

62nd Annual Kolo Festival



Syllabus

Croatian-American Cultural Center November 29-30, 2013

Dance Instructors, featuring

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62nd Annual Kolo Festival

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THE MANY FACES OF KOLOS

Kolo is a pan-Slavic word that translates to 'circle'. The plural is 'kola'. Kolo has entered the English language and the plural has become 'kolos'. Kolo is the general name for dances from Serbia and Croatia; other Slavic nations' dances may use the same term, but no other Balkan region does. A secondary definition is 'wheel'. There, horse-drawn wagons are 'kola'. Compare this to American youth referring to their "wheels".

As costumes vary from region to region so do the kolos and the music that accompanies them. There are distinct zones which also have noticeable differences in culture, history, and neighbor country influence. These are: 1) Serbian, meaning "old" Serbia, Beograd and south to Macedonia- 2) Vojvodina, the provinces of Srem, Banat, and Backa in the Pannonian Plain. Populated by mostly Serbians, it was part of the Austro-Hungarian Empire until the end of WW1. And 3) Croatian, including Slavonija, making it central Croatia where most of the dances we know come from. Croatia was also a part of the Austro-Hungarian Empire.

Let's examine each zone briefly. First, the accompanying music in Serbia originally was the bagpipe and the 'frula', the single or double wooden flute. The scene was a village one, dancing on the grass, crossroads, or a square such as in front of the church. Later, especially after WW2, where available and affordable, conventional instruments of all kinds became popular, especially the accordion. Sometimes the accordion alone provides the music for dancing. Today this is the kind of orchestra you will find at Serbian events. While there are hundreds of kolos documented only 4 or 5 or less may be danced, dominated by U Sest, aka 'Sest, or simply 'kolo'. Examples of Serbian Dances are Cacak, several of them, Setnja, Vranjanka, Ersko kolo, Sestorka.

2) Vojvodina, ah... the kolos from Vojvodina! To many, these are the greatest, both in music and dance. The music will invariably be that of a tamburitza orchestra, several musicians each playing a different stringed instrument. And the dances are lively, some challenging with intricate steps. There are a number of dances of village origin, such as Malo kolo, but curiously many are of city or 'ballroom' kolos, originally composed by dance masters for the

middle and upper classes. These were mostly easy, short, repetitive dances. From there the tamburitza orchestras brought them to the village where they were customized and usually speeded up to suit the dancers' spirit. Samples of these kolos are Sarajevka, Natalijino kolo, Jeftanovicevo kolo, Srbijanka, Srpkinja. Milica, Kokonjeste (many), and the king of kolos, Veliko, are traditional dances. It is from this area that most of the tamburitza musicians who emigrated to the US originated, bringing with them the music and dances. It is this tamburitza music and kolos that became the "folk dances" of both the Serbian and Croatian immigrants and their decedents in America. Of the three provinces, the richest in music and dance is Banat in the northeast. They are reputed to be the best dancers, having a great repertoire in their favor. Probably the greatest tamburitza orchestra for kolo dancing, was formed in the New York area around 1912 and played well into the 1950's, taking their name simply "Banat". They recorded many songs and kolos; a 2-CD set of 31 of their best kolos is available, with a companion book of instructions by Dick Crum, as is a DVD by the writer showing 15 of the best with commentaries.

3) CROATIA. Being associated with and virtually occupied by Hungary for centuries and later the Austro-Hungarian Empire, as well as free from Turkish occupation, it is natural that Croatia had central European influence which it adopted and became a part of. Hence facets of Croatian culture differentiated from the Balkan countries. Notably in the dances, many of which are danced as couples. And even in the kolos and drmes dances a man-woman-man is preferred. The drmes can be considered the national dance, or at least from the Zagreb area through Slavonija. It is danced in couple formation, or circles of any number, 6-8 being ideal. Normally it has two patterns: a slow, almost in place time marking step and a fast twirling step. Croatian dances move to the left whether closed or open circle, though a part of the dance may also move to the right. If open circle, the leader is on the far left, leading left.

As ethnic borders are not the same as political borders, so do the dances overlap namely many are native to both Serbians and Croatians, and both can and do claim them in their books and writings. Examples are Rukavice, Haj haj Boze daj, Cujes mala, Kokonjeste, Logovac, and of course Seljancica.

And Seljancica is known and danced as far east as Hungary and into Slovenija in the west.

As mentioned, other than the drmes it was the dances from Vojvodina that became the dances of both the Serbians and Croatians in America. Of the 31 total that Dick Crum counted hardly 10 were danced to any extent, and in most places even less than 5. In Gary, Indiana as a youth I recall only 4: Seljancica, Zaplet , Malo kolo and Zikino kolo at the picnics. While there were Croatian picnics every Sunday in the summer months, I never saw a drmes. Croatians danced mostly polkas and waltzes, the Serbians more kolos. There were always 2-3 picnics, not counting the Greek, Hungarian, Macedonian, etc. Tamburitza music was used at both Croatian and Serbian events. As could be expected, the dance scene changed especially with the younger generation. A hired tamburiza played at will instead of the old "pay the piper" with the request before the music started. And the role of the secondary leader, the "kec" was lost. People were choosy as to whom to dance next to, and would leave if a neighbor couldn't dance to their satisfaction, not wanting their dancing to be spoiled. But, as in the old country, dancing is only one part or reason for going to the event, if at all; socializing with friends, the men with co-workers in the mills or mines (mostly at the bar) and of course the janjetina, the roast lamb. For that reason if the orchestra knew only 3-4 kolos... that was okay; people enjoyed dancing them even several times. They did have large repertoire- polkas, waltzes, kolos and....popular "hit parade" dance songs of the day. I recall Red Sails in the Sunset and Harbor Lights.

Kolos entered the recreational folk dance movement in 1949 with Nebesko Kolo, followed by RumunjskoKolo and Makedonka. But it was all uphill with roadblocks to go much further. The concept of non-partner circle dances was foreign to the dancers of the day, many of whom preferred square dancing anyway. But an influx of younger people took to kolos, and later to Macedonian, Bulgarian, Greek, and Armenian. Somewhere in the '60s the latter group became even more popular and in the 70s it all became "Balkan".
John Filcich



Dousiko (Dousko) A stylized form of Zonaradikos from Greek Thrace

Music is Zonaradikos (Pravo) Rhythm, Step rhythm qqS qS qSS,

Dancer Count 1 2 3 4 5 6 7 8 9 10 11 12

Arms begin in V and swing naturally (Arm notation below is approximate)

Dance moves sideways to the R and slightly toward center and out on cts 5-12.

This part is done during the singing. Part II is done when there is no singing (leader's choice).

Part I: Cts. 123 - R to R, L close to R, R to R (qqS) , Arms wing fwd on 1, back on 2, fwd on 3
4 - hold, Arms swing up to W on 4 & 5

5- L in front of R, R to R (qS), Arms push forward on

6 - step in place,, and begin to swing down to V

7 - hold, arms wing backward

8 - L backward, Arms swing fwd on 8

9- R backward (qS),, Arms up on 9, 10 - hold

11 - L backward (S), 12- hold

Part II: 1) Step R, 2) Step L, 3) RLR moving forward 9&10, RLR in place, 11&12 - LRL in place.

