R beside L, touching heel to ground and yell "hey" (ct 3); touch R heel again, yelling "hey" (ct 4); jump on both ft to face the front again (ct 5); hop on R, lifting L from the knee (ct 6). *Do this Fig for 4 times.*

Fig 4:

Hop on R, touch L heel fwd (ct 1); step fwd on L, lifting R (ct 2); hop on L, touch R heel fwd (ct 3); step fwd on R, lifting L (ct 4); hop on R, touch L heel fwd (ct 5); leap onto L, kick R straight fwd (ct 6); leap back on R, kick L straight fwd (ct 7); leap back on L, kick R straight fwd (ct 8); jump on both ft (ct 9); hop on R, lifting L from knee (ct 10). *Do this Fig for 4 times.*

Kulaksiz

The full name of the tune is “Kulaksiz’da kuyi var” which means “There is a shaft in Kulaksiz” Kulaksiz is a village in Eastern Anatolia near Bitlis. The dance is in Halay style and is from the Kurdish region.

Meter: 4/4

Formation: Semi circle. Little finger hold arms up in W position.

=====

PATTERN

=====

Fig 1:

Facing to the front.

Touch R toe in place, bounce elbows (ct 1); Step fwd on R, bounce elbows (ct &); Touch L toe in place, bounce elbows (ct 2); Step forward on L, bounce elbows (ct &); repeat everything once again to complete the “A” part of the movemant. Although the arms make a move on (ct 4), after the last nice bounce, swing arms down and back. Step back on L, swing arms fwd and back (ct 5); Step back on R, swing arms fwd and back (ct 6); Repeat ct1 (ct 7); Repeat ct2 (ct 8).

Fig 2:

Facing to the front, arms up in W position.

Hop on L in place (ct 1); Leap onto R to Rt (ct &). Leap onto L to Rt (ct 2); Hop on L in place (ct 3); Leap onto R to Rt (ct &). Leap onto L to Rt (ct 4); Step on R heel in the front, Bring arms to the front (ct 5); Quick step on L in place (ct &); Quick step back on R, bring arms back on the chest level (ct 6); Step on L heel in the front, bring arms to the front (ct 7); Quick step on R in place (ct &); Quick step back on L, bring arms back on the chest level (ct 8);

NARINO

- Pronunciation:** nao ren no
Meter: 4/4 and 6/4
Music: Teaching cd #5
Formation: Semi circle, arms down and hold hands
in V position, connecting with little fingers

P A T T E R N

INTRO: 4 turns of the melody, start with the singing

- FIG.1A**
- ct.1 Step on R to diagonally Rt, swing arms back to Fwd
 - ct.2 Step on L to diag. fwd crossing in front of R, swing arms fwd to back
 - ct.3 Step on R to diagonally Rt, swing arms back to fwd
 - ct.4 Step on Right in place and lift Left up, swing arms all the way up to Rt
 - ct.5 Step back on Left, twist R on toe, R hill moves to Lt, move arms to Lt
 - ct.6 Step back on Right, twist L on toe, L hill moves to Rt, move arms to Rt
 - ct.7 Step back on Left, lift R up, move arms to center and a little bounce
 - ct.8 Pump Right down, swing arms down/back

- FIG.1B**
- ct.1 Step on R to Rt, swing arms back to Fwd
 - ct.2 Step on L to Rt crossing in front of R, swing arms fwd to back
 - ct.3 Step on R to Rt, swing arms back to fwd
 - ct.4 Lift L up and pump it down, swing arms fwd to back
 - ct.5 Step on Left in place, swing arms back to fwd
 - ct.6 Lift R up and pump it down, swing arms fwd to back

Alternate **Fig.1A** and **Fig.1B** on singing parts and do only **Fig.1A** when it is instrumental

Ordu

Ordu is the name of the city in Blacksea, Northern Anatolia that the dance comes from. The original name of the tune is "Ordu'nun isiklari" -the lights of Ordu. It is also known as "Vona'nin isiklari", Vona being the Greek name for Ordu.

Meter: 4/4.

