

The 66th Annual  
**Kolo Festival**



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The Croatian-American Cultural Center

November 24-25, 2017

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**DANCE INSTRUCTORS**

John Filcich – Kolos

Michael Ginsburg - Balkan

Yves Moreau – Bulgaria

John Morovich – Croatia



**66th Annual Kolo Festival**  
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# Čukaričko Kolo

Source: This comes directly from Folk Dances of Yugoslavia, Vol, III by Michael Herman P.O. Box 201, Flushing L.I., N.Y., as printed in the album cover.

Music: Record: 'The Folk Dancer M.H. 1002

## Measure

### PART I

- 1-2 Facing center, take seven steps to R, sideways, thus: step on right to R (ct. 1), step on left in front of right (count and); right to side (ct. 2); left in front (ct. and); right to side (ct. 1); left in front (ct. end); right to side (ct. 2); pause (ct. and). Each step numbered makes 7 steps in all.
- 3 Three running steps in place (modified pas-de-bas), left to side (ct.1) right in front of left (count and); left in place (ct. 2); pause (ct.and)
- 4 Repeat Meas. 1-4 moving to left, starting L foot.

REPEAT ALL FROM BEGINNING

### PART II

- 9 Moving to R, bodies turned slightly to R, leap on R foot (ct. 1); leap on L (ct. 2)
- 10-12 Three running steps in place, beginning with R foot as in meas. 4; three more to the left, as in meas 3; three more to right as in meas 4.
- 13-16 Repeat meas. 9-12 moving to left, starting left foot.

## DJURDJEVKA - KOLO

Djurjevka originated in central Serbia where it was danced in 3/4 time. Later it spread to Vojvodina in the north which favors tamburitza music and dances in 2/4 time. Hence the character of the dance was changed. This is one of the many versions danced at the 2/4 time.

**Music:** Record: XOPO 315-B "DJURDJEVKA -- KOLO"

**Formation:** Usual kolo broken circle, with leader at the right end. Joined hands are held low, comfortably straight down.

### Measures      Pattern

#### PART I

- 1 Step on R ft across in front of L, raising L slightly off floor (ct 1). Return wt to L in place (ct &). Step on R behind L, raising L slightly off floor (ct 2). Return wt to L in place (ct &).
- 2 Step on R ft across in front of L, raising L slightly off floor (ct 1). Return wt to L in place (ct &). Step on R in place (ct 2). Hop on R (ct &).
- 3-4 Repeat action of meas 1-2 starting with the L ft.
- 5-8 Repeat action of meas 1-4.

#### PART II

- 9 Step on R ft to R (still facing ctr of circle) (ct 1). Step L ft behind R (ct &). Step R ft to R (ct 2). Step L ft behind R (ct &).
- 10 Step R ft to R (ct 1). Step L ft behind R (ct &). Step R ft to R (ct 2). Hop on R ft (ct &).
- 11-12 Repeat action of meas 9-10 to the L, starting with L ft.
- 13-16 Repeat action of meas 9-12.

Continue dancing from the beginning.

#### ALTERNATE - PART II

Meas 11-12 and 15-16: Do not change direction to L, but continue moving R by crossing L ft over R. Action becomes:

L ft crossed in front of R ft (ct 1). R ft brought to place (ct &).

Presented by John Filcich



# Drmeš for Three

## DRMEŠ (Croatian Shake Dance)

Description by John Filcic

Record: Balkan 506

Formation: One M, two W; W stand side by side, facing M. M's R hand is on the L hip of the W on his R, his L hand on the R hip of the W on his L; W's inside hands are on M's nearest shoulder. (This is position for Part I; for Part II set separates for czardas turn; dance may be done as a couple dance also)

### Part I (simplified)

- Meas. 1 All hop on R ft (ct 1, and)
- Meas. 2 All hop on L ft (ct 1, and)
- Meas. 3 All step R, L, R.
- Meas. 4 All hop slightly on R ft, Pause.

Meas. 5-8 Repeat Meas. 1-4, starting with hop on L ft.

Meas. 9-16 Repeat all of above.

Note: The hop, as in meas. 1, may become a shuffle step, a hop with a chug forward, or the active foot may be thrust out to the side aided with a hop on the other foot at the same time. Sometimes, Part I is danced with a continual hop-shuffle 16 times consecutively without the R, L, R. breaks in Meas. 3 and 11 and L, R, L. in Meas. 7 and 15. The main object regardless of step used is to produce and maintain a continual shake of the body (upper part).

### Part II - Czardas Turn

Meas. 17-24

All releasing hold, M turns with 8 czardas steps with W on his R. The 8th step is really a R, L, R turning to the L. L hand W usually retains drmes step of Part I, keeping time to the music.

Meas. 25-32 M turns as above with the W on his L, ending with a L, R, L in place and preparing to assume position for Part I.

## MALO KOLO

Serbian: Little circle dance with hands held down

### BACKGROUND:

Malo kolo is an old traditional dance from the Vojvodina region of Serbia. It is widespread throughout the area and is danced at nearly every Serbian gathering, most often played as the opening kolo. The small orchestra may stand in the middle of the circle as the dance begins and then moves around from one group of dancers to the other who then try to improvise on the the basic step without losing the beat. It is customary to put money in the top of the bass player's instrument to either have the orchestra begin or continue playing Malo kolo. The step-close-step-touch motif, alternating side to side, is basic to the dances of the Vojvodina area (thus it is known as "the basic kolo step," "basic step," or "kolo step") and is found in many dances, including Bačko kolo, Čarlama, Jeftanović evo kolo, Milica kolo, Natalijino kolo, Pljeskavac, Seljančica, Srpskinja, Sremsko kolo, and Zaplet.

John Filcich, in his "Classic Kolos: Dances of the Immigrants," says, "Probably the most enjoyable of most kolos are those in the Malo kolo family. In the old country, they danced dances like this in a closed circle, but somehow in this country, a leader developed at the right end of the dance. The dance steps move a little larger to the right, perhaps, and a little bit smaller to the left so you make progress and begin to wind."

### FORMATION:

A. Closed circle with hands on shldr of neighbors (usually only if just M are in cir) in "T" pos; or

B. Closed cir of mixed M and W with hands joined down in "V" pos; or

C. Closed cir of mixed M and W with hands joined behind W backs, W hands on nearest shldr of the adjacent M. Dancers should form a small cir.

METER/RHYTHM: 2/4

STEPS/STYLE: LIFT: Raise on ball of supporting ft without leaving floor.

The dance described below is a higher-energy form of the basic step-close-step-touch "basic step" as danced by the Los Angeles Serbian community beg in the 1940s.

The dance is done in place or moving slightly back and forth from R to L with a light feeling. All movement should be from the hips down. Malo kolo is subject to rich variations in styling. The M, in particular, traditionally embellish the fundamental pattern with subtle cross-kicks, tiny stamps, heel-clicks, leg-shakes, syncopations, etc.

### THE DANCE

1-Lift on L and, at the same time, place R on floor (ct 1); step on R (ct &); step L behind R (ct 2); pause (ct &);

NOTE: A tremor should be felt between the two actions of the R ft.

2 Step R to R (ct 1); Lift on R (ct 2).

3-4 Repeat action of meas 1-2 with opp ftwk.

Repeat entire dance from beginning, adding embellishments as desired.

*Excerpted from Copyright © 2017 by Dick Oakes*

# Milica

(Croatia and Serbia)

The trio dance Milica (a girl's name) became popular in Croatian and Serbian communities in the U.E. some time in the 1930s. According to the old-time tamburitza players (including members of the Banat Orchestra heard on the record listed below), the song whose melody accompanies the dance was a favorite among Croatian and Serbian immigrants to the U.S. many years before that, as early as the turn of this century.

Milica's exact origins are unknown. Variants of the dance have been recorded in numerous places in Croatia and Vojvodina (Serbia), and it is reported to have been popularized there by tamburitza orchestras in the period between World Wars I and II. It is described here as learned and danced by Dick Crum at Croatian and Serbian affairs in Pittsburgh, Detroit, Cleveland, and other eastern cities in the 1950s.

Pronunciation: MEE-lee-tsah

Music:

2/4 meter

Folk Dancer MH 1005, Milica

Formation:

Trios scattered anywhere on the dance floor. Usually one M with two W, one on either side of him, all facing the same direction. His hands are around the back of their waists, holding their outside hands at their outside hips. Each W places the hand nearest the M on his nearest shldr. The formation just described is the oldest, basic form. It often happened, however, that more than three dancers (anywhere from four or five or even more!) would form one line and do the same steps as in the trio form.

Meas

Pattern

## I. HOP-STEP-STEPS FORWARD

1 All dancers moving straight fwd, hop on L, bringing R ft slightly fwd low (ct 1); step fwd on R (ct &); close L fwd beside R, taking wt on L (ct 2).

2-4 Repeat meas 1 three more times (total of four).

Note: A common variation of Part I consisted of the group (trio or line) pivoting, either in place or moving fwd, using the same ftwk described above. The pivot could be a full turn or more, either CW or CCW.

## II. BASIC KOLO STEP RIGHT AND LEFT

1 Low hop on L in place or moving very slightly R (ct 1); step sdwd (flat) on R (ct &); close L beside R, taking wt on L (ct 2).

2 Short step sdwd on R (ct 1); low hop on R in place (ct 2).

3-4 Repeat meas 1-2 with opp ftwk and direction.

5-8 Repeat meas 1-4.

Original notes by Dick Crum  
Presented by Dick Crum

Words on next page.

FOLK DANCE CAMP - 1997

## Milica—continued

:There are many different lyrics to the song whose tune accompanies the dance Milica. Here are the verses sung by the Banat Orchestra on the Folk Dancer record listed above:

Milica je uranila i krevet je mamestila  
/: pa čeka svoga dragana. :/

Milica got up early and made her bed,  
then waited for her sweetheart.