ENA- K -ENA

Music 2:4, Short mixed lines, Dance is from Serres, North Greek Macedonia

1-8 Facing to R, RL rLR Lrl R (face center) lift L to the right, arms down, up on 8

9-16 Facing to L, LR L hook R in front , Rlr, (face center) L lift R

Baiduska - Greek Thrace

Music: 3:8 Dance movements are on first two counts of each 3-count measure.

Count 2 is emphasized. Pause on ct. 3. Full dance sequence takes 11 measures.

Short mixed lines, Leader is on the left.

Arms in V position swing forward and back slightly beginning fwd on count 1.

I - Facing slightly left, 1) lift L, 2) step left,

II - 1) lift R, 2) step R

III - 1) lift L , 2) step L

IV - 1) step R in front of L, 2) Step L back in place

V - 1) lift R bkwd as arms are raised to W, 2) Step R backwd

VI - 1) lift L bkwd, 2) Step L bkwd

VII - 1) Step R bkwd, 2) Close L to R

VIII - Facing center, arms begin to swing down 1) lift R,

2) Arms continue to swing bkwd, step R slightly toward center

IX - 1) Step L in front of R, 2) Arms swing fwd, step R slightly backward

X - 1) Step L in front of R, 2) Arms swing bkwd, step R slightly backward

XI - 1) Step L in front of R, 2) Arms swing fwd, step R slightly backward

(Arms continue to swing fwd for Meas. I)

Cues are: Facing left: u L u R u lrl (pdb),

Travel bkwd: u R u lrl,

Face center: u R, (travel slightly sideways to R with L foot in front) lrlrlr

Notes by J. Duke

C'est une jeune mariée

(Canada, Quebec)

“C'est une jeune mariée” means “She was a young wife” and was created by Roman Kozak using steps from French-Canadian line dances. The recording is by “Le Vent du Nord.”

Pronunciation: say oon JUHN mah-ree-AY

Music: Unbound meter *Balkan and Beyond*

Formation: Open circle; hands in W position.

Steps & Styling Lively

Meas 2/4 meter

Pattern

INTRODUCTION. No action. Begin anywhere.

I. BASIC STEP

Facing slightly L and moving to the L: Step on R ft crossed in front of L (1), step on ball of L ft to L (&), step on R ft crossed in front of L (2) .Step on L ft (3), step on R ft crossed in front of L (4). Facing ctr and dancing in place: Step on L ft to L (5), kick or swing R ft in front of L (6), step on R ft to R (7), kick or swing L ft in front of R (8), step on L ft to L (9), kick or swing R ft fwd (10). Hopping slightly on L ft: swing R ft back (11), swing or kick R ft fwd (12), swing R ft back (13). Step back on R ft (14), step on L ft next to R (15).

Repeat until end of music.

Dance description by Lee Otterholt
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Lyrics:

C'est une jeune mariée

C'est une jeune mariée qui s'est mise en ménage (bis)
Elle tirait ses poules au lieu de ses vaches

Guai guai je suis en ménage guai guai je suis mariée

Elle tirait ses poules au lieu de ses vaches (bis)
Elle coulait son lait dans une vieille savate

Guai guai je suis en ménage guai guai je suis mariée

Elle coulait son lait dans une vieille savate (bis)
Elle faisait son beurre dans le trou d'la chatte

Guai guai je suis en ménage guai guai je suis mariée

Elle faisait son beurre dans le trou d'la chatte (bis)
Son mari lui dit t'as une belle baratte

Guai guai je suis en ménage guai guai je suis mariée

Son mari lui dit t'as une belle baratte (bis)
Elle a le trou rond et le couvert plate

Guai guai je suis en ménage guai guai je suis mariée

Elle a le trou rond et le couvert plate (bis)
Quand son enfant pleure elle lui donne des tapes

Guai guai je suis en ménage guai guai je suis mariée

Quand son enfant pleure elle lui donne des tapes
(bis)
Et quand il se salie elle l' essuie avec la nappe

Cirani

(Mardin, East Turkey)

“Cirani” means “neighbors” in Turkish. I learned this Kurdish dance from Davut Beliktay and Mehmet Sultan Adibelli in Mardin while on a tour of Eastern Turkey with Jim Gold in October 2012.

Pronunciation: gee-RAH-nee (G as in George) Translation: Neighbors.

Music: 4/4 meter, (Note: 3 bars of 4 cts per musical phrase), “*Cirani Halla Halla*” by *Cengiz Tan*

Formation: Open circle; hands in V-position to begin.

Steps & Styling: Strong double bounce throughout the dance. Much vertical shaking of shoulders during Fig I and horizontal shaking of shoulders during meas 1 of Fig II.

<u>Meas</u>	<u>4/4 meter</u>	<u>Pattern</u>
6 meas		<u>INTRODUCTION.</u> No action.
	I.	<u>HALAY</u>
1(-2)		Facing ctr and moving R: Step on R to R (1), small, low kick of L ft diag L (&), step on L ft crossed in front of R (2), lift R ft (&), step on R ft to R (3), lift L ft (&), touch L heel to floor, slightly fwd (4), lift L ft (&), step on L ft to L, (5), lift R ft (&), touch R ft to floor, slightly fwd (6). (<i>This 6-ct pattern uses 1 ½ measures.</i>)
(2)-(5)		Repeat meas 1-(2) 2 more times.
(5)-6		Facing ctr and moving R: Step on R to R (1), small, low kick of L ft diag L (&), step on L ft crossed in front of R (2), lift R ft (&), step on R ft to R (3), lift L ft (&), touch L heel to floor, slightly fwd (4). Moving twd ctr: run 3 steps (L, R, L), leaping slightly side-to-side, kicking up heels behind and shouting “HEY, HEY, HEY!” (5&6). (<i>Note: Leader can call this transition by shouting “OPA!” just before the running fwd.</i>) (<i>Hands come quickly up to W-position before running fwd and quickly back down on “&” of ct 6.</i>)
	II.	<u>CIRANI</u>
1		Facing ctr and dancing in place: Touch R heel fwd (1), lift R ft from floor (e), small, low kick of R ft fwd (&), touch ball of R ft to floor on L side of L ft (2), lift R ft from floor (e), small, low kick of R ft fwd (&). Repeat all this one more time (3e&, 4e&). (<i>Arms swing back on & of ct 4, in preparation for arms swinging fwd on ct 1 of meas 2.</i>)
2		Facing ctr and moving bkwd, away from ctr: Step back on R ft, arms swing fwd (1), lift L knee (e), small, low kick of L ft, arms are back (&). Repeat with opp ftw (2e&). Repeat 1e&, but hands continue fwd and up to W-position (3e&). Touch L heel to floor while hands “pump” slightly (4), lift L ft and begin bringing hands up and fwd (e), step on L ft in place, hands come down to V-position (&).
3-4		Repeat meas 1-2, but moving fwd (and leaning fwd while moving fwd) during

2

Cirani — continued

meas 4.

