

THE LAGUNA FOLK DANCERS



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LAGUNA FOLKDANCERS FESTIVAL 2002 SYLLABUS

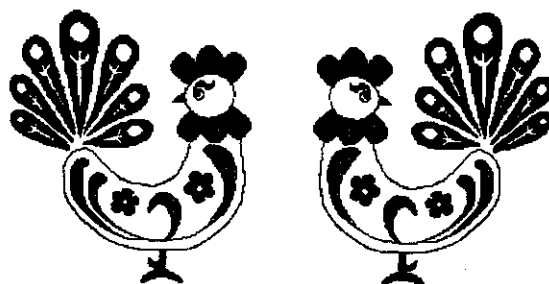
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Atanas Kolarovski

Atanas Kolarovski, a native of Drčevo, a village near Skopje, Macedonia comes from a family of outstanding musicians and dancers, and while growing up had ample opportunity as well to observe and participate in the dances of the Serbs, Albanians, and Roms who live in the Skopje area. After World War II, he danced for two years with the Yugoslavian Army Ensemble, until he was asked to help form Tanec, the Macedonian State Folk Ensemble, where he remained for 14 years as artistic director, choreographer, and lead solo dancer, earning his reputation as the Macedonian dancer nonpareil. In 1964, Atanas made his first teaching tour of the United States, awakening interest in Macedonian dance and music around the country. He returned countless times and also taught throughout Europe and East Asia.

Lee Otterholt

Lee Otterholt, born in the US of Norwegian-American parents, has lived and worked most of his life in Norway as a professional dancer, dance teacher and choreographer. In Norway he founded and is still the leader of the Center for International Folk Dance in Oslo, Norway. He is professor of folkloristic dance at the Norwegian National College of Ballet and has been responsible for the establishment of 4 active folk dance clubs and 3 performing groups in Norway. The last 10 years he has been active on the international scene, teaching international folk dance in Europe, the US and East Asia. He has a professional education in choreography and dance and, in addition to choreographing folk dance for both amateur and professional ensembles in Europe, has choreographed other forms of dance for the theater and on television and was one of the choreographers of the Opening Ceremony of the Winter Olympic Games in Lillehammer, Norway in 1994.

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On the Richness and Significance of Macedonian Folk Songs and Dances

Of the many opinions, statements, and writings of Macedonian and foreign collectors and researchers of Macedonian folklore, we shall present the writings of the famous Slavist and huerateur, Prof. Dr. Tome Sazdov, and of the eminent poet and litterateur, Academician Blaž e Koneski. We ask to be forgiven, due to lack of space, that we cannot present the opinions and writings of others no less worthy and respected.

The Macedonian people have no greater cultural-artistic inheritance than folk song and dance. Only the medieval painting of frescos and icons in churches and monasteries and carved wood iconostases might possibly be compared with the extent of the artistry of song and dance, but they are much fewer in number, and as concrete objects, are subject to disappearance. Song and dance will always be created! It is not coincidental that one of the most eminent collectors and publishers of Macedonian folk songs, the Skopje native Josif Češmedžiev, wrote, "We Macedonians do not have pyramids and sphinxes. Our fatherland is not embellished with palaces of material monuments, but there is something that neither the centuries, nor the elements of nature, nor the evil hand of the oppressor can destroy ... This unbreakable strength is cast into the singular moment—the folk song, the richest and most valuable inheritance which remains to us from the past life and culture of the Macedonian people preserved even until today." (From the Preface to the Anthology of Macedonian Folk Songs published in Sofia, 1926.)

Today, of course, Macedonians have palaces and other imposing tangible monuments, but they also have their own folk songs!

Where there is song, there is dance. One hardly goes without the other; it cannot survive. Without song there is not dance. One almost cannot dance. Folk dances or oro cannot be performed silently without song, without vocal or instrumental accompaniment, or most frequently, with both. This original, external and most highly developed syncretic triplet of word, melody, and rhythm (dance) has been perfected by the Macedonian people. This is not by accident. Historical and political misfortunes have impelled our enslaved people to express its gifts of poetry, music, and dance which its Mediterranean nature has provided in abundance.

Lacking other possibilities of artistic and creative expression, the Macedonian captive hoarded songs and dances as the surest protective covering for his cultural autonomy and the expression of his aesthetic capability and creativity. Instead of compiling and transmitting printed pages of his cultural history, he was forced to save such pages in his rich oral, folkloric mode of expression, which reached its most perfect stage in song and dance. Macedonian folk song itself is an ideal and fascinating composition, an amalgam of artistic word and sound, but that composition, as the saying goes, cannot go without the accompaniment of dance, of the oro.

Today there is no more essential expression and indication of Macedonian folk art than song and dance, which are ornamentally augmented by original and impressive folk costumes, embroidery, and simple but full-voiced folk instruments.

Prof. Dr. Tome Sazdov

Badarsko

Macedonia

This dance is from village Badar near Skopje. It is done on many occasions, wedding, picnic, slava etc.

FORMATION: Line or open circle with "W" hold

RHYTHM: 7/8

METER: 7/8

PATTERN

Meas

Fig. 1

- 1 Facing diag. to R, Slight lift on L (ct.1); Step on R fwd (cts.2,3)
Step on L fwd (cts.4,5); Slight leap on R fwd (ct.6); Slight leap on L fwd (ct.7)
- 2 Slight lift on L (ct. 1); Step on R fwd and face ctr. (cts.2,3) Step on L in front of R (cts.4,5);
Slight lift on R (ct.6); Step back on R and face RLOD (ct.7)
- 3 Small leap on L fwd (ct 1); Large step on R fwd (cts.2,3); Large step on L fwd and face ctr.
(cts.4,5); Step on R behind L (cts.6,7)
- 4 Hop on R and bring L knee up in front (ct. 1); Step on L to L (cts.2,3); Step on R in front of L
(cts.4,5); Slight lift on R (ct.6); Step back on L (ct.7)
- 5 Hop on L and bring R knee up in front (ct.1); Step on R to R (cts.2,3); Hop on R. and bring L
knee up in front (cts.4,5); Step on L, R in place (cts.6,7)
- 6 Hop on R (ct.1); Step on L in place (cts.2,3); Step on R in place (cts.4,5); Hop on R (ct.6); Step
on L in place (ct.7)
- 7-8 Repeat Meas.5-6

Fig. 2

- 1 Facing diag. to R, Small leap on R fwd (ct. 1); Small leap on L fwd (cts.2,3); Step on R fwd
(cts.4,5); Small leap on L fwd (ct.6); Small leap on R fwd (ct.7)
- 2 Step on L Fwd (cts. 1,2,3); Step on R fwd and face ctr. (cts.4,5); Hop on R (cts.6,7)
- 3-4 Repeat Fig 1, Meas.3-4
- 5 Facing ctr., Slight leap on R in front of L (ct.1); Step on L in place (cts.2,3); Step on R next to
L (cts.4,5); Slight leap on L fwd (ct 6); Step on R in place (ct.7)
- 6 Repeat Fig. 1, Meas.6
- 7-8 Repeat Meas. 5-6

*Dance description by Fusae Senzaki, © 1997 by Fusae Senzaki
Presented by Atanas Kolarovski at the Laguna Folkdancers Festival 2002*

Banjsko

Macedonia

This dance is from village Banje, Strumica area. This dance is done on many occasions, wedding, picnic, Slava, etc.