Formation: Semi circle. Hand hold: Grap hands. Elbows bent so that forearms are less then parallel to the ground.

=====

PATTERN

=====

Fig 1:

Step on R to diagonally fwd Rt while keeping body facing to the front, swing arms back (ct 1); Step on L on Lt almost bahind R, swing arms front (ct 2); Repeat ct 1 (ct 3); repeat ct 2 (ct 4); Bouncy step on R to Rt and turn body slightly Lt, arms to bent position (ct 5); Quick bouncy step on L in place (ct &); Bouncy step on R in place (ct 6); Bouncy step on L to Lt and turn body slightly Rt (ct 7); Quick bouncy step on R in place (ct &); Bouncy step on L in place (ct 8).

Fig 1:

Step on R to fwd while lower body facing to the Lt, lift L back slightly (ct 1); Step back on L facing to the front (ct 2); Bouncy step on R in place (ct 3); Quick bouncy step on L in place (ct &); Bouncy step on R in place (ct 4); Step on L to fwd while lower body facing to the Rt, lift R back slightly (ct 5); Step back on R facing to the front (ct 6); Bouncy step on L in place (ct 7); Quick bouncy step on R in place (ct &); Bouncy step on L in place (ct 8).

Alternate the steps with singing and no singing.

Rapatma

Rapatma is from Northeast of Anatolia. It is from the Blacksea region and typical Horon style.

Meter: 4/4.

Formation: Semi circle. Arms bent from the elbows, holding hands.

=====
PATTERN
=====

Fig 1:

Step on R to Rt (ct 1); Touch L heel in place next to R (ct 2); Step on L to Lt (ct 3); Touch R heel next to L (ct 4); Step forward on R (ct 5); Kick L from the side (ct 6); Step fwd on L (ct 7); Touch R heel (ct 8); Step back on R (ct 9); Step back on L (ct 10).

Fig 2:

Stamp forward on R, keeping L in place, bend knees (ct 1); Step back on R straighten knees (ct 2).

ŞAŞKIN

- PRONUNCIATION** : Shash ken
TRANSLATION : Saskin means, Bewildered, or Silly
MUSIC : Camp Cassette
METER : 4/4
FORMATION : Semi circle, arms down grab hands in V position

PATTERN

- FIG.1**
- ct.1- Step back on R to diag. Rt, little bounce on the R knee
 - ct.2- Step on L to Rt, crossing R
 - ct.3- Repeat ct.1
 - ct.4- Repeat ct.2
 - ct.5- Leap fwd on R, lift L back, clap and drop arms down to V pos.
 - ct.6- Step on L in place, keep hands down
 - ct.7- Step on R in place, say "ha"
 - ct.8- Step on L in place, say "ha"

- FIG.1A** Everything is exactly the same as FIG.1 plus clap hands in a circler motion in the front in about the belly level, fingers wide open on count 1 to 4

- FIG.2/A**
- ct.1- Jump on both with facing to opposite of LOD, L in place , R in the front
 - ct.2- Hop on L in place Lift R up and body faces centerr
 - ct.3- Repeat ct.1 but this time body faces center and R is in the back
 - ct.4- Repeat ct.2
 - ct.5- Repeat ct.1
 - ct.6- Repeat ct.2
 - ct.7- Step on R in place , say "hey"
 - ct.&- Quick step on L in place and say "ha"
 - ct.8- Quick step on R in place and say "ha"

- FIG.2/B** Everything is exactly the same but opposite direction and footwork

FIG.3

- ct.1- Touch R heel in the front but do not put weight on it,
Clap hands in the front and drop them to V position
- ct.2- Leap on R to Rt, lift L in the back
- ct.3- Leap on L to Rt behind R
- ct.4- Leap on R to Rt
- ct.5 to 8- Are same as ct.1 to 4 but opposite footwork and direction

FIG.4/A

- ct.1- Step on R to diag fwd to Lt, clap hands in the front
- ct.&- Quick step on L toe next to R in the front, clap hands
- ct.2- Repeat ct.1
- ct.3- Step on L to diag fwd to Rt, clap hands in the front
- ct.&- Quick step on R toe next to L in position
- ct.4- Repeat ct.3
- ct.5 to 8- Repeat ct 1 to 4

