

the LAGUNA folk dancers



welcome you!

SYLLABUS

2016

(Tropojë, Albania)

Pronunciation:	Eh VOE-glah	Translation	The Youngest
	:		

Steps & Joyous, with large, bouncy steps. (Knees bending on each “&” ct.)
Styling:

Pattern

2 Step fwd twd ctr on L (1), bend L knee and bring R ft to a position behind L calf, twisting body slightly R (&), step back on R ft (2), bend R knee, twisting shoulders L(&), step on L to L (3), bend L knee, twisting shoulders R (&), step on R to R (4), bend R knee, twisting shoulders L (&).

3-4 Repeat meas 1-2 w/opp dir and ftwk

5-8 Repeat meas 1-4.

III. HASAN AGA (During sung refrain)

1-(2) Facing diag R and moving R: Step on R (1), step on L (2), turning to face ctr, step on R to R (3), lift L knee fwd, knee open more than 90° (4), step on L to L (5), lift R knee fwd, knee open more than 90° (6). (This 6 ct dance phrase uses 1 ½ meas.)

(2)-3 Repeat meas 1-(2).

3-4 Facing ctr w ft tog, bend knees and twist heels to R (1), bring heels back to neutral and bounce twice (2&), repeat cts 1, 2& (3, 4&).

5 Step fwd twd ctr on R (1), bend R knee and bring L ft to a position behind R calf, twisting body slightly L (&), step back on L ft (2), bend L knee (&), step on R to R (3), bend R knee (&). Repeat cts 1-3 w opp ftwk (4-6). *Note: This is a 6 ct meas.*

6-10 Repeat meas 1-5, Fig III

Sequence: Fig I, Fig II, Fig III,
Fig I, Fig II, Fig III,
Fig I, Fig II, Fig III,
Fig I (with 4 extra measures because of the drum solo and extended music phrases.),
Fig III (only meas 1-5).
End w ft tog.

Presented by Genci Kastrati

E VOGLA E NANËS (The youngest of my mother)
Singer: FATMIRA BREÇANI (from Tropoja)

ALBANIAN

ENGLISH

E Vogla— continued

Oo zambaaaaaaaak
 o zambak, o mbi shkelzen
 pse po sillesh e spo vjen
 numroj yjet në mëngjes
 jam rrit boll e skom çka pres

Ref. 2x
 Une jam e vogla e nans
 ja kaloj hanës e zans
 e pse thojn lule mos prek
 prek e mos ki dert, e hajde, prek e mos ki dert

Ooo zambaaaaaaaak
 o zambak ty shum të du
 dashurin' ti falma mu
 pse po pret me të fal çika
 hajde djal se boll u rrita

Ref. 2x
 Une jam e vogla e nans
 ja kaloj hanës e zans
 e pse thojn lule mos prek
 prek e mos ki dert, e hajde, prek e mos ki dert

Ooo zambaaaaaaaak
 o zambak, zambaku i bardh
 kur po nishesh për me ardh
 ka shum dit që jom gatit
 kam çu yjet për me t'prit

Ref. 2x
 Une jam e vogla e nans
 ja kaloj hanës e zans
 e pse thojn lule mos prek
 prek e mos ki dert, e hajde, prek e mos ki dert

Ref.
 Une jam e vogla e nans
 ja kaloj hanës e zans
 e pse thojn lule mos prek
 prek e mos ki dert, e hajde, prek e mos ki dert.

You lilyyyyyyyyyy (1)
 You lily, on top of Shkelzen (mountain) (2)
 Why are you wandering and not coming to me
 I count stars in the morning (3)
 I am grown enough, I don't have to wait anymore

Ref. 2x
 I am the youngest of my mother
 I'm better than the moon and fairies
 Even though they call me flower "don't touch"
 Touch me and don't be shy

You lilyyyyyyyyyy
 I love you so much, you lily
 Give me your love
 Why are you waiting for me to talk to you
 Come on, boy, I am grown enough

Ref. 2x
 I am the youngest of my mother
 I'm better than the moon and fairies
 Even though they call me flower "don't touch"
 Touch me and don't be shy

You lilyyyyyyyyyy
 You lily, white lily
 When are you going to come
 I have prepared myself since long ago
 I have sent the stars to bring you here (4)

Ref. 2x
 I am the youngest of my mother
 I'm better than the moon and fairies
 Even though they call me flower "don't touch"
 Touch me and don't be shy

Ref. 2x
 I am the youngest of my mother
 I'm better than the moon and fairies
 Even though they call me flower "don't touch"
 Touch me and don't be shy

- (1) Zambak (Lily) is a kind of white flower growing up in the mountains only.
- (2) Shkelzen is the name of a mountain in Tropoja.
- (3) She counts the stars in the morning in order to notice if they came back with the other star she was waiting for. Below there is another line explaining that she have sent the stars to bring him close to her (4).