FORMATION: Mixed line or open circle with "W" hold

RHYTHM: 7/8 (1 2 3)

METER: 7/8

PATTERN

Meas

Part 1

- 1 Facing ctr., Step on R to R (ct.1.); Slight lift on (ct.2); Step on L behind of R (ct.3)
- 2 Step on R to R (ct. 1); Face slightly to R, (Čukče on R twice and bring L knee up in front (cts.2,3)
- 3 Repeat Meas. 2 with opp. ft. and direction
- 4-6 Repeat Meas. 1-3
- 7-8 Repeat Meas. 1-2
- 9 Step on L to L (ct 1.); Lift on L (ct.2); Step on R in front of L (ct.3)
- 10 Step back on L (ct. 1); Čukče twice on L, bring R knee up in front (cts.2-3)
- 11-12 Repeat Meas.9-10 with opp. ft and direction
- 13-14 Repeat Meas.9-10

Part 2

- 1 Facing diag. to R, Step on R fwd (ct. 1); Step on L fwd (cts.2,3)
- 2 Step on R fwd (ct. 1); Step on L, R fwd (cts.2,3)
- 3-4 Repeat Meas. 1-2 with opp. ft.
- 5 Step on R fwd and face ctr., bring arms down (ct.1); Step on L behind of R (cts.2,3)
- 6 Step on R to R, bring arms up to "W" hold (ct.1); Čukče on R twice and bring L knee up in front (cts.2,3)
- 7 Repeat Meas.6 with opp. ft and direction
- 8-10 Repeat Part 1, Meas. 1-3
- 11-20 Repeat Meas.1-10

Part 3

- 1-4 Repeat Part 2, Meas.1-4
- 5 Step on R fwd and start turning to CW (ct 1); Slight lift on R (ct.2); Step on L fwd and complete turn, face ctr.(ct.3)
- 6 Repeat Part 1, Meas. 2
- 7-8 Repeat Meas.5-6 with opp. ft and direction

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Berovsko Za Pojas

Macedonia

This dance is from Berovo area. It is danced on many occasions, Slava, wedding, picnic etc..

FORMATION: Mixed line with belt hold

METER: 4/4

PATTERN

Meas

Fig. 1

- 1 Facing diag. to CCW, Hop on L (ct.1); Step on R fwd (ct.&); Step on L fwd (ct.2); Small steps with R, L, R fwd (cts.3,&,4)
- 2 Small steps with L, R, L fwd (cts. 1,&,2); Step on R fwd and face ctr. (ct.3); Hop on R and bring L knee up in front (ct.4)
- 3 Step on L to L (ct. 1); Hop on L (ct.2); Step on R in front of L (ct. &); Step on L to L (ct.3); Hop on L and bring R knee up in front (ct.4)
- 4 Step on R to R (ct.1); Hop on R and bring L knee in front (ct. 2); Repeat cts. 1, 2 with opp. ft (cts.3,4)

Fig. 2

- 1 Facing ctr., Step on R to R (ct.1); Hop on R and bring L knee up in front (ct.2); Repeat cts. 1,2 with opp ft. (cts.3-4)
- 2 Hop on L (ct.1); Step on R next to L (ct.&); Step on L in place (ct.2); Repeat cts.1,&,2 (cts.3,&,4)
- 3 Step on R to R(ct.1); Hop on R and bring L knee up in front (ct.2); Step on L next to R (ct.&); Repeat cts.1,2,& (cts.3,4,&)
- 4 Step on R in place (ct. 1); Hop on R and bring L knee up in front (ct.2); Step on L, R, L in place (cts.3,&,4)
- 5-12 Repeat Meas. 1-4 two more times.

Fig. 3

- 1 Repeat Fig. 1, Meas.1
- 2 Small steps with L, R, L fwd (cts.1,&,2); Small steps with R, L fwd (cts.3,&); Leap on R in front of L to RLOD (ct.4)
- 3 Repeat Fig. 1, meas.3, cts. 1,2,& (cts. 1,2,&); Step on L to L (ct.3); Step on R to L (ct.&); Leap on L to L and bring R knee up in front (ct.4)
- 4 Step on R to R(ct.1); Hop on R and bring L knee up in front (ct.2); Step on L, R, L in place (cts.3,&,4)

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Presented by Atanas Kolarovski at the Laguna Folkdancers Festival 2002*

Brusničko

Macedonia

This dance is from Brusnik, Bitola area. It is done on many occasions, wedding, picnic, slava etc.

FORMATION: Men and women separate lines or open circle with "W" hold

RHYTHM: 12/16 (1 2 3 4 5)

METER: 12/16

PATTERN

Meas

Fig. 1

- 1 Facing ctr., Hop on L (ct. 1); Step on R to R (cts.2,3); Step on L behind of R (ct.4); Step on R to R (ct.5)
- 2 Step on L in front of R and face diag.to R (ct. 1); Čukče on L and bring R knee next to L and face ctr.(cts.2,3); Step on R to R (ct. 4); Step on L in front of R (ct.5)
- 3 Hop on L (ct. 1); Step on R to R (cts.2,3); Step on L in front of R (ct. 4); Step back on R (ct.5)
- 4 Repeat Meas.3 with opp. ft and direction

Fig. 2

- 1 Repeat Fig. 1, Meas. 1
- 2 Leap on L in front of R and face diag. to R (ct.1); Step on R fwd (cts.2,3); Small step on L, R, L fwd (cts.4,&,5)
- 3-4 Repeat Fig. 1, Meas.3-4

Fig.3

- 1 Repeat Fig. 1, Meas. 1
- 2 Facing diag. to R, Leap on L fwd, start turning to CW (ct. 1); Step on R and complete turn, face ctr. (cts.2,3); Step on L fwd (ct.4); Step on R next to L (ct &); Step on L fwd (ct.5)
- 3-4 Repeat Fig.1, Meas.3-4

Fig. 4

- 1 Repeat Fig. 1, Meas. 1
- 2 Repeat Fig. 2, Meas. 2, cts. 1-3 (cts 1-3); With step on L, R, L, turn to CW (cts.4, &, 5)
- 3-4 Repeat Fig. 1, Meas.3-4

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Dafino

Macedonia

This dance is from Kruševo area. it is done by women, using knees and ankles flexibly. This dance is seen in the “Komicko”, the partisan dance.

FORMATION: Open circle or line with “W” hold

RHYTHM: 11/16 (1 2 3 4 5)

METER: 11/16

PATTERN

Meas

Part 1

- 1 Facing diag. to CCW, Slightly leap on R fwd (ct.1); Čukče on R and bring L ft. next to R calf(ct.2); Step on L fwd (ct.3); Step on R, L fwd (cts.4,5)
- 2 Čukče on L, bring R ft. next to L calf(ct. 1); Step on R fwd (ct.2); Hold (ct.3); Step on L back with slight dip (ct.4); Step on R fwd (ct.5)
- 3-4 Repeat Meas. 1-2 with opp. ft.
- 5-8 Repeat Meas. 1-4

Part 2

- 1 Facing ctr., Čukče on L (ct. 1); Step on R to R (ct.2); Hold (ct.3); Step on L in front of R (ct.4); Step back on R (ct.5)
- 2 Repeat Meas. 1 with opp. ft. and direction.
- 3-4 Repeat Meas. 1-2.

Janino

Macedonia

This dance is from Negotina, Kavadarci area. It is done on many occasions, wedding, picnic, Slava etc.

FORMATION: Mixed line or open circle with "W" hold.

METER: 4/4

PATTERN

Meas

Part 1

- 1 Facing ctr., Slight lift on L (ct. 1); Step on R to R (ct.2); Step on L behind of R (cts.3,4)
- 2 Step on R to R (cts. 1,2); Lift on R and bring L knee up in front (cts.3,4)
- 3 Slight leap on L fwd (ct.1); Step on R next to L (ct.2); Step on L fwd (ct.3); Hold (ct.4)
- 4-6 Repeat Meas. 1-3 but Meas.4, cts. 1,2 Step on R diag. to R back
- 7-9 Repeat Meas.4-6
- 10 Repeat Meas.4
- 11 Lift on L and bring R knee up in front (cts. 1,2); Step on R next to L (cts.3,4)
- 12 Lift on R (ct.1); Step on L next to R (ct.2); Step on R in place (ct.3); Hold (ct.4)

Part 2

- 1 Facing ctr., Slight lift on R (ct.1); Step on L behind and bring arms down (ct.2); Step on R to R and face to R (cts.3,4)
- 2 Step on L fwd and bring arms up back to "W" hold (cts.1,2); Lift on L and turn L to face RLOD (cts.3,4)
- 3 Small steps R, L, R fwd (cts. 1,2,3); Hold (ct.4)
- 4 Slight lift on R (ct.1); Step on L bkwd (ct.2); Step on R to R and face ctr. (cts.3,4)
- 5 Lift on R, bring L knee up in front (cts. 1,2); Step on L in place (cts.3,4)
- 6 Step on R, L, R in place (cts. 1,2,3); Hold (ct.4)
- 7-11 Repeat Meas..1-5
- 12 Slight hop on L (ct. 1); Step on R next to L (ct 2); Step on L in place (ct.3); Hold (ct.4)

Part 3 ("V" hold)

- 1 Facing diag. to R, Step on R, L, R fwd (cts. 1,2,3); Hold (ct.4)
- 2 Step on L fwd (cts. 1,2); Lift on L, bring R next to L calf (cts.3,4)
- 3 Repeat Meas. 1
- 4-6 Repeat Meas. 1-3 with opp ft.