FIG.4/B

- Make a half turn from L shoulder, face out, as soon as the start of 5/B
- ct.1- Bouncy Step fwd on R, facing out, hold hands in V pos.
 - ct.&- Quick step fwd on L
 - ct.2- Bouncy Step fwd on R
 - ct.3- Bouncy Step fwd on L
 - ct.&- Quick step fwd on R
 - ct.4- Bouncy step fwd on L
 - ct.5 to 8- Repeat ct.1 to 4



Sinanari

Sinanari is from Northwest of Anatolia. It is from the Romany region and typical Çöçek style.

Meter: 4/4.

Formation: Semi circle. Arms up in W position, holding hands.

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PATTERN
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Fig 1:

Bouncy step on R to diagonaly Rt, body facing to the direction you are going (ct 1); Quick step on L to diagonaly Rt, body facing to the direction you are going (ct 2); Quick step on R to diagonaly Rt, body facing to the direction you are going (ct &); Bouncy step on L to diagonaly Rt, body facing to the direction you are going (ct 3); Quick step on R to diagonaly Rt, body facing to the direction you are going (ct 4); Quick step on L in place, body facing to the front (ct &); Small step back on R (ct 5); Small step back on L (ct 6); Small step back on R (ct 7); Small step back on L (ct 8).

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John Filcich



Erdeljanka

This dance comes from the Banat region, the easternmost of the three regions comprising Vojvodina, which is today part of Serbia. It was also done in the Romanian Banat; the Romanian influence can be seen in the long-ways formation. A kolo step is used throughout in all of the figures. The arrangement is by John Filcich who learned it from Michael Herman who learned it from immigrants from Banat living in the New York City area.

Pronunciation: Ehr'-dell-YAHN-kah

Music: 2/4 *Banat Tamburitza Orchestra* CD-1 #8

Formation: Couples, long-ways: men in one line facing women in another line. Partners hold hands across below the hips. Columns of couples is correct, but couples circling the floor would be more adaptable for indoor dancing.

Steps: Hop-step-step

Meas. 1 Hop L (1) barely raising ft off floor, at same time place R fwd on floor; step R in LOD (&); step L in LOD (2); pause (&)
(Movement is to the R or CCW; for movement to L or CW, reverse footwork.)

Basic kolo step

Meas. 1 Hop L (1) barely raising ft off floor, at same time place R fwd on floor; step R (&) feeling a double bounce on R due to impetus of hop on L; step L behind R (2); pause (&).
Meas. 2 Small leap onto R (1); hop R (2).
(To move to L, reverse footwork.)

Transition step

Meas. 1 Hop L (1); step R (&); close L (2) with little weight; lower on heels (&) "change" step
(Reverse footwork to move in the opposite direction.)

Figure I

Meas. 1-16 Holding hands across, execute 8 basic kolo steps, each moving to own R on meas. 1.

Figure II

Meas. 17-23 Both moving CW, execute 7 hop-step-steps.
24 Hop-step-close transition step
25-32 Repeat meas. 17-24 CCW reversing footwork.

Figure III

Meas. 33-35 In shoulder-waist position (M may have L hand on W's shoulder), do 3 hop-step-steps
36 Hop-step-close transition step
37-40 Repeat meas. 33-36 CCW, reversing footwork.
41-48 Repeat meas. 33-40.

Figure IV

Meas. 49-50 Hands held across, do half a basic kolo step, making ¼ turn of a "square"; finish in place with 2 bounces, bringing ft together.
51-52 Both do L basic kolo step in place.
53-64 Repeat meas. 49-52 three more times to complete the "square"/"diamond".

Figure V

65-71 In shoulder-waist position (M may have L hand on W's shoulder), do 7 hop-step-steps
The step resembles a czardas turn more than a clear-cut hop-step-step.

Erdeljanka (continued)

72 Hop-step-close transition step.

73-80 Repeat meas. 65-72 CCW, reversing footwork.