Valle Beratçë

(Berat, Albania)

This dance, at least the figure here described as Fig II, is also known in Kosovo and parts of Macedonia. (Note: The Macedonian version of this dance, spelled Beraçe must not be confused with the Macedonian dance named Berançe!) The figure with the “reverse bicycle” in it (Fig I) is for the most part only found around Berat, Albania.

Pronunciation: VAH-leh beh-RAH-tcheh Translation Dance from Berat.
:

Music: 7/4 meter (223/4)

Formation: Open circle; hands in W-position.

Steps & Strong movements. Large steps and movements.
Styling:

Meas 7/4 meter

Pattern

2 meas INTRODUCTION. No action.

I. BICYCLE AND WALK BACKWARDS TO R

1 Facing ctr, with wt on R, knees slightly bent on the upbeat: Touch ball of L ft to L, straightening both knees (1), relax the knees and begin moving L ft fwd (2), place heel of L ft on floor fwd, twd ctr (3), take wt on L ft while bending L knee and bringing R calf up behind L calf and turning upper body to R(4), now facing and moving R: big step fwd on R (5), “reverse bicycle with L leg while lifting R heel off floor (6), step fwd on L ft, bending upper body fwd (7). (*W style: replace “reverse bicycle” with smaller lift of L knee in front.*)

2 Straightening upper body and turning quickly to face L but moving bkwd to R: Step bkwd on R (1), step bkwd on R (2), slow step bkwd on R, bouncing on each ct (4,5), slow step bkwd on L, bouncing on each ct (5,6), turning to face ctr, step on R to R (7).

II. IN PLACE

1 Facing ctr,: Touch ball of L ft to L, straightening both knees (1), relax the knees and begin moving L ft fwd (2), place heel of L ft on floor fwd, twd ctr (3), take wt on L ft while bending L knee and bringing R calf up behind L calf, upper body bent fwd and slightly to the R(4), straightening upper body, step back on R (5), swing L leg around in low CCW arc to pos behind R ft (6), step on L ft crossed behind R (7).

2

Beratçe — continued

2

Repeat meas 1 w opp ftwk.

Sequence: Figures (I,II) repeat until end of music. (Feet tog when music ends on ct 5.)

Presented by Genci Kastrati

Dance description copyrighted by Lee Otterholt
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Valle e Drenicës

(Drenica, Kosovo)

This dance is from the Drenica Valley region of Central Kosovo. Genci Kastrati learned this dance from Sulejman Shala.

Pronunciat VAH-leh eh dreh-NEET-

Music: 12/8 meter 32322/8

Formation: Open circle; Both hands holding scarf: R hand raised in front of body, L hand on hip.

Steps & Styling: Large steps and lifts

<u>Meas</u>	<u>12/8 meter</u>	<u>Pattern</u>
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4 meas	<u>INTRODUCTION.</u> No action.	
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I. WALKING WITH TOUCHES

- | | |
|------|---|
| 1 | Facing R (CCW around circle): Step fwd on R (1), step fwd on L (2), twisting upper body to face away from ctr, touch ball of R ft away from ctr (3), untwisting body to again face CCW, place R ft fwd on floor w/o taking wt (4), take wt on R ft (5). |
| 2 | Repeat meas 1 w opp ftwk. |
| 3-4 | Repeat meas 1-2 |
| 5 | Facing R: Step fwd on R (1), step fwd on L (2), touch ball of R ft directly fwd (3), lift R leg (4), step fwd on R (5). |
| 6 | Repeat meas 5 w opp ftwk. |
| 7-8 | Repeat meas 5-6 |
| 9-16 | Repeat meas 1-8 with hands held in V pos. |

II. INN AND OUT WITH JUMPS

- | | |
|---|---|
| 1 | Facing ctr run fwd twd ctr 3 steps (R,L,R) (1,2,3), jump onto both ft (4), hold (5). L hand comes to hip on t3 and R hand is raised to directly overhead by ct 4. |
|---|---|

- 2 Run 3 more steps (L.R.L) twd ctr (1,2,3), jump onto both ft (4), hold (5). R hand comes down to hip on ct 3 and L hand is raised directly over head by ct 4.
- 3-4 Repeat meas 1-2.
- 5-8 Repeat meas 1-4 moving away from ctr.