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Kožlevo

Macedonia

This dance is from Kumanovo, Skopje, Veles area. it is done on many occasions, wedding, picnic, slava etc.

FORMATION: Mixed line or open circle with "W" hold

RHYTHM: 11/16 (1 2 3 4 5), 14/16 (1 2 3 4 5 6)

METER: 11/16 & 14/16

PATTERN

Meas

Fig. 1-A

- 1 Facing ctr., Hop on L (ct. 1); Step on R to R (cts.2,3); Step on L behind of R (ct.4); Step on R to R(ct.5)
- 2 Leap on L in front of R and face to R (ct. 1); Step on R fwd (cts.2,3); Step on L in front of R (ct.4); Step on R in place and face ctr.(ct.5)
- 3 Hop on R (ct. 1); Step on L to L (cts.2,3); Lift on L (ct.4); Step on R in front of L (ct.5)
- 4 Hop on R (ct. 1) Slight hop on R (ct.2); Step back on L (ct.3); Step on R to R (ct 4); Step on L in front of R (ct.5)

Fig. 1-B

- 1 Same as Fig. 1-A, Meas. 1
- 2 Repeat Fig. 1-A, Meas. 2, cts 1-3 (cts.1-3); Step on L in front of R (ct.4); Step on R in place (cts.5,6)
- 3-4 Same of Fig. 1-A, Meas.3-4

Fig. 2-A

- 1-2 Repeat Fig. 1-A, Meas. 1-2
- 3 Facing slightly to RLOD, Small leap on L fwd (ct. 1); Small leap on R fwd (ct.&); Leap on L fwd (ct.2); Step on R fwd (ct.3); Step on L fwd and face ctr. (ct.4); Step on R behind L(ct.5)
- 4 Hop on R (ct. 1); Step on L to L (cts.2,3); Step on R in front of L (ct.4); Step back on L (ct.5)

Fig. 2-B

- 1-2 Same as Fig. 1-B, Meas. 1-2
- 3-4 Same of Fig. 2-A, Meas. 3-4

*Dance description by Fusae Senzaki, © 1997 by Fusae Senzaki
Presented by Atanas Kolarovski at the Laguna Folkdancers Festival 2002*

Letevsko

Macedonia

This dance is from the village Letevci near St. Nicole. This dance is done on many occasions, Slava, wedding, picnic etc. Also, is being seen at the folk festivals lately.

FORMATION: Mixed line with "W" hold.

RHYTHM: 9/16 (1 2 3 4)

METER: 9/16

PATTERN

Meas

Part 1

- 1 Facing diag. to CCW, Hop on L (ct..1); Step on R, L fwd (cts.2,3); Small step on R, L in place (cts.4,&)
- 2 Step on R, L fwd (cts. 1,2); Step on R fwd (ct.3); Hop on R (ct.4); Step on L fwd (ct.&)
- 3 Hop on L and face ctr. (ct.1); Step on R to R (ct.2); Step on L in front of R (ct.3); Hop on L (ct.4); Step back on R (ct.&)
- 4 Repeat Meas. 3 with opp. ft. and direction.
- 5-12 Repeat Meas. 1-4 two more times.

Part 2

- 1 Facing diag. to CCW, Hop on L(ct.1); slightly hop again on L (ct.2); Step on R fwd (ct.&); Step on L fwd (ct.3); Small leap on R, L fwd (cts.4,&)
- 2 Leap on R fwd (ct.1); slightly hop on R (ct.2); Step on L fwd (ct.&); Step on R fwd (ct.3); Small leap on L, R fwd (cts.4,&)
- 3 Step on L, R, L fwd (cts. 1,2,3); Small leap on R, L fwd (cts.4,&)
- 4 Leap on R and face ctr. (ct.1); Hop on R (ct.2); Step on L behind of R (ct.&); Step on R to R (ct.3); Hop on R (ct.4); Step on L in front of R and face LOD (ct.&)
- 5-8 Repeat Meas. 1-4

*Dance description by Fusae Senzaki, © 1997 by Fusae Senzaki
Presented by Atanas Kolarovski at the Laguna Folkdancers Festival 2002*

Miad Delia

Macedonia

This dance is from Svet. Nikole, near Skopje. It is done on many occasions, wedding, picnic, slava etc.

FORMATION: Mixed line or open circle with "V" hold

RHYTHM: 12/16 (1,2,3 - 4,5 - 6,7 - 8,9 - 10,11,12)

METER: 11/16

PATTERN

Meas

Part 1

- 1 Facing diag. to R, Slight lift on L (ct. ah); Step on R fwd (cts. 1,2); Step on L next to R(ct.3); Step on R fwd (cts.4,5); Step on L fwd (cts 6,7); Step on R fwd (cts.8,9); Lift on R(cts.10,11); Step on L fwd (ct.12)
- 2 Repeat Meas. 1
- 3 Arms up in "W" hold, facing ctr., Slight lift on L (ct. ah); Step on R in front of L (cts. 1,2); Slight hop on R (ct.3); Step on L in place (cts.4,5); Lift on L (cts.6,7); Step on R in place (cts.8,9); Step on L in place (cts.10,11); Step on R in place (ct.12)
- 4 Repeat Meas.3 with opp. fwk and direction
- 5-6 Repeat Meas.3-4
- 7-12 Repeat Meas. 1-6

Part 2

- 1-2 Repeat Part 1, Meas. 1-2
- 3 Arms up in "W" hold, facing ctr., Step on R toe in front of L (ct. 1); Step on L in place (ct. 2); Step on R toe to R (ct.3); Step on L in place (cts.4,5); Repeat Part 1, Meas.3, cts.6-12 (cts.6-12)
- 4 Repeat Meas.3 with opp. ft and direction

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Presented by Atanas Kolarovski at the Laguna Folkdancers Festival 2002*

Teškata Maško

Macedonia

This is a men's dance from Skopje area. It is done on many occasions, wedding, picnic, Slava, etc.

FORMATION: Line or open circle with "W" hold

RHYTHM: Follow the drum beat., 7/8 (1, 2, 3)(Meas. 1-8), 4/4 (Meas.9-24)

METER: 7/8 & 4/4

PATTERN

Meas

Step on R to R and bring L knee up in front (first drum beat); Čukče on R (second drum beat); Step on L behind R and bring R knee up in front (third drum beat); Čukče on L (fourth drum beat); Čukče on L again (fifth drum beat)

- 1 Facing diag. to R, Step on R fwd (ct.1); Lift on R bring L ft next to R calf (ct. 2); Step on L fwd (ct.3)
- 2 Repeat Meas. 1
- 3 Step on R fwd (ct.1).; Step on L fwd (ct.2); Step on R fwd (ct.3)
- 4 Step on L fwd and face ctr. (ct. 1); Bring R knee up in front slowly with drum beats; Step on R to R with next drum beat and bring L knee up in front.
- 5-8 Repeat Meas 1-4 with opp. ft and direction.

- 9 Facing diag. to R, Step on R fwd (cts. 1,2); Step on L fwd (cts.3,4)
- 10 Step on R fwd and face ctr.(cts. 1,2); Čukče on R and bring L knee up in front (cts.3,4)
- 11 Step on L to L (cts.1,2); Step on R in front of L (cts.3,4)
- 12 Step on L in place (cts. 1,2); Čukče on L and bring R knee up in front (cts.3,4)
- 13 Turn to CW with Meas. 9 steps
- 14 Repeat Meas. 10
- 15-16 Repeat Meas.13-14 with opp. ft and direction
- 17-24 Repeat Meas.9- 16

Repeat from the beginning but add one more Čukče on R after second drum beat.

Viničko

Macedonia

This dance is from village Vinica, near Kočani. It is done on many occasions, wedding, picnic, slava etc.