5-6

Repeat meas 1-2. (*All shout "HEY, HEY!" on cts 4& of meas 6.*)

Sequence: Alternate figures until end of music.

Dance description copyrighted by Lee Otterholt.

Presented by Lee Otterholt (leeotterholt@yahoo.com)

Lyrics:

Jek far sas ek romniori
Shukar sas voj na khaji
Tele gejas po paji
Ke voj sasji trushaji
Po paji voj bagyijas
Pe glindate cas dikhjas
Saves dikhjas na averes
Kon dikhajes la zuraes
Karin les te lisajas
Peski gogyi khasargyas

Pushjas la tar o shavo
Karing phirel tyo gazho
Khere tavej tu manca
Tyiro trajo lisavla
Pe vastende lingrau tut
Ke me dulmut kamau tut
Dikhes dile so kerdjan
Avereska romnjajan
Maj dikh dile khutrentut
Ando shero maren tut

Kali tihi

A recreational folk dance in the Greek style based on Greek folk dance steps and step patterns by Lee Otterholt to a melody by Apostolos Kaldaras named "Kali tihi" which means "good luck" in Greek.

Pronunciation: Kah-LEE TEE-khee

Music: 4/4 meter *Songs of Greece's Gypsies*

Formation: Open circle; hands in W position.

Steps & Styling Relaxed but lively

Meas 4/4 meter

Pattern

INTRODUCTION. No action.

I. BASIC STEP

- 1 Facing ctr and dancing in place: Step on R ft to right (1), lift L ft in front of R shin (2), step on L ft to L (3), and lift R ft in front of L shin (4).
- 2 Still facing ctr and dancing in place: Step on R ft to right (1) and lift L ft in front of R shin (2). Beginning to dance to the L, step on L ft to L, (3), step on R ft crossing in front of L (4).
- 3 Stopping the RLOD movement and slowly beginning to face and dance to the R (LOD): sway (step) on L ft to L (1), step on R ft next to L (2), step on L ft in front of R (&), rock (step) fwd on R (3), rock (step back onto L ft in place (4), step on R ft next to L (&).
- 4 Facing and dancing to the R: Step on fwd L ft (1), step fwd on R ft (2), step fwd on L ft (&), step fwd on R ft (3), step fwd on L ft (4).

Variations:

Bring R ft around to behind L knee with a large horizontal circular movement on ct 1 of meas 2, then step (sway) on R to R on ct 2 of meas 2.

Release hands and turn around CW on cts 3 and 4 of meas 4

Both of these variations could be called by the leader or done individually by the leader (or other dancers) spontaneously as they do not disrupt the flow of the dance for the other dancers.

Kali tihi

Kali tihi — continued

De se krino pou de m' agapas
 i kardia ine dikia sou
 ego fevgo ap' ta onira sou
 ke kali tihi opou ki an pas

Misos de sou krato
 ti zoi sou esi kivernas
 lathos ekana ego
 stous palmous tis dikis sou kardias
 y'afto fevgo ap' ta onira sou
 ke kali tihi opou ki an pas

Good Luck (Singable translation of the Greek lyrics by Lee Otterholt)

I don't judge you for not loving me
 Your heart is yours, yours alone
 As for me, I'll be leaving your dreams
 Good luck wherever you go
 As for me, I'll be leaving your dreams
 Good luck wherever you go

No grudge to you do I bear
 Your life is yours, yours alone
 I was wrong, misread your heart
 Your dreams are yours, yours alone
 As for me, I'll get out of your life
 Good luck wherever you go
 As for me, I'll get out of your life
 Good luck wherever you go

Presented by Lee Otterholt

Dance description by Lee Otterholt

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Kiladiotiko

Greece (Peloponese)

Kiladiotiko is a dance from the town of Kilada, about 40 miles SE of Nafplion, in NE Peloponnese. I learned this dance from the local folk dance group in Nafplion. Oddly enough it is often danced to Island-style syrtó music, often from Naxos, probably because of connections with the islands through seafarers.

Pronunciation: KILL-ah-dee-AW-tee-koh

Music: *Balkan and Beyond – Stockton 2009* 4/4 meter

Formation: Line with leader at R. High (“W”) handhold.

Steps & Styling: Energetic

Meas

Pattern

INTRODUCTION

BASIC STEP

- 1 Facing ctr, step on R ft diag R and twd ctr (1), touch heel of L ft on floor in front of R ft (2), step on L ft behind R (3), step on R ft to R (4), leap onto L ft crossed slightly in front of R (&).

I. HOP

- 1 Facing ctr, stamp on R ft diag R and twd ctr, taking wt and making sound (1), touch heel of L ft on ground in front of R ft (2), step on L ft behind R (3), hop twice on L ft, lifting R ft in front.

II. STAMP AND MOVE TO R

- 1 Turning to face R, step fwd on R ft (1), place L ft on floor diag fwd (2), lift L ft to a position immediately in front of R shin (&) facing and moving R, stamp L ft fwd, taking wt and making sound (3), step on R ft fwd (4), step on L ft fwd (&).

III. STAMP IN PLACE

- 1 Facing ctr, stamp hard on R ft, taking wt and making sound (1), hop on R ft, kicking L ft fwd, crossed in front of R, L leg straight (2), leap L onto L ft, kicking R ft fwd, crossed in front of L, R leg straight(3), step on R ft in place, lifting L ft behind body (4) step on L ft in place, lifting R ft behind body.

TRANSITION STEP

- 1 Facing ctr, step on R ft to R (1), brush L ft up in front of R shin (2), beginning to turn L, step on L to L (3), continuing to turn L, step on R ft (4), leap onto L ft, completing turn (&).

When this dance is done in a social dance situation, the leader decides when to start (on the beginning of any musical phrase) and how many basic steps are done. Then, signalling the other dancers, the leader starts one of the 3 figures, does the figure as many times as he or she wants (4 times), then does the transition step to get back to the basic step. To this melody used here, a logical sequence which fits the music is:

Intro wait 4 measures and then begin when song starts

Basic 4 repeats (4 meas total)
 Fig I 3 repeats plus transition (4 meas total)
 Basic 4 repeats (4 meas total)
 Fig II 3 repeats plus transition (4 meas total)
 Basic 4 repeats (4 meas total)
 Fig III 3 repeats plus transition (4 meas total)

Repeat until end of music.

Presented by Lee Otterholt.

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Nuse

(Albania)

Nuse is a lively Pogonishte-type dance based on the song Dil moj nuse (“Come, My Bride”). It incorporates a turning figure and an in-and-out crossing step in addition to the basic Pogonishte step. The dance could be done improvisationally or in the set arrangement presented here. I learned this style and these figures from the great Albanian folk dance teacher Genc Kastrati.

Pronunciation: Dil moy NOO-seh Translation: Come my bride

Music: 4/4 meter *Balkan and Beyond*

Formation: Open circle; hands in W-position, leader on R.

Steps & Styling: Lively and energetic with a strong sense of rhythmic bouncing.

Meas 4/4 meter

Pattern

8 meas INTRODUCTION (after drum intro): Free dance for 8 measures, then turn for 2.

