

63rd Annual



Kolo Festival

Croatian-American Cultural Center November 28-29, 2014

Ahmet Luleci -Turkish

DANCE CLASSES

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63rd Annual Kolo Festival

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Ađır Hava

Soma-Turkey

Rhythm: 9/8 (1-2, 1-2, 1-2, 1-2-3)

Formation: Individual, hands are shoulder level in "W"

Fig. 1

- 1 Facing ctr., Step R to R, touch L next to R(cts.1-2); Repeat cts.1-2 with opp. ft(cts.2-2); Step R fwd , bring R arm down in circle motion to CW, slightly bend body fwd and L ft up next to R ankle(cts.3-2); Arms up in original position, Step on L behind of R, Facing slightly R, Step R fwd, Step L in front of R and face ctr.(cts.4-2-3)

Fig. 2

Basically same steps as Fig.1 except on last cts.4-2-3, read

Make full turn to CCW with Step L,R,L and bring arms down from top to side slowly

Presented by Ahmet Lüleci

Şemname

Van- Turkey

This dance is done by Kurdish people in the area.

Rhythm: 2/4

Formation: "W" hold, mixed line or open circle

- | Meas. | Dance |
|-------|--|
| 1 | Facing ctr., Step R fwd(ct.1); Touch L next to R(ct.2) |
| 2 | Repeat Meas.1 with opp. ft |
| 3 | Repeat Meas.1 |
| 4 | Step L bkwd(ct.1), start swinging arms down; Step R bkwd(ct.2) |
| 5 | Repeat Mea.4 |
| 6 | Arms up in "W", Touch L heel to diag. L(ct.1); Step L next to R and bring arms down(ct.2) and face CCW |
| 7 | Moving to CCW, Step R to dia. R(ct.1); Step L behind of R(ct.2); Step R fwd(ct.&) |
| 8 | Repeat Meas.7 with opp. ft |
| 9 | Repeat Meas.7 |
| 10 | Facing ctr., arms up in "W" hold, Step L diag. to L(ct.1); Arms down, Knees bent deep down(ct.2) |
| 11 | Bounce on both ft twice(ct.1&); Deep bounce(ct.2) |
| 12 | Bounce on both ft twice(ct.1&); Step on L in place(ct.2) |

Transition

When music start faster, Step R fwd(ct.1); Close L to R(ct.2); Bounce on both(ct.3)

Then start from the beginning of the dance

Presented by Ahmet Lüleci

Le Buke

Hakkeri-Turkey

This dance is done by Kurdish people.

Rhythm: 4/4

Starting position: mixed line or open circle, hands are on the waist level.

Meas.

Fig. 1

- 1 Facing ctr., Hop on L, kick R ft fwd, straiten arms fwd on waist level(ct.1); Step on R to R(ct.2), arms back to original position; Step on L slightly behind(ct.3); Step on R next to L(ct.4)
- 2 Hop on R, kick L ft fwd, striten arms fwd on waist level(ct.1); Bring arms back to original position, Step on L in front of R(ct.2); Step on R to R(ct.3); Step on L in front of R(ct.4)
- 3 Hop on L, arms to R(ct.1); Step on R to R(ct.2); Deep step on L in front of R, arms back to original position(ct.3); Hold(ct.4)
- 4 Repeat Meas. 3

Fig. 2

- 1 Moving to ctr., Step on R fwd(ct.1); Step on L next to R(ct.2); Step on R fw(ct.3); Hold(ct.4), move armes in circle motion starting up fwd
- 2 Repeat Meas.1 with opp. ft, bring arms down in ct.4
- 3-4 Repeat Fig.1, Meas.3-4 but move bkwd to outside of circle
- 5 Jump on both ft open(cts.1,2); Bounce twice(cts.3,4)
- 6 Repeat Meas.5 but Step on L in ct.4
- 7 Facing to R, Step R heel to R(ct.1); Step on L in place(ct.2); Step on R next to L(ct.3); Hold(ct.4) and face to L
- 8 Repeat Meas.7 with opp. ft

Presented by Ahmet Lüleci

INADUNA

(Northern Anatolia - Blacksea / Turkey – Ahmet Luleci)

Pronunciation: E na doo naa
 Translation: Young girl
 Music: 2/4 meter *Inaduna / CD #8 – Track 2*
 Formation: Semi Circle, face center, arms bent from elbows and parallel to the ground.

Pattern

INTRODUCTION *Wait for 5x8 cts*

Figure 1 (Face center, hands on waist.)

Ct 1: Jump on R to Rt. Knees bent

Ct 2: Leap onto L in place.

Ct 3: Put feet together and bounce on both in place

Ct 4: Put feet together and bounce on both in place

Ct 5: Jump on L to Lt. Knees bent

Ct 6: Leap onto R in place.

Ct 7: Put feet together and bounce on both in place

Ct 8: Put feet together and bounce on both in place

*** Repeat this step 12 times ***

Figure 2A (Facing Center)

Ct 1: Turn body Lt and a jumpy step on R in the front, pump arms down on the sides

Ct 2: Hop on L in place as you turn your body to center

Ct 3: Turn body Rt and jumpy step on L in the back, pump arms down on the sides

Ct 4: Hop on L in place as you turn your body to center

Ct 5: Turn body center and a jumpy step on R to the Rt, pump arms down on the sides

Ct 6: Hop on L in place facing center

Ct 7: Put feet together and bounce on both in place

Ct 8: Put feet together and bounce on both in place

Figure 2B (Facing Center)

Everything is the same as Fig.2A but opposite footwork and directions.

****Do this step 4 times****

Figure 3 (Face center)

Ct 1: Jump on R to Rt. Knees bent

Ct 2: Leap onto L in place.

Ct 3: Put feet together and bounce on both in place, clap hands

Ct 4: Put feet together and bounce on both in place, clap hands

Ct 5: Jump on L to Lt. Knees bent

Ct 6: Leap onto R in place.

Ct 7: Put feet together and bounce on both in place, clap hands

Ct 8: Put feet together and bounce on both in place, clap hands

***** Repeat this step 4 times *****

Figure 3 (Face center)

Ct 1: Stamp fwd on R facing diag. Lt, pump arms down

Ct 2: Step fwd on L in same position

Ct 3: Repeat Ct.1

Ct 4: Repeat Ct 2

Ct 5: Stamp fwd on R again but this time facing center

Ct 6: Hop on R in place facing center

Ct 7: Hop on L crossing L in position

Ct 8: Another hop on L in the same position

Ct 9: Leap back on R, move L to the Rt

Ct 10: Leap back on L, move R to the Lt

Ct 11: Jump on both in place

Ct 12: Hop on R in place, lift L up and pump it down

Ct 13: Jump on both in place

Ct 14: Hop on L in place, lift R up and pump it down

Ct 15: Step on R to Rt as bending knee down

Ct 16: Hop on L in place, straighten knee up

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Hasta Oldum Durdune

Turkey

This dance is from Arhavi, Hopa-Rize~Artvin region of Turkey.

Rhythm: 2/4

Formation: mixed line or open circle, hands are on the waist level.

Meas.

Fig. 1

- 1 Facing ctr., Step on R,(ct.1); Touch L next to R(ct.&); Repeat cts.1,& with opp. ft and direction(cts.2&)
- 2 Step on R fwd and slight bounce, bring L ft fwd(ct.1); Step on L fwd(ct.2); Touch R ft next to L(ct.&)
- 3 Step on R bkwd(ct.1); Slight leap on L bkwd(ct.&); Close R to L without wait(ct.2); Hold(ct.&)

Fig. 2

- 1-2 Repeat Fig.1, Meas.1-2,
- 3 Repeat Fig.1, cts.1& (cts.1&); Step on R next to L(ct.2); Touch L next to R(ct.&)
- 3+1/2 Step on L to L(ct.1); Touch R next to L(ct.&)

Alternate Fig.1 and Fig.2 accordingly with the melody.

Presented by Ahmet Lüleci

GÜN OLA

(Southern Anatolia / Turkey – Ahmet Luleci)

Pronunciation: Guun o laa
 Translation: New day
 Music: 4/84 meter *Gun ola / CD #8 – Track 4*
 Formation: Semi Circle, Face LOD, Arms down, holding hands.

Pattern

INTRODUCTION *2 complete turn of the melody.*

Figure 1 (Face center)

Ct 1: Step on L to Rt, crossing R, bend knees down

Ct 2: Step on R to Rt, Straighten knees up.

Ct 3: Repeat Ct 1

Ct 4: Repeat Ct 2.

Ct 5: Repeat Ct 1

Ct 6: Repeat Ct 2

Ct 7: Kick L diag Rt in front of R

Ct 8: Stamp on L in place, keep body weight on R.

Figure 2A (Facing Center)

Ct 1: Step diag fwd on L to Rt. bend knees down

Ct &: Quick step on R next to L, knees up.

Ct 2: Repeat Ct.1

Ct 3: Step diag fwd on R to Lt. bend knees down

Ct &: Quick step on L next to R, knees up

Ct 4: Repeat Ct.3

Ct 5: Stamp on L in place

Ct 6: Hold position with a little bounce

Ct 7: Stamp on L in place

Ct 8: Turn back from Rt shoulder

Figure 2B (Facing Back)

Ct 1: Step fwd on L, bend knees down

Ct &: Quick step on R next to L, knees up.

Ct 2: Repeat Ct.1

Ct 3: Step fwd on R, bend knees down

Ct &: Quick step on L next to R, knees up

Ct 4: Repeat Ct.3

Ct 5 – Ct 8; Repeat Ct 1 - 4

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Gül Aliye

Turkey

This dance comes from Rumeli, Thrace part of Turkey.

Rhythm: 7/8 (1 2 3)

Formation: "W" hold, mixed line or open circle

Meas.