FORMATION: Line or open circle with "W" hold

RHYTHM: 11/16 (1 2 3 4 5)

METER: 11/16

PATTERN

Meas

Part 1

- 1 Facing diag. to R, Step on R fwd (cts. 1, 2); Step on L fwd (ct. 3); Čukče on L and touch R next to L and face ctr.(cts. 4, 5)
- 2 Facing diag. to R, Step on R fwd (cts. 1, 2); Step on L fwd (ct. 3); Facing ctr., Step on R, L in place (cts.4, 5)
- 3 Hop on L (cts. 1, 2); Step on R in place (ct. 3); Step on L, R in place (cts.4, 5)
- 4 Hop on R (cts.1, 2); Step on L in Place (ct. 3); Step on R, L in place (cts.4, 5)
- 5-8 Repeat Meas. 1-4

Part 2

- 1 Facing ctr., Step on R to R (ct. 1); Step on L behind of R (ct. 2); Step on R to R (ct. 3); Hop on R and bring L knee up in front (cts.4, 5)
- 2 Hop on R, start bringing L from front to back (ct. 1); Step on L behind of R (ct. 2); Step on R to R (ct. 3); Hop on R (ct. 4); Step on L in front of R (ct. 5)
- 3-4 Repeat Meas. 1-2

*Dance description by Fusae Senzaki, © 1997 by Fusae Senzaki
Presented by Atanas Kolarovski at the Laguna Folkdancers Festival 2002*

Zasviril Stojan

Macedonia

This dance is from Skopje area. It is done on many occasions, wedding, picnic, slava etc.

FORMATION: Mixed line or open circle with "W" hold

RHYTHM: 7/8(1 2 3)

METER: 7/8

PATTERN

Meas

Part 1

- 1 Facing diag. to R, Step on R fwd (ct. 1); Lift on R (ct.2); Step on L fwd (ct.3)
- 2 Step on R fwd (ct. 1); Lift on R and bring L knee up next to R (cts.2,3)
- 3 Repeat Meas.2 with opp. ftwk.
- 4 Step on R fwd (ct. 1); Step on L, R fwd (cts.2,3)
- 5 Step on L fwd and face ctr.(ct. 1); Čukče twice on L and bring R knee up in front (cts.2,3)
- 6 Step on R in place (ct. 1); Čukče twice on R, bring L knee up in front (cts.2,3)
- 7 Step on L to L (ct. 1); Lift on L (ct.2); Step on R in front of L (ct.3)
- 8 Step back on L (ct. 1); Čukče twice on L and bring R knee up in front (cts.2,3)
- 9-10 Repeat Meas. 2-3
- 11-13 Repeat Meas. 4-6
- 14 Step on L to L (ct.1); Čukče twice on L and bring R knee up in front (cts.2,3)

Part 2

- 1-4 Repeat Part 1, Meas.11-14
- 5-8 Repeat Meas. 1-4

*Dance description by Fusae Senzaki, © 1997 by Fusae Senzaki
Presented by Atanas Kolarovski at the Laguna Folkdancers Festival 2002*

Blagoevgradsko Horo

Pirin, Bulgaria

Blagoevgradsko horo consists of two typical dance motifs from the Pirin region of Bulgaria, that is to say the southwestern corner of Bulgaria. Pirin is the most "Macedonian" part of Bulgaria, and the music to this dance is in 7/8 time, that is to say the 3+2+2 or "long-short-short" count so characteristic of Macedonian folk music. The name of the music and dance means simply "(round) dance from Blagoevgrad," a town in this region of Bulgaria.

MUSIC: Blagoevgradsko horo
RHYTHM: 7/8 (counted here as "one-two-three")
FORMATION: Open circle, leader on right. High handhold.
STYLE: Typical "Macedonian" style with graceful, catlike movements. Women: hands slightly forward and upper body slightly bent forward from waist. Low leg lifts.
Men: Upright upper body position and higher leg lifts.

METER: 7/8

PATTERN

Meas

I. FIRST FIGURE (In, out, lift, touches/crosses)

- 1 Facing and moving LOD: Optional slight lift on left foot on the upbeat before you (delayed) walk on the R ft (1), walk on the L ft (2), walk on the R ft (3).
- 2 Repeat meas 1. opposite footwork.
- 3 Turning to face slightly L of center: step on R ft to R (1). Place ball of L ft next to R and bounce twice (2,3).
- 4 Repeat Measure 3, opposite direction and footwork and moving toward center.
- 5 Repeat Measure 3, but moving away from center.
- 6 Sway L by stepping L ft to the L while turning slightly to the R (1), then sway R by stepping on R ft while turning slightly to the L (2-3).
- 7 Facing and moving RLOD, walk two steps: L (1), R (2-3).
- 8 Turning to face LOD, step on L ft to L (1) and, placing ball of R ft next to L, bounce twice (2,3).

II. SECOND FIGURE (Crosses, "brush," lift and turn)

- 1 Facing and moving LOD: bounce twice on L ft while R ft "bounces" first down (1) then up (2). Step on R ft (3).
- 2 Measure 1, opposite footwork.
- 3 Repeat Measure 1.
- 4 Repeat Measure 1, opposite footwork.
- 5 Turning to face slightly L of center and with lower body twisted even more to L, plie with weight on both feet, feet together (1). Turning to face center by lifting R heel from floor, lift L knee twd center (2). Step on L ft in place (3).
- 6 Repeat Measure 1, in place, facing center.
- 7 Repeat Measure 1, opposite footwork, in place, facing center.
- 8 Repeat Measure 5, turning to face LOD on last count.
Repeat each figure as many times as desired. Leader (on right) signals changes.

*Dance description by Lee Otterholt
Presented by Lee Otterholt at the Laguna Folkdancers Festival 2002*

Bračno Oro

Dance based on Shiptar (Albanian) dance motifs, created by Ciga Despotović, well-known Yugoslavian dance instructor. The title means "Wedding (Round-) Dance."

- MUSIC: "Bračno oro" from "Born of Love," (Nevofoon CD 1997.1055)
- RHYTHM: 7/8 (3+2+2 / 8), or "long-short-short," counted here "one-two-three," or, exceptionally (1+2+2+2 / 8) counted "one-and-two-three."
- FORMATION: Open circle of men and women. Handhold: High handhold ("W").
- STYLE: Men's styling is with generally larger movements than women's.

METER: 7/8

PATTERN

Meas

L FIRST FIGURE (Same ftwk for M and W)

- 1 Facing and moving LOD, step on R ft (1), lift L leg in front, knee bent, holding rhythm with a "bounce" of the knee of the supporting leg (2), repeat "bounce," continuing to lift L leg in front (3).
- 2 Step on L ft (1), bringing R ft near L ankle, lift L heel from floor (2), transfer weight quickly to ball of R ft (3).
- 3 Take a long step on L ft (1), step on R ft (2), step on L ft (3).
- 4 Turning gradually to face RLOD, step on R ft to side (1), step on L ft behind R (2) and step R ft in place (3).
- 5-8 Repeat meas 1-4 with opp ftwk in opp dir.
- 9-16 Repeat meas 1-8.

II. SECOND FIGURE (WOMEN)

- 1 Facing and moving LOD, step on R ft (1), step on L ft (2), step on ball of R ft (3).
- 2 Take a long step on L ft (1), step on R ft (2), step on L ft (3).
- 3 Step on R ft (1), lift L leg in front (2-3).
- 4 Turning to face center, bend R knee and "dip" L leg down (1), now facing center, straighten R knee and lift L leg under you, toward center (2), pause (3).
- 5 Step on L toward center (1), lift on L heel (2), step back in place on R ft, releasing hands (3).
- 6 Turning to face R, lift slightly on R ft (1) cross L ft in front of R (&), step on R ft in place (2), facing center, step on L ft beside R (3).
- 7 Repeat meas 6 with opp ftwk and dir.
- 8 Repeat meas 6, but continue facing LOD and take hands.
- 9-16 Repeat meas 1-8

WOMEN'S HANDS: During meas 6-8, W's hands are stretched out to the side, palms up on "1" ("scoop up water"), then rotated slowly inward ("let water run out of the hands") until palms are facing down (2-3) each measure.