I. BASIC FAST POGONISHTE STEP WITH TURN

1 Facing ctr and moving to R: Hop on L ft (1), step on R to R (2), step on L ft behind R (3), step on R ft to R (4).

2 Facing diag R and moving to R: Hop on R ft (1), Step on L ft crossed in front of R (2), step fwd on R ft (3), step on L ft crossed in front of R (4).

3-6 Repeat meas 1-2 two more times. (*Leader may give a signal to turn by making a hand signal and/or shouting “Opa!” during meas. 6.*)

7 Releasing hands and turning CCW: Hop on L ft (1), cross R ft in front of L, bending knee and leaning to R (2), continue turn by stepping on L ft in place (3), step on R ft in LOD (4).

8 Repeat meas 2.

(Note: On ct 1 of any even numbered measure the men may do a large “backwards bicycle” movement with the L leg as they hop on the R ft. This is especially useful in meas 6 to accentuate the signal to turn on meas 7, but may be used on any even numbered measure.)

I. IN AND OUT OF CIRCLE

1 Facing ctr and moving twd ctr: Hop on L ft (1), step on R crossed in front of L ft (2), step on L ft to L (3), step on R ft in place (4).

2 Facing ctr and continuing to move twd ctr: Repeat meas 1 w/ opp ftwk.

3-4 Repeat meas 1-2.

5-8 Facing ctr and moving away from ctr: Repeat meas 1-4

2

Dil moj nuse — continued

Recommended sequence:

Intro: Drum intro, then freestyle for 8 measures, then turn for 2 meas.

Fig: 1,1,2 / 1,1,2 / 1,2 / 1, 2 (plus extra turn) / 1,1,2 / 1 (ending pose)

Presented by Lee Otterholt

Dance description copyrighted by Lee Otterholt

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BATUTA

БѢТУТА

(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 Vlajna, Vlajinica, 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.

Measure 2/4

Pattern

No special introduction . Start at beg of any musical phrase

1. Basic travel step "Vlajna"

- 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

PRESKAČANKA

Прескачанка
(Northeast Bulgaria)

A variation on the "Pajduško" from the village of Gecovo near Razgrad in N.E. Bulgaria. The "Kapan" district is around the cities of Razgrad, Šumen and Târgovište. It has distinct folk traditions which apparently date back to the times of the "proto-Bulgarians" who settled there in the 5th century A.D. Learned in Gecovo by Yves Moreau in 1971.

Pronunciation: Press-KAH-tchahn-kah
Music: Yves Moreau CD
Rhythm: 5/8 counted here as 1-2, 1-2-3, or 1,2 or quick-SLOW
Formation: Mixed lines. Hands joined down at sides. Face ctr. Wt on L
Style: Fairly small steps. A certain heavy "peasant" quality, slight knee bend.

Meter: 5/8

Pattern

Intro: No special intro. Suggested wait 8 meas

1. "Na mjasto" (in place)

- 1 Step on R in front of L, simultaneously, arms swing fwd, (1). Shift wt back to L in place, arms start swinging bkwd (2)
- 2 Step bkwd on R, arms swing bkwd (1). Step on L in place, arms start swinging fwd (2)
- 3 Repeat pattern of meas 1, exactly.
- 4 Small hop on L in place, arms swing back (1) Small step on R slightly to R, arms start swinging fwd (2)
- 5-8 Repeat pattern of meas 1-4 reversing ftwrk

2. "Na okolo" (around) or "Ljus" (rocking)

- 1 Small hop on L in place, arms swing fwd (1) Step fwd on R, arms start to swing back (2)
- 2 Small leap fwd onto L, next to R, hands swing bkwd (1) Small step fwd on R, arms start to swing fwd (2)
- 3-8 Repeat action of meas 1-2, alternating fwd. Describe a CW oval floor pattern (i.e., moving fwd, to R, bkwd, and to L, ending in starting position (2 meas for each direction - like in the basic Dajcovo).

3. "Napred-nazad" (forward and back) cont'd

3. "Napred-nazad" (forward and back)

- 1 Step on R in front of L, simultaneously hands come up to W pos slightly fwd and pointing to L (2)
- 2 Step to R with R, hands now point to R (1) small step fwd on L, hands remain pointing to L (2)
- 3-4 Repeat pattern of meas 1, exactly.
- 5 Small hop on L in place, hands start to move fwd and upwd (1) step on R in front of L, hands move downward (2)
- 6 Shift wt back on L in place (1) shift wt onto R in place (2)
- 7-8 Repeat action of meas 5-6, reversing ftwrk
- 9 Small hop on L in place (1) step bkwd on R (2)
- 10 Still moving bkwd, repeat pattern of meas 9, reversing ftwrk
- 11-12 Repeat pattern of meas 9-10 ("reeling steps")
- 13 Wt on L, facing ctr, cross R over L (1) shift wt back onto L (2)
- 14 Small hop on L in place (1) small step on R slightly R (2)
- 15-16 Repeat action of meas 13-14, reversing ftwrk

Note: Leader calls the change of figures at will

Description by Yves Moreau

GRÂNČARSKO HORO

Грънчарско хоро

(Bulgaria - Severnjaško)

Popular dance form in North Central Bulgaria. Learned from Nasko Bârmašev in Loveč in 1969. Grânčarsko means "potter's dance" and some of the movements of the dance symbolize the action of the potter's foot on the wheel.

Music: Yves Moreau CD

Rhythm: 9/16 counted here as 1-2, 1-2-3, 1-2, 1-2 or 1, 2, 3, 4 or q-S-q-q

Formation: Mixed lines in open circle, hands joined down at sides

Style: Light and proud. Arms swing fwd and back throughout dance.

Basic step: With weight on L, hop on L, raising R knee (ct 1); step R next to L, raising L knee (ct 2); hop on R, pumping L leg down and up, slightly in front of R leg (cts 3,4). Basic step is then done with hop on R ft (reverse ftwrk).

Meter: 9/8

Pattern

1-8 Intro music: 9/16 meter. No action.

1. Forward and back

1-8 Dance four basic steps

9 Moving swiftly and lightly fwd, hop on L (1) low, reaching step fwd with R (2) close L next to R (3) low reaching step fwd with R (4)

10 Continuing fwd, close L next to R (1) low reaching step fwd with R (2) hop on R, pumping L down and up, slightly in front of R leg (as in basic step) (cts, 3,4)

11-12 Dance 2 basic steps, R, L.

13-16 Repeat action of meas 5-8, reversing footwork and direction.

2. Gallop Sideward

1-8 Dance 4 basic steps

9 Moving to R, hop on L (1) low reaching step with R to R (2) close L to R, almost displacing R (3) low reaching step to R (4)

10 Close L to R as before (1) low reaching step with R (2) hop on R, pumping L leg down and up (as in basic) (cts 3,4)

11-12 Dance two basic steps R,L

13-16 Repeat action of meas 5-8, Part II reversing direction and ftwrk

Presented by Yves Moreau

SILISTRENSKA TROPANKA

Силистренска Тропанка

(Bulgaria)

Tropanka is a widespread type of dance throughout Dobrudza with stamping combinations. These variations come from villages in the region of Silistra on the Danube.