Fig. 1

- 1 Facing CCW., Slight lift on L and Step on R fwd(ct.1); Step on L, R fwd(cts.2,3)
- 2 Repeat Meas.1 with off. ft
- 3 Facing ctr., Slight lift on L and Step on R to R(ct.1); Step on L in front of R(ct.2); Step back on R in place(ct.3)
- 4 Repeat Meas.3 with opp. ft and direction
- 5 Step on R to R(ct.1); Step on L behind of R, bring arms down(cts.2,3)
- 6 Step on R to R(ct.1); Step on L in front of R, bring arms up(cts.2,3)
- 7-8 Repeat Meas.3-4

Fig. 2-A

- 1 Facing ctr., Lift on L, hook R ft in front(ct.1); Step on R fwd(ct.&); Lift on R, hook L ft in front(ct.2); Step on L fwd(ct.3)
- 2 Repeat Fig.1, Meas.3 but bring arms down on ct.2 and up on ct.3
- 3-4 Repeat Meas.1-2 with opp. ft
- 5 Slight Lift on L and Step on R to R(ct.1); Step on L in front of R(ct.2); Step back on R(ct.3)
- 6 Repeat Meas.5 with opp. ft and direction
- 7-12 Repeat Meas.1-6 going bkwd twd outside of the circle

Fig. 2-B

- 1-6 Repeat Fig.2-A, Meas.1-6
- 7 Slight lift on L and step on R next to L(ct.1); Step on L next to R(ct.2); Step on R in place(ct.3)
- 8 Repeat Meas.5 with opp. ft
- 9-16 Repeat Meas.1-8 going bkwd twd outside of the circle

sequence: Fig.1x2-Fig.2A-Fig.2B-Fig.1x2-Fig.2A-Fig.2B-Fig.1x2-Fig.2Bx2

Presented by Ahmet Lüleci

Delile

Turkey

This dance is from Bingöl region of Turkey.

Rhythm: 2/4

Formation: mixed line or open circle with hold on pinkies, hands are on the waist level.

Meas.

Fig. 1

- 1-3 Facing ctr., Step on R, L, R to diag. R(cts.1-2, 3-4, 5-6)
- 4 Step on L heel fwd(ct.1); Slide R ft bkwd(ct.2)
- 5-7 Still facing ctr, Step on L, R, L moving directly bkwd(cts.1-2, 3-4, 5-6)
- 8 Tap R ft(toe facing ctr.) next to L(ct.1); Tap R ft(toe facing diag. to R) (ct.2)

Fig. 2

- 1-2 Repeat Fig.1, Meas.1-2, bring arms up in circle motion
- 3 Step on R fwd (ct.1); Touch L next to R(ct.2), arms waist level
- 4 Step on L fwd and bring arms fwd on waist level(ct.1); Step back on R, arms next to waist(ct.2)
- 5-7 Repeat Fig.1, Meas.5-7
- 8 Step on R, L in place(cts.1,2)

Presented by Ahmet Lüleci

Atma Türküsü

Artvin-Turkey

This is done by Hemşin people.

Rhythm: 4/4

Formation: "V" hold, mixed line or open circle.

Meas.

Fig. 1

1 Facing ctr., Heavy step on R to R(ct.1); Close L to R(ct.2); Repeat cts.1,2 (cts.3,4)

Fig. 2

1 Facing CCW, Step on R,L,R fwd(cts.1,2,3); Slight kick L fwd(ct.4)

2 Repeat Meas.1 with opt. ft bkwd(cts.1,2,3,4)

Fig. 3

1-2 Repeat Fig.2, Meas.1-2 but clap hands 3 times on cts.1,2,3

Fig. 4

1 Repeat Fig.1 but more bouncy

Fig. 5

1 Facing ctr., Step on R to R(ct.1); Step on L to L(ct.2); Step on R in front of L(ct.3); Step L to L(ct.4); arms move circle motion from front down

Fig. 6

1 Repeat Fig.2 but jumpier and ct.3 slight jump on both, kick L fwd(ct.4)

Fig. 7

1 Facing CCW, Running steps on R, swing arms fwd(ct.1); L, arms bkwd(ct.2); R, arms fwd(ct.3); Hop on R, arms up high and face CW(ct.4)

2 Step on L fwd at the same time close R next to L(ct.1); Repeat ct.1 with opp. ft(ct.2); Repeat ct.1(ct.3) and arms in "W"; Hop on L, arms down and face CCW(ct.4)

Presented by Ahmet Lüleci

JADNA DOCA LEB MESILA
(Kumanovo Region, Macedonia)

Jadna Doca Leb Mesila takes its name from the song (text and translation below) and is also referred to as *Doca Doca*. It is in a 9/16 meter similar to *Dajčovo/Lile, Lile*.

Recording: Workshop CD

Formation: Lines or open circle with a "V" hand hold

Music: 9/16 ♩ ♩ ♩ ♩.

Dancer's cts: 1 2 3 4

Meas:

Step I (Basic)

- 1** Facing R of center and traveling fwd in LOD, Hop/lift on Lft and raise Rft up and in front (ct 1); Step Rft fwd (ct 2); Step Lft fwd (ct 3); Step Rft Fwd (ct 4);
- 2** Still moving fwd in LOD, reverse ftwk of Meas 1 above;
- 3-4** Repeat action of meas 1-2 above but slow fwd movement down during meas 4;
- 5** Still facing R of center but backing up, Hop/lift on Lft backing up and swing arms low and fwd (ct 1); Step Rft back and begin to swing arms back (ct 2); Hop/lift on Rft as arms reach position back and low (ct 3); Step Lft back as Arms begin to swing fwd (ct 4);
- 6** Hop/lift on Lft and turn to face center (arms fwd low) (ct 1); Step Rft back (arms begin to swing back) (ct 2); step Lft fwd twd center (arms back low) (ct 3); Step Rft fwd twd center (arms begin to swing fwd) (ct 4);
- 7** Moving fwd twd center, Hop/lift on Rft (arms swing fwd low) (ct 1); Step Lft fwd (arms begin to swing back); (ct 2); Hop/lift on Lft (arms back low); (ct 3); Step Rft fwd twd center (arms begin to swing fwd) (ct 4);
- 8** Backing out of circle (arms continue fwd/back swing); Hop/lift on Rft (ct 1); Step Lft back (ct 2); Step Rft back (ct 3); Step Lft back and turn to face R of center (ct 4);
- 9-32** Repeat action of meas 1-8 above but remain facing center at end of meas 32.

Step II (Grapevine)

- 1** Facing center, Step Rft to R (ct 1); Step Lft across and behind Rft (ct 2); Step Rft to R (ct 3); Step Lft across and in front of Rft (ct 4);
- 2** Repeat action of meas 1 of Step II (Grapevine);
- 3** Hop/lift on Lft in place and bring Rft around and in back ("reel-like") (ct 1); Step Rft behind Lft (ct 2); Hop/lift on Rft in place and bring Lft around and in back ("reel-like") (ct 3); step Lft behind Rft (ct 4);
- 4** Hop/lift on Lft in place (ct 1); Step Rft beside Lft (ct 2); step Lft in place (ct 3); Step Rft in place (ct 4);
- 5-8** Reverse action (ftwk and direction) of meas 1-4 of Step II (Grapevine) moving to L.
- 9-16** Repeat action of meas 1-8 of Step II (Grapevine).

Jadna Doca Leb Mesila cont.

Meas

Step III (Cross/Stamps)

- 1 Turning to face slightly L of center, Hop/lift on Lft and bring R knee up and in front (ct 1); Step Rft across and in front of Lft (ct 2); Step Lft back in place (ct 3); Step Rft in place in front of Lft (ct 4);
- 2 Hop/lift on Rft and turn t face center (ct 1); Step Lft beside Rft (ct 2); Step Rft in place beside Lft (ct 3); Step Lft in place and "scissor-kick" Rft fwd and low (ct 4);
- 3 Scissor-step Rft back as Lft scissors fwd (ct 1); Scissor-step Lft back as Rft scissors fwd (ct 2); Scissor-step Rft back as Lft scissors fwd (ct 3); Scissor-step Lft back as Rft scissors fwd (ct 4);
- 4 Hop/lift on Lft in place and bring R knee up and in front (ct 1); Brush/strike R heel fwd (ct 2); Hop/lift on Lft in place (ct 3); Strike R heel fwd in front (ct 4);
- 5 Stamp/tap R heel fwd in place (ct 1); Tap R heel again in place (ct 2); Accented-Step Rft fwd (with wt) (ct 3); Accented-step Lft fwd to center (ct 4);
- 6 Hop/lift on Lft (ct 1); Step Rft fwd to center (ct 2); step Lft in front of Rft (ct 3); Step Rft back (ct 4);
- 7 Backing up, Hop/lift on Rft (ct 1); Step Lft back ("reel"-like) (ct 2); Hop/lift on Lft (ct 3); Step Rft back ("reel"-like) (ct 4);
- 8 Hop/lift on Rft in place (ct 1); Step Lft beside Rft (ct 2); step Rft in place (ct 3); Step Lft in place (ct 4);
- 9-16 Repeat action of meas 1-8 of Step III (Cross/Stamps).

* Note: in one recording (without singing) Step III may be repeated a "3rd" time (e.i. 3 times in all).

Jadna Doca leb mesila,
Zabravila sol da turi.//2x

Chorus:

Kuda ide, sve kazuje,
Jadna Doca leb mesila,
Jadna Doca leb mesila,
Zabrivila sol da turi.

Dočule gu terziite,
Zapišale na aršini.//2x
Chorus

Dočule gu ovčarite,
Zapišale na kavali.//2x
Chorus

Doca mi se dosetilo,
Deka sol ne mu turilo,
Pa počnala da ga soli,

Rough Translation:

Poor Jadna was kneading bread and
Forgot to add salt. Everywhere she goes
she's saying, "Poor Jadna was kneading
bread and forgot to add salt."

The tailors heard her and they've written
it into their measurements.

The shepherds heard her and they've
written it on their kavals (end-blown flutes).
Then, Doca remembered that she'd forgotten
to add salt and began to add salt, and she
over-salted the bread.

I leba ga presolila.

Presented by Steve Kotansky

PROŠETA SE JOVKA KUMANOVKA

(Macedonia)

This dance is a simple 10 measure *Krsteno*-type (crossing) which is also known as *Kumanovka* and *Prošetala Jovka Kumanovka*.