II. SECOND FIGURE (MEN)

- 1-5 Same ftwk as W.
- 6 Turning to face R (LOD), take large step backward (RLOD) on L ft. taking all weight on this ft, knee bent, while keeping ball of R ft on floor, knee bent (1). Plie twice (2,3).
- 7 Turning to face L, take all weight on R ft in place, assuming position symmetrically opp of meas 6 (1). Plie twice (2,3).
- 8 Turning to face R, take all weight on L ft in place, assuming same position as meas 6 (1), Plie twice (2,3).
- 9-16 Repeat meas 1-8.

MAN'S HANDS: On meas 6, M's R hand is placed in front, over head level, palms out ("shield eyes from sun") while L hand is placed on small of back, palm facing out. Change to opp hand position on meas 7 and back to original position on meas 8.

Ca La Uşa Corţului

a Romanian Gypsy dance

Ca la uşa corţului, which means "as in the tent opening," that is to say, a glimpse into a Gypsy camp, could also be called "Țiganeasca," which means, quite simply "Gypsy Dance."

MUSIC: "Ca la uşa corţului"

FORMATION: Solo, spread freely about the room.

HANDS: Hands move freely in front of the body, fingers snapping if desired, shoulders shaking occasionally.

STYLE: All gypsy dances should look improvisational.

METER: 2/4

PATTERN

Meas

I. FIRST FIGURE

- 1 Step R heel to the R (1), step on L crossing behind R (&), step on R ft to R (2), stamp L heel near R (&).
- 2 Repeat meas 1, opp dir and ftwk.
- 3 Step on R heel to the R (1), step on L crossing behind R (2).
- 4 Repeat meas 1.
- 5 "Double stamp L:" turning lower body slightly L, step on L ft (1), scuff R heel near L (&), lift and drop L heel while R leg makes a "reverse bicycle" movement (2), stamp R heel near L (&).
- 6 "Double stamp R:" repeat meas 5, opp dir and ftwk.
- 7 "Double stamp L:" repeat meas 5.
- 8 Repeat meas 3.

II. SECOND FIGURE

- 1-2 Repeat meas 1-2, first figure.
- 3 Step on R heel to the R (1), step on L ft crossed behind R (&), step on R heel to the R (2), step on L ft crossed behind R (&).
- 4 Step on R heel to the R (1), step on L ft crossed behind R (&), step on R ft to the R, bending knee slightly and lifting L leg in front (2).
- 5 Hop on R ft (1), stomp on L ft (&), pause (2), stomp on R ft(&).
- 6 Pause (1), stamp L ft near R (&), stomp on L ft (2). (Rhythm of meas 5-6 is "short-long-long-short-long.")
- 7 Hop on L ft (1), stomp on R ft (&), pause (2), stamp L heel near R (&).
- 8 Stomp on L (1), stomp on R (&), stomp on L (2). (Rhythm of meas 7-8 is "short-long-short-short-short-long.")
- 9-10 Repeat meas 7-8.
- 11 Kick R heel fwd ("turned in"), raising L heel from floor and lowering it to make a sound (1), step on R ft crossed in front of L (&), step on L ft in place (2), step on R ft to R (&).
- 12 Step on L ft crossed in front of R (1), step on R ft in place (&), step on L ft to L (2).
- 13 Stomp on R ft (1), stamp L ft near R (2), stomp on L ft (&).

- 14 Pause (1), stomp on R (&), stomp on L (2). (Rhythm of meas 13-14 is "long-short-long-short-long.")
- 15 Hop on L ft (1), stomp on R (&), stomp on L (2), stomp on R (&).
- 16 Pause (1), stamp L ft near R (&), stomp on L ft (2). (Rhythm of meas 15-16 is "short-short-short-long-short-long.")

Note: For the purposes of brevity and readability in this description I have used the word "**stamp**" to describe a movement in which a foot makes a sound by striking the floor, **without taking weight on that foot**. I have used the word "**stomp**" to describe a movement in which a foot makes a sound by striking the floor **and taking weight on that foot**.

Sequence: Repeat each figure as many times as you like, switching from one figure to the other as you please. Sometimes it is fun to dance face to face with another dancer, as long as you both please.

Ciganski Orient

a Serbian Gypsy dance

- MUSIC: "Ciganski orient."
RHYTHM: 4/4 counted here as "one-&-two-&-three-&-four-&."
FORMATION: Long lines, handhold: low handhold ("V").

METER: 4/4

PATTERN

Meas

I. FIRST FIGURE "Running"

- 1 Facing and moving LOD: Leap onto R (1), step on L ft crossed behind R (&), step on R (2), leap onto L (3), step on R (&), step on L (4).
2-8 Repeat meas 1 seven more times.

II. SECOND FIGURE "In place"

- 1 Facing center and dancing in place, hop on L ft, lifting R knee in front (1), step on R ft (&), step on L (2), step on R ft, letting L ft slide fwd (3), hop on R ft, bringing L ft nearer shin of R leg (&), kick L leg fwd (4).
2 Hop on R ft, bringing L ft around behind R (1), step on L ft crossed behind R (&), step on R in place (2), hop on R ft, placing L heel on floor twd center (3), leap onto L ft, picking up R ft behind (4).

Repeat, sometimes 3 times and sometimes 4 times.

III. THIRD FIGURE "Side to side"

- 1 Facing center, but moving slightly to the R, hop on L ft, lifting R knee in front (1), step on ball of R ft (&), step on L, crossed slightly in front of R (2), repeat "1&2" (3&4).
2 Leap on R ft to R, throwing L leg crossed behind R, lower leg parallel to floor (1), leap on L ft to L, throwing R leg crossed behind L, lower leg parallel to floor (2), leap R onto R ft (3), step on ball of L ft crossed behind R ft (&), step on R ft in place (4).
3-4 Repeat meas 1-2, opp dir and ftwk.
5-8 Repeat meas 1-4.

Recommended sequence of dance: Introduction (music to Fig III)

I, II (3 times), III, I, II (4 times), III, I, II (3 times), III, I, III (4 times)

*Dance description by Lee Otterholt
Presented by Lee Otterholt at the Laguna Folkdancers Festival 2002*

Devojče Tanko

Bulgaria

Bulgarian dance, learned by Lee Otterholt from Belcho Stanev, famous Bulgarian dance teacher living in Varna, Dobrudza, Black Sea coast of (Eastern) Bulgaria.

RHYTHM: 4/4 counted here, quite simply, as "one, two, three, four."

FORMATION: Open circle, Handhold: Both low handhold ("V") and high handhold ("W").
Begin with high handhold ("W").

METER: 4/4

PATTERN

Meas

I. FIRST FIGURE (In, out, touches)

- 1 Facing center: Step R ft in and bounce slightly (1-2). Step back on L ft and bounce slightly as R ft is brought around and behind L ft (3-4).
- 2 Step on R ft behind L and bounce slightly (1-2). Gently kick L ft fwd, then lift R heel as L ft is brought around and behind R ft (3-4).
- 3 Step on L ft behind R (1-2). Touch ball of R ft fwd (3). Bouncing slightly on L ft, lift R knee and leg (4).
- 4 Walk two short steps R,L forward toward center (1,2). Leaning slightly fwd from waist, touch ball of R ft directly fwd toward center (3). Touch ball of R ft next to heel of L ft (4).
- 5 Repeat meas 1.
- 6 Repeat meas 2.
- 7 Repeat meas 3, but touch ball of R ft slightly diagonally R on "3."
- 8 Facing and moving LOD, step R ft to the side (1), step on L ft crossed in front of R (2), step on R ft to the side (3), step on L ft crossed behind R (4).
- 9-16 Repeat meas 1-8.

II. SECOND FIGURE (Crosses, brush, and turn)

- 1 Facing and moving RLOD, bring arms down to "V" position and step on R ft crossed in front of L (1), lift heel of R ft from floor and turn body to face LOD (2), moving LOD, step on L ft crossed in front of R (3), step on R ft to side (4).
- 2 Step on L ft crossed in front of R (1), turn body twd center, holding R leg behind body and leaning slightly frwd from waist (2), bringing arms back up to "W" position and body back up to upright position, brush R ft forward (3), lift L heel from floor, R leg lifted in front, knee bent (4).
- 3 Bend L knee and dip R ft nearer floor (1), lift L heel from floor, lifting R leg in front again (2), release hands and beginning gradually to bring arms down to "V" position, begin turning CW while moving in LOD by stepping on R (3), stepping on L (4).
- 4 Continue turning CW and moving in LOD by stepping on R ft. (1), stop turning by stepping on L ft crossed in front of R (2), turning body toward center, touch ball of R ft twd center (3), touch ball of R ft diagonally forward and to the R (4).
- 5-16 Repeat meas 1-4 three more times (four times in all).