Milica je večerala i na sokak istrčala,  
bez marame i bez kecelje,  
da dočeka svoga dragana.

Milica ate supper and hurried out onto the street,  
without kerchief and without apron,  
to wait for her sweetheart.

Mati viče, mati kara: "Ajde kudi, pile moje,  
/: večeraj, lolu ne čekaj!" :/

Her mother yelled and scolded her, "Come home, my dear,  
eat your supper and don't wait for that boyfriend of yours.

Milica je lepo date, zašto j' momci ne ljubite?  
/: Haj, Milica, jedinica! :/

Milica's a pretty child, why don't you fellows love her?  
Oh, Milica, mother's one-and-only!



# Podravski Drmeš

(Podravina, Croatia)

Podravski Drmeš is one of the most popular and persistent dances of this region of Croatia. There are footwork improvisations for the men, not usually for women. Characteristics include slow traveling for the couples and slow turning movements, unless a rapid spin figure is used. Couples on traveling may rotate either CW or CCW at man's discretion (although couples more commonly and more often rotate CW). Any attempt to notate this dance in conventional folkdancer notation creates something that is no longer the dance, since it looks at a "snap-shot" rather than a "video," or it freezes one sequence as the norm. So, it will be notated as to steps, and then the parameters of choreography and improvisation will be described. Add this to the characteristics above and you have the Podravina variant of the Drmeš.

## Pronunciation:

Cassette: Barry Glass Special tape – Stockton 1996

2/4 meter

Formation: Couples scattered about the dance floor. Shldr-waist pos or a shldr-waist pos in which the M makes a circle of thumb and 2nd fingers which are on ptr's waist, other fingers loosely gathered. When rapid twirling figure is chosen, 2 cpls may join together in a small circle, back-basket hold.

Steps: Basic Drmeš: (M's ftwk and direction described. W do opposite.)  
With L slightly ahead of R, bounce twice on both heels (cts 1, &); step on L (cts 2, &). Repeat with opp ftwk.

Note: This step may move fwd or back, or to either side, or in a slow cpl rotation. It is a fairly light, almost "laid-back" movement style.

## Two-Couple Spin:

Two cpls make a small circle and, with back-basket hole, spin rapidly CW. Ftwk is same for all. Step strongly (with sound) on R slightly into circle (ct 1), L ft may raise slightly in back; step sdwd on L to L (ct &); repeat cts 1, & (cts 2, &). Figure is done 16 times in all.

## Man's Ftwk Variant #1

Step on L, knee slightly bent (ct 1); hit R next to L (ct &); repeat cts 1, & with opp ftwk (cts 2, &).

## Man's Ftwk Variant #2

Step on L, knee slightly bent (ct 1); hit R next to L (ct &); hop on L (ct 2); hit R next to L (ct &). Step alternates.

Variants #1 and #2 can be used in combination.

## Man's Ftwk Variant #3

Meas 1: Step lightly sdwd on L to L (ct 1); step on R behind L (ct &); step sdwd on L to L (ct 2); hit R next to L (ct &).

Meas 2: Step on R (ct 1); stamp L next to R (ct &); hop on R (ct 2); hit L next to R (ct &).  
Repeat at will.

## Podravski Drmeš —continued

Man's Ftwk Variant #4

Meas 1: Light jump onto both ft, R ft slightly in front (ct 1); jump onto both ft side-by-side and slightly apart (ct &); step on L in place (ct 2); hit R next to L (ct &).

Meas 2: Hop on L (ct 1); hit R next to L (ct &); repeat cts 1, & (cts 2, &).  
Step repeats at will.

Note: These last two ftwk variants appear when cpl is staying in place or when rotating.

The dance moves about the floor, M leading with step and directional changes consistent with the music.

Presented by Barry Glass

SARAJEVKA KOLO

Source: This comes directly from Folk Dances of Yugoslavia, Vol. III by Michael Herman P.O. Box 201, Flushing L.I., N.Y., as printed in the album cover

Music; Record: The Folk Dancer N.H. 1002

Measure

- 1 Circle moves to the right, bodies turned to right; while hands are held. Step on R (ct. 1), hop on R (ct. 2)
- 2 Circle still moving to right, step on Left (ct. 1, hop on L (ct. 2)
- 3 Facing center now, step on R to R side (ct. 1), step on L in back of R (ct. 2)
- 4 Three running steps in place thus; R foot to R side, L in front of R, R in place (modified pas-de-bas step)
- 5 Same as meas 4 starting L foot
- 6 Same as meas 4
- 7-8 Turn bodies to face left, but retain hold on hands, walk forward to left around circle three steps, L,R,L, then hop on L, as preliminary step to start dance all over again.

Album, music, arrangements, directions copyright 1949 by Michael Herman.

*Stockton Folk Dance Camp 1950*

SLAVONSKO KOLO (slah-VOHN-sko KOH-loh)  
(Croatia)

Slavonsko Kolo means "Kolo from Slavonia" and is native to that region of Croatia. This dance was introduced by John Filcich at University of the Pacific Folk Dance Camp in 1956.

Music: Record: Woodlands 45-6805; Jugoton J6003-B'; Corona C-401A  
"Mi Cigani"; Kolo K-49-B 2/4 meter

Formation: Closed circle, no ptrs necessary, M together in one portion of circle, W together in other portion. Join hds in front by locking middle fingers with the second person on either side; L arm under and R arm over the arms of the persons adjacent.

Steps: Basic Step: 2 meas to complete

Meas 1: Step on R, flexing knee (ct 1); lift on ball of R ft and straighten R knee, placing L on floor about 10 inches to L (ct &); wt still on R, lower R heel twice -- bounce (cts 2, &).

Meas 2: Transfer wt to L, flexing L knee (ct 1); rise on ball of L ft and straighten L knee, closing R to L (ct &); wt still on L, lower L heel twice -- bounce (cts 2, &).

Note: There should be a relaxed lean of upper portion of body twd ctr of circle. Entire body should vibrate during bounces.

Walking-Rest Step: 4 meas to complete. Face ctr throughout.

Meas 1: Step R across in front of L.

Meas 2: Step on L to L, flexing knee slightly to emphasize step.

Meas 3: Step R across behind L.

Meas 4: Step on L to L.

Vrtanje Step: Step R across in front of L, flexing R knee (ct 1); step on L to L (ct 2).

Note: During this step, point R ft twd ctr; lean upper body twd ctr; keep knees flexible throughout.

Meas

Pattern

4 meas

INTRODUCTION

A 24

I. BASIC STEP

With 12 Basic Steps, circle to L (CW).

B 12

II. WALKING-REST STEP

With three complete Walking-Rest Steps, circle to L (CW).



SLAVONSKO KOLO (continued)

III. VRTANJE STEP

C 16 With 16 Vrtanje Steps, circle to L (CW). During the first 8 meas keep steps short; during the last 8 meas, lengthen steps to revolve circle more rapidly.

Repeat dance three more times.

IV. FINALE

A 28 With 14 Basic Steps, circle to L (CW).

SONG TEXT

Hej ni momka kad naših seljaka  
// Nit curica kad naših sokica //

Hej kad za igra pusta Slavonija  
// Podnjima se zemlica uvija //

Hej gospodine, i gospodski sine  
// Čini mi se da ćeš čuvat svinje //

Hej u moj dike porcelanski zube  
// Kad me ljubi sve selo probudi //

Bolji me nego vi vi ste malo sasavi  
Vidi se po ogama da ne znate igrat znamaj  
Bolji naši nego vaši, naši vaši nad igraše

Usa baba vriću maka da  
Metnula kraj didaka  
Kad se kikod probudio  
Vriću maka zagrlio  
Tud su rukse tud je glava  
Kom je brasu mege dala

Presented by John Filcich

VELIKO KOLO  
(Serbia)

Veliko (VEH-lee-ko) Kolo was learned by Dick Crum from members of the Banat Tamburitza Orchestra and from native dancers in Zrenjanin (Banat), Yugoslavia. It was presented by Dick Crum at the 1960 Folk Dance Camp at the College of the Pacific, Stockton, California.

Record: MH 1004

Formation: Closed or open circle, arms on neighbors' shoulders.

<u>Meas</u>	<u>Ct</u>	<u>Pattern</u>
1	1	Step L with L ft.
	2	Continue moving L, stepping on R ft.
2	1	Step L with L.
	2	Point R toe in front of L ft.
3	1	Step R with R.
	2	Point L toe in front of R ft.
4	1	Hop on R ft (stress this hop).
	&	Step on L ft in place.
	2	Hold.
	&	Hop on L ft.
5	1	Step on R ft in place (stress this step).
	&	Hop on R ft.
	2	Step on L ft in place.
	&	Hold.
6	1	Step R ft in place.
	&	Step L ft in place of R.
	2	Step R ft in place.

**NOTE:** The above description is, by necessity, only approximate, since native dancers embellish the dance with many tiny syncopations and bounces which cannot be reduced to written description.

Presented by Dick Crum

~~1~~

CIGANSKI ORIJENT  
(Serbia, Yugoslavia)

SOURCE:

Ciganski Orijent, meaning 'gypsy orient', probably refers to the train called the Orient Express which passed through Sumadija on its way to Istanbul. Sumajida is an area directly south and east of Beograd (Belgrade). Dances called by the name 'Orijent' are found in various forms all over Serbia. The dance described here is a variant introduced by Zoran Vasilijevic in 1966 as done by the Aman International Music and Dance Company of Los Angeles and the Duquesne University Tamburitzans of Pittsburgh.

PRONUNCIATION: TSEE-gahn-skee OH-ree-yent

MUSIC: Festival (45 rpm) F-4018; NAMA Vol. 1 (LP) 1001

FORMATION: Open cir of mixed M and W with hands in either of two pos:  
1. L hand on hip, fingers fwd, thumb bkwd; R hand through elbow of person to R, hand relaxed with wrist on lower forearm of person to R ("Q" pos), leader on R end also has R hand on hip; or  
2. Hands joined with neighbors and held down ("V" pos), free hand held on hip on both ends of line, end dancers may have free hand on or behind hip

STEPS & STYLE: Lift: A low hop except that the ball of the ft does not leave the floor  
Danced in typically Serbian style, the body is held erect and the ftwk is small. Leg action is with soft flexing of the knees ("makano koleno") and wt, although seemingly on the entire ft, tends to be predominantly on the fwd portion while heel contact with the floor is incidental.