Recording: Workshop CD

Formation: Open circle with "W" or T (shoulder) hold

Music: 7/8 J. JJ

Dancer's Beat: 1 2 or slow-Slower

Meas:

- 1 Facing slightly R of center, Step Rft fwd (ct 1); Step Lft fwd (cts 2);
- 2 Step Rft fwd (ct 1); bounce slightly on Rft and lift Lft up and fwd (ct 2);
- 3 Step Lft fwd and begin to turn to face center (ct 1); bounce slightly on Lft and lift Rft up and fwd (ct 2);
- 4 Facing center, Step Rft to R (ct 1); bounce slightly on Rft and lift Lft up and fwd (ct 2);
- 5 Step Lft slightly to L (ct 1); Step Rft across and in front of Lft (ct 2);
- 6 Step Lft back to place or slightly to L (ct 1); bounce slightly on Lft and lift Rft up and in front (ct 2);
- 7-8 Reverse action (ftwk and direction) of meas 5-6;
- 9-10 Repeat action of meas 5-6.

Note: During bounce/lifts the free knee is bent and raised up in front as high as parallel to the ground (depending on gender and energy level). Also, the "crossing" motif may be done in place or moving slightly side to side. Also, during some versions of this song there is a "suspension" (*ritardando*) at the end of the first verse (meas 10 above) during which I slowly bring the Rft around and behind the L knee/ankle.

Presented by Stephen Kotansky

MALEŠEVSKO ORO

(Eastern Macedonia)

Maleševsko Oro is a common dance (and dance structure) from Eastern Macedonia to the Pirin region of Bulgaria and North-eastern Greece. It takes its name from the Maleševo mountains near Berovo, Macedonia. It is sometimes spelled *Mališevsko* as well. The version below is based on steps that I learned from Pece Atanasovski. Included is also a Bulgarian version popular in Bulgarian folk dance clubs.

Recording: Workshop CD of any good Maleševsko recording in 2/4 meter.

Formation: Open circle with "V" hold or belt hold.

Music: 2/4

Meas:

Basic

- 1 Facing slightly R of center, Step Rft fwd to R (ct 1); Step Lft fwd (ct 2);
- 2 Fall on to Rft fwd or jump onto both feet, touching Lft to L side (almost dragging it behind); (ct 1); Step Lft fwd to R (ct 2); Step Rft fwd (ct &);
- 3 Step Lft fwd (slight plié) (ct 1); Step Rft fwd (ct 2); Step Lft fwd (ct &);
- 4 Turning to face center, Step Rft to R side (ct 1); bounce on Rft and lift Lft up and in front (ct 2);
- 5 Facing slightly to L and moving L, fall slightly onto Lft to L and bring Rft fwd low (ct 1); bounce/hop slightly on Lft continuing to bring Rft across and in front of Lft (ct 2); Step Rft across and in front of Lft (ct &);
- 6 Turning to face center, Step Lft to L (ct 1); bounce on Lft and lift Rft up and in front (ct 2);
- 7 Step Rft beside Lft (ct 1); bounce on Rft and lift Lft up and in front (ct 2);
- 8 Step Lft beside Rft (ct 1); bounce on Lft and lift Rft up and in front turning to face R of center (ct 2); * Pece would also turn to face R of center and step on Lft in front of Rft (ct 1); bounce on Rft and lift Lft up and hook it in front of Rft (ct 2);

Variation I

- 1-7 Repeat action of meas 1-7 of Basic
- 8 Turning to face R of center, jump onto both feet with Lft fwd (ct 1); Hop on Lft in place and bring Rft up and behind (ct 2);

Variation II

- 1-3 Repeat action of meas 1-3 of Basic
- 4 Turning to face center, Step Rft to R (ct 1); Step Lft slightly behind Rft (ct &); Step Rft in place (ct 2);
- 5 Facing slightly L of center, Step Lft fwd (almost reaching) (ct 1); Step Rft fwd close to Lft (ct 2);
- 6 Fall onto Lft fwd (ct 1); step Rft fwd (ct 2); step Lft fwd (ct &);
- 7 Turning to face center and dancing slightly in, Step Rft fwd (ct 1); step Lft beside Rft (balance-step) (ct &); Step Rft in place (ct 2);
- 8 Step Lft back away from center (ct 1); close Rft to Lft (ct &); Step Lft in place (ct 2); * Note: Pece often danced meas 7-8 with a slight syncopation Step - ker-pluhnk (Slow-quick-slow), or even a straight 1-2-& (S,q,q).

Maleševsko Oro cont.

Variation III

Using Variation II steps, leader (Orovodja) leads or curls line in during R moving meas 1-4, then the end dancer (Kec), leads end in during L moving meas 5-8.

MALIŠEVSKO HORO
(Pirin, Bulgaria)

Meas:

- 1 Facing slightly R of center, Step Rft fwd and swing arms fwd low (ct 1); Step Lft fwd and swing arms back low (ct 2);
- 2 Step Rft fwd slightly into plié as if preparing to *Chassé*, arms swing fwd low (ct 1); Close Lft to Rft (ct &); Step Rft fwd and swing arms back (ct 2);
- 3 Step Lft fwd with slight plié and swing arms fwd low (ct 1); Close Rft to Lft (ct &); Step Lft fwd and swing arms back low (ct 2);
- 4 Quickly step on ball of Rft fwd and begin to swing arms fwd (ct & before ct 1); Step Lft across and in front of Rft (ct 1); turning to face center, Leap onto Rft to R and sharply cut/lift Lft across and in front of R shin, and bring arms up to "W" position (ct 2);
- 5 Turning to face slightly L of center, Step Lft fwd to L and swing arms fwd and down to "V" position (ct 1); Step Rft across and in front of Lft and begin to swing arms fwd (ct 2);
- 6 Turning to face center, bring arms up to "W" position and Step Lft fwd to center (ct 1); Step ball of Rft beside Lft (ct &); Step Lft in place (ct 2);
- 7 Step Rft back and swing arms fwd and down (ct 1); step ball of Lft beside Rft (ct &); Step Rft in place (ct 2); * Note: Meas 6-7 are *Pas de Basque*/Balance-like steps.
- 8 Hop on Rft in place swinging arms up to "W" position and kick/swing Lft fwd (knee extended) (ct 1); turning to face center, Step Lft across and in front of Rft and swing arms fwd down and back (ct 2);

Variation on Ending

- 1-5 Repeat action of meas 1-5 above, but hands remain in "W" position.
- 6 Facing center, Step Lft to L (ct 1); Step ball of Rft behind Lft (ct &); Step Lft in place (ct 2);
- 7 Reverse action of meas 6 to the R (cts 1,&,2); *Note: this is a back-crossing *Pas de Basque*. Upper body rotates slightly to R (meas 6) and L (meas 7);
- 8 Bring Lft around and in front and touch Lft fwd (ct 1); fall onto Lft in front of Rft and lift Rft in front of L shin, and swing arms fwd down and back (ct 2);

Presented by Stephen Kotansky

^v
ZENSKO PUŠTENO
 (Macedonia)

From the Pelagonia region. The dance may take its name from the fact that at the end of the dance, the women drop hands ("pustat racete") and dance individually. In general, Macedonian music is not played with a religious respect for the rhythm; this music in particular has a very flexible, hesitating beat. The dance is much like Kucano.

Pronunciation: ZHEN-skoh POOSH-teh-noh

Music: RTB - LP 1394

12/16 meter

Rhythm: 12/16



Formation: Open circle of women. Face ctr. Hands joined and held fwd at shldr level. Wait any number of meas after the music starts. Then:

Meas Cts

Pattern

INTRODUCTION.

- | | | |
|---|------------|---|
| | <u>1-3</u> | Wait |
| | <u>4</u> | Step diag fwd to R on L ft. Body bends slightly fwd from waist and twists to R. L ft is not quite in front of R. |
| | 5 | Step R in place. Straighten body. |
| | | <u>Fig. I</u> |
| 1 | <u>1</u> | Small čukče on R. Free L is raised from ground, knee bent, and slightly fwd of R. |
| | 2 | Čukče on R. Free L is held in air by R, or step (no wt) on L by R. |
| | 3 | Step or shift wt onto L by R. |
| | <u>4</u> | Step on R diag fwd to L. Body bends fwd and twists to L. R ft is not quite in front of L. |
| | 5 | Step onto L in place. (Straighten body). |
| 2 | | Repeat meas 1 with opp ftwk. |
| 3 | | Repeat meas 1. |
| 4 | <u>1</u> | Small čukče on L. Face R of ctr, R is bent at knee and raised in front. |
| | 2 | Small čukče on L. |
| | 3 | Step R fwd (LOD). |
| | <u>4</u> | Step L in place. |
| | <u>5</u> | Leap onto R, just slightly fwd (LOD). This is in preparation for, and flows smoothly into, the next step. |
| 5 | <u>1</u> | Step fwd on L with both knees considerably bent. R ft is still on the ground, and the body is "sitting." |
| | 2 | Smoothly straighten L knee. Body naturally rises. Free R ft is moved fwd. R knee is bent, and R leg is by L calf. |
| | 3 | Step fwd on R (LOD). |
| | 4 | Step fwd on L and somewhat twd ctr. |
| | 5 | Step back (out of circle) on R, turning to face ctr. |

ZENSKO PUSTENO (cont'd)

An optional decoration: the lead girl may move across in front of the second girl, moving parallel to her and facing the same direction, with the R hands joined and extended to the side. (The rest of the line has dropped hands as already described.) The transition into or out of this position is done during meas 5.

Fig II

At the leader's signal, drop hands. Place hands somewhat fwd on hips, fingers pointing back and palms out. The leader continues to hold her R arm in the air, upper arm parallel to the ground with the elbow bent at a right angle so the forearm sticks up.

The transition to Fig II takes place between meas 4 and 5.