III. RIGHT AND LEFT

- 1 Taking hands in W pos and moving R: Step R on ball of R ft (1), step on L crossed in front of R (2), turning to face ctr, step R on R (3), lift L ft behind R knee (4), step on L ft crossed beh R (5).
- 2 Step on ball of R to R (1), step on L crossed in front of R (2), facing R, touch ball of R ft fwd(3), begin turning to face L by lifting heel of L ft off floor (4), step on R crossed in front of L (5).
- 3-4 Repeat meas 1-2 w opp dir and ftwk
- 5-8 Repeat meas 1-4.

Sequence: Fig I, Fig II, Fig III, (music speeds up) Fig I, Fig II.

Presented by Genci Kastrati

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[1]

Çohu moj ciko e dil te ara
Dy sahat o po të pres tek dardha
Me t'i than o nja dy-tri fjal-e
Qe m'i tha o mu zemra mbram-e

[2]

Po del cika o nepër fushe
Flokët nën krah e synin si rrush-e
Shumë e bardhë o si bora,
pak me të prekë o po më digjet dora

[3]

Hajde cike o afroju djalit
Hajde shpejt o moj zana e malit
Shtatbajrak o belin e holle
O pasha besën e mire boll.

[1]

Get up you girl and go out to the field,
From two hours I'm waiting you at the pear tree,
Just to tell you 2-3 words,
which my heart told me last night

[2]

The girl is going out on the fields,
Her hair to the shoulders, her eye like the grape,
So white like the snow, if I touch you a little,
My hand is getting burned.

[3]

Come on girl come closer to the fellow,
Come quickly you fairy of the mountain
Your body so tall and your waist so thin,
Oh, I swear on my faith, you are so good.

Valle e Hasit

(Hasi region, Kosovo/Albania)

This dance is from the Hasi region. The Hasi region straddles the Albania/Kosovo border. The major town on the Albanian side is Kukës; the major town on the Kosovo side is Prizren. The first figure in this dance and the intermezzo step were originally for men and the second figure was for women. Here they are combined.

Pronunciation: VAH-leh eh HAH-seet Translation Hasi Dance
:

Music: 4/4 meter

Formation: Open circle; hands in W-position.

Steps & Styling: Strong, large steps. Soft knee bends on cts.

<u>Meas</u>	<u>4/4 meter</u>	<u>Pattern</u>
11	<u>INTRODUCTION</u> . No action (or “hand to heart greeting”). Begin dance after drum solo, when curle (zurla) begins to play.	
	I.	<u>LIFT STEPS</u>
1	Facing and moving R: Lift L heel off floor as R leg (knee open more than 90°) lifts in front (1), 3 steps (R,L,R) fwd (2,3,4)	
2	Repeat meas 1 w opp ftwk.	
3	Repeat meas 1.	
4	Turning to face ctr: Lift L leg as in previous measures (1), step on L to L (2), step on R ft in front of L (3), step back on R in place (4).	
	II.	<u>HEEL STEP</u>
1	Facing and moving R: Bend upper body fwd from waist and place R heel on floor in front (1), straightening upper body, step on R (2), step fwd on L (3), step fwd on R (4).	
2	Repeat meas 1 w opp ftwk	
3	Repeat meas 1.	

- 4 Still facing R: lift R heel off floor and lift L ft up next to R calf (1), turning to face ctr, step on L in place (2), twisting hips to diag L, touch R toes (“pigeon-toed,” that is, heel twisted to R) twd ctr (3), twisting hips back twd ctr, touch R heel fwd twd ctr (4).

TRANSITION TO INTERMEZZO (During drum solo)

- 1 Facing and moving R: touch ball of R ft fwd (1), walk 3 steps (R,L,R) fwd (2,3,4).
- 2 Repeat meas 1 w opp ftwk.