Note that arm positions must be changed (gradually and gracefully) when changing from one figure to the other. When repeating a figure, hands are already in correct position and need not be changed.

*Dance description by Lee Otterholt
Presented by Lee Otterholt at the Laguna Folkdancers Festival 2002*

"Jaj Az Uramnak" - men's

Hungarian Gypsy

"Jaj az uramnak" is a typical Hungarian Gypsy dance. The movements and figures were arranged by Dr. Gustáv Balázs, from whom I learned the dance.

- MUSIC: Cassette: "Gindonale Bare" by "Maljaki Luludi." Cut 3, Side A.
- RHYTHM: 4/4 counted here as "one-two-three-four," or exceptionally, as "one-e-&a, two-e-&a ..."
- FORMATION: Solo, or Man and Woman facing each other.
- STYLE: Hands free and generally outstretched under shoulder level. Snap fingers freely, including a "snap" of the wrists, especially accentuating the upbeat (the "and" count, not the "one" or "two" count.) All Gypsy dances are done with a large degree of personal freedom in styling, with much free movement and shaking of the upper body, that is, not stiffly.

METER: 4/4

PATTERN

Meas

Man's Dance:

INTRODUCTION - 8 measures. Begin when song begins.

I. 4 "TOUCH AND GO" IN PLACE

- 1 Slightly bend L knee and begin moving R ft forward (&). Straighten L knee and touch ball of R ft forward, in front of L ft (1). Slightly bend L knee, pick up R ft and begin moving R ft back to place (&). Straighten knees and step on R ft next to L (2). Repeat with opposite footwork (&3&4).
- 2 Repeat meas 1.

II. TOUCH AND WALK 3 STEPS. BACK AND FORTH

- 1 Slightly bend L knee and begin moving R ft forward (&). Straighten L knee and touch ball of R ft forward (1). Walk 3 bouncing steps (bending the knees on the "ands" and straightening the knees on the counts) to the right, keeping body facing mostly forward (&2&3&4).
- 2 Repeat meas 1 with opposite direction and footwork, that is, point L ft forward and walk 3 steps to the left.

III. TOUCH HEEL FORWARD + 3 FAST STEPS TO THE SIDE, CROSSING BEHIND

- 1-3 Like "&1" of Figures 1 and 2, but touch R heel forward (& 1) Step on R ft to the right (2), step on L ft behind R ft (&), step on R ft to the right (3). Repeat with opposite direction and footwork (&4,1&2), that is touch L heel forward and take 3 fast steps to the left, crossing behind. Repeat all this (&3,4&1&2,3&4). That is, touch heel forward and fast steps to the side 4 times in all: R,L,R,L.
- 4 Bending slightly forward from the waist run (stamp) 3 steps forward (R,L,R) (1&2), click feet together, L into R, taking weight on L straightening body (3), and pause (4)

IV. 3 STEPS BACKWARDS + FIRST LEG-SLAPPING SEQUENCE

- 1 Take 3 steps backwards (R,L,R) turning front ft outwards (1,2,3). Touch L ft next to R, without taking weight (4).
- 2 Bending forward from waist, step on L ft (1), slap inside of R calf with R hand (&), step on R ft (2), slap inside of L calf with L hand (&), straighten body, lift both arms up and forward and step on L ft (3), bring both hands down and to the left, slapping inside of R calf with R hand(4).

V. HOPPING AND STAMPING IN PLACE WITH CROSSED FEET

- 1 Hop forcefully on L, kicking R heel forward (1), step on ball of R ft, crossed in front of L (&), stamp on ball of L ft in place (2), step on ball of R ft, crossed in front of L (&), stamp on ball of L ft in place (3), bring R ft behind and stamp on ball of R ft crossed behind L (4).
- 2 Repeat meas 1 with opposite footwork.
- 3,4 Repeat meas 1 and 2.

(If done correctly your feet should make a noise hitting the floor on every count and not on the offbeat, that is not on the "and" counts.)

VI. SKIP BACKWARDS, JUMP AND TURN + SECOND SLAPPING SEQUENCE

- 1 Skip backwards 4 steps (R,L,R,L) (&1&2&3&4).
- 2 Jump and land with feet apart (1), jump into the air and click feet together (&), separate feet while still in the air (a), land with both feet together (2), jump to a position with R ft crossed well in front of L (3), turn quickly on the toes of both feet 360 degrees CCW, that is, to the left (4).
- 3 "Land" with feet together, knees bent and body bent forward from the waist (1), slap inside of L calf with L hand (&), slap inside of R calf with R hand(a), slap inside of L calf with L hand (2), clap hands together (&), step on L ft (3), slap inside of R calf with R hand (&), step on R ft (4), slap inside of L calf with L hand (&).
- 4 Straightening body, step on L ft (1), slap outside of L thigh with L hand (&), lift R leg forward in front of body and slap inside of R calf with R hand (2), bring R leg down and "land" on both feet together (3), pause (4).

Repeat from the beginning.

"Jaj Az Uramnak" - women's

Hungarian Gypsy

"Jaj az uramnak" is a typical Hungarian Gypsy dance. The movements and figures were arranged by Dr. Gustáv Balázs, from whom I learned the dance.

MUSIC: Cassette "Gindonale Bare" by "Maljaki Luludi." Cut 3, Side A.
RHYTHM: 4/4 counted here as "one-two-three-four," or as "one-&-two-&-three-&-four-&."

FORMATION: Solo or Man and Woman facing each other.

STYLE: Hands free and generally outstretched under shoulder level. (Women's hand generally lower and elbows closer to body.) Snap fingers freely, including a "snap" of the wrists, especially accentuating the upbeat (the "and" count, not the "one" or "two" count.) All Gypsy dances are done with a large degree of personal freedom in styling, with much free movement and shaking of the upper body, that is, not stiffly.

METER: 4/4

PATTERN

Meas

Woman's Dance:

INTRODUCTION -8 measures. Begin when song begins.

I. 4 "TOUCH AND GO" IN PLACE

- 1 Slightly bend L knee and begin moving R ft forward (&). Straighten L knee and touch ball of R ft forward, in front of L ft (1). Slightly bend L knee, pick up R ft and begin moving R ft back to place (&). Straighten knees and step on R ft next to L (2). Repeat with opposite footwork (&3&4).
- 2 Repeat meas 1.

II. TOUCH AND WALK 3 STEPS. BACK AND FORTH

- 1 Slightly bend L knee and begin moving R ft forward (&). Straighten L knee and touch ball of R ft forward (1). Walk 3 bouncing steps (bending the knees on the "ands" and straightening the knees on the counts) to the right, keeping body facing mostly forward (&2&3&4).
- 2 Repeat meas 1 with opposite direction and footwork, that is, point L ft forward and walk 3 steps to the left.

III. TOUCH HEEL FORWARD + 3 FAST STEPS TO THE SIDE, CROSSING BEHIND

- 1-3 Like "&1" of Figures 1 and 2, but touch R heel forward (&1). Step on R ft to the right (2), step on L ft behind L ft (&), step on R ft to the right (3). Repeat with opposite direction and footwork (&4,1&2), that is touch L heel forward and take 3 fast steps to the left, crossing behind. Repeat all this (&3,4&1&2,3&4). That is, touch heel forward and fast steps to the side 4 times in all: R,L,R,L.
- 4 Hop on L ft, swinging R heel out to right, knees together (1), step on R ft next to L (&), step on L ft in place (2). Repeat (3&4).

IV. TWISTING LOWER BODY

- 1 Take weight on ball of R ft, twisting both heels to the right (1), take weight on ball of L ft, twisting both heels to the left (2), take weight on ball of R ft, twisting both heels to the right(3), taking weight on both heels, twist both toes to the right (&), take weight on ball of R ft, twisting both heels to the right (4).
- 2 Repeat Measure 1 with opposite direction and footwork (1,2,3&4).