Pronunciation: Seeh-leehs-TREHN-skah TROH-pahn-kah
Music: Yves Moreau CDS-10
Rhythm: 2/4
Formation: Mixed lines. Hands joined in W pos. Face slightly R of ctr, wt on L
Style: Earthy heavy steps, slight knee bend.

Meter: 2/4

Pattern

1-12 Introduction . No action.

1. Basic step

- 1 Step on R (1) low "brush" step with L (2)
- 2 Repeat action of meas 1 with opp ftwrk
- 3 Turning to face ctr, step back on R (1) step back on L (2)
- 4 Step fwd on R (1) small stamp with L next to R, no wt (2)
- 5 Step in place onto L (1) sharp stamp with R next to L, no wt (2)
- 6 Stamp again with R (1) hold (2)

Arm movements with Fig. 1

- 1 Arms extend up and fwd, straight elbows and then downward
- 2 Arms swing bkws, straight elbows
- 3 Arms swing fwd, straight elbows
- 4 Arms swing bkwd, straight elbows
- 5 Arms swing fwd and come back to W pos (1) "pull" motion into W pos on stamp (2)
- 6 Another "pull" motion down into W pos on second stamp

2. Variation

- 1-5 Repeat action of meas 1-5, Fig.1
- 6 Large step back onto R (1) hold (2) Note: L ft is slightly off ground
- 7 Repeat action of meas 5, Fig. 1
- 8 Repeat action of meas. 6, Fig. 2
- 9-10 Repeat action of meas 5-6, Fig. 1

Silistrenska Tropanka (Continued)

2

Arm movements with Fig. 2

- 1-5 Same as in meas 1-5, Fig. 1
- 6 Extend arms smoothly up and fwd to a parallel pos with floor
- 7 Hands come back to W pos
- 8 Same as meas. 6, Fig. 2
- 9-10 Same as meas 5-6, Fig. 1

Note: Leader can call change of figure at will

Presented by Yves Moreau

SEJ SEJ BOB

Сей сей боб

(Dobrudža - Bulgaria)

A type of line-*râčenica* found throughout Dobrudža under various names: *Kucata*, *Brâsni Carvul*, etc. Source: Liliana Zafirova and Stefan Vâglarov, Sofia.

Pronunciation: Say-say-bohp
Music: Yves Moreau CD
Rhythm: 7/8 counted here as 2-2-3 or 1,2,3 or quick-quick-slow
Formation: Mixed lines. Belt hold, L over R, or hands joined down at sides. Wt on R. Face slightly R of ctr.
Style: Fairly heavy and proud. Marked knee bend. Straight upper body.

Meter 7/8	Pattern
1-16	Introduction (instrumental) . No action.
	Basic step
1	Step onto L across R (1) Hold (2) Step onto R next to L with marked knee flexion (3)
2-4	Repeat pattern of meas. 1, three more times
5	Step onto L, turning sharply to face L (1) small sharp stamp with R, no wt, and with slight bend fwd of upper body (2) step onto R slightly R and bkwd, body straight (3)
6	Sharp "čukče" * onto R ft simult. facing slightly R and bringing L leg up and fwd (1) step fwd onto L (2) sharp stamp with R behind L, R ft is turned out (3)
7	Step slightly back onto R (1) pause (2) sharp "čukče" onto R ft simultaneously bringing L ft off ground (3)
8-10	Repeat pattern of meas. 5-7
11	Facing ctr, step sideways to L with L (1) sharp brush-step (scuff) with R heel across L (2) step on R across L (3)
12	Step onto L to L (1) pause (2) touch R ft next to L (3)
13	Same as in meas. 12, but reversing direction and ftwork
14-15	Repeat pattern of meas. 11-12
16	Stamp on R to R, taking wt (1) pause (2) "chug" on R, simultaneously raising L leg across in front, in preparation for repeat of dance (3)

* **Čučke:** to raise and lower heel of supporting ft, coming down on the beat.

Repeat dance from beginning.

Description by Yves Moreau

RADOMIRSKA LESA

Радомирска лeса
(Šopluk -Bulgaria)

Dance from the Šopsko-Graovsko region of West Bulgaria, from the area around the town of Radomir. This dance has 10 or 11 meas. depending on melody used. This version goes to the popular Šop song, *V selo djulgere dojdoa.*

Pronunciation: Rah-doh-MEER-skah Leh-SSAH

Music: Yves Moreau CD

Rhythm: 2/4

Formation: Mixed lines in "V" pos. or belt hold, L over R. Face LOD, wt on L

Style: Light and proud

Meter 2/4

Pattern

1-16 Introduction music (instrumental). No action.

1. Basic pattern (vocal)

1 Facing LOD, small leap onto R (1) step onto L crossing in front of R (2)

2-3 Repeat action of meas. 1, two more times

4 Facing ctr, do a little "threes" (step R-L-R) sideways R (1&2)

5 Repeat pattern of meas 4 with opp dir & ftwrk

6 Repeat pattern of meas 4

7-8 Repeat pattern of meas 1 with opp dir & ftwrk (2 times)

9-11 Repeat pattern of meas 4-6 with opp dir & ftwrk

12-22 Repeat pattern of meas 1-11

2. Forward and back (instrumental chorus)

1 Facing ctr, small leap fwd onto R (1) small step fwd onto L (2)

2 Repeat action of meas 1

3 Small stamp with R, no wt, slightly fwd and next to L (1) stamp again (2)

4 Stamp again with R ft, no wt (1) pause (2)

5-8 Repeat pattern of meas 1-4 with opp dir & ftwrk (away from ctr)

9-16 Repeat pattern of meas 1-8

Repeat dance from beginning

Description by Yves Moreau

V selo djulgere dojdjoja
Stojno mi, malaj mo-
Stojno mi, malaj mome
Šarena česma da pravjat
Stojno mi, malaj mo-
Stojno, mi malaj mome, hi!

Degi vidja moma Stojna,
Stojno...
Grabnala stomni šareni
Stojno...

Če je otišla za voda
Stojno..
Pa ne mina otde da e
Stojno...

Pa ne mina otde da e
Stojno...
De pomina kraj djulgerče
Stojno...

Djulgerče na Stojna duma
Stojno...
Hajde Stojne, pristani mi!
Stojno...

GLAVINIŠKO ČETVORNO

Главинишко Четворно

(Trakia - Bulgaria)

From the village of Glavinica near Pazardžik in West Thrace. There are many forms of this dance in Western Bulgaria which mix the 2/4 and 7/8 meters. Another version introduced by Yves Moreau was *Osmica* from N.W. Bulgaria.

Music: Yves Moreau CD
Rhythm: 2/4 and 7/16 meter
Formation: Mixed lines. Belt hold. "V" pos. also used. L over R. Face ctr, Wt on L.
Style: Knees bent slightly. Steps are "earthy", close to the ground.