METER: 2/4

MOVEMENT DESCRIPTION

Meas

Introduction: None

I. STEP-BOUNCE-BOUNCE

- 1 Facing slightly R, step sdwd R (ct 1); close L to R and bounce on both ft twice (cts 2&)
- 2-31 Rpt action of meas 1 thirty more times
- 32 Step sdwd R (ct 1); close L to R and bounce on both ft (ct 2)

II. ORIJENT

- Step slightly diag fwd R taking wt momentarily on ball of ft (ct & of previous meas)
- 1 Step L in back of R (ct 1); step sdwd R raising L knee high in front (ct 2)
- 2 Touch L toe across in front of R (ct 1); step L across in front of R raising R knee high in front (ct 2); step slightly diag fwd R taking wt momentarily on ball of ft (ct &)
- 3-16 Rpt action of meas 1-2 seven more times, omitting the momentary step on the final ct & of meas 16

III. HOP-STEP-STEP

- 1 Dancing in place and keeping ft close to floor, lift on L (ct 1); step R next to L (ct &); step L next to R (ct 2); hold (ct &)
- 2 Step R next to L extending L fwd (ct 1); lift on R bringing L heel across R shin (ct 2)

# DOLGOTO

MACEDONIAN LINE DANCE

METER: 12/8

HANDS HELD DOWN



Figure 1

Measure 1 (facing R and traveling R)

- 1- lift R
- 2- step R in LOD
- 3- step L in LOD
- 4- small leap onto R
- 5- step L

Measure 2 (facing center)

- 1-lift R
- 2-step R to side
- 3-step L forward
- 4-step R back in place
- 5-hop R

Measure 3 - same as measure 2 using opposite foot.

Fig. 2

Measure 1 - same as in fig. 1

Measure 2 (facing center)

- 1- lift R
- 2- step R diagonally forward to R
- 3- close L to R with "click" while putting weight onto L
- 4- step R back
- 5- hop R

Measure 3- same as meas. 2 using opposite foot.



# DRACEVKA

## MACEDONIAN LINE DANCE LEARNED FROM KETE ILIEVSKI HANDS HELD DOWN

METER: 7/8    !!! !! !!  
          1    2   3

### Fig. 1

- Meas. 1 – Step L in LOD (1), hop L (2), step R in LOD (3) – “traveling step”
- Meas. 2 – another traveling step
- Meas. 3 – same footwork as traveling step
- Meas. 4 – step L forward (1), step R back (2)
- Meas. 5 – facing center, Hop on R (1), hop again on R (2), step L to L
- Meas. 6 – Step R across L (1), step LR turning to face R (&,2)
- 7-14 – Repeat the footwork of meas. 3-6 two more times.

### Fig. 2

- Meas. 1-3 – Three traveling steps
- Meas. 4 – Step LRL (1,&,2), the step with R is beside L to give the movement a swooping feeling.
- Meas. 5 – Leap onto R with L behind R calf (1), hold (2,3)
- Meas. 6 – Touch L in front of and slightly across R (1), touch L to L (2)
- Meas. 7 – Hop R (1), hop R (2), step L in place
- Meas. 8 – Step R in place (1), step LR in place (“kerplunk” - &,2)
- Meas. 9-12 - Repeat footwork of meas. 5-8 with reverse footwork
- Meas. 13-16 – Same as meas. 5-8

## GÁÏDA FLAMBOÚROU

From: village of Flámouro, Sérres Prefecture, Macedonia, Greece.

Music: 2/4; on Kolo Festival Tape, Yvonne Hunt.

Hands: V; \*slowly raised to W during last six (6) counts of dance motif; \*\*lowered to V again on first step to R.

SLOW MUSIC:

LOD: R. lift L across right ankle, L, R, L  
s s s q. q

REPEAT ABOVE

\*step R (facing center)  
s

lift L (low, circling behind right)  
s

step L, R, L (almost in place)  
s s s

lift R across left ankle  
s

FAST MUSIC:

LOD: same as above, add two walking steps--R, L--before  
repeat s s

\*step R (facing center)  
s

lift L behind right leg  
s

step L, R, L (almost in place)

lift R across left ankle  
s

Danced by all. No difference between M/F styling. Gáïda refers to the bagpipe although it is not played for this dance. The word has become a generic term for a family of dances usually danced to variants of a particular melody. It is played differently from village to village and, although to the untrained ear it may sound the same, people from one village may not feel comfortable dancing to the renditions from another village.

Yvonne Hunt  
Kolo Festival

**Gajda Preshevarë**  
(Rom-Kosovar, Preševo, Serbia)

This is a Krsteno (crossing) type dance from the border region where Kosova, South Serbia, Macedonia meet. It has a similar structure and step pattern to Maško Kočansko Oro. The rhythm is a fast 7/16 (  $\text{♩} \text{♩} \text{♩}$  ) common to many East Macedonian dances and the Bulgar Šop četvorno hor.

Source: Maren Aliev  
Recording: Maren Aliev "Ssassa" VAW MA 960909  
Formation: Open Circle with "w" hold, leader at R.  
Music: 7/16  $\text{♩} \text{♩} \text{♩}$  Dancer's cts. 1-2-3

**Meas.**

**Basic**

- |      |  |
|------|--|
| 1    | Facing R of center (slightly); with wt on Lft, drop raised Rft and R hip sligh (ct. 1); drop Rft and R hip again (ct. 2); step Rft fwd (ct. 3) |
| 2    | Cross and step Lfr fwd (ct. 1); Lift on Lft and bring Rft fwd (knee may cross slightly) (ct. 2); step Rft fwd (ct. 3)                          |
| 3-4  | Repeat meas 2 two more times.  |
| 5    | Facing center, with wt on Rft, lower Lft (raised) and L hip twice (cts. 1, 2); Step Lft to L slightly (ct. 3)                                  |
| 6    | Step Rft in front of Lft (ct. 1); lift on Rft (ct. 2), step back of Lft (ct. 3)  |
| 7-8  | Reverse action of meas 5-6   |
| 9-10 | Repeat action of meas 5-6. Turning to face R of center, repeat dance from the beginning.   |

**Variation**

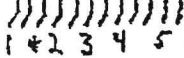
Repeat action of meas 1-3 of Basic  
step Lft in front of Rft (ct. 1); twist Lft heel with ball of Rft (behind Lft) supporting partial wt. to R (ct. 2); twist heels to L (ct. 3)  
Twist heels to R again (ct. 1); with wt on Rft lift on it and raise Lft in front (ct. 2); step lift to L (ct. 3)

Reverse action of meas 4-5  
Repeat action of meas 4-5.

# KUCANO

MACEDONIAN LINE DANCE

METER: 12/8

RHYTHM #1:  1 2 3 4 5

RHYTHM #2:  1 2 3 4 5

HANDS HELD AT SHOULDER LEVEL FOR FIG. 1, DOWN FOR FIG. 2. SHIFT IN HAND POSITION OCCURS ON BEAT 4 OF MEASURE PRECEDING FIG. 2

## Fig. 1

Measure 1 (meas 1 & 2 travel to the R)

- 1- lift R
- &- step R
- 2- step L
- 3- step R
- 4- step L
- 5- step R

Measure 2

- 1- lift L
- &-step L
- 2- step R
- 3- step L
- 4- step R towards center
- 5- step L behind R

Measure 3 (facing center for meas 3 & 4)

- 1- lift R
- 2- step R to side
- 3- slight bounce on both feet
- 4- step L across R
- 5- step R back to place

Measure 4 - same as meas. 3 on opposite foot in opposite direction.

## Fig. 2

Measures 1 & 2 - same as in Figure 1

Measure 3

- 1- lift R
- &- step R in place
- 2- step L in place
- 3- step R in place
- 4- step L across R
- 5- step R back to place

Measure 4 - same as meas. 3 on opposite foot

Measure 5 & 6 - same as meas. 3 & 4



## KUCANO (cont.)

Fig. 2

Measures 1 & 2 - same as in Figure 1

Measure 3

- 1- lift R
- &- step R in place
- 2- step L in place
- 3- step R in place
- 4- step L across R
- 5- step R back to place

Measure 4 - same as meas. 3 on opposite foot

Measure 5 & 6 - same as meas. 3 & 4

## LETSI

### PONTIAN LINE DANCE LEARNED FROM KYRIAKO MOISIDES HANDS HELD DOWN

METER: 7/8    ~!! !! !!  
                  1 2 3

- Meas. 1 - Facing L, touch ball of R beside L with knees bent (1,2), step R in RLOD (3)
  - Meas. 2 - Touch ball of L beside R (1,2), step L in RLOD (3)
  - Meas. 3 - same as meas. 1
  - Meas. 4 - turn to face R and touch ball of L beside R (1,2), step L in place (3)
  - Meas. 5 - face center and touch ball of R beside L (1,2), step R in place- arms swing forward (3)
  - Meas. 6 - Touch ball of L beside R-arms swing back (1,2), step R in place - arms swing forward (3)
  - Meas. 7 - same as meas. 6 with opposite footwork
  - Meas. 8 - Touch L forward and bounce twice-arms up (1,2), step L beside R (3)
  - Meas. 9 - keeping arms raised, touch R forward and bounce twice (1,2), step R beside L (3)
  - Meas. 10 - Same as meas. 9 with opposite footwork
- Arms come down to start dance from the beginning

## PALIOS HOROS

### GREEK LINE DANCE FROM AROUND EDESSA LEARNED FROM YVONNE HUNT

METER: 7/8 !!! !! !!

s q q

HANDS HELD UP IN W POSITION

- Meas. 1 - Step R slightly to R (1), touch L beside R (2), hold (3)  
Meas. 2 - Step L slightly L (1), touch R beside L (2), hold (3)  
Meas. 3 - Step R moving slightly R (1), step L slightly back (2) step R in place (3)  
Meas. 4 - Step L across R (1), step R in LOD (2)  
Meas. 5 - same as meas. 4  
Meas. 6 - Lift L facing center (1), step L beside R (2)  
Meas. 7 - Lift R (1), touch R beside L (2)

On meas. 4,5, men can do a large lift motion with L before stepping across R

## TERS

### PONTIC GREEK LINE DANCE LEARNED FROM JOE GRAZIOSI Hands in W position to start dance

METER : 5/8 !! !!!