Repeat Figures I-V

Meas. 81-160 Repeat meas. 1-80, Fig I-V

Figure VI

Meas. 161-162 With hands held across, change places with half a basic kolo step, passing L shoulders; finish with 2 bounces with weight on both feet.

163-164 Both do a L basic kolo step in place.

165-176 Repeat meas. 161-164 three more times, partners having changed places 4x in all.

Figure VII

Meas. 177-180 Partners facing each other side by side, M holds W's R hand in his R, W makes 2 complete turns underneath using 4 hop-step-steps, M does 4 hop-step-steps in place.

181-184 Couple makes 2 revolutions in shoulder waist position, using 4 hop-step-steps.

185-192 Repeat meas. 177-184.

Couple ends dance standing side by side facing same direction, M's R hand around W's waist, her L hand on his R shoulder.

Modified by Becky Deja from Stockton FDC notes
As presented by John Filcich 1953

Kokonjeste

Kokonjeste is a very popular dance in many parts of Croatia and northern Serbia; there are many tunes to which it is danced. A very popular one, and the only one danced in the USA, is this "Arapsko Kokonjeste" which allows for the slow walking rest step. The name comes from the Romanian *cocon*, a prince or someone high in the royal government.

Pronunciation: Koh-koh-NYESH-teh

Music: 2/4 *Banat Tamburitza Orchestra* CD-1 #11

Figure I

- Meas. 1 LOD step R (1); step L (2). step L,
2 Facing center, step R (1); close L (2) no weight.
3 Step L slightly back from center (1); close R (2) no weight.
4 Step R (1); close L (2) no weight.
5-8 Repeat measures 1-4 to the L, reversing footwork.
9-12 Repeat measures 1-4.

Figure II

- Meas. 1 Low leap diagonally fwd R (1); low leap L LOD (2).
2 Facing center, step R (1); step L in front of R (2); step R in place (&).
3 Step L (1); step R in front of L (2); step L in place (&).
4 Repeat meas. 2.
5-8 Repeat meas. 1-4 RLOD, reversing footwork.
9-12 Repeat meas. 1-4.
13-16 Repeat meas. 5-8
17-32 Repeat meas. 1-16 (The "kokonjeste step" is done 8X in all.).

It is customary to dance meas. 1 toward the center of the circle and meas. 2-4 away from the center. Because Fig I is done 3X, the dance alternates directions to begin Fig I, R and then L on next time through after meas. 32; and L and then R for Fig II.

Modified by Becky Deja from Stockton FDC notes
As presented by John Filcich 1953

Mangupsko Kolo

(Happy-go-lucky Bachelor's Kolo)

Mangupsko Kolo belongs to the family of Kokonjeste kolos.

Pronunciation: Mahn-GOOP- skoh

Music: 2/4 *Banat Tamburitza Orchestra* CD-1 #14

Kokonjeste Step:

- Meas. 1 Low leap diagonally fwd R (1); low leap L LOD (2).
5 Facing center, step R (1); step L in front of R (2); step R in place (&).
6 Step L (1); step R in front of L (2); step L in place (&).
7 Repeat meas. 2.

Figure I

- Meas. 1 Facing center, step R (1); close L, taking weight (2).
2 Step R (1); close L (2).
3 Step R (1); close L (2).
4 Step R (1); close L, no weight (2).
5-8 Repeat meas. 1-4 RLOD, reversing footwork.

Figure II

- Meas. 9-27 Repeat Part II meas. 1-19 Kokonjeste steps. (almost 5x).
28 Stamp R, taking weight (1); pause (2).

Repeat dance in opposite direction (RLOD). The dance alternates directions to begin Fig I R and then L after meas. 28; and R and then L for Fig II.

Modified by Becky Deja from Stockton FDC notes
As presented by John Filcich 1953

Drmes for Three

(Croatia)

Drmes (durr'-mesh) is the national dance of Croatia and it has many variations. It can be danced in couples, trios, fours, or in larger groups. Every locale seems to have its own music for the dance and the steps vary from village to village. The word *drmes* means to shake. The many variations, some very intricate, all have the same rhythm and produce the same bounce. "Drmes for Three" was presented at the University of the Pacific Folk Dance Camp by John Filcich in 1954 and again in 1962.