Measure	Pattern
1-6	Intro music: 7/8 meter. No action.
	1. Travel sideward (2/4)
1	Facing ctr, step on R to R (ct 1); step on L behind R (ct 2)
2	Step on R to R (ct 1); step on L across in front of R (ct 2)
3	Repeat meas. 1
4	Step on R to R (ct 1); hop on R in place, bringing L leg up in front of R shin, knee bent (ct 2)
5-8	Repeat meas 1-4 with opp ftwk and direction
9-16	Repeat meas 1-8.

Note: It is sometimes typical to do a stamp with the stepping ft on the "uh" ct preceding ct 1 of meas 1, 5, 9 or 12. Don't overdo it !

	2. Forward and back (7/8)
1	Facing ctr and moving fwd, hop twice on L ft, touching R heel in front of L (cts 1,2); step fwd on R with emphasis, bending R knee (ct 3)
2	Repeat meas 1 with opp ftwk
3	Repeat meas 1 bending fwd at waist and raising L knee high in front on ct 3
4-6	Straightening up, move bkwd, stepping L,R,L; R,L,R; L,R,L (cts 1,2,3 in each meas).
7-12	Repeat meas 1-6.

Dance sequence: Repeat dance from beginning. Dance is done 4 times.

Presented by Yves Moreau

Description© Yves Moreau

VODENO HORO

Водено Хоро

(Trakia - Bulgaria)

A variation on the widespread *Pravo Trakijsko* from Thrace.

Pronunciation: VOH-deh-noh Ho-ROH
Music: Yves Moreau CD
Rhythm: 2/4
Formation: Open circle or line, hands joined down at sides. Face R of ctr, wt on L
Style: Earthy and proud.

Meter 2/4

Pattern

Introduction 18 meas (instrumental) no action.

1. Travelling Pravo (singing)

- 1 Heading diag. fwd. step on R to R (1) step on L (2)
- 2 Larger step on R with marked knee flexion (1) pause (2)
- 3 Large step on L with marked knee flexion (1) pause (2)
- 4-6 Same as meas 1-3, but moving straight back, body facing ctr.
- 5-24 Repeat pattern of Fig. 1, three more times
- 25 Stamp with R ft next to L, no wt (1) pause (2)
- 26 Repeat pattern of meas 25

2. Variation - in place (instrumental)

- 1 Facing ctr, strong step onto R (1) bring L leg around to front (2)
- 2 Step onto L in front of R (1) small hop onto L, bringing R ft behind L calf (2)
- 3 Step back onto R (1) step back onto L (2)
- 4-6 Repeat pattern of meas 1-3
- 7 Stamp with R next to L, no wt (1) pause (2)
- 8-9 Repeat pattern of meas 7, two more times
- 10-18 Repeat pattern of meas 1-9

Repeat dance from beginning.

Presented by Yves Moreau

VODENO HORO
(Zaženi se Janka)
(Trakia - Bulgaria)

Zaženi se Janka (2)
Gorja, vâv Zagorja (2)
Gornjanski terzija (2)
Zeli ja, izveli ja (2)

*Janka is getting married
up in Zagorja
with the taylor from there
who chose her as a bride*

Na kumska trapeza (2)
Pri kum i kumica (2)
Râka da celuva (2)
Râka i kuljano (2)

*At the tables of the Kums
Next to the kum and kumica
Kissing their hand
and their knee*

Prâstjena i padna (2)
Ot malkoto prâstče (2)
Janka produmala (2)
Pod bjaloto bulo (2)

*Her ring falls on the ground
from her little finger
Janka says
Behind her bridal veil*

Kalino, Marijke (2)
Prâstjena mi padna (2)
Ot ljavata râka (2)
Ot malkoto prâstče (2)

*Kalina, Marijka
My ring has fallen down
from my left hand
from the little finger*

Navdi sa, vzemi go (2)
Vzemi go, daj mi go (2)
Če ne može bulka, ne može ne biva
Bez prâsten da hodi na malkoto prâstče

*Bend down and pick it up
Pick it up and give it to me
Because a bride cannot
go without a ring on her little finger*

GAJDINE SVIRJAT (Svornato)

Гайдине Свирят
(Rhodopes - Bulgaria)

This dance is a variation on the popular dance done in Macedonia and Bulgaria under various names; *Devetorka*, *Šareni Čorapi*, *Samokovsko*, *Povârnoto* and *Svornato* in the Rhodope region. Learned from Belčo Stanev.

Music: Yves Moreau CD
Rhythm: 9/18 counted here as 2-2-2-3 or 1,2,3,4 or quick-quick-quick-slow
Formation: Mixed lines. Hands down in "V" pos. Wt on L, face ctr.
Style: Fairly heavy and proud.

Measure 9/8

Pattern

Basic figure

- 1 Step on R to R (1) step on L behind R (2) step on R to R, turning to face slightly R (3) small hop onto R (and) step fwd on L in LOD (4)
- 2 Facing LOD, do three steps fwd R-L-R (1,2,3) small leap fwd onto L (and) step fwd onto R (4)
- 3 Do 4 steps, R-L-R-L in LOD, ending with body facing ctr
- 4 Step fwd onto R (1) light low stamp, no wt, with L next to R (2) step back onto L ft (3) light low stamp onto R, no wt, next to L (4).

Dance repeats from beginning.

Presented by Yves Moreau

Description © by Yves Moreau

Gajdine svirjat (Svornato)

(Bulgaria-Rhodopes)

Gajdine svirjat na horišteno
Horo se vie na tri kerkelja
Porvono horo starec go vodi
Starec go vodi s gugla do korši
Vtorono horo ovčer go vodi
Ovčer go vodi s gega go korši
Tretono horo junak go vodi
Junak go vodi s korpa go korši

Translation:

The bagpipes are playing for the horo
There are three circles at the dance
The first horo is led by an old man with a hood
The second horo is led by a shepherd with a staff
The third horo is led by a young man with a scarf

STIGA MI SA, MOMNE LE

СТИГА МИ СА, МОМНЕ ЛЕ

(Bulgaria - Rhodopes)

A variation on the popular *Pravo Horo* done to this popular Rhodope folk song. The dance could generically be called *Pravo Rodopsko*.

Pronunciation: STEE-gah meeh sah MOHM-neh-leh
Music: Yves Moreau CD
Rhythm: 2/4
Formation: Mixed lines, R hands "hooking" onto left arm of person to the R, wt on L.
Style: Slight knee bend. Proud.

Meter: 2/4

Pattern

1-24 Introduction: instrumental music. No action.