1 2

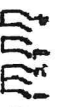
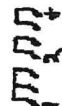
- Meas. 1 - Step L to L (1), step R across L with double bounce on R (2)  
Meas. 2 - Step L to L (1), step R across L, no double bounce, (2)  
Meas. 3 - Hop on R (1), step L across R, no double bounce, arms swing down and back (2)  
Meas. 4 - Hop on L, arms swing forward (1), step R back with double bounce on R, arms swing back (2)

When repeating the pattern, arms swing up into W position on beat 1 of meas. 1

POTRCANO

MACEDONIAN LINE DANCE

METER: 7/8

RYTHMS: #1:  #2: 

HANDS HELD DOWN

Fig. 1

Measure 1 (facing R, moving R) "hop-step-step" (rhythm #1)

- 1- hop L
- 2- step R in LOD
- 3- step L in LOD

Measure 2 - repeat meas. 1

Measure 3 - (face R, move R) "1-2-3"

- 1- step R in LOD
- 2- step L in LOD
- 3- step R in LOD

Measure 4 - same as meas. 3 beginning with L

Measure 5 (face center) "step-hop" (see rhythm #2)

- 1- step R to side
- 2- hop R

Measure 6 (face center) "hop-step-step" (rhythm #1)

- 1- hop R
- 2- step L to side
- 3- step R across L

Measure 7 (face center) "hop-step-step"

- 1- hop R
- 2- step L to side
- 3- step R behind L

POTRCANO (Cont.)

Measure 8 (face center) "step-hop" (rhythm #2)

- 1- step L to side while lifting R
- 2- hop L with R suspended in air, knee bent

Measure 9 - same as meas. 8 on opposite foot

Measure 10 - same as meas. 8

Fig. 2

Measures 1-3 - same as in fig. 1

Measure 4 (facing R, moving R)

- 1- step L in LOD
- 2- step R in LOD
- 3- step L in LOD
- &- step R to side while facing center

Measure 5 (facing center) rhythm #2

- 1- step L in place
- 2- leap onto R in place while lifting L

Measure 6 - same as meas. 6 of fig. 1

Measure 7 (facing center)

- 1- hop R
- 2- step L to side
- 3- step R behind L
- &- step L beside R

Measure 8 (meas. 8-10 use rhythm #2)

- 1- step R in place
- 2- leap onto L in place while lifting R
- &- step R

Measure 9 - same as meas. 8 on opposite foot

POTRCANO (Cont.)

Measure 10

- 1- step R in place
- 2- leap onto L while lifting R
- &- rest

Fig. 3

Measures 1-4 - same as in fig. 1

Measure 5 (facing center) rhythm #2

- 1- squat
- 2- rise on R while lifting L

Measures 6 & 7 - same as meas. 6 & 7 of fig. 1

Measure 8 (facing center) rhythm #2

- 1- squat
- 2- rise on L while lifting R

Measure 9 - same as meas. 8 on opposite foot

Measure 10 - same as meas. 8

Fig. 4


Measure 1-7 - same as fig. 3

Measures 8-10 - same footwork as in meas. 8-10 of fig. 3, only do a complete solo turn to the right on each measure (three turns altogether);

# Rukavica

SLAVONIA

CROATIA

G	D7	G	D7
STEP-BOUNCE-BOUNCE	STEP-BOUNCE-BOUNCE	STEP-BOUNCE-BOUNCE	STEP-BOUNCE-BOUNCE
Facing center, Step-bounce-bounce* sideward L.	%	%	%
	CIRCLE DANCE		

\*Step-bounce-bounce (L)  
Step sideward L on Lft (ct 1) closing R to Lft, bounce twice on both heels (cts 2, 2&).

Note: Repeat pattern of measures 1-4 only with opposite footwork and directions  
(measures 5-8).

C	G      D7	G	D7
FLING-FLING	STEP-BEHIND-STEP	1    2    3    4	5    6    7
Small leap on Lft in place flinging Rft behind L (ct 1).  Small leap on R in place flinging Lft behind R (ct 2).	Small step sideward L on Lft (ct 1).  Cross and step on Rft behind L (ct 1&).  Small leap sideward L on Lft bending L knee and flinging Rft behind L.	7 little stiff-kneed step-closes sideward R (R, L, R, L, R, L, R) bend right knee on 7th step (ct 2, measure 4).	

RUKAVICE S'PRSTIMA, CURA ŠIŠKE SPUSTILA.  
'AJ, 'AJ BOŽE DAJ, ILI CURU, ILI RAJ.

A ŠTA ĆE MI JED POMOĆI, KAD MI DRAGI NE ĆE DOĆI.  
'AJ, 'AJ BOŽE DAJ, ILI CURU, ILI RAJ.

## SOFKA

### AEGEAN MACEDONIAN LINE DANCE

### LEARNED FROM KYRIAKOS MOISIDES

METER: 7/8 !!! !! !!

1 2 3

### BEGIN WITH HANDS HELD DOWN

Meas. 1 – Step R forward (1), touch L beside R (2)

Meas. 2 – Turn to face LOD and step L toward center (1), touch R beside L (2)

Meas. 3 – Step RL in LOD (1,2)

Meas. 4 – Step RLR moving in LOD (1,2,3)

Meas. 5 – Step LRL in LOD (1,2,3)

Meas. 6 – Facing center, step R to side (1), step L behind R (2)

Meas. 7 - Step R (1), hop R (2)

Meas. 8 – Step L back (1), hop L (2)

Meas. 9 – Facing L, step RL forward (1,2)

Meas. 10 – Step RLR forward (1,2,3)

Meas. 11 – Step LRL forward (1,2,3)

Meas. 12 – Step RL forward 1,2)

Meas. 13 – Facing center, step R back (1), hop R (2)

Meas. 14 – Step L back (1), hop L (2)

STARO ORO (The Old Dance)

MACEDONIAN LINE DANCE

HANDS IN W POSITION

METER:  $\frac{8}{8}$

QS S QS  
1 2 3 4 5

Figure 1

Measures 1 + 2 (Travel R)

- |          |                    |          |                        |
|----------|--------------------|----------|------------------------|
| Meas. 1- | 1- Lift R          | Meas. 2- | same as meas. 1        |
|          | 2- step R to R     |          | with opposite feetwork |
|          | 3- Lift L          |          |                        |
|          | 4- step L back     |          |                        |
|          | 5- step R in place |          |                        |

- Meas. 3.
- 1- Lift R
  - 2- Step R to R ~~Facing center~~
  - 3- Touch L in front of R
  - 4- Swivel and touch L to L
  - 5- Hold

Meas 4+5. Beginning Lifting L - two travel steps to L

- Meas. 6.
- 1- Lift L
  - 2- Step L beside R facing center
  - 3- touch R in front of L
  - 4- touch R to R
  - 5- hold.

Meas 7. Same as meas. 6 with opposite feetwork

Meas. 8. Same as meas. 6

## STARO ZENSKO KRSTENO

MACEDONIAN LINE DANCE

METER: 2/4

HANDS HELD AT SHOULDER LEVEL

Fig. 1

Measure 1 (meas. 1-4 travel R; meas. 5-8 travel L)

1- hop L while lifting R

2- step R in LOD

Measure 2

1- leap onto L across R

2- step R in LOD

Measure 3 - repeat meas. 2

Measure 4

1- step L across R

2- step R back to place

Measures 5-8 - repeat meas. 1-4 in opposite direction with opposite foot

Measure 9 (meas. 9-12 face center)

1- hop L while lifting R

2- step R to side

Measure 10

1- step L across R

2- step R back

Measures 11 & 12 - repeat meas. 9 & 10 on opposite foot

Fig. 2

Same as figure 1 except do one complete turn counter-clockwise on each of meas. 6 & 7 while traveling L (two turns all together).



# TERS

## PONTIC GREEK LINE DANCE LEARNED FROM JOE GRAZIOSI

Hands in W position to start dance

METER : 5/8 !!!!!!

1 2

- Meas. 1 – Step L to L (1), step R across L with double bounce on R (2)
- Meas. 2 – Step L to L (1), step R across L, no double bounce; (2)
- Meas. 3 – Hop on R (1), step L across R, no double bounce, arms swing down and back (2)
- Meas. 4 – Hop on L, arms swing forward (1), step R back with double bounce on R, arms swing back (2)

When repeating the pattern, arms swing up into W position on beat 1 of meas. 1

ZENSKO PUSTENO  
(Macedonia)

SOURCE: Learned from Pece Atanasovski in Oteševo, Jugoslavia

PRONUNCIATION:

MUSIC: Special camp tape

FORMATION: Lines; hands held in W pos for Part I; down for Part II; drop hands for Part III

STYLE:

RHYTHM:



METER: 11/8

PATTERN

Meas.