- | | | |
|---|------------|---|
| 1 | <u>1</u> | Face RLOD. Hop on R in place. L knee is fwd and bent. L ft is raised behind. |
| | 2 | Hop on R in place. |
| | 3 | Step L by R. L ft and body are turned CW to face a bit L of ctr, instead of RLOD. |
| | <u>4</u> | Step R by L. Turn CW so that R ft and body face considerably R of ctr. |
| | 5 | Step L by R. (Face LOD). |
| 2 | | Repeat meas 1 with opp ftwk, turning back from LOD to RLOD. |
| 3 | | Similar to meas 1, but moving LOD while still facing RLOD. |
| | <u>1</u> | Hop on R. Detail as in meas 1. |
| | <u>2</u> | Hop on R, moving bkwd (LOD). |
| | 3 | Step back on L, moving LOD, turning as in meas 1, ct 3. |
| | <u>4</u> | Step R to R, moving LOD, turning as in meas 1, ct 4. |
| | <u>5</u> | Step L fwd, moving LOD (Turn to face LOD). |
| 4 | | Repeat meas 4 of Fig I. |
| 5 | <u>1-2</u> | Repeat cts 1-2 of meas 5 of Fig I. |
| | <u>3</u> | Step fwd on R. R ft and body are turned CCW to face a bit R of ctr, instead of LOD. |
| | <u>4</u> | Step L by R. Turn CCW so that L ft and body face L of ctr. |
| | <u>5</u> | Step R by L. Face RLOD. |

Original notes by Robert Leibman
Edited somewhat to fit
Syllabus format

Presented by Stephen Kotansky

Adana

(Macedonia, Skoplje Region)

As presented by Pece Atanasovski at Buffalo Gap International Folk Dance Camp, 1987.

Pronunciation: AH-dah-nah

Music: Festival CD; Jugodisk, LFD-0328, Side 1/1

Formation: Line dance for men with arms resting on neighbor's near shoulders. Start facing center.

METER: 4/4

PATTERN

Meas

Slow Music

- 1 Facing ctr, step on R to R side (ct 1); bending L knee, raise L ft across in front of R (ct 2); keeping raised L ft in same pos, flex R knee (ct 3); repeat ct 3 (ct 4).
- 2 Repeat meas 1 with opp ftwk.
- 3-4 Repeat meas 1-2.
- 5 Turning to face CCW, step fwd on R (ct 1); continuing CCW, swing and raise L ft in front of R (ct &); flex raised L ft, bringing L ft closer to R knee (ct 2); unflex raised L ft slightly in preparation for step (ct &); continuing CCW, step fwd on L (ct 3); continuing CCW, swing and raise R in front of L ft (ct &); flex raised R ft, bringing R ft closer to L knee (ct 4); unflex raised R ft slightly in preparation for step.

Variation (Squats) for Slow Music

- 1-4 Repeat Slow Music, meas 1-4.
- 5 Turning to face CCW, step fwd on R, lowering L knee to floor (both knees are now flexed) (ct 1); keeping wt on R, rise up and swing L ft in front of R (ct 2); repeat cts 1-2 with opp ftwk (cts 3-4).

Mixed Fast and Slow Music (Done Twice)

- 1 Facing CCW, hop fwd on L, swinging free R ft low and slightly in front of L (ct 1); step fwd on R (ct 2); repeat cts 1-2 with opp ftwk (ct 3-4).
- 2 Turning to face ctr, hop in place on L (ct 1); hop again in place on L (ct &); step slightly on R to R (ct 2); step on L across in front of R (ct 3); step bkwd into place on R (ct 4).
- 3 Repeat meas 2 with opp ftwk.
- 4-5 Repeat meas 2-3.
- 6 Repeat meas 1.
- 7 Turning to face ctr, leap on R to R side, bent L knee raised across in front of R ft (ct 1); pause (ct 2); repeat Slow Music, meas 1.
- 8-10 Repeat Slow Music, meas 2-4.

Fast Music (Danced until End of Music)

- 1-5 Repeat Mixed Fast and Slow Music, meas 1-5.

Gaida Avasi

(Pirin, Bulgaria)

Gaida Avasi or *Gaida Vasi* is a popular dance from the Sandanski/Melnik region of Southwest Bulgaria. Similar dances are done in Macedonia and the Serres region of Greece. The word "*Avasi/Vasi*" is from the Turkish work "*Havasi*" which refers to dance. Below, I have described 3 different versions of the dance.

Formation: Open circle, "V" hold

METER: 2/4

PATTERN

Meas

8 Measure Basic

- 1 Facing R of center, Step Rft fwd (ct 1); Step Lft fwd (ct 2).
- 2 Step Rft fwd (ct 1); Touch or slightly lift Lft beside Rft and bounce twice on Rft (ct 2, &).
- 3 Still facing R of center, Rock onto Lft to L while continuing fwd (ct 1); Rock back onto Rft while moving slightly fwd (ct &); Step Lft fwd (ct 2).
- 4 Turning to face center and bringing hands up to "W" position, Step Rft to R (ct 1); Touch or lift Lft beside Rft and bounce twice (ct 2, &).
- 5 Facing center, Step Lft fwd toward center (ct 1); Step Rft fwd (ct 2).
- 6 Step Lft back away from center (ct 1); Touch Rft beside Lft and bounce twice (ct 2, &).
- 7 Step Rft back (ct 1); Touch Lft beside Rft (ct 2).
- 8 Step Lft back (ct 1); Touch Rft beside Lft (ct 2).

Note: "double bounces" are optional (especially at the end of meas 8) and meas 5-6 are often danced to the L (i.e. L side, R crossing in front, L side, touch R). Hands/arms return to "V" position on count 1 of meas. 1.

7 Measure Basic

- 1 Repeat action of meas 1 above.
- 2 Continuing to move fwd, Step Rft quickly fwd (ct 1); Step Lft fwd in front of Rft (ct &); Step Rft fwd again (ct 2); step Lft fwd in front of Rft (ct &).
- 3-7 Repeat action of meas 4-8 above but travel to the L during meas 4-5 (meas 5-6 above).

8 Measure Fast Part (Maleshevsko)

- 1 Facing R of center, Step Rft fwd (ct 1); Step Lft fwd (ct 2).
- 2 Step Rft fwd (ct 1); Step on ball of Lft fwd (ct "uh" before ct 2); Step Rft fwd (ct 2); (This has a Step, ker-plunk feeling to it).
- 3 Continuing fwd, reverse ftwk of meas 2, and arms swing back and low on ct 2.
- 4 Turning to face center, Step Rft to R and swing arms fwd low (ct 1); Bounce on Rft and bring Lft slightly up beside Rft as arms swing back low (ct 2).
- 5 Facing slightly L of center, Step Lft fwd to L, arms swing fwd low (ct 1); Step Rft to L in front of Lft, arms swing back low (ct 2).
- 6 Turning to face center, Step Lft to L, arms swing fwd low (ct 1); Close ball of Rft to Lft (ct &); Step Lft in place (ct 2).
- 7 Reverse ftwk of meas 6.
- 8 Repeat action of meas 6.

Note: Meas 6-8 are *Pas de Basque*-like steps to the L, R, L or even moving back slightly, or they can be used to wind the ends in slightly. Arms continue their fwd and back swing on cts 1-2 but not during meas 1-2.

8 Measure Recreational Version to Kate Katerino

- 1 Facing R of center with a "V" hand-hold, Step Rft fwd (ct 1); Step Lft fwd(ct 2).
- 2 Still moving fwd to R, Step Rft fwd (ct 1); Step Lft behind Rft (ct 2); Step Rft fwd (ct &).
- 3 Step Lft fwd in front of Rft (ct 1); Step Rft fwd (ct 2); Step Lft fwd (ct &).
- 4 Turning to face slightly L of center and bring hands/arms to "W" position, Step Rft to R side (ct 1); Touch Lft slightly fwd out to L (ct 2).
- 5 Still facing slightly L of center but backing up diagonally to R, Step Lft back behind Rft (ct 1); Step Rft back to R (ct 2).
- 6 Step Lft back to R behind Rft (ct 1); Touch Rft out to R side (ct 2).
- 7 Cross and Step Rft in front of Lft (ct 1); Touch Lft to L and begin to turn to face slightly R of center (ct 2).
- 8 Moving to R, Step Lft fwd in front of Rft and bring arms fwd and down (ct 1); step Rft to R side (ct 2); Step Lft across and in front of Rft (ct &) arms return to "V" position.

Maško Kočansko oro

(Macedonia)

This is a Krsteno (crossing)-type dance from the Rom (gypsy community) of Kočani in eastern Macedonia. It can be danced in a 10-meas or 9-meas structure, which is of particular interest to me. The source is Zahira Ramadanov at the 1998 Balkan Music and Dance Camp in Ramblewood, Md.

Pronunciation: MAHSH-koh koh-CHAHN-skoh OH-roh

Music: Kotansky 1999 Camp Tape

Rhythm: 7/16, counted as 1 2 3 (SQQ).

Formation: Short lines in T-pos or W-pos.

Meas

Pattern

INTRODUCTION

BASIC

- 1 With wt on R, lift L (knee parallel to ground) up in front and bounce on R ft (ct 1); repeat bounce on R (ct 2); step slightly to L on L (ct 3).
- 2 Step on R across in front of L (ct 1); bounce on R, lifting L ft up slightly in back (ct 2); step back on L in place (ct 3).
- 3-4 Repeat meas 1-2 with opp ftwk and direction.
- 5-6 Repeat meas 1-2.
- 7 Turning to face slightly R of ctr, bounce on L, bringing R ft and knee up and in front (ct 1); bounce on L again (ct 2); step fwd on R (ct 3).
- 8 Step fwd on L across in front of R (ct 1); bounce on L and bring R ft fwd (ct 2); step fwd on R (ct 3).
- 9-10 Repeat meas 8, but turn to face ctr on ct 3 of meas 10.

Note: This is the common 10-meas form, but I have been teaching a shortened 9-meas form which omits meas 10 and turns to face ctr on ct 3 of meas 9. Zahir often mixed the 10- and 9-meas but did the 9-meas often enough to merit doing the dance in this length. I will elaborate on my theories concerning this during the instruction of the dance.

VARIATION I

Based on a 9-meas structure. The variations begin with the 9th meas and continue into meas 1 and, in Variation II, into meas 2.

- 9 Step fwd on L (ct 1); turning to face ctr, leap onto R to R (ct 2); step on L across behind R (ct 3).
- 1 Step on R to R (ct 1); lift on R, bringing L up in front (ct 2); step on L to L (ct 3).
- 2-8 Repeat Basic, meas 2-8.