1. Basic *Pravo* (singing)

1 Step on R diag fwd R (1) step on L diag fwd R(2)
2 Step on R diag fwd R (1) hold (2)
3 Step on L diag fwd R (1) hold (2)
4 Step on R straight back from ctr (1) step on L straight back (2)
5 Step on R straight back from ctr (1) hold (2)
6 Step on L straight back from ctr (1) hold (2)

Note: Steps are smaller for meas. 4-6

7-24 Repeat pattern of meas 1-6, 3 more times

2. *Pravo* with "threes" and stamp (Instrumental)

1 Repeat pattern of meas 1, Fig. 1
2 Three small quick steps, R-L-R, slightly fwd
3 Step on L diag fwd R (1) small light stamp, no wt, with R next to L (2)
4 Repeat pattern of meas 4, Fig. 1
5 Same action as in meas 2, but moving straight bkwd (R-L-R)
6 Step back onto L (1) hold (may include light lift of R (2)
7-24 Repeat pattern of meas 1-6, three more times

Presented by Yves Moreau

STIGA MI SA MOMNE LE

(Bulgaria - Rhodopes)

Stiga mi sa momne le navdigaj, navdigaj
Barem da ne ta poznavam, poznavam

Čija si mari došterja, došterja
Či nosiš čuždo gizdilo, gizdilo

Griškana ti e lelina, lelina
Korpana ti e čičina, čičina

Stiga mi sa momne le, navdigaj, navdigaj
Če imaš novi konduri, konduri

Otgore sa momne le, ljaskati, ljaskati
A pak ot dolu, razprati, razprati

Translation:

I've had enough of your boasting, girl, if only I didn't know you. Whose daughter are you? You're wearing someone else's finery: your aunt's bracelet, your uncle's scarf. Your new shoes are shiny on the surface but torn underneath...

NEVESTO CARVEN TREDAFIL

(Pirin-Bulgaria)

A Macedonian dance from the Pirin region of Bulgaria. Similar forms are also found in Western Macedonia (ex-Yugoslavia) under various names (*Acana Mlada Nevesto*, etc.). It is also related to the popular Čocek or Kupurlika. Learned from the Goce Delčev Macedonian Society, Sofia, 1966.

Translation: Bride, Red Rose
Pronunciation: NEH-vess-toh TSAR-vehn tren-DAH-feel
Music: Yves Moreau workshop CD
Rhythm: 11/8. Counted here as 1-2-3, 1-2, 1-2, 1-2 or 1,2,3,4,5 or SLOW-quick- quick-quick-quick. For the actual dance, this meter is syncopated somewhat to be counted as S-S-Q-Q
Formation: Mixed lines. Hands joined in "W" pos. Wt on L, face slightly R of ctr.
Style: Light, Macedonian with light lifts ("cukce") before stepping. Proud.
Note: The dance and the music do not match musically. The dance is only 4 meas long while the musical phrases are of various lengths.

Meter: 11/8

Pattern

1-8 Intro. music. (instrumental), no action, begin with vocal.

Basic Figure

- 1 Facing R of ctr, step R in LOD (1) step L in LOD (2-3) turning to face ctr, step R to R (4) step L slightly in front of R (5)
- 2 Still facing ctr, step R bkwd (1) step L bkwd (2-3) step R beside L (4) step L beside R (5).
Note: done very lightly on balls of ft.
- 3 Still facing ctr, step R fwd (1) step L fwd (2-3) closing R to L, lightly bounce twice on both ft tog (4-5)
- 4 Repeat meas 3, moving bkwd with same ftwk

Dance repeats from beginning to end of music.

Presented by Yves Moreau

Nevesto Cârven Trendafil (Pirin-Bulgaria)

Nevesto cârven trendafil, džanam sega si dojdo ot gurbet
Što ti e sofra poslana, džanam, što ti e ručok na sofra ?

Stojane mori, stopane, džanam, v selo sa borci na došli
Za tuj mi sofra poslana, džanam, za tuj mi ručok na sofra

Nevesto cârven trendafil džanam, i tova da ti veruvam ?
Što ti e kosa smarzena džanam, što ti e elek razkopčan ?

Stojane mori, stopane, džanam, decata mi sa malečki
Za tuj mi kosa smarzena džanam, za tuj mi elek razkopčan !

Rough translation:

Oh my dear bride, my red rose, I've come back from working abroad

Why is the table all set and what is all that food?

My dear Stojan, some (freedom) fighters came to the village
and that's why the table was set.

My dear wife, do you really expect me to believe you?

Why is your hair all messed up and your jacket unbuttoned?

My dear Stojan, it's because I now have small children...

DENINKA

Денинка
(Pirin - Bulgaria)

Women'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 dance apparently originates from the village of Kulata on the Greek-Bulgarian border. The dance shows some similarities with *Ratevka*, a dance popular across the Western border, in Macedonia.

Pronunciation: DEH-ning-kah
Music: Yves Moreau CD
Rhythm: 7/16 meter, counted here as 1-2-3, 1-2, 1-2 or S-q-q or 1,2,3
Formation: Open circle "W" pos: hands joined at shldr height. Face ctr, wt on L ft.
Style: Erect posture, small steps, demeanor is reserved, proud and feminine.

Meter 7/16

Description

No introduction. Dance begins with music.

Basic pattern

- 1 Step bkwd on R, lifting L, knee bent, lower hands to sides (1) hold (2,3)
- 2 Step fwd on L, leaving R in place, return hands to "W" pos (ct 1) rock back on R (&) rock fwd on L (2) hold (3)
- 3 Facing slightly R of ctr and moving in LOD, step on R (1) step on L (2,3)
- 4-5 Continuing in LOD, step R-L-R (1,2,3) step L-R-L (1,2,3)
- 6 Small leap fwd onto R (uh) small leap fwd onto L (1) swing R ft around, R knee bent, bending fwd a little from waist and looking to L (2) hold (3).
Hands: lower to hip level on ct 2, hold on ct 3
- 7 Return hands to "W" pos and step back on L (1) touch ball of R in place (2) step back on L (3)
- 8 Step bkwd on R (1) close L to R with a bounce (2) Hold (3)

Presented by Yves Moreau

PACH PI

(Brittany - France)

Pach Pi (also known as *Passepied*) is a popular circle dance from the Fisel region. The music used here is sung *a cappella* by the legendary trio of the *Goadec Sisters* using the *Kan Ha Diskan* antiphonic technique, typical for Breton songs.

Pronunciation: Pash-pee

Music: Yves and France Moreau CD

Rhythm: 2/4

Formation: Closed mixed circle; hands in W pos («pinky» hold) , facing slightly L of ctr, wt on L ft

Style: Small, light steps

Meter 2/4

Pattern

Intro: no specific intro. Start with song or wait 4 meas.

1. Travelling figure
8 meas Do eight (8) «two-steps» starting onto R ft crossing in front of L. The arms are in W pos and move slightly fwd and back throughout figure.

2. Leap and kicks
8 meas - Facing ctr, sharp leap onto R ft fwd sending L ft high behind R leg. Arms extend fwd from elbow (1)
step onto L in place, arms retract to W pos (2)
- leap onto R bkwd sending L ft high in front of R leg (1)
- Step onto L in place (2)

Repeat above sequence **three** more times

Repeat dance from the beginning

Presented by France Bourque-Moreau

GILGODENN

(Brittany - France)

Gilgodenn or *Jilgodenn* is a type of circle mixer from Poher in the Black Mountains region of Finistere in West Brittany. It is related to the type of dance known as *Gavotte des Montagnes*.

Pronunciation: Zheehl-GOH-dehnn

Music: Yves and France Moreau CD

Rhythm: 2/4

Formation: Circle of cpls, wt on R, slight knee bend, face **RLOD**, hands joined down in V pos

Style: Happy, earthy and strong

Meter 2/4

Pattern

1-16 Intro music. No action. Start with song

1. Basic travel (Gavotte)

Arms: During the basic travel, arms swing regularly and evenly fwd (uneven cts) and back (even cts) with straight elbows.