Introduction:

PART I:

- 1 Travel, facing R in LOD: Lift R while bouncing on L (ct 1); bounce again on L with both ft on floor (ct 2); step fwd on R (ct 3); rock back onto L (ct 4); Step onto R beside L (ct 5)
- 2 Travel: Step fwd onto L (ct 1); bounce on L while lifting R (ct 2); step fwd on R (ct 3); step across R with L (ct 4); step back onto R (ct 5)
- 3 Lift L while bouncing on R (ct 1); bounce again to R, both ft on floor (ct 2); step L to side (ct 3); step R across L (ct 4); step back on L (ct 5)
- 4 Same as meas 3 on opp ft
- 5 Same as meas 3

PART II:

- 1-2 Same as meas 1 & 2 in Part I
- 3 Lift L while bouncing on R (turn to face L) (ct 1); bounce again on R (ct 2); 3 steps in palce (L,R,L) turning slightly to face R (cts 3,4,5)
- 4 Same as meas 3 on opp ft, turning to face L
- 5 Bounce twice on R (cts 1 & 2); step back on L (ct 3); step to side on R (ct 4); cross in front with L (ct 5)

PART III:

Same ftwk as Part II. Drop hands and hold them on hips.

# BELČOVA TROPANKA

Белчова Тропанка  
(Dobrudža, Bulgaria)

One of the many variations on the dance *Tropanka*, widespread throughout Dobrudža in Northeastern Bulgaria. *Tropanka* means «stamping dance». This version is from the region of Devnja near Varna and has an interesting structure of 15 meas. Learned from Belčo Stanev.

**Pronunciation:** BEHL-cho-vah TROH-pahn-kah  
**Music:** Yves Moreau CD  
**Rhythm:** 2/4  
**Formation:** Open circle or lines. Hands joined down at sides.  
Face LOD, wt on L ft.  
**Style:** Earthy

---

**Meter** 2/4

**Pattern**

---

1-8 Slow bagpipe music then regular tempo with drum. No action.

### Basic Figure

- 1 Facing ctr, quick low stamp with R ft next to L, no wt (1) another quick low stamp with R ft next to L, no wt (2)
- 2 Travelling in LOD, step on fwd on R (1) hold (2)
- 3 Still travelling in LOD, step fwd on L (1) hold (2)
- 4 Step fwd on R (1) quick step on L closing behind R (2)
- 5 Quick step on R fwd (1) hold (2)
- 6 Facing ctr, step fwd on L (1) hold (2)
- 7 Step back onto R (1) hold (2)
- 8 Step fwd on L (1) quick step fwd on R closing behind L (2)
- 9 Step fwd on L (1) quick stamp on R behind L ft, no wt (2)
- 10 Step back onto R ft (1) light lift onto R (2)
- 11 Step on L to L (1) close R ft quickly to L ft (2)
- 12 Step on L to L (1) hold (2)
- 13 Step on R across L (1) hold (2)
- 14 Step on R to L (1) hold (2)
- 15 Stamp R ft, no wt, slightly turned out (1) hold (2)

**Note:** At the end of the dance, keep stamping R ft next to L, until end of music



**Dance repeats from beginning**

# BICAČ

Бичак

Yves Moreau learned Bicač (BEE-chuhk) in March 1970 from Ilija Vretenarov, leader of a folk dance group in Kavrakirovo, near Petrič, southwest Bulgaria (Macedonia). The dance was popular in the villages around Petrič. Yves presented the dance at the 1970 University of the Pacific Folk Dance Camp and at other workshops, among them North-South Teachers' Seminar at Mt. Gross, Felton, California in October 1980.

RECORD: Balkanton BBA 734 Side R/2 14/16 meter (9/16 + 5/16)

RHYTHM: 14/16 written as  plus   
Counted 1 2 3 4 plus 5 6

FORMATION: Open circle or short lines. Hands joined with adjacent dancers, arms down at sides ("V" pos). Originally taught in segregated lines with W hands joined with adjacent dancers, elbows bent and down ("W" pos) and V with hands on adjacent dancers' shldr, arms extended ("T" pos). Face LOD, wt on L.

STEPS and STEPPING: Lift: Rise onto ball of supporting ft.  
Hop: Spring from one ft, land on same ft.  
Leap: Transfer wt from one ft to the other; both ft off floor at apex of leap.  
Jump: Spring from one ft, land on both ft simultaneously.

Feet is small and kept close to floor with a smooth rolling action.

MUSIC 14/16

PATTERN

MEASURES

## INTRODUCTION

Leader may start at the beg of any 4 meas phrase and repeat each Fig at will.

### I. BASIC (2 meas)

- 1 Lift on L (ct 1); step fwd on R (ct 2); lift on R (ct 3); step fwd on L (ct 4); turn to face ctr and step on R to R side (ct 5); step fwd ctr on L with a slight rolling motion (dip) (ct 6).
- 2 Lift on L (ct 1); step bkwd on R (ct 2); lift on R (ct 3); step bkwd on L (ct 4); face LOD and step fwd R,L (cts 5,6). Use the same rolling motion on ct 6 as in meas 1.

### II. HEEL TRIST (2 meas)

- 1 Repeat Fig I, meas 1.
- 2 Lift on L (ct 1); step bkwd on R (ct 2); lift on R (ct 3); step bkwd on L (ct 4); bring R ft next to L, raise heels, twist them to the R and lower them to the floor (ct 5); with ft together, raise heels, twist them to the L, simultaneously raise R ft off floor and face LOD for next step (ct 6).

### III. ROCK (4 meas)

- 1 Face LOD, lift on L (ct 1); step fwd on R (ct 2); lift on R (ct 3); step fwd on L, leaving R in place (ct 4); shift wt back onto R ft (ct 5); shift wt fwd onto L (ct 6). The wt shifts are cued as "rock, rock."
- 2 Face ctr, step on R to R (ct 1); hold (ct 2); step on L behind R (ct 3); step on R to R (ct 4); lift on R, bringing straight L leg around to front (ct 5); step on L in front of R, bending L knee and bringing R ft up just behind L ankle (ct 6).
- 3 In place, rock bkwd on R, fwd on L, and repeat (cts 1,2,3,4); lift on L, bringing straight R leg around to front (ct 5); step on R, in front of L, bending R knee and bringing L ft up just behind R ankle (ct 6).
- 4 Repeat meas 3 with opp ftwk, but on ct 6 bring L ft far enough around to step on it in LOD, pivoting on ball of R ft as L ft is brought around.

### IV. LEAP (4 meas)

- 1 Face LOD, lift on L (ct 1) step fwd on R (ct 2); lift on R (ct 3); step fwd on L (ct 4); step fwd R,L (cts 5,6).
  - 2 Hop on L (ct 1); step fwd on R (ct 2); low jump onto both ft, L ft a little fwd of R (ct 3); leap onto R, turning to face ctr, L ft off floor (ct 4); leap fwd twd ctr onto L, bringing R ft up just behind L ankle (ct 5); leap back onto R, raising L ft across in front of R leg, knee bent (ct 6).
- 3-4 Turning to face RLOD, repeat meas 1-2 with opp ftwk and direction.

Yves usually dances the following sequence:

Another popular sequence:

Introduction - 4 meas

Fig I 6x  
Fig II 4x  
Fig III 4x  
Fig IV 4x  
Fig I 4x  
Fig II 5x (break)  
Fig III 2x  
Fig IV once

Introduction - 4 meas

Fig I 2x  
Fig II 4x  
Fig III 4x  
Fig IV 2x  
Fig I 2x  
Fig II 4x  
Fig III 4x  
Fig IV 4x plus 2 meas of a 5th time

Yves emphasizes that it is more fun if each leader determines sequence!!

Description written April 1986

# ČESTATA

Честата

(Northeast Bulgaria)

Dance from the region of Ruse, on the Danube River in Northeast Bulgaria. It is a variation of the *Pajdusko* in 5/8 meter often danced at weddings and is also related to types of dances found in Southern Romania. The jew's harp is called *brâmbazâk* in Bulgarian. Dance learned from Belčo Stanev.

**Pronunciation:** CHESS-tah-tah  
**Music:** Yves Moreau CD  
**Rhythm:** 5/8 counted here as 1-2 + 1-2-3 or quick-SLOW  
**Formation:** Open circle or lines. Hands joined down at sides.  
Face LOD, wt on L ft.  
**Style:** Earthy  
**Note:** Arms swing throughout dance fwd & back.

---

## Meter 5/8

## Pattern

---

1-8	No action.
	<b>Basic Figure</b>
1	Facing LOD, hop on L (1) step fwd on R (2)
2	Hop on R (1) step fwd on L (2)
3	Still moving in LOD, quick step on R (1) quick step on L (2)
4	Still moving in LOD, step on R crossing slightly in front of L (1) step on L in place (2)
5	Step onto R sideways R (1) step on L in place (2)
6	Repeat pattern of meas. 4
7	Facing ctr, hop on L (1) step on R to R (2)
8	Step on L in front of R (1) step on R in place (2)
9	Repeat pattern of meas 7 with reverse direction and ftwork
10	Step on R in front of L (1) step on L to L (2)
11-12	Repeat pattern of meas 10, two more times
13-14	Repeat pattern of meas 7-8
15-16	Repeat pattern of meas 7-8 with reverse direction and ftwork.

**Dance repeats from beginning**

**Description © by Yves Moreau**

# ČETVORNO ŠOPSKO HORO

Четворно Шопско Хоро

(Bulgaria-Šopluk)

This dance-type has many variations and is popular in the Šop villages near Sofia. These variations were collected in Bistrica, near Sofia in 1966 by Yves Moreau.

**Music:** Yves Moreau workshop CD  
**Rhythm:** 7/8 counted here as 1, 2,3 or **SLOW**- quick-quick  
**Formation:** Open circle or lines, belt hold, L over R  
**Style:** Earthy and proud. Small sharp movements.

**Steps:** Bicycle R: step on R (1) hop on R at same time raise L knee fwd and up (2) light stamp with L ft taking no wt unless otherwise specified (3) The L lower leg action should be smooth, continuous movement with the leg kept in front of the body. Bicycle L: begin with step on ft (1) and continue with opposite ftwk.  
Twizzle R: Step on R ft slightly to R, at the same time raise L heel and, with weight on ball of L ft., twist L heel sharply to the R in a clearly defined movement (1) follow with a step on L to L (2) step on R behind L (3) Twizzle is also done with opp ftwk.