Maško Kočansko oro—continued

VARIATION II

- 9 Repeat Var I, meas 9.
- 1 Leap onto R to R, bringing L ft sharply across in front of R shin (ct 1); leap onto L in place bringing R ft sharply across and in front of L shin (ct 2); leap onto R in place, bringing L ft sharply across in front of R shin (ct 3).
- 3-8 Repeat Basic, meas 3-8.

Presented by Stephen Kotansky

Vallja e Drenicës (Kosova)

This is a women's dance in an interesting version of 12/16. It is danced solo in a group circle formation. The melody *Moj e Mira Ta Pojata* or *Mori Qikë Moja Te Pojata* is commonly used.

Recording: Workshop CD

Formation: Women in a circle with back of L hand on L hip and R hand holding kerchief up and to R above head level.

Music: 12/16 ♩. ♩ ♩. ♩ ♩

Dancer's cts: 1 2 3 4 5

Meas: Travel Step Forward

- 1 Facing R of center, Step Rft fwd (ct 1); Step Lft fwd (ct 2); Step Rft fwd (ct 3); Touch Lft fwd (ct 4); Hold (bounce slightly on Rft)(ct 5);
- 2 Step Lft fwd (ct 1); Step Rft fwd (ct 2); Touch Lft fwd (ct 3); Touch Lft back to L and turn upper body slightly to L (ct 4) Hold (ct 5);
- 3-4 Still moving fwd CCW in circle formation, reverse ftwk of meas 1-2.
Note: During cts 3-5 of meas 4, rotate R wrist twice CCW to L twirling kerchief twice CCW to L.

Side to Side I

- 1 Facing slightly R of center, Step Rft fwd to R side (ct 1); Step Lft fwd in front of Rft (ct 2); Turning to face center, Step Rft to R side and begin to bring R hand from R side (up) across to L at shoulder level (L hand remains on L hip)(ct 3); Step ball of Lft directly behind Rft and bring R hand/kerchief to front of L shoulder (ct 4); Step/rock fwd onto Rft in place and bring R hand/kerchief out to R (ct 5);
- 2 Step Lft to L, R hand/kerchief is up and out slightly to R (ct 1); Step ball of Rft quickly behind Lft and bring R hand/kerchief down and back beside R hip (ct & before ct 2); Step/rock onto Lft in place, bending upper body slightly fwd and bring R hand/kerchief out to L side (ct 2); Step Rft fwd toward center with slight plié and "scoop" R hand/kerchief down and across and in front of body (ct 3); Hop on Rft in place and bring R hand/kerchief up and to R, and twirl kerchief CW to R (ct 4); Step Lft slightly back and turn to face slightly R of center (continue twirl of kerchief)(ct 5);

Side to Side II (Rest)

- 1 Facing R of center (R hand up to R and L hand on L hip), Step Rft fwd (ct 1); Step Lft fwd (ct 2); Step Rft fwd and turn ½ to L to face L of center, and bring R wrist to R hip and raise L hand up to L side (ct 3); Touch Lft slightly fwd, or close Lft to Rft (ct 4); Hold (ct 5);
Note: A rocking back onto ball of Lft (ct 4); and rocking fwd onto Rft

Vallja e Drenicës cont.

Meas

- 1 Note cont.: (ct 5) is also performed by some dancers.
- 2 Reverse ftwk, action, and direction of meas 1 Side to Side II (Rest).

Side to Side III (Touch-Cross)

- 1 Facing center, step Rft to R side (ct 1); Step Lft across and in front of Rft and begin to bring R hand/kerchief down and slightly out to R side And L hand up and out to L side (ct 2); Touch Rft to R side and hands "strike a pose" (ct 3); Step Rft across to L and (hands move toward each other passing in front of solar plexus (cts 4-5);
- 2 Reverse action of meas 1 Side to Side III (Touch-Cross).

Sequence will be set at workshop.

Presented by Stephen Kotansky

VALLE BERATCHE cont.

Meas

- 1** Facing center, step Lft to center (ct 1); bounce very slightly on Lft and bring Rft up behind L calf (ct 2); Step Rft back to place and turn to face slightly R of Center (ct 3);
- 2** Hop on Rft and bring Lft around and in back of Rft (ct 1); Hop on Rft again continuing to bring Lft around and in back (ct 2); Step Lft behind and to R of Rft (ct 3);
- 3** Facing center, Step/rock onto Rft to R (ct 1); Step/rock onto Lft to L (ct 2); Step Rft across and in front of Lft (ct 3);
- 4** Turning to face slightly R of center, Hop on Rft and bring Lft (knee extended) around and in front of Rft (ct 1); Hop on Rft again continuing to bring Lft around and forward (ct 2); step Lft fwd to R (ct 3);
- 5** Still facing R of center, Leap fwd onto Rft (ct 1); Step Lft fwd (ct 2); Turning to face center, Step Rft to R side (ct 2).

Presented by Stephen Kotansky

GAJDA ASHKALIT (Kosova)

The term *Gajda* is often used in the Balkans for “basic” or common *Pravo*-type dances. *Gajdas* can be simple 3-measure dances in “straight” 2/4, 4/4, or 6/8 meter, but just as often be dances with 5, 6, 8, 10 measure structures in odd rhythms (this one is in 7/16). The name *Gajda* refers to the bagpipe, or to the sound of the bagpipe which musicians often imitate when playing for the dance *Gajda*. The Ashkali are an Albanian-speaking ethnic group living primarily in Kosova and have been identified by outsiders as Albanized Roma. They, however, do not self-identify as Roma, rather, they identify themselves as Albanian.

Recording: Workshop CD

Formation: Open circle with “T” (men) of “W” hand hold.

Music: 7/16 (♩ . ♩ ♩)

Dancers’cts: 1 2 3

Meas:

Basic

- 1 Facing center, Step Rft to R (ct 1); Lift (čukče = lift and lower heel in one ct) on Rft and bring Lft and knee up and in front (ct 2); Step Lft to L (ct 3);
- 2 Step Rft in front of Lft (ct 1); step Lft back to place (ct 2); turning to face slightly R of center, Step Rft fwd to R (ct 3);
- 3 Step Lft across and in front of Rft (ct 1); Step Rft fwd to R (ct 2); Step Lft across and in front of Rft (ct 3).

Variations on meas 3: Grapevine

- 3 Step Lft across and in front of Rft (ct 1); Step Rft fwd to R (ct 2); Step Lft across and behind Rft (ct 3).

Twizzle

- 3 Step Lft across and in front of Rft (ct 1); leaving wt on ball of Lft and , step on ball of Rft behind Lft and twist Lft heel to R (ct 2); Step Lft in front of Rft (ct 3); Twizzle Lft again while transitioning into meas 1 of basic step.


Presented by Stephen Kotansky

Vallja e Gjilanit
(Rom Community, Skopje)

This crossing dance (Krsteno) was observed at a wedding in "Šutka" Skopje in 1987.

Recording: Camp Tape

Formation: Open circle, "W" hold

Music: 6/8 Dancer's beats  cts

Meas

Pembe Basic

- 1 Facing R of center, lift on L ft (ct.1); step R ft fwd (ct.2).
- 2 Step L ft fwd (ct.1); step R ft fwd (ct.2).
- 3 Step L ft fwd (ct.1); step R ft fwd (ct.2).
- 4 Turning to face center, step L ft twd center (ct.1); step R ft back (ct.2).
- 5 Lift on R ft (ct.1); step L ft to L side (ct.2).
- 6 Step R ft across in front of L ft (ct.1); step L ft back to place (ct.2).
- 7-8 Reverse ftwk of meas 5-6.
- 9-10 Repeat action of meas 4-5 but, on ct 2 of meas 10 begin to turn and face R of center with a crossing of the L ft at end of meas 10.

Variation

- 1 Lift on L ft and raise R ft up (ct.1); step R ft fwd (ct.2).
- 2 Lift on R ft and raise L ft up and fwd (ct.1); step L ft fwd (ct.2); step R ft (ball) quickly fwd beside L heel (ct.uh or 6).
- 3 Step L ft fwd (ct.1); turning to face center, step R ft to R (ct.2).
- 4 Extend R ft low fwd (knee straight) (ct.1); draw L ft to position beside R inner-shin (ct.2).
- 5 Lift on R ft (ct.1); step L ft to L (ct.2).
- 6-7 Reverse ftwk of meas 4-5.
- 8 Repeat action of meas 4.
- 9 Lift on R ft and turn to face R of center (ct.1); step L ft back (ct.2).
- 10 Step R ft slightly back and to R (ct.1); cross and step on L ft fwd (ct.2).

Vallje e Gjilanit – continued

As music speeds up, dance changes to a simple crossing dance pattern as in the fast part of Vallja e Miratovcës.

Meas

- 1 Hop on L ft (ct.1); step R ft fwd (ct.2).
- 2 Hop on R ft fwd (ct.1); step L ft fwd (ct.2).
- 3 Hop on L ft fwd (ct.1); step R ft fwd (ct.2). Turn to face ctr.
- 4 Step L ft to center in front of R ft (ct.1); step R ft back (ct.2).
- 5 Hop on R ft in place (ct.1); step L ft to L (ct.2).
- 6 Step R ft in front of L ft (ct.1); step L ft back (ct.2).
- 7-8 Reverse ftwk of meas 5-6.
- 9-10 Repeat meas 5-6 but turn to face R of center on last 3 cts.

* Hands move to a “V” position during fast part.

Note: During Basic Pembe instead of crossing with a weight-transferring movement gesture, dancers may place crossing foot fwd and hold it there until lift.

Presented by Stephen Kotansky

HASAN AGA (Albanian from Kosova and Macedonia)

This is a *Pravoto*-type dance in 7/8 (J. J J) to a popular song/melody *Hasan Aga*. It is a dance of the "heavy" (*valle të rëndë or teško*) variety even though folkdancers often refer to the dance as *Lesnoto*. It is danced in the region around Prizren in Kosova to Gostivar in Macedonia.