V."POLKA " STEPS: SIDE. FORWARD. TURN AND BACK

- 1 Jump onto R ft to right (1), step on ball of L ft behind R ft (&), step on R ft in place (2). Repeat with opposite direction and footwork (3&4).
- 2 Same as Measure 1 , but moving forward.
- 3 Same as Measure 1, but turning 360 degrees to the left.
- 4 Same as Measure 1, but moving backwards, back to place.

VI. BALL OF RIGHT TOE CROSSING BEHIND. TURNING

- 1 Step on ball of R ft diagonally behind and to the right (1), step on L ft in place (&), step on ball of R ft crossed diagonally behind L (2), step on L ft in place (&). Repeat (3&4&)
- 2 Turning 360 degrees to the left, continue stepping on ball of R ft on the count and stepping on L on the "and" (1&2&3&4&).
- 3 Repeat Measure 1.
- 4 Step on R ft to right (1), step on ball of L ft behind R ft (&), step on R ft in place (2), "land" on both feet together (3), pause (4).

Kotchari

An Assyrian dance originally taught by Ricky Holden. "Assyrians" are an ethnic minority living today mostly in Iraq. Historically and geographically "Assyria" refers to northern Mesopotamia, an area today divided between Iraq, Iran, Syria and Turkey. The "Assyrians" were/are a semitic people indigenous to this area, ethnically distinct from Arabs, Turks, Persians, Kurds and other groups living in this area.

MUSIC: "Kotchari" private recording of "Balkansemblet."

FORMATION: Long line, leader on R. Handhold: Shoulder hold ("T")

STYLE: Rough and energetic for both M and W

METER: 4/4

PATTERN

Meas

I. FIRST FIGURE ("Walk and touch")

- 1 Facing diagonally and moving R, take 4 slightly bouncing steps (1,2,3,4). (Bounce by straightening knees on cts, bend knees on "&'s.)
- 2 Touch ball of R ft diagonally R (1), touch ball of R ft beside L ft (2), stamp R ft beside L ft, without taking weight on R ft (3). Pause (4).
- 3-8 Repeat Measures 1-2 three more times. (Four times in all.)

II. SECOND FIGURE ("Halay with twist")

- 1 Facing diagonally and moving R, leap onto R ft (1), leap onto L ft (2). Turning to face center jump onto both ft (3). Hop on R ft, lifting L knee high in front (4).
- 2 Jump onto both ft (1). Hop on L ft, lifting R knee high in front (2). Hop on L again, twisting lower body to L so R ft swings out to R, lower leg parallel to floor, knees together (3). Hop on L again, this time returning to previous position (4).
(Shout "hey" on both counts 3 and 4.)
- 3-8 Repeat Measures 1-2 three more times. (Four times in all.)

III. THIRD FIGURE ("Throw legs back and forwards")

- 1 Facing forward and moving very slightly to the R the whole time, leap onto R ft, throwing L ft backwards (1), hop on R ft, kicking L ft forward (2), leap onto L ft, throwing R ft backwards (3), hop on L ft, kicking R ft forward (4).
- 2 Leap onto R ft, throwing L ft backwards (1), step on L ft crossed behind R (2), stamp R ft next to L, without taking weight (3), pause (4).
- 3-8 Repeat Measures 1-2 three more times. (Four times in all.)

Repeat from the beginning, four repetitions of each pattern, until the end of the music.

*Dance description by Lee Otterholt
Presented by Lee Otterholt at the Laguna Folkdancers Festival 2002*

Kučevačko Kolo

Serbia

Authentic dance motifs from the town of Kuchevo in Serbia.

MUSIC: Ciga & Ivon Volume I, Side A, Band 7

FORMATION: Men and women in Serbian-style escort hold.

STYLE: Dance on full foot with knees slightly bent to cause Serbian style of fine bounce.

METER: 2/4

PATTERN

Meas

I. FIRST FIGURE "Moving fwd and back in a zig-zag pattern, always progressing R or LOD."

- 1-2 Moving diagonally R toward center with a double-bouncing walk, step R(1),step L (2), turning gradually to face slightly L step fwd on R ft with bent knee (1), step L in place (2), step R in place (&).
- 3-4 Moving diagonally bkwd to the R with a double-bouncing walk, step L(1),step R (2), turning gradually to face diagonally R, step on L ft, with bent knee (1), step R in place (2), step L in place (&).
- 5-16 Repeat meas 1-4, same dir, same ftwk three more times. (Four times in all.)

II. SECOND FIGURE "Hops, bounces and cross-steps"

- 1 Facing and moving LOD, step R (1), hop on R (2), step L (&)
- 2 Turning to face ctr, step R ft to R(1), bringing L ft next to R, bounce twice on both ft together(2&).
- 3-6 Repeat meas 1-2 two more times.
- 7 Repeat meas 1.
- 8 Turning to face center, step R ft to R (1), step on L ft in front of R ft (2), step on R in place (&).
- 9 Repeat meas 8, opp dir and ftwk.
- 10 Repeat meas 8.
- 11 Repeat meas 1, opp dir and ftwk.
- 12 Repeat meas 8, opp dir and ftwk.
- 13-14 Repeat meas 8-9.
- 15-16 Repeat meas 1-2.
Repeat from the beginning and continue until end of music.

(Ciga Despotovic teaches this dance with "escort-hold" on Fig. 1 and low handhold ("V") on Fig 2. I prefer low handhold throughout.)

*Dance description by Lee Otterholt
Presented by Lee Otterholt at the Laguna Folkdancers Festival 2002*

Ljiljino Kolo

Serbia

MUSIC: Ciga and Ivon Despotovic's "Sixteen Yugoslavian Folk Dances," side B, band 4.

RHYTHM: 2/4 meter, counted "one-and-two and," or "one-e-&-a, two-e-&-a."

FORMATION: Line or circle, "V" pos. No introduction.

METER: 2/4

PATTERN

Meas

I. TO RIGHT AND TO LEFT

(Double-bouncing Serbian style. Face ctr throughout.)

- 1 Step on R to R (1), step on L next to R (&), step on R to R (2), touch L next to R (&).
- 2 Repeat meas 1 opp dir and ftwk.
- 3 Repeat meas 1.
- 4 Hop a little bkwd on R ft (1), step on L (e), hop a little bkwd on L (&), step on R (a), hop a little bkwd on R (2), step on L (e), stamp R fwd, no weight, both knees bent (&).
- 5-8 Repeat meas 1-4.

II. TOWARD CENTER AND BACK

- 1 Step on R (1), hop on R and swing L across R, knee flexed (&), step on L (2), hop on L and swing R across L, knee flexed (&)
- 2 Moving twd ctr: leap on R (1), step on L (e), step on R (&), leap on L (2), step on R (e), step on L (&). Raise hands gradually to shldr level.
- 3-4 Repeat action of meas 1-2, backing away from ctr during meas 4, and lower hands gradually.
- 5-8 Repeat action of meas 1-4.

(A fun addition to Fig II is to occasionally use the steps of meas 2 to change places in the circle. Not everyone at once!)

Repeat dance until music ends.

*Dance description by Lee Otterholt
Presented by Lee Otterholt at the Laguna Folkdancers Festival 2002*

Opas

Bulgaria

Opas is the common name for a group of dances from Dobrudza, Eastern Bulgaria. I learned this Opas from Belcho Stanev, well-known Bulgarian dance teacher and choreographer from Varna.

- MUSIC: private recording
- RHYTHM: 6/8 counted here "one-&-a, two-&-a."
- FORMATION: Short and/or straight lines of dancers. Lines must not be so long (or curved) as to hinder movement in and out of center during Figures 2 and 3.
- HANDHOLD: Belt hold or front baskethold.
- STYLE: Very earthy. Bent knees and on full foot. (Belcho suggested we pretend our feet were being "sucked down" into the floor.)

METER: 6/8

PATTERN

Meas

I. FIRST FIGURE ("Side to side")

- 1 (On the last ct before "1" lift L leg quite high, knee bent, in front and begin moving whole leg to L.) Take a large step to the L on the L ft, heel first (1), step on R ft behind L (2).
- 2 Step on L ft to L (1), lift R leg quite high, knee bent, in front and begin moving whole leg to R (2).
- 3 Repeat meas 1, opp dir and ftwk.
- 4 Repeat meas 2, opp dir and ftwk.
- 5-16 Repeat meas 1-4 three more times, four times in all.