1 Moving RLOD, step on L (1) step on R (2)

2 Step on L (1) light touch of ball of R, no wt (&) step on L (2)

3 Step on R (1) step on L (2)

4 Step on R (1) light hop onto R, raising L knee (2)

5-8 Repeat pattern of meas 1-4

2. Turning partner

1-8 All the M face the W on their L (corner lady), take a R hand hold, bent elbow (free hand hangs down at side of body) and describe a complete turn around CW using the basic ftwrk of Fig. 1. and ending up with the corner lady on their R side and everyone re-joining hands in a circle to start dance from beginning.

Presented by France Bourque-Moreau

KOST AR CHOAD

(Bretagne - France)

A popular line dance form in Lower Brittany from the region of Gouarec. It is often included in dance medleys that include the *Gavotte* and the *Fisel*. Learned from Bagad Men Glaz group from Trélazé at Heritage Int'l Folklore Workshop, Cornwall, Ontario, July 1993.

Pronunciation: Cost-ahr-kwhat
Music: Yves & France Moreau CD
Rhythm: 2/4
Formation: Mixed short lines. Firm hand hold with bent elbows and "interlocked" forearms. Leader is at L end of line (dance moves to L, CW). Face ctr, wt on R
Style: Sharp movements

Measure	Pattern
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Intro: Start at beg of any musical phrase.

Figure 1 - Extend L leg

1 Light leap on L to L (1) light leap on R across L (2)
2 Light leap on L to L (1) sharp leap on R behind L, simultaneously extending L leg forward, straight knee, pointing L foot slightly above ground (2)
3 Pause (1) transfer wt onto L ft, light kick with R in back (2)
4 Sharp leap on R behind, simultaneously extending L leg forward, straight knee, pointing L foot slightly above ground (1) Pause (2)
5-16 Repeat same pattern 3 more times
Note: accent of this movement is: qqqS-qS

Figure 2 – Pointing steps

1 Repeat pattern of meas 1, Fig. 1
2 Light hop on R, touching ball of L ft L diag. fwd L (1) light hop again on R, touching ball of L ft straight fwd (2)
3 Leap onto L ft, simultaneously touching ball of R ft diag. fwd R (1) light hop onto R ft, touching ball of R ft straight fwd (2)
4 Sharp jump onto both feet (1) sharp leap onto R, simultaneously picking up L knee and extending L leg forward slightly off ground
5-16 Repeat pattern 3 more times

Repeat dance from beginning

Presented by France Bourque-Moreau

GAVOTTE D'HONNEUR

(Brittany - France)

This dance comes from the coastal area of Brittany in Western France. It is based on the popular basic Gavotte form. Observed in Quimper, France in 1973 during a study tour.

Pronunciation: Ga-vohtt dunn-HEHR

Music: Yves Moreau cassette

Rhythm: 2/4

Formation: M & W in open circle, hands joined at shldr height "W" pos. Everybody close to neighbors. Leader at L of line. Everyone face L of ctr. End people also have free hand at shldr level.

Style: Somewhat flat-footed and bouncy steps.

Measure

Pattern

1-8 Intro music, slow tune, then 2 guitar chords

I. Basic Pattern

1 Step on L to L (1) step on R to L (2)

2 Step on L to L (1) step on R to L (&) step on L to L (2)

3 Step on R to L (1) step on L to L (2)

4 Step on R to L (1) small hop on R in place, simultaneously raising L ft crossed in front of R (2)

5-16 Repeat action of meas 1-4, three more times

II. Heel-clicks

17 Facing ctr and bringing arms down at sides, two small hops on R, travelling slightly to and simultaneously "clicking" inner L ft on R (1,2). Knees are slightly bent here and ft are close to ground. (Not a "Polish-style" heel-click).

18 Facing L of ctr, small running step onto L to L (1) small running step onto R, crossing in front of L (2)

19 Facing ctr, sharp jump onto both ft, bending knees (1) change wt sharply onto L ft, simultaneously kicking R ft sharply diag fwd R (2)

20 Small leap bkwd onto R (1) bring L ft around sharply and "click" it against R as in meas 17 (2)

21-24 Repeat pattern of meas 17-20

Repeat dance from beginning

Description by Yves Moreau

Short Biographical sketches

Yves Moreau is recognized as one of North America's foremost exponents of Bulgarian dance and folklore. He has travelled extensively throughout Bulgaria and the Balkans since 1966 to research dance and record music, He has lectured and conducted workshops all over North America as well as in Europe, Asia, Australia, New Zealand, Brazil and Israel. In 1980, he was awarded the Order of *Kiril & Metodi* (1st degree) by the Bulgarian Government for his work popularizing Bulgarian culture worldwide. Yves who speaks Bulgarian, has produced many recordings of Bulgarian music including a 3-CD set of Village recordings and an anthology of the legendary Bulgarian accordionist, Boris Karlov. He is currently preparing a new CD compilation dedicated to the famous Thracian clarinetist Georgi Koev. In 2006, Yves was the recipient of the of the San Antonio College (Texas) Folk Dance Festival Award and in 2007, of the «Preserving our Legacy Award» given by the National Folk Organization U.S.A. (NFO) for a Lifetime of Work and Achievement in Folk Dance and Folk Arts. In the summer of 2008, Yves celebrated his 60th birthday and 40 years of teaching Bulgarian Folk Dances and received the Presidential Medal and letter of congratulations from Bulgarian President Georgi Pârvanov. Yves Moreau's first teaching experience in the USA was at the San Francisco Kolo Festival in 1967.

France Bourque-Moreau has been active in Canada and abroad for the past 35 years leading workshops on French-Canadian folk dances, dances from Brittany and international folk dances for children and training school teachers in this field. Her current repertoire includes hundreds of dances and singing games from all parts of the world with emphasis on the French and French-Canadian repertoire. France has written several books on the use of folk dance in elementary schools and has been active in the *Orff* music education movement and several international organizations involved with transmission of folk heritage to children. She has produced a CD of French-Canadian dances and songs for children: *Danse, mon coeur danse!* with some of Quebec's finest folk musicians & singers which has been widely used in Canadian schools and daycare centers. She currently teaches in Quebec elementary schools through a a Government program entitled «La culture à l'école» (Culture in the schools).

ABBREVIATIONS USED IN THIS SYLLABUS

beg	begin or beginning
bkwd or bwd	backward
CCW	counter-clockwise
cpl(s)	couple(s)
ct or cts	count(s)
ctr	center
CW	clockwise
diag	diagonal or diagonally
ft	foot or feet
ftwk or ftwrk	footwork
fwd	forward
H	hand
ht	height
L	left (side or direction) ft, arm or hand
LOD	line of direction (CCW)
M	man, men, man's, men's
meas	measure
opp	opposite
pl	place
pos	position
ptr (s)	partner(s)
R	right (side or direction), ft, arm or hand
RLOD	reverse line of direction
sdwd or swd	sideward, sideways
tog	together
twd	toward
W	woman, woman's, women, women's
wt	weight