III. INTERMEZZO

- 1 Facing ctr and dancing in place: Bending fwd from waist, touch R side of R ft fwd (1), hold (2), lift R leg (3), hold (4).
- 2 Still bent fwd from waist, bring R ft around behind L knee (1), hold (2), straightening upper body, step on R behind L (3), hold (4).
- 3-4 Repeat meas 1-2 w opp ftwk.
- 5 Bring R ft around behind L (1), step on R behind L (2), step fwd twd ctr on L (3), step on R almost in place but actually a few inches twd ctr (4).
- 6 Repeat meas 5 w opp ftwk.

Sequence: Fig I 4x, Fig II 4x, Transition to Intermezzo, Fig III (Intermezzo) 2x, Fig I 4x, Fig II 3x, Fig I 3x. Close ft tog to end.

Presented by Genci Kastrati

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Valle e Rugovës

(Rugova, Kosovo)

Valle e Rugovës, which means “Dance of Rugova,” a mountainous district of Kosovo. “Ani more nuse” is a song based on this melody, The song is also known as “Vallja e Tropojës.”

Pronunciation: VAH-leh eh roo-GOH-vuhs Translation Dance of Rugova
:

Music: 4/4 meter

Formation: Open circle; hands in W-position.

Steps & Styling: Larger, more powerful movements for men, more subdued for women with subtle hip movements.

Meas 4/4 meter Pattern

1 meas INTRODUCTION. No action.

I. KOSOVO STYLE LESNOTO

1 Moving to the R: Twist body suddenly to face ctr: hop on L ft (ah), large step on R to R (1), facing diag R, hop on R (ah), step on L ft crossed in front of R (2), turning to face L, hop on L (ah), step on back (LOD) on R ft to R bending both knees (3), straighten R knee slightly and lift L leg, knee bent less than 90 degrees (4). (*Men lift leg high, W much lower.*)

(2) Turning to face R, step on L to L, bending both knees (1), straighten L knee slightly while lifting R leg, knee bent less than 90 degrees (2). (*Men lift leg high, W much lower.*)

(2)-7 *This basic step goes over 6 cts (1 ½ meas) and is repeated 4 times in all.*

II. 8-COUNT LESNOTO VARIATION

1 Repeat meas 1, Fig I.

2 Bend R knee and touch L side of L ft on floor (1), straighten R knee slightly and lift L leg into orig. pos. (2), repeat cts 1 and 2 of meas 2, Fig I (3,4).

3-8 *Repeat this figure 4 times in all*

III. TWD CTR AND BACK

- 1 Moving twd ctr: Twist shoulders to L and step on R ft fwd while sweeping L ft fwd (1), lift L leg in front, with a slight “chug” on R ft (2), twist shoulders to R and step on L ft while sweeping R ft fwd (3), lift R leg in front with a slight “chug” on L ft (4).
- 2 Repeat cts 1 and 2 meas 1, Fig III (1,2), bend R knee and touch L side of L ft on floor (3), straighten R knee slightly while lifting L leg back to orig. pos in front (4)
- 3-4 Repeat meas 1 and 2, Fig, III with opp dir and ftwk

IV. MEN’S SOLO

- 1 Release handhold and bend fwd from waist while holding hands up and out to the side with palms facing out, sweep R hand fwd while stepping on R ft to R and facing diag L (1), step on ball of L ft behind R (2), step on R ft in place (&). Repeat with opp dir, hands and ftwk (3,4,&)
- 2 Repeat meas 1, Fig IV (Men)
- 3-4 Maintaining same bent-forward body pos and with arms held high and out to the sides, turn one complete turn CCW in place: Step on ball of R ft to side (1), step on L ft in place (&), repeat 3 more times (2&3&4&). (*Both knees bent all the time, and bent even more when stepping on the L.*)

IV. WOMEN’S SOLO

- 1 Release handhold and move hands gracefully to R, R palm facing down and away from body, L palm facing up and away from body, while dancing in place: Step on R to R (1), step on ball of L ft behind R (2), step on R ft in place (&). Repeat with opp dir, hand movements and ftwk (3,4,&)
- 2 Repeat meas 1, Fig IV (Women).
- 3-4 Repeat meas 1-2, Fig IV (Women) while turning one full turn CCW in place. (4 x 90°.)

Sequence: I, II, III/IV. (*The mens’ and womens’ solos are danced simultaneously.*) Repeat until end of music.

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Presented by Genci Kastrati

Valle Jugu “Në ke Perëndi”

(Southern Albania)

This dance is a typical Southern Albanian (Tosk) dance. The steps are variations of the Pogonishte and a step (Fig III) specifically from Përmet.