Measure	Pattern
4	<b>Introduction</b> - no action
	<b>1. Basic</b>
1	with wt on L, facing slightly R of ctr, step fwd R in LOD (1) small hop on R (2) step fwd L in LOD (3)
2-3	Repeat meas 1, twice
4	Turn to face ctr and Bicycle R
5-8	Repeat meas 1-4 with opp ftwk and direction
	<b>2. Twizzle and scissors</b>
1-3	Repeat Fig 1, meas 1-3 (Basic)
4	Face ctr and Twizzle R (cts 1,2,3 as described above).
5	Bicycle L
6	Step on R beside L (1) hop on R (2) step on L in place, at same time extend R ft fwd close to floor preparatory for next step (3)
7	Scissors: Step on R beside L, extending L ft fwd close to floor at same time (1) step on L beside R, extending R ft fwd close to floor (2) step on R beside L, extending L ft fwd close to floor (3)
8	Bicycle L
	<b>3. Left "twizzle" and pas-de-basque</b>
1-4	Repeat Fig. 2, meas. 1-4 (basic plus twizzle R)
5	Face slightly L of ctr and, moving in RLOD, step fwd L (1) hop on L (2) step fwd on R (3)
6	Twizzle L
7	Face ctr, step on R to R (1) step on ball of L in front of R (2) step on R in place (3). ("Bulgarian pas-de-basque")
8	Bicycle L



Measure	Pattern
<b>4. "Twizzle" in the air and "bicycles"</b>	
1-4	Repeat Fig. 2, meas 1-4 (basic plus twizzle R)
5	Leap on to L, turning body and knees to face RLOC (ct 2) leap onto R, turning body and knees to face LOD (2) step on L, turning body to face RLOC (3) These actions should be done very sharply with especially high leaps by the men.
6	Bicycle R, but take weight on L on ct 3
7-8	Bicycle R (meas. 7); Bicycle L (meas. 8)
<b>5. Heel touches</b>	
1-4	Repeat Fig. 2, meas 1-4 (Basic plus Twizzle R)
5	Face ctr, step fwd on L (1) hop on L, bringing R leg up, knee bent and turned to R (2) touch R heel to R side, leg straight (3)
6	Touch R heel to floor but fwd twd ctr from previous touch (1) leap fwd onto R ft, bringing L leg up with knee bent and turned to L (2) touch L heel to L side, leg straight (3)
7	Touch L heel to floor but fwd twd ctr from previous touch (1) leap fwd onto L, bringing R ft up in back of L calf (2) hold (3)
8	Leap bkwd onto R (1) with feet together, bounce twice (2-3)

Suggested sequence: Do each figure four times and then repeat from beginning as many times as the music allows. It is also possible for leader to call figure changes.

**Description © Yves Moreau**

# DOSPATSKO HORO

## Доспатско Хоро

(Bulgaria)

Learned in December 1969 from Nasko Dimitrov in Smoljan, Bulgaria. Typical steps from the Dospat region in the Western Rhodopes done by "pomaks" (Bulgarian moslems).

**Music:** Yves Moreau CD

**Rhythm:** 7/8, counted here as 1-2-3,1-2,1-2 or 1,2,3 or S-Q-Q

**Formation:** Open mixed circle, hands in "W" pos. Wt on L, face ctr.

**Style:** Smooth, quiet and somewhat earthy

---

### Measure

### Pattern

1-8 **Introduction.** No action.

#### 1. In place

1-2 In place, step R-L-R (1,2,3) repeat for meas 2, begin L

3 Step R to R (1) lift on R bringing L around behind R (2) step L behind R (3)

4 Step R to R (1) step L across in front of R (2) step back in place on R (3)

5-8 Repeat action of meas 1-4, reversing direction and ftwrk

#### 2. Grapevine

1 Step R to R (1) step L across in front of R (2,3)

2 Step R to R (1) step L across in back of R (2,3)

3-4 Repeat action of meas 3-4, Fig. 1

5-8 Repeat pattern of meas 1-4, with opp direction and ftwrk

9-16 Repeat pattern of meas 1-8

#### 3. Rocking

1 Step bkwd on R, leaving L in place (1) rock fwd onto L (2) rock bkwd on R (3)

2 Large smooth walking step fwd on L (1) step fwd on R, bending knee and simult. bringing L ft up behind R leg, L knee turned out (2,3)

3-4 Moving bkwd, step L-R-L; repeat for meas. 4, begin R

5-8 Repeat action of meas 1-4 with opp ftwrk

9-16 Repeat pattern of meas 1-8

#### 4. Travelling

1-2 Facing slightly R of ctr and moving LOD, step R-L-R (1,2,3) continue for meas 2, begin L

3 Facing ctr, step on R to R (1) lift on R, bringing L around behind R (2) step L behind R (3)

4 Facing slightly R and moving LOD, step R (1) step L (cts 2,3)

5-16 Repeat pattern of meas 1-4 three more times (4 times in all).

**Suggested sequence:** Figs. 1-2-3, repeat, Fig.4, Fig. 1-2-3

**Description by Yves Moreau**

# GJUŠEVSKA RÂČENICA

Гюшевска Ръченица

(Bulgaria - Šopluk)

This dance was learned Sofia, Bulgaria from Krasimir Petrov in 1966. It is a choreography of traditional steps from the region of Kjustendil and Gjueševo in the Šopluk region of West Bulgaria near the Serbian and Macedonian border. The dance is related to similar dances with names like Šopska Râčenica, Graovska Râčenica, Kjustendilska Râčenica, Perniška Râčenica, etc.

**Pronunciation:** GYOO-shev-skah ruh-cheh-NEE-tsah  
**Music:** Yves Moreau CD  
**Rhythm:** 7/8 counted here as 1-2,1-2,1-2-3 or 1,2,3 or qqS  
**Formation:** Short lines with belt hold, L over R or hands joined down at sides.  
Wt on L ft. Face L of ctr (dance begins moving bkwd).  
**Style:** Small light steps

Meter: 7/8	Pattern
	Introduction. None
	<b>1. Travelling step</b>
1	With weight on L and body facing RLOD, hop on L, at same time, bring R L back in a «back bicycle motion» (1) step bkwd onto L (2) step back onto R (3)
2	Repeat pattern of meas 1
3	Turning to face ctr, step on R to R (1) step on L in front of R (2) step on R to R (3)
4	Still facing ctr, step on L behind R (1) step on R to R (2) step on L in front of R (3)
5	Do three small runing steps in place R-L-R. On last step, the L ft extends sharply fwd (1,2,3).
6	Hop on R, simultaneously bringing L ft sharply fwd and around (CW circular motion) (1) two steps in place, L-R (2-3)
7	Repeat action of meas 6
8	Turning to face RLOD, two small steps L-R (1-2), step onto L ft slightly fwd with marked flexion or «rolling» motion (3)
9-15	Repeat pattern of meas 1-7
16	Same ftwrk as meas 8, but body faces ctr
	<b>2. Touch and cross forward and back</b>
1	Facing ctr, «bounce» (light hop) on L, simultaneously touching ball of R ft diag fwd R (done twice) (1,2) step sharply onto R crossing in front of L with marked knee bend or «roll» (3)
2	Same as meas 1 but with opp ftwrk
3-4	Repeat pattern of meas 1-2
5-8	Repeat pattern of meas 1-4, reversing direction & ftwrk (bkwd)
9-16	Repeat pattern of meas 1-8

### 3. Side kicks, forward and scissors

- 1 With W on L, hop on L, simultaneously kicking and extending R leg up and fwd diag R (heel first and with body facing same direction) (1) pause (2) hop again on L retracting R leg to a pos slightly behind L leg (3)
- 2 Two small running steps in place, R-L, (1-2) cross on R in front of L (3)
- 3-4 Repeat pattern of meas 1-2
- 5-8 Repeat pattern of meas 1-4
- 9 Do a quick «pas de basque» (with high knees) in place, starting with R (1,2,3)
- 10 Same as meas 9 but with opp ftwrk
- 11 Large stamp-like step onto R (1) pause (2) hop on R, simultaneously extending L leg upwd and across R (3)
- 12 Same as meas 11, with opp ftwrk
- 13-14 Repeat pattern of meas 9-10
- 15-16 With weight on L, two «scissor-steps» in place (R-L-R,L-R-L) with upper body bent slightly fwd

### 4. Move bkwd and heel-touch and cross-steps

- 1 Facing ctr, hop on L, simultaneously touching floor diag fwd with R heel (1) pause (2) hop again on L ft, simultaneously bringing R ft up in front of L leg (3)
- 2 Hop on L again (1) step on R to R (2) step on L in front of R with marked flexion (rolling step) (3)
- 3 Step on R in place (1) step on L to L (2) step on R in front of L with marked knee flexion (rolling step) (3)
- 4-6 Repeat pattern of meas 1-3, with reverse dir and ftwrk
- 7 Repeat pattern of meas 1
- 8 Three small bouncing steps in place, feet together (1,2,3)
- 9-12 Repeat pattern of meas 5-8, **Fig. 2**
- 13-15 Repeat pattern of meas 1-3, but turn to face L of ctr (RLOD) on last meas
- 16 Still facing RLOD, repeat pattern of meas 8 (3 bounces). This puts you in original starting pos to repeat dance from start.

**Note :** Whole dance will repeat TWO complete more times. Dance (music) will end while starting fourth repeat of dance (on meas 16 of Fig. I)

IZRUČANKA  
(Bulgaria)

eehz-rooh-CHAHN-kah

Presented by Yves Moreau

Learned by Yves Moreau, fall 1971 from village dance group in Stanevo, Mihajlovgrad District in N.W. Bulgaria. This dance is quite common among Bulgarians and Vlachs (Romanian minorities) living in Northwest Bulgaria and has many variations from village to village.