Recording: Workshop CD

Formation: Open circle with a "W" or "T" (men) hold. Leader to the R

Music: 7/8 (J. J J)

Dancers' cts: 1 2 3

Meas:

Basic

- 1 Facing slightly R of center, Step Rft fwd (ct 1); Lift (čukče) on Rft and bring Lft up and in front (ct 2); Step Lft across and in front of Rft (ct 3);
- 2 Turning to face center, Step Rft to R side (ct 1); Lift (čukče) on Rft in place and raise Lft up and in front (knee bent/ thigh parallel to floor) (ct 2); Hold (ct 3);
- 3 Reverse action of meas 2 (to L).
* Čukče = raise and low heel of supporting foot
During basic step, a CW turn to right can be performed during meas 1 using the same steps described above. Squats and lifts can be added during meas 2 and 3 (deep knee squat on ct 1 and raise up on ct 2). The leader (or all dancers) may perform the basic while dancing on their knees extending free ft (meas 2 ct 2 and meas 3 ct 2) diag fwd with a straight leg. I've also seen the turning step done while on the knees.

Leap and Knee Travel Step

- 1 Leap onto Rft to R (ct 1); Lower wt onto L knee directly behind Rft (ct 2-3);
- 2 Lower wt onto R knee beside L knee (ct 1); raise up and step Lft across and in front of Rft (ct 2-3);
- 3-6 Repeat action of meas 1-2 (Leap and Knee Travel Step); then, return to basic.
* These are basic "traditional " steps for Hasan Aga. The following steps are arranged variations which make up an interesting dance:

Basic with Touch

- 1 Facing slightly R of center, Step Rft fwd to R (ct 1); Step Lft across and in front of Rft (ct 2-3);
- 2 Step Rft to R and turn to face slightly L of center (ct 1); touch ball of Lft (knee extended) out to Lft side (wt remains primarily on Rft) (ct 2-3);
- 3 Reverse action of meas 2 (cts 1-3);
- 4-6 Repeat action of meas 1-3 above.

Hasan Aga cont.

Meas:

Leap and Extend Leg

- 1 Facing slightly R of center, Leap fwd to R onto Rft and extend Left leg diag fwd across and in front of R knee (Lft is ca. 18" off of the ground) (ct 1); Hold (cts 2-3);
- 2 Hold (ct 1); slowly bring Lft to L side (cts 2-3);
- 3 Leap onto Lft in place and raise Rft up and behind L knee, and face slightly to L (ct 1); Leap onto Rft in place and raise Lft up and behind R knee, and face slightly to R (cts 2-3); (knees are turned out during "leap hooks")
- 4 Turning to face center, place Lft (with wt distributed evenly over both feet) out to L about shoulder-width apart (ct 1); Hold (cts 2-3);
- 5-8 Repeat action meas 1-4 above.

Basic with Leg Hooks

- 1 Repeat action of meas 1 of Basic with Touch (cts 1-3);
- 2 Turning to face center, Step Rft to R side (ct 1); Lift (čukče) or Hop on Rft and hook Lft behind R knee (L knee turned out facing slightly L) (ct 2); Hold (ct 3);
- 3 Reverse action of meas 2 of Basic with Leg Hooks.

Right Turn in Place

- 4 Slight leap onto Rft in place beginning CW turn to R (ct 1); continue CW turn slight leap onto Lft in place (cts 2-3);
- 5 Finish CW turn to face center, stepping Rft in place (ct 1); Lift (čukče) on Rft and Lft (parallel to ground) and knee (bent) up and in front (cts 2-3);
- 6 Step Lft beside Rft (ct 1); Lift (čukče) on Lft in place and raise Rft and knee up and in front (cts 2-3).
- 7-12 Repeat action of Basic with Leg Hooks followed by Right Turn in Place

Travelling to Right and Left

- 1 Repeat action of meas 1 of Basic with Touch (cts 1-3);
- 2 Still facing R of center, Leap fwd onto Rft (ct 1); Hook Lft behind R knee and Hop on Rft turning to face L of center (cts 2-3);
- 3 Step Lft fwd to L (ct 1); Lift (čukče) on Lft and bring Rft and knee (bent) up and in front of L knee (cts 2-3);
- 4-6 Travelling to Left, use same footwork as meas 1-3 above but end facing center;
- 7-12 Repeat action of Right Turn in Place 2 times.

Presented by Stephen Kotansky

Pharo Oro

(Roma, Macedonia, Kosova, Serbia)

Pharo (Paro) is the Romany word for “heavy” (*teško* – Macedonian and Serbian), (*rend/rand* – Albanian). It generally refers to the “heavy/slow” characteristic of the music and accompanying dance. It is most often played in a slow 7/8 or 2/4 meter. In a 7/8 meter it is most often danced as 3-measure *Pravoto* (straight)-type dance. Following, are several 5-measure variants which utilize the *Krsteno* (crossing) pattern.

Formation: Open circle or line with “T” (shoulder-hold), “W” hand-hold, or even a belt-hold. Sometimes a mix of positions can be observed in one line.

METER: 2/4

PATTERN

Meas

Basic Women’s Pharo Oro I

Although often danced by women, men will join the line as well.

- 1 Facing center, Lift/bounce slightly on Rft and lift Lft up and in front of R shin (ct 1); Step Lft slightly to L (ct &); Step Rft fwd in front of Lft (ct 2); Step Lft back to place (ct &).
- 2 Reverse action (ftwk and direction) of meas 1.
- 3 Repeat action of meas 1.
- 4 Facing slightly R of center, Lift/bounce on Lft and raise Rft up slightly (ct 1); Step Rft fwd to R (ct &); step Lft across and in front of Rft (ct 2); Step Rft fwd to R (ct &).
- 5 Step Lft across and in front of Rft, or turning to face center, Step Lft across and behind Rft (variation) (ct 1); Facing center, Step Rft to R (ct &); Step Lft fwd to center in front of Rft (ct 2); Step Rft back to place (ct &).

Variations:

Lift/bounces can be replaced with touching ball of free ft beside “bouncing” supporting ft; by lifting free ft up and behind supporting ft calf; or a quick “kerplunk”-step change onto supporting leg (quickly take wt onto ball of Lft beside Rft (ct “uh” before ct 1); land on Rft in place (ct 1); opposite ftkw is used when performing “crossing”-step to the R (meas 2 above).

*Often, the “lift/bounce” is replaced with a slight dip or “dropping” of the supporting leg while allowing the free hip and slightly lifted free leg to drop as well on ct 1 of meas 1-4.

*“Crossing”-step can be performed crossing behind on ct 2, or remain facing slightly R of center and perform L “crossing” step by stepping back and behind Rft on ct 2 of meas 1 and 3.

*Bounce on Rft and swing free Lft fwd (ct 1); Bounce again on Rft and swing Lft to back (ct &); swing Lft fwd or touch Lft beside Rft (ct 2); Step Lft to L (ct &); This can be repeated with opposite ftkw during “crossing”-step.

Women's Pharo II

This version of *Pharo* is done even slower than the basic version described above taking 10 measures to complete but retaining the "5-measure *Krsteno* (crossing)" pattern.

Meas

- 1 Facing center, Lift/bounce on Rft in place raising Lft up and slightly in front (ct 1); Step slightly to L (ct &); Lift/bounce on Lft in place and bring Rft fwd(ct 2); Step Rft fwd on front of Lft (ct &).
- 2 Lift/bounce on Rft (ct 1); Step Lft back to place (ct &); dip/drop twice on Lft (R leg is lifted slightly in front with extended R knee) (cts 2, &).
Meas 1-2 constitute one *Krsteno* (crossing step to L).
- 3-4 Reverse action (ftwk and direction) of meas 1-2.
- 5-6 Repeat action of meas 1-2.
- 7 Facing slightly R of center and traveling to R, Lift /bounce on Lft in place and raise Rft slightly up (ct 1); step Rft fwd to R (ct &); Lift/bounce on Rft in place (ct 2); Step Lft across and in front of Rft and touch Rft, or lift Rft up and behind, or slightly swing Rft fwd and low (ct & and after).
- 8 Repeat action of meas 7.
- 9 Repeat action of meas 7.
- 10 Turning to face center, Lift/bounce on Lft (ct 1); Step Rft slightly to R (ct &); Dip/drop twice on Rft while bringing Lft fwd and up with L knee extended.

*During Lift/bounce on ct 1 of meas 1, 3, 5, 7 free ft may lift slightly fwd or back and up, or may touch beside supporting ft.

Šutka Pharo Oro (Oro)

This version refers to the Skopje municipality *Šuto Orisari* which is mostly a resettlement of the *Roma* population after the 1963 earthquake in Skopje. This dance is frequently done by men but does not exclude women joining in.

Meas

- 1 Begin to transfer wt onto Rft on ct & before ct 1. Wt is on Rft (ct 1); **Note** this can be a Step on to Rft (ct 1) but the transfer often begins on the preceding ct & before ct 1. Lift Lft up high and in front of Rft (ct &); Lft “poses” momentarily at front raised position (ct 2); Release pose and begin to bring Lft around and up behind R knee (ct &).
- 2 With Lft up behind R knee (pose); bend R knee sharply (ct 1); Straighten R knee (ct &); retaining “pose”, bend R knee sharply (ct 2); begin to step Lft to L (ct &).
These 2 meas constitute one *Krsteno* (crossing) step R.
- 3-4 Reverse action (ftwk and direction) of meas 1-2 (L).
- 5-6 Repeat action meas 1-2 (R).
- 7-8 Repeat action of meas 3-4 (L).
- 9 Facing very slightly R of center and moving to R, wt is on Rft (ct 1); Lift Lft up and in front of R knee (ct &); Hold “pose” in position with Lft up and in front (cts 2,&).
- 10 Step Lft (with down accent) across and in front of Rft (ct 1); Step onto ball of Rft to R (ct &); Step Lft (with down accent) across and in front of Rft (ct 2); Begin to transfer wt onto Rft to R and face center (ct &).

*Although this is a common pattern for this dance, it can also be performed more freely whereby the leader does not necessarily stick to the 10-measure structure. Also, often, the music speeds up and a 5-measure basic *Krsteno* (crossing) dance is danced.