Music: *2/4 Banat Tamburitza Orchestra CD-1 #6*

Formation: Trios of one M and two W, at random on the floor. M's R hand holds L hand of W to his R at her L hip; his L hand holds R hand of W to his L at her R hip. W place inside hands on M nearer shoulder.

Steps and Styling:

Drmes Step: Dancers are proud, the body erect; there is a continual bounce or shake. The feet remain close to the floor. The steps are done "in the shoes" and almost in place.

- Meas. 1 Step R (1); hop R (2), the hop is almost a chug.
Meas. 2 Step L (1); hop L (2), the hop is almost a chug.
Meas. 3 Step R (1); step L (2).
Meas. 4 Repeat meas. 1.

Vrtanje: (verr-tahn-yah) *Vrtanje* means turning. As described for a CW turn, step R across in front of L, and accent and slight knee bend (1); step L slightly to right of heel (2); continue for successive repetitions. For a CCW turn, reverse footwork.

Transition Step:

- Meas. 1 Step R (1); L (2).
2 Step R (1) no stamping; hold (2).

Modified Shoulder-waist Position: M's L hand on upper R arm of W, W's R hand on upper L arm of M; M's R hand on W's waist, W's L on M's R shoulder: R hips adjacent for CW turn, L hips adjacent for CCW turn.

Figure I: Drmes

(A music)

- Meas. 1-16 In trio as described above. All beginning R, dance 4 drmes steps in place; M may switch the position of the W at will; he can pass the W from one side to another, indicating which W is to pass closer to him by his lead at the Ws' waist; W do not turn.

Figure II: Vrtanje

(B Music)

- Meas. 17-22 All release hold. Man chooses one W, assumes modified shoulder-waist position, and turns CW with 6 vrtanje steps (one per meas.).
23-24 Transition step, R-LR-hold, changing to L hips adjacent. M may change ptr at this time. W without ptr place hands on own hips and dance drmes step in place.
25-30 Cpl repeats 6 vrtanje steps, turning CCW, while other W continues drmes step in place.
31-32 Transition step, L-R-L-hold. Trio assumes original position to repeat action of Fig I meas. 1-16.

Note: While one W is dancing with M, the other W continues drmes step in place with hands on hips

(no turns). M may dance with whichever W he chooses for either of the 8 meas. phrases of B music, or he may dance the 16 meas. with only one of the W. The free W pretends nonchalance; her turn is coming.

Variation for Vrtanje (Part II):

Meas. 17-22 Release drmes position, all three join hands behind each others backs, W's arms over M's. Cross R ft over L to begin vrtanje step, revolving CW for 6 meas.

23-24 Transition step, R-L-R-hold

25-30 Cross L over R to revolve CCW for 6 meas.

31-32 Transition step L-R-L-hold (2). Trio assumes original position to repeat action of Fig I meas. 1-16.

Note: Circle of three may revolve CW for meas. 17-32 without changing direction.

Suggested Choreography: 4-7 trios in a circle, W back to center.

A music: All drmes as in Fig I.

B music: All W on M's L go to ctr of circle, take back-basket hold (L arm under, R arm over); vrtanje CW 6 meas. and 2 meas. transition , then CCW for 6 meas, with 2 meas. transition. Meanwhile, M turns R hand W with vrtanje step as in Fig II; M leaves W on his left at end of B music. Repeat Fig I and II with new R hand W, etc.

Finale: on the last repeat of B music, trios may form one large circle with front basket hold (L arm under, R arm over); vrtanje CW 6 meas. with 2 meas transition and CCW 8 meas.; or use the final B music to circle CW and exit, breaking the circle at a predesignated place.

Notes modified by Becky Deja
from Folk Dance Federation of California Research Committee:
Virginia Wilder and Dorothy Tamburini, June-July 1963
As presented by John Filcich at Stockton FDC 1962