RECORD: Worldtone WT-YM 001 B 2/4 meter

FORMATION: Mixed lines of M & W. Hands joined down at sides or belt hold, L over R. Face ctr, wt on L.

STYLE: Knees bent slightly. Steps are small. Stamps are low and sharp as in Romanian dances, upper part of body is erect and proud.

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PATTERN

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Measure

No introduction

I. BASIC STEP (DE JOC)

- 1 Step fwd diag R with R (ct 1) hold (ct 2)
- 2 Step fwd diag R with L (ct 1) hold (ct 2)
- 3 Step bkwd diag R with R (ct 1) close L ft to R sharply (ct &  
step bkwd diag R with R (ct 2) close L to R sharply (ct &)
- 4 Step bkwd diag R with R (ct 1) close L to R sharply (ct &  
step bkwd diag R with R (ct 2)
- 5-8 Repeat pattern of meas 1-4 reversing direction and footwork.

II. SINGLE STAMP (UN)

- 1 Facing ctr, small step in place with R (ct 1) sharp low stamp, no wt, with L next to R (ct &) small step in place with L (ct 2) sharp low stamp, no wt, with R next to L (ct &)
- 2 Small step in place with R (ct 1) sharp low stamp, no wt, with L next to R (ct &) sharp low stamp no wt, with L slightly L (ct 2)
- 3 Reverse pattern of meas 2

III. DOUBLE STAMPS (DOI)

- 1 Repeat pattern of meas 1 FIG. II exactly
- 2 Repeat pattern of meas 1 exactly
- 3-4 Repeat pattern of meas 2-3 FIG II

IV. TRIPLE STAMPS (TREI)

- 1-3 Repeat pattern of meas 1 FIG II three times
- 4-5 Repeat pattern of meas 2-3 FIG II

There is no set sequence to dance. Leader calls figures at will.

# MARIČENSKO HORO

## Мариченско Хоро

(Bulgaria - Šopluk)

A dance from the area around the town of Svoge in the northern Shope region near the Serbian border. It has influences from the Vlach dances of the nearby areas. Source: Krasimir Petrov, Sofia 1966.

**Pronunciation :** Mah-ree-TCHEN-skoh Ho-ROH  
**Music:** Yves Moreau CD  
**Rhythm:** 2/4  
**Formation:** Mixed lines. Hands joined down at sides or belt hold. Face ctr. Wt on L  
**Style:** Fairly small steps. A certain heavy "peasant" quality, slight knee bend.

---

### Measure

### Pattern

---

No special intro. Start at beg of any musical phrase

#### 1. Diagonals

- 1 Step diag fwd R on R (1) step diag fwd on L (2)
- 2 Facing L of ctr, step diag back on R (1) still moving in diag, step on R next to L (&) step diag back on R lifting L ft slightly back (2)
- 3-4 Repeat pattern of meas 1-2
- 5-8 Repeat pattern of meas 1-4

#### 2. Sidewards with stamps

- 1 Step on R to R (1) close L to r with slight knee bend (&) Repeat action of two previous cts (2&)
- 2 Facing slightly R, step on R with slight body bend fwd (1) stamp with L next to R, no wt (&) repeat action of two previous cts (2&)
- 3-4 Repeat action of meas 1-2, Fig. 1
- 5-8 Repeat action of meas 1-4 with reverse dir and ftwrk

**Presented by Yves Moreau**  
**Description © Yves Moreau**

# PINOSAVKA

Пиносавка  
(Šumadija - Serbia)

A variation on the popular "U Šest" or Moravac Kolo dance. From the village of Pinosava, near Belgrade. Learned from Dennis Boxell in 1965.

**Pronunciation:** Pee-noh-SAHV-kah  
**Music:** Yves Moreau CD  
**Rhythm:** 2/4  
**Formation:** Open circle or line. "Escort" position as in Setnja (L hand on hip, R hand and wrist "hooked" into crook of L arm of person to the R)  
**Style:** Erect body, bouncy steps. Proud

---

**Measure 2/4**

**Pattern**

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No special intro. Leader may start anytime with start of musical phrase

## 1. Basic

- 1 Facing and moving LOD, step on R (1) step on L (2)
- 2 Turning to face ctr, small step on R to R (1) touch ball of L slightly fwd (2)
- 3 Small step on L to L (1) touch ball of R slightly fwd (2)
- 4 Repeat the "step-touch" as in meas 2
- 5 Turning to face slightly RLOD and moving doag fwd twd ctr of circle, step onto L (1) step onto R (2)
- 6 Turning to face ctr and moving bkwd, step onto L with a marked knee flexion (1) step bkwd onto R (&) step bkwd onto L (2) Note: accent here is "slow-quick-quick".
- 7 Repeat action of meas 6 with opp ftwrk, turning to face LOD on count "2&"
- 8 Facing and moving LOD, step fwd on L keeping R ft in place and bending knees deeply, sinking down on both ft (with most wt on L) (ct 1) Return upright, facing LOD, stepping on R fwd with small step and at same time, kicking up L ft from knee bkwd (this is a very sharp action) (ct 2) Step fwd L with small step. This completes another measure with the "slow-quick-quick" accent (ct &)

**Description by Yves Moreau**



# PLEVENSKO DAJČOVO HORO

Плевенско Дайчово хоро

(Bulgaria-Severnjaško)

A variation on the popular North Bulgarian *Dajčovo Horo* from the area around Pleven. Patterns observed in Bulgaria by Yves Moreau in 1966 and similar to those originally collected in Bulgaria in 1957 by Michel Cartier.

**Pronunciation:** PLEH-vehn-skoh DIE-tchoh-voh Ho-ROH  
**Music:** Yves Moreau CD  
**Rhythm:** 9/16. 1-2, 1-2, 1-2, 1-2-3. Counted here as 1,2,3,4 or q-q-q-S  
**Formation:** Mixed lines with belt hold or hands joined down at sides. Face ctr. Wt on L.  
**Style:** Small steps, sgarp movements. Body faces ctr at all times.

---

**Meter:** 9/16

**Description**

---

No special introduction. Dance begins with any musical phrase.

## 1. Basic

- 1 Step on R to R (1) step on L in front of R (2) step on R to R (3) step on L behind R (4). **Note:** This is a "modified grapevine", the L ft only steps directly in front of R and does not cross in front.
- 2 Repeat action of meas. 1
- 3 Small leap in place onto R (1) stamp on L, no wt, next to R (low and sharp stamp) (2) repeat same action as in previous two cts but with opp ftwrk (3-4)
- 4 Moving RLOD, step on R behind L (1) step on L to L (2) step on R in front of L (3) step on L to L (4) **Note:** This is also a modified grapevine step.
- 5 Repeat action of meas. 4
- 6 Hop on L (1) step on R behind L (2) hop on R (3) step on L behind R (4). **Note:** This represents two "reeling" steps moving slightly bkws. Do not cross feet excessively. Movement emphasizes the "up and down" character.

## 2. Hop-step-cross

- 1 With weight on L, hop on L (1) step on R to R (2) cross L in front of R (3) leap back onto R, at same time lifting L leg up sharply (4)
- 2 Moving RLOD, step L to side (1) step on R behind L (2) repeat action of cts 1-2 (3-4). **Note:** These four steps move only very slightly RLOD.
- 3 Repeat action of Fig. 1, meas. 6, using opp ftwrk
- 4 Repeat action of Fig. 2, meas. 1, using opp direction and ftwrk. **Note:** On ct 4, do not leap back in order to prepare for repeat of figure again.

## 3. Modified basic step

- 1 Step on R to R (1) step on L behind R (2) step on R to R (3) step on L in front of R (4)
- 2 Repeat action of meas. 1
- 3 Moving RLOD, cross R in front of L (1) step on L to L (2) repeat action of meas

3 cts 1-2 (3-4). **Note:** This reverse direction should be sudden with sharp movement of head turning RLOD and bendy bending slightly fwd. Steps are sharp and R knee does "pumping" motion on cts 1 & 3.  
Repeat action of Fig. 1, meas. 6

4

**Note:** Leader may signal change of figure at will.

**Presented by Yves Moreau**

# SLIVENSKO PAJDUŠKO

(Bulgaria)

Dance from village of Pádarevo, Sliven County, Bulgaria

**Music:** Yves Moreau workshop cassette (or any "Pajduško" tune)  
**Rhythm:** 5/8 counted 1-2 or 1-2, 1-2-3, or quick-SLOW  
**Formation:** Mixed lines. Hands joined down at sides. Face ctr, Wt on L.  
**Style:** Knees bent slightly. "Earthy" style. Arms swing freely throughout dance.

---

## Measure

## Pattern

---

No special introduction . Start at beg of any musical phrase

- |       |  |
|-------|--|
| 1     | Bending body slightly fwd and moving fwd, leap lightly fwd onto ball of R ft (ct 1)<br>Step slightly fwd onto L ft (ct 2). |
| 2-3   | Repeat pattern of meas 1, two more times.  |
| 4     | With R ft free, leap onto R ft, crossing it in front of L ft (ct 1). Leap back onto L leaving<br>R ft free (ct 2).         |
| 5     | Hop in place on L (ct 1). Leap sideways R onto R ft (ct 2).  |
| 6     | Stamp in place with L ft (ct 1). Stamp again in place with L ft (ct 2).  |
| 7-8   | Repeat pattern of meas 5-6, but reversing ftwrk and direction  |
| 9-12  | Repeat pattern of meas 5-8.  |
| 13    | Hop in place on L (ct 1). Step bkwd onto R ft (ct 2).  |
| 14    | Repeat pattern of meas 13, but reversing ftwork.   |
| 15-16 | Repeat pattern of meas 13-14   |

Dance repeats from beginning.