Pharo “Skopsko”

As learned from Alexander Marković who learned it in the Vranje Region of South Serbia.

- 1 Facing center, step Rft to R (ct 1); Lift Lft up in front (men) or touch Lft in front (women) (ct 2); Lower or dip on R ft while holding previous position/“pose” (ct 3); Pull Lft back sharply (ct 4);
- 2 Reverse action of meas 1.
- 3-4 Repeat action of meas 1-2.
- 5 Turning to face slightly R of center, Step Rft fwd (ct 1); Lift Lft or hook Lft in front of R knee/shin and hold momentarily (women may touch Lft fwd); (ct 2); Step Lft fwd to R in front of Rft with slightly accent down (ct 3); Step ball of Rft fwd (ct &); Step/land on Lft in front of R ft (ct 4). **Note:** this has a “ker-plunk” feel to it.

DEVOLLICE (De-vo-lee'-cheh)

The name of the dance refers to the Devolli region in southeastern Albania. The dance consists of a slow part in approximately 2/4 rhythm followed by a faster dance in 6/8 which may also be done at the end of other dances. Women may do this dance, but it is primarily a man's dance and was done as such on most occasions when I have seen it. (It was performed on stage at the 1971 Ohrid festival and in 1972 at weddings in the village of Krani.)

Record: LP: SELO, Vol. 2 Albanian Songs & Dances, Side A, Band 3
Part I

Rhythm: approximately 2/4 with a lengthening of ct. 2 especially on all even-numbered measures: The drumming pattern is generally:

Formation: an open circle with the leader on the right. Hands are joined and held forward and anywhere from waist to shoulder height.

Basic Pattern

meas. ct.

The dance begins by facing to the right of center and moving about the circle to the right. (LOD)

1. 1; Step fwd. on R. (LOD)
2. 1. Step fwd. on L. (LOD)
3. 1. Step fwd. on R. (LOD)
4. 1. Turn to face the center and step fwd. on L (directly into center.)
The free R ft. is lifted and brought behind the L knee without emphasis
5. 1. Step back on R. (Out of circle)
6. 1. Step onto the ball of the L ft. behind and to the right of the R.
The L ft. and the body are turned naturally somewhat to L of center.
2. Wt. is shifted back to R in place and body turns twds. center again.
7. 1. Step sideways on L to L.
8. 1. Step on R by L, or behind it.
9. 1. Step L to L. (as in 7)
10. 1. Step on R by L.
11. 1. Still facing center, step on L across in front of R.
This is accompanied by a flexing of both knees so that the step is performed in a slight crouch (but don't bend fwd.) and then
2. straighten knees somewhat.
12. 1. Bring free R leg across in front of L. It may be raised in the air and bent at the knee, or it may simply touch the ground to L and fwd. of L

Styling note. The slight dip in meas. 11 may sometimes also be done in meas. 7 & Steps 1, 4 and 11 are often performed with a slight preparatory lift (čukče) before stepping on the beat.

Variations

- A. Anyone in the line may choose to replace one or more of measures 1, 2 & 3 by:
 1. Step R (L) fwd. (LOD)
 - &. Close L (R) to L (R).
 2. Step R (L) fwd. (LOD)
- B. The leader and perhaps the next two or three people in line may do a slow CW turn during meas. 1-2. It can be performed with either the two single steps described in the Basic Pattern, or the step-draw-step of Variation A.

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(Devollice, page 2)

- C. Squats: Performed only by the leader and those next to him.
They may be performed while moving to and facing R on meas. 1, 2 & 3,
while moving L and facing center on meas. 7 & 9, or while moving R
and facing center on meas. 11.
Except in meas. 11, they are generally performed with feet somewhat
farther apart than knees and thighs.

Part II

Meter: 6/8

Dancers' beats: 1, 2, 3

Formation: as above.

meas. ct.

1. 1. Step R to R. (LOD)
2. Step L into center of circle. Hands may be brought fwd. slightly for emphasis
3. Slight flex of L knee. Free R is brought behind L calf.
2. 1. Step back on R. (out of circle)
2-3. Two lifts or low hops on R while turning backwards CCW. (End up facing
left of center.) The free L is brought through a low arc -knee fairly
straight and foot somewhat out to the side away from R - to a position
with knee bent and L ft. near R.
3. 1. Step back on L. (LOD)
2. Step back on ball of R ft. (LOD) (or simply touch without taking wt.)
3. Shift wt. back onto L in place.

At this point begins an optional 4 measure squat sequence which may be omitted
or performed any number of times in succession before finishing the dance phrase
with measures 4 & 5. The most common sequence included two of these 4-measure
squat sequences for a dance phrase of 13 measures.

- Sq.1. 1. Large step fwd. (RLOD) on R and begin to turn CW.
2-3. Turn CW while doing two lifts or hops on R. (End up facing R of center.)
Free L is brought around while holding it somewhat straight and out to
the side. It ends up forward of R.
Note: This may be performed with an actual wt. shift onto L to L on ct. 2
and then an immediate return of wt. to R on ct. 3.
- Sq.2. 1. Leap or step onto L across in front of R (LOD) (Body turned R of center).
2. Leap into squat on both feet facing center.
3. Rise on L with free R leg held out fwd. and to the R in preparation
for the next step.
- Sq.3. 1-3. Stepping R, L, R (on cts. 1, 2, 3) make a complete CW turn in the area
just to the right of that occupied while squatting. (First step is to R)
- Sq.4. 1. Leap or step onto L by or slightly back of R. (Face center).
2. Leap into squat on both feet. (Face center or slightly L of center.)
3. Rise on L with free R leg extended fwd. (Face L of center)

The dance phrase ends with meas. 4 & 5 after any number of repeats of Sq.1-4.

4. This is like Sq. 1.

5. 1. Step on L fwd. (LOD)
2. Touch R near L (to side of or slightly fwd. of) without taking wt.
3. Hold.

First presented by Bob Leibman at the 1974 San Francisco Kolo Festival.

TOPANSKO ORO
(Macedonia)

Also known as Topaan^{ko} Oro, this dance derives its name from Topansko pole or Topaana, a sector of Skopje, Yugoslavia, which was until quite recently mostly populated by gypsies. This dance belongs to the broader family of "Krsteno" (crossing) dances, popular throughout Povardarie, the Vardar river basin, along with such dances as: Žensko Krsteno, Postupano, Čučuk, and Devojče devojče, to mention a few. Topansko oro, as are many of the dances in this family, is danced over a five-measure phrase. Although the dance is often played and danced by gypsies, I personally would categorize it as Macedonian rather than "Gypsy."

I first learned Topansko Oro from Petre Atanasovski in 1978 and later saw it danced by musicians in his orchestra. I also conferred with Atanas Kolarovski who was familiar with an almost identical form.

Pronunciation: TOH-pahn-skoh OR-oh

Record: Jugoton LSY-61392

Formation: Short lines in a modified "W" pos.

Meter: 12/16 

Dancers cts will be described in a 4/4 meter as this dance can be highly syncopated.

<u>Meas</u>	<u>Cts</u>	<u>Basic Pattern</u>
1	1	Facing diag R of ctr, čukče (or hop) on L lifting R knee and ft (M high, W low) up and in front of L.
	2	Step on R in LOD.
	3	Still facing diag R of ctr and continuing in LOD, čukče (or hop) on R lifting L up and in front of R.
	4	Step on L in LOD.
2	1	Turning to face ctr, čukče (or hop) on L as in ct 1 of meas 1.
	2	Leap onto R in place, simultaneously raising L ft and knee sharply up and in front of R (M high, W low) and pause in this pos.
	3-4	At the end of ct 3, begin to swing L ft out and around (CCW) to a pos just below R knee.
3	1	Facing ctr, čukče (or hop) on R, L is still up and behind R knee.
	2	Step on L to L.
	3	Cross and step on R in front of L.
	4	Step on L in place.
4-5		Repeat action of meas 2-3.

Repeat dance from the beginning and according to "Energy level," tempo, etc., add hops instead of čukčes and begin to syncopate the steps a little.
"Čukče," -- the raising and lowering of the heel on one musical beat.

TOPANSKO ORO (continued)

VARIATION

Note: As the music speeds up or the "Energy level" rises, the dance becomes more dynamic with the dancers adding turns and even squats at will. Also, a new more intricate and complicated variation on the basic is introduced. This variation is often highly syncopated; therefore I am notating a skeletal form.

<u>Meas</u>	<u>Cts</u>	
1	1	Facing diag R of ctr, čukče (or hop) on L lifting R up and in front of L. <u>Note:</u> This initial čukče or hop is only done the first time as a transition from the former "Basic" into the variation. All following repeats of the variation begin with a <u>leap onto the L, crossing in front of the R (ct 1).</u>
	2	Step on R to R.
(Ker-PLUNK)	& uh	On "uh" before ct 3, step on ball of L next to R toe.
(bloop-bloops)	3	Step on R slightly fwd and next to L.
	4	Step on L to R.
(Ker-PLUNK)	& uh	On "uh" before ct 1 of meas 2, step on ball of R next to L toe.
(bloop-bloops)		
2	1	Step on L slightly to R.
	2	Step on R to R.
	3	Cross and step on L in front of R.
	4	Still facing slightly diag R of ctr, step on R in place. <u>Key:</u> Hop-step-"Ker-PLUNK"-step-"Ker-PLUNK"-step-cross-step. <u>Note:</u> Hop becomes leap onto L in repeats of the variation.
3	1	Hop on R, bringing L ft up and around in back of R, thereby turning to face slightly L of ctr.
	2	Step on L slightly behind R.
	3	Step on R in place
(Ker-PLUNKS)	& uh	On "uh" before ct 4, step on ball of L next to R.
	4	Still facing slightly L of ctr, step slightly fwd on R.
4	1	Turning to face slightly R of ctr, leap onto L in place, bringing R ft up and around in back of L.
	2-4	Reverse ftwk of cts 2-4, meas 3.
5	1-4	Reverse ftwk of cts 1-4, meas 4. <u>Key for meas 3-5:</u> Hop-step-step-"Ker-PLUNK," leap-step-step-"Ker-PLUNK," leap-step-step-"Ker-PLUNK."