II. SECOND FIGURE ("Stamping in place plus in and out")

- 1 Turning to face slightly L of center, step on L ft to L (1), stamp R ft near L without taking weight on R (2).
- 2 Turning to face slightly R of center step on R ft to R (1), turning to face slightly L of center, step on L ft to L (2).
- 3 Turning to face slightly R of center step on R ft to R (1), turning to face slightly L of center, step on L ft to L (&), turning to face slightly R of center step on R ft to R (2).
- 4-6 Repeat meas 1-3.
- 7 Repeat meas 1.
- 8 Stamp R ft again (1), stamp R ft again (2).
- 9 Turning to face center, take a large step twd center on R ft (1), hop on R ft (2).
- 10 Continuing to move twd center, step on L ft (1), hop on L ft (2).
- 11 Turning to face slightly R of center, step on R ft to R (1), stamp L ft near R, without taking weight on L ft (2).
- 12 Repeat meas 11, opp dir and ftwk.
- 13-14 Moving away from center, repeat meas 9-10, same ftwk.
- 15 Repeat meas 11.
- 16 Stamp L ft again (1), pause (2).
- 17-32 Repeat meas 1-16.

III. THIRD FIGURE ("Twist, in and out")

- 1 Continuing to face slightly R of center, take a very large step twd center on L (1), begin moving R leg in a large arc fwd (2).
- 2 Turning to face slightly L of center, place R heel on floor, twd center, R toe twisted to L (1), pause (2).
- 3 Twist body (and R toe!) to the R (1), and back to the L (2).
- 4 Turning to face center, take a large step twd center on R ft (1), hop on R ft (2). Continuing to move twd center, step on L ft (1), hop on L ft, twisting lower body and R knee to L (2).
- 5-6 Take four running steps bkwd, twisting lower body and free knee on each ct: R,L,R,L.
- 7 Turning to face R, land on both ft, ft apart (1), pause (2).
- 8 Pause.
- 9-16 Repeat meas 1-8.

(Shout: "I-HA!", OP-ŞA-ŞA" on the even measures of FIGURE III - that is, during the leg throws and changes of direction)

Repeat from the beginning.

Vlasi Tanc

A Vlach dance from Eastern Serbia. The dance is composed of several dance motifs I learned from Serbian Vlachs in the early 1980s, arranged to fit this recording.

MUSIC: "Negotinski tanc"

FORMATION: Long line with leader on R. Handhold: Low handhold ("V")

STYLE: Loose and playful.

METER: 4/4

PATTERN

Meas

I. FIRST FIGURE ("Sidling up")

- 1 Facing center, take a double-bouncing step on R ft to R (1), take a double-bouncing step on L ft near R (2), take a long step sdws R on R ft, weight on both feet, bending deeply in the knees (3), straighten knees, shifting weight to R ft (4).
- 2 Repeat Measure 1, opp dir and ftwk.
- 3 Repeat cts 1 and 2 twice (1,2,3,4)
- 4 Repeat Measure 1.
- 5-8 Repeat Measures 1-4, opp dir and ftwk.

II. SECOND FIGURE ("Side, cross in front, double stamps and horse")

- 1 Facing center and moving R (LOD), step on ball of R ft to R (1), step on L ft crossed in front of R (&), repeat cts "1" and "&" three more times, four times in all (2&3&4&).
- 2 Twisting lower body to R, step on R ft (1), scuff L ft next to R (&), lift R heel from floor and drop it while L leg makes a "reverse bicycle" movement (2), stamp L ft next to R without taking weight on it (&). (This 4-count movement could be called a "Vlach double stamp.") Repeat this "Vlach double stamp" with opp dir and ftwk (3&4&).
- 3 Repeat Measure 1.
- 4 Repeat cnts "1&2&" of Measure 2 (a Vlach double stamp), but instead of a Vlach double stamp to the L, do a "horse:" twisting lower body diagonally to the L (RLOD) step on L ft (3), lift R knee, bringing R ft through (&), bring foot of straightened R leg to floor (4), and pause (&).
- 5-8 Repeat Measures 1-4.

III. THIRD FIGURE ("Heel clicks and chicken")

- 1 Step on R ft diagonally to the L (1), turning diagonally R, click L ft into R ft (2), step on L ft diagonally to the R (3), turning diagonally L, click R ft into L ft (4).
- 2 Turning diagonally R and moving diagonally away from center, fall on R ft, leaving L heel out to the side (1), click L ft into R ft, taking weight on ball of L ft (&), repeat cts "1" and "&" (2&), repeat ct "1" (3), repeat ct "&" (4). (That is, rhythmically: "chicken, chicken, CHICK-KEN!")
- 3-4 Repeat Measures 1-2 with opp dir and ftwk.
- 5-8 Repeat Measures 1-4.

IV. FOURTH FIGURE ("Indirect cross-steps, reels and chugs")

- 1 Facing center, step on R ft to R (1), step on L ft in front of R (&), step on R ft in place (2), step on L ft to L (&), step on R ft in front of L (3), step on L ft in place (&), step on R ft to R (4), step on L ft in front of R (&).
- 2 Step back on R ft (1), hop on R ft as L ft is brought around behind R (&), step back on L ft (2), hop on L ft as R ft is brought around behind L (&), chug fwd on both ft, pushing straight arms diagonally fwd (3), jump back on both ft, bringing arms back (&), repeat "3" and "&"but release R ft at the end to be able to begin again with R ft free (4&).
- 3-8 Repeat Measures 1-2 three more times (four times in all) but on cts 3 and 4 of last measure jump to feet apart position, weight on both feet (3), and bring feet together (4).

Shout "OP-SHA!" or "I-HA!" at logical and appropriate times, for example when you do the "horse" in Figure 2, the last "CHICK-KEN" in Figure 3 and cts 3 and 4 of the Figure 4.

Waves of Tory

an English "country dance"

MUSIC: "Waves of Tory" on LP "Facing the Music"

FORMATION: 4-6 couples arranged:



M have high handhold ("W") with each other and W have high handhold ("W") with each other.

STYLE: Lively

METER: 2/4

PATTERN

Counts

I. FIRST FIGURE

- 1-8 "Forward and back a double:" M and W take three steps toward each other (1,2,3), touch free ft near other ft and greet each other (4). Repeat walking away from each other (5,6,7) and touch free ft near other ft (8).
- 9-16 "Right hand star:" Two and two couples, numbered from the top, put R hands together in center and walk around CW 8 steps until they are back in place.
- 17-24 "Forward and back a double:" Taking hands again, repeat cts 1-8.
- 25-32 "Left hand star:" Two and two couples (again numbered from the top) put L hands together in the center and walk around CCW 8 steps until they are back in place.

(This dance is best with 5 couples. In that case, the bottom couple dances "as if" there was a 6th couple, that is they do "Right hand star" and "Left hand star" as a couple, not as a group of 4.)

II. SECOND FIGURE

- 1-8 "First couple down the center and back:" Top couple takes hands and gallops sideways 4 gallop-steps down and 4 gallop-steps back up to the top, while the other dancers clap in time with the music.
- 9-16 "Cast off:" All look up (toward the top) and all M follow first M and all W follow first W (First M and W are those who just galloped down the center and back.) as they turn out and away from each other and lead their lines down to the bottom of the set.
- 17-24 "Make an arch:" First M and W take both hands, making an arch approximately where the bottom couple were.
- 25-32 "All come through:" Partners meet each other, take each others hand, go under the arch formed by the first couple and go all the way to the top. (Second cpl is now at top, then third cpl and so on, first cpl temporarily at bottom.)

III. THIRD FIGURE

- 1-32 "The Wave" (also known among contra dancers as "Dip and Dive"): All cpls look down the set except the original first cpl who look up. All couples hold nearest hand with each other. All cpls begin to walk down the set, except the original first cpl, who duck under the hands of the first cpl they meet, let the next cpl they meet duck under their hands and so on. Note! When a cpl gets either to the top or bottom of the set they do not stop, but rather turn around (changing hands at the same time) and continue doing the wave movement until the melody begins again.

(When the dance begins again, the cpls are in an arbitrary order, so they must quickly analyze their new position to ascertain which cpl they will soon dance the "Stars" of the First Figure with.)