**Presented by Yves Moreau**

## SADI MOMA

Сади Мома  
(Pirin-Bulgaria)

This dance originates from the area around the villages of Bucino and Krumovo near Blagoevgrad. A similar form is apparently popular near Kjustendil and Dupnica in the Šopluk area. Learned in Bulgaria by Yves Moreau in December 1969 from Donka Bakeva.

**Pronunciation:** SAH-deeh Moh-MAH  
**Music:** Yves Moreau CD  
**Rhythm:** 7/8, q-q-S counted as 1-2-3, 1-2,1-2 or 1,2,3  
**Formation:** Mixed lines. Hands in "W" pos. Face R of ctr, Wt on L.  
**Style:** Quiet, relaxed movements. "Earthy" style.

---

**Meter:** 7/8

**Pattern**

---

No introduction

### 1. Basic figure (instrumental)

- 1 Step R on R in LOD (1) step on L in LOD (2) hold (3)
- 2 Step R on R in LOD (1) step on L (2) step on R, turning to face ctr (3)
- 3 Step back onto on L, simultaneously arms start moving fwd and down (1)  
step back on R, arms continue moving down to sides (2) hold (3)
- 4 Facing slightly L of ctr, step on L in RLOD, simultaneously arms start moving  
upwards (1) step on R across L, hands are now back in W pos (2) hold (3)
- 5 Step on L in RLOD, simultaneously arms start moving fwd and down (1)  
step on R behind L, arms are now down at sides (2) hold (3)
- 6 Now facing slightly LOD, rock back onto L, hands are now back in W pos (1)  
step fwd onto R fwd in LOD (2) small step fwd onto L in LOD (3)
- 7 Repeat pattern of measure 1
- 8-14 Repeat pattern of meas 1-7

**Note:** the dance repeats from the beginning but with the 7th measure **omitted** during the vocal part. This means the vocal part (also done twice) has only 6 measures.

Description © Yves Moreau

# TSONKOVO HORO

ЦОНКОВО ХОРО  
(Trakia - Bulgaria)

A variation on the Thracian Pravo learned from Tsonko Stoyanov, Bulgarian choreographer living in Montreal, Canada.

**Music:** Yves Moreau CD

**Rhythm:** 2/4

**Formation:** Open circle, Hands joined down at sides «V» pos. Face LOD, wt on L

**Style:** Earthy.

---

**Meter** 2/4

**Pattern**

---

**16-meas instrumental introduction** - Start dance with singing

**Basic pattern**

- 1 Facing LOD, step on R (1) light hop on R picking up L knee (2)
- 2 Step on L (1) light hop on L picking up R knee (2)
- 3 Facing ctr, step on R to R (1) step on L behind R (2)
- 4 Step on R to R (1) step on L in front of R (2)
- 5 Step on R in place (1) light hop on R picking up L knee (2)
- 6 Step back slightly on L (1) light hop on L picking up R knee (2)
- 7 Still facing ctr, step on R to R (1) step on L in front of R (2)
- 8 Step on R to R (1) step on L behind R (2)
- 9 Large step on R twd ctr (1) small hop on R extending L leg fwd (2)
- 10 Step fwd on L (1) stamp with R next to L, no wt (2)
- 11 Step-sway to R onto R (1) step on L in place (2)
- 12 Cross R in front of L (1) step on L in place (2)
- 13 Step on R in place, bending R knee (1) light step onto ball of L ft (&)  
step onto R (2)
- 14 Step on L in place (1) stamp with R next to L, no wt (2)
- 15-16 Take four steps moving back R-L-R-L

Dance repeats from beginning

**Presented by Yves Moreau**

# VALLE POGONISHTE

(Albania)

Variations to the basic *Pogonishte* dance-type from South Albania also related to the Greek dance *Pogonisos* or *Sta Dyo* from Epirus.

**Pronunciation:** VAHL-leh Poh-goh-NEE-shteh  
**Music:** Yves Moreau CD  
**Meter:** 2/4  
**Formation:** Open mixed circle. Hands in W pos.  
**Styling:** Proud. Bounce gently on every ct.

Measure 2/4	Description
1-4	Introduction. Four drumbeats, no action
	<b>1. Basic travel (instrumental)</b>
1	Facing ctr, step on R to R (1); step on L behind R ( 2); step on R to R (&)
2	Facing LOD step on L fwd (1) step on R fwd (2) step on L fwd (&)
3-8	Repeat pattern of meas 1-2
9	Facing ctr, step on R to R (1) close L to R (2) hold (ct &)
10-18	Repeat pattern of meas 1-9
	<b>2. Cross behind, travel &amp; lift (song melody A)</b>
1	Facing ctr, step on R to R (1) cross L behind R (2) step on R in place (&)
2	Repeat pattern of meas 1 with opp ftwrk
3	Repeat pattern of meas 1, Fig. 1
4	Facing ctr, step slightly fwd on L (1) raise R knee (2) hold (&)
5-16	Repeat pattern of meas 1-4, three more times
	<b>3. Side steps, leg swing &amp; travel (song melody B)</b>
1	Repeat pattern of meas. 1, Fig. 1 with larger steps
2	Step on L across R (1) come up onto ball of L, swinging R leg across to L (2) step on R across L (&)
3-4	Repeat pattern of meas 1-2 with reverse dir & ftwrk
5-8	Repeat pattern of meas 1-4, Fig. 1
9-16	Repeat pattern of meas. 1-8
17	Repeat pattern of meas. 9, Fig. 1
<b>Note :</b>	Dance repeats from beginning (Figs 1-33) but Fig. 1 is only done once (meas 1-9) <b>Finale :</b> After doing dance 2 times, start Fig. 1 again , Meas. 1-7 only, end with meas 4, Fig. 2 (raising R knee).

Description © Yves Moreau

## VALLE POGONISHTE

Sa herë ne gëzime mblidhen,  
Njerëzia kur festojnë,  
Pogonishten vallen preferojmë.  
Hidhe vallen me ngadalë,  
Syzeza porsi një ngjalë,  
Kur ti lot çuditet një mëhallë

Chorus:

// Dridhe tunde shaminë me lezet  
Si një zan' e bukur po me ngjet  
E bukur është vallja kur kërcen sorkadhja! //  
Vall' e bukur dor' për dore,  
Nusja porsi lule bore,  
Pogonishtja valle shekullore.  
Pogonishte vall' e bukur,  
E kërcen gjith' Shqipëria,  
Një tradit, është kjo nga Çamëria.

Translation:

Sometimes when the people gather joyfully and celebrate, they prefer to dance the Pogonishte. The dark-eyed girl leads the dance slowly like an eel, While the neighborhood weeps with surprise. The handkerchief twirls sweetly, like a beautiful voice. How beautiful the dance is when the girls dance! Beautiful dance, hand in hand, the bride like a Snowdrop blossom, the Pogonishte is an age-old dance, danced by all of Albania, it is a tradition from Çameria



# ŽENSKO GRAOVSKO HORO

Женско Граовско хоро  
(Šopluk - Bulgaria)

A variation of the well-known dance *Graosko* from the *Šopluk* region, Southwest of Sofia. This version was traditionally danced by women, has a 12-meas structure and is danced to the tune *Kemene mi drânka* [the fiddle is playing].

**Music:** France Bourque-Moreau, FBM-17, Track #10  
**Rhythm:** 2/4 (or 7/8)  
**Formation:** Mixed lines. Belt hold. L over R. Face RLOD. Wt on L.  
**Style:** Light, bouncy, energetic steps.

---

**Meter** 2/4

**Pattern**

---

**12-meas instrumental introduction** - Start dance with singing

## Basic pattern

- 1 Facing RLOD, light hop on L (1) step bkwd on R (&) step bkwd on L (2)
- 2 Repeat pattern of meas 1
- 3 Facing LOD, small step fwd on R (1) small step fwd on L (&) small step fwd on R (2)
- 4 Repeat pattern of meas 3, starting with L
- 5 Turning to face ctr, step on R (1) hop on R picking up L slightly across R (2)
- 6 Step on L to L (1) step on R in front of L, with marked knee bend (2)
- 7 Step on L to L (&) step on R behind L (2)
- 8 Step in place onto L (1) hop on L, picking up R slightly across L (2)  
straight knee
- 9 Step on R to R (1) step on L across R (&) step on R in place (2)
- 10 Repeat pattern of meas 9, with opp footwrk
- 11 Point R ft to R, straight knee (1) step fwd on R crossing slightly in front of L  
and with marked knee bend (2)
- 12 Repeat pattern of meas 11, with opp footwrk and take pos to repeat dance

Dance repeats from beginning

**Presented by Yves Moreau**

# ŽENSKO ZA RAKA

Женско за рака  
(Macedonia)

A women's dance from Western Macedonia with a 12-measure pattern. Learned from Saško Anastasov

**Pronunciation:** ZHEHN-skoh za RAH-kah  
**Music:** CD BR-11  
**Meter:** 2/4  
**Formation:** Open circle. Face R of ctr, wt on L. Hands joined up in "W" pos.  
**Style:** Proud and smooth

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Measure 2/4	Description
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No special intro. Start at beg of any musical phrase.

### 1. Basic

- 1 Facing and travelling LOD, step on R (1) light lift on R raising L (2)
- 2 Same pattern as in meas 1, starting with L ft
- 3 Two walking steps in LOD, R-L
- 4 Facing ctr, step on R (1) raise L ft, knee slightly bent (2)
- 5 Facing ctr, step fwd onto L ft (1) raise R ft behind L calf (2)
- 6 Still facing ctr, step on R to R (1) step on L across R (2)
- 7 Step on R (1) lift L (2)
- 8 Facing ctr, step fwd on L (1) raise R ft behind L calf (2)
- 9 Facing ctr, step back onto R (1) lift L (2)
- 10 Facing & travelling RLOD, step on L (1) step on R across L (2)
- 11 Facing ctr step on L to L (1) step on R behind L (2)
- 12 Facing ctr, step on L to L (1) lift R, bending knee (2)

**Dance repeats from beginning**

**Presented by Yves and France Moreau**

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