Repeat from the beginning of the variation, not forgetting, of course, to begin by leaping onto the L (ct 1, meas 1).

A Macedonian once it this way: "There is a beginning and an end to each dance phrase. How you get there is your own problem." Enjoy!

Notes by Steve Kotansky

GISHTË PËR GISHTË

(Finger to Finger)

Albanian Men's Dance from Kosovo

Gishtë për Gishtë is from the ethnographic region of Opoja in the Sharr mountains of southwest Kosovo. It is the seventh dance (vallja e shtate) in a sequence of eleven dances performed during weddings. Other dances in the sequence are in 3/4, 7/8, 9/8 and 12/8 meters, and are considered by Albanians to be in "epic" style. This is a more "lyric" dance, incorporating some movements associated with women's dance.

Presented by Janet Reineck / Kolo Festival 1985

Source: Xhemali Berisha and dancers from the villages of Bellobrad and Shajna.

Recording: Field recording from Zhur

Rhythm: 2/4

Formation: Part 1 / open circle CCW in "W" hold with small fingers attached
 Part 2 / single file progression CCW
 Part 3 / as Part 1

MEAS	CT	FACE	LEFT FOOT	RIGHT FOOT	LEFT ARM	RIGHT ARM	BODY
PART 1							
1	1 J			step LOD	"W" HOLD, SMALL FINGERS CLASPED		
	2 J		step LOD				
2	1 J			step side right			
	2 J		touch toe near right foot				
3	1 J		step back				
	2 J			step back			
4	1 J		step back				
	2 J			touch toe near left foot			
REPEAT 1-4 UNTIL LEADER SIGNALS PART 2					RELEASE FINGER HOLD		

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GISTNĒ PĒR ĢISĪTĒ (page 2)

PART 2								
1	1& J	step fwd						
	2& J	step momentarily on ball of foot next to right	side left or on small of back	45° flexion in front of chest				
	2 J	step fwd						
2	1& J	step fwd						
	2 J	step momentarily in front of ball of foot next to left	side right or on small of back	45° flex				
	2 J	step fwd						
REPEAT 1-2 UNTIL LEADER SIGNALS PART 3								
PART 3 (TRANSITION)								
1	1& J	step close in front of right	side high, slight flexion	side low, slight flexion	tilted slightly side-right			
	2 J	momentarily take weight on ball, in place						
	2& J	step close in front of right						
	2 J	momentarily take weight on ball, in place						
REPEAT 3 TIMES CONTINUING 360° CW ROTATION (MEAS 2-4)								

GISTNĒ PĒR ĢISĪTĒ (page 3)

PART 4 (STEP TOUCHES TOWARD CENTER)						
5	1& J	↑	step back			RESUME FINGER HOLD
	2& J		touch toe in front of right foot			
6	1& J		STEP BACK			
	2& J		touch toe in front of left ft			
7,8	REPEAT MEAS 5,6					
9	1 J		step fwd in squat			
	2 J		touch toe in front of right ft			
10	1 J		step fwd in squat			
	2 J		touch toe in front of left ft			
11,12	REPEAT MEAS 9,10					
13-16	REPEAT MEAS 5-8					
REPEAT PARTS 1-4 FOLLOWING LEADER'S SIGNAL						

Krstačka cont.

Teško Krstačko Oro (Štip)

Meas:

Traveling Lift-Steps (Solo)

- 1 Hop/Lift on Lft raising Rft/knee up and in front (L hand/forearm raised in front of chest, R hand with palm back down and in back); (ct 1); Step Rft fwd (cts 2-3); Continuing to travel fwd (CCW), reverse ftwk and arms of cts 1-3 (cts 4-6);

Lift Touches

- 1 Turning to face center, L Hop/lift on Lft raising Rft/knee up in front, and join other dancers with a "T" shoulder hold (ct 1); step Rft to R (cts 2-3); Hop/lift on Rft and bring Lft (knee bent) around to front of Rft (ct 4); Touch ball of Lft in front of Rft (ct 5-6);
- 2 Čukče-bounce on Rft in place (ct 1); Touch Lft slightly out to L side (cts 2-3); Hop/lift on Rft and bring Lft (knee bent and raised up in front); around and in front of R leg (ct 4); Step Lft across and in front of Rft (cts 5-6);

Kneeling

- 1 Repeat action of cts 1-3 of Lift Touches (cts 1-3); Kneel onto L knee with the leg extended back (cts 4-6) but raise out of the kneeling position during ct 6;
- 2 Repeat action of cts 4-6 of meas 2 of Lift Touches (cts 1-3); Repeat action of cts 1-3 of meas 1 of Lift /Touches (cts 4-6); then,
- 3-4 Continue to dance Lift/Touches and lifts.
*Note: The kneeling becomes an "insert" and adds a measure to the Lift/Touch Step, so, the sequence is Lift-step R, Kneel, Lift-step L, Lift-step R, Lift-touch L, Lift-touch L, Lift-step L, Lift-step R, then continue with Kneel. The counts are off-setting but the steps just continue.

Turn and Kneel

- 1 After several repeats of Kneeling, add a CW turn to R (L hand up to L side, palm out, R hand behind back) during 2 Lift-steps (L, R) after touches, then, Kneel and continue dance.

Cross Travel

- 1 Hop/Lift on Lft and raise Rft/knee up in front (ct 1); Step Rft to R (cts 2-3); Step Lft across and in front of Rft (ct 4); Step Rft fwd still moving to R (cts 5-6);
- 2 Hop/Lift on Rft and swing Lft across and in front of R knee (ct 1); Leap on Lft slightly back to L and "cut" Rft behind L calf (cts 2-3); Step Rft back to place and swing/cut Lft across and in front of R knee (ct 4); Step Lft in place and swing Rft behind L calf (cts 5-6);

Slaps

- 1 With weight on Rft (finish meas 1 of Cross Travel), Hop/Lift on Rft and swing Lft across and in front of Rft (ct 1); Step Lft to L (ct 2); Kick/swing Rft fwd low to prepare for slight leap (ct 3); Leap onto Rft in place and kick Lft fwd low and up (ct 4); Slap Lft fwd (leg straight) (ct 5); Lift Lft up slightly (ct 6);
- 2 Leap/step Lft in place (ct 1); Leap/step Rft in place (ct 2); swing Lft slightly out to L (ct 3); Hop/lift on Rft and swing Lft across and in front of R knee (ct 4); Step onto ball of Lft quickly to L (ct &); Step Rft in place and swing Lft across and in front of R knee (cts 5-6);

Krstačka cont.

Teško Krstačko Oro

Meas:

Squats

- 1 Turning to face R of center, Hop/Lift on Rft fwd to R (ct 1); Step Rft fwd or in place (cts 2-3); Leap Lft fwd twising slightly to L (ct 4); Step Rft fwd (cts 5-6);
- 2 Continuing to move fwd, repeat action of cts 4-6 (Twist/leap, step) Squats 2 more times (cts 1-6);
- 3 Repeat action of cts 4-6 (Twist/leap, step) one more time (4 times in all) (cts 1-3); Leap fwd into a deep knee squat (knees together, hands extended fwd) (ct 4); Hold (cts 5-6);
- 4 Remaining in squat position, bounce on both feet and turn CCW to L two ½ turns (cts 1-6) with the accent on cts 1 & 4.
- 5 Jump up onto both feet (ct 1); Hold (cts 2-3); then resume Slaps until leader signals Squats.

- Note: When I first learned this dance decades ago, we would jump and land on our knees and perform the turns on our knees. Try it! You'll never be same.

* Steps change at leaders discretion.

Presented by Stephen Kotansky

Valle Dangellishtë

(Kolonjë, Albania)

SOURCE: Village dancers from Southern Albania

MUSIC:

FORMATION: Open circle with "W" handhold

MUSIC: 8/8 Dancer's beats 1-2-3 Slow -quick -Slow or 1- 2 Slow -Slower

METER: 8/8

PATTERN

Meas

- 1 Facing slightly R of center, Lift on Lft and raise R knee fwd parallel to ground (ct 1); Step Rft fwd (ct 2,3).
- 2 Continuing fwd, reverse ftwk of meas 1
- 3 Repeat action of meas 1
- 4 Turning to face center, bring **L** knee up and in front parallel to ground (ct 1); releasing, **L** ft inscribes a circular path out to L and back (cts 2-3).
- 5 Bring **L** ft behind **R** knee and bounce on Rft (ct 1); Bounce on Rft again and lead Lft to L side(ct 2,3) .
- 6 With weight on both feet, Bounce (ct 1); Hold or bounce slightly (cts 2,3)
- 7 Bring Rft up and front of L knee (ct 1); Bring Rft in an circular path to R side and back behind L knee (cts 2-3)
- 8 With R ft behind L knee, Bend Lft knee with accent (ct 1); Straighten (cts 2,3)

Variation I

- 1-3 Repeat ftwk of meas 1-3 above but turn one CW to R with R hand held at head level to R
- 4 Stamp L ft in place and raise R hand higher above head and to R with an affirmative "yeah" gesture (ct 1); Hold (ct 2,3)
- 5 "Dyshe" in pairs, join L hand to partners L shoulder and place R hand behind R own R ear resting on head and, bend knees to touch R knee to ground behind L ft (ct 1); Rise (cts 2,3);
- 6 Reverse hands but keep same kneeling motion as meas 5.
- 7 Step Rft to R and initiate a full CW turn to R on Rft with L knee up and Lft parallel to ground (cts 1-3)
- 8 Accented step Lft in place (ct 1); accented step Rft without wt (ct 2,3)

Variation II

- 1-3 Repeat action of meas 1-3 of Basic ,
- 4 Repeat action of meas 1 of Basic (4 lift steps to R)
- 5 Bring Rft around in front to L knee (ct 1); Release and bring Rft around and to back (still facing R of center) (cts 2-3).
- 6 Step onto Rft behind Lft with a slight accent (ct 1); Hold (cts 2,3).
- 7 Step Lft to L and initiate a full CCW turn to L on the Lft with the R knee up and Rft parallel to ground (cts 1-3)
- 8 Accented step Rft in place (ct 1); accented step Lft in place (cts 2,3).