Pronunciation: VAH-leh YOO-goo Translation Southern Dance “If You Believe
 nuh kay pare-uhn-DEE : in God”.

Music: 4/4 meter

Formation: Open circle; hands in W-position.

Steps &
Styling:

<u>Meas</u>	<u>4/4 meter</u>	<u>Pattern</u>
4 meas	<u>INTRODUCTION.</u> No introduction in music. (Recommended to wait 4 measures.)	
	I. <u>TRAVELLING POGONISHTHE VARIATION</u>	
1	Facing ctr and moving R: Lift L heel off floor (ah), place R ft on floor to R w/o wt (1), take wt on R ft (2), leap onto ball of L ft next to R (ah), step on R to R (3), hold (4).	
2	Turning to face diag R and moving to R: Lift heel of R ft off floor (ah), place heel of L ft on floor crossed in front of R, w/o taking wt (1), take wt on L ft (2), step on ball of R ft next to L (ah), step on L crossed in front of R (3), hold	
3	Facing ctr and moving R: Lift L heel off floor (ah), place R ft on floor to R w/o taking wt (1), take wt on R ft (2), step on L ft crossed behind R (3), step on R to R (4).	
4	Turning to face diag R, do a “reverse bicycle” w L leg while lifting R heel off floor (1), step on L crossed in front of R (2), step fwd on ball of R ft (3), step on L crossed in front of R (4).	
5-8	Repeat meas 1-4.	
	II. <u>HIPS</u>	
1	Moving R: Big step on ball of R ft to R (1), step on L crossed in front of R (2), repeat cts 1,2 (3,4)	

- 2 Facing ctr: Step fwd twd ctr on R (1), step back on L ft in place (2), close R ft next to L (3) hold (4).
- 3-4 Repeat meas 1-2.

III. PERMET STEP

- 1 Facing ctr and moving R: Big step to R on R (1-2), turning to face diag R, step on L crossed in front of R (3-4).
- 2 Facing ctr: step on R to R (1-2), step on L crossed behind R (3), step on R in place (4).
- 3 Repeat meas 2 w opp ftwk.
- 4 Touch ball of R ft twd ctr (1-2), close R ft next to L (3-4).
- 5-8 Repeat meas 1-4

IV. POGONISHTE IN AND OUT

- 1-2 Facing ctr and moving twd ctr: Two Pogonishte steps RLR, LRL twd ctr (SQQ,SQQ) (1-2,3,4, 1-2,3,4) *Hands begin low and swing fwd and up during these two measures. Upper body likewise begins bent fwd and slowly comes to upright position.*
- 3-4 Facing ctr and dancing in place: Step on R to R, leaning to L and facing R (1-2), step on L behind R (3), step on R in place (4), step on L to L, leaning R and facing L (1-2), step on R behind L (3), step on L in place (4).
- 5-6 Repeat meas 1-2, but moving away from ctr. *Hands and body go fwd and down on the first measure and come up again on the second measure.*
- 7-8 Repeat meas 3-4 (in place).
- 9-16 Repeat meas 1-8

Sequence: Repeat until end of music. (Music ends on Fig I.)

Presented by Genci Kastrati

CIGANSKOTO HORO

(Bulgaria)

This is a new dance popular with Bulgarian folk dance clubs. The name Ciganskoto Horo (The Gypsy Dance) or Cigansko Horo (Gypsy Dance) is actually a popular Serbian composition by Cvija and Sanja Ilić & Balkanika known as "Djipaj." ("Skip!").

Formation: Open circle with a "V" handhold or belthold.

Music: 2/4

Meas:

- 1 Facing slightly R of center: step or leap onto Rft fwd to R (ct 1), step Lft across and in front of Rft (ct &), turning to face center, step Rft to R side (ct 2), step Lft across and behind Rft (ct &). *Note* This is a "Grapevine-step."*
- 2 Repeat action of meas 1 ("Grapevine").
- 3 Facing center, Step Rft slightly to R (ct 1); Hop on Rft in place and lift L knee up and in front and swing Lft slightly in front of R shin (ct &); Step Lft in place (ct 2); Hop on Lft and swing Rft in front of L shin (ct &);
- 4 With feet together, twist heels to R (ct 1), twist heels to L (ct &), twist heels to R (ct 2), take wt onto Lft lift Rft slightly up (ct &).
- 5 Step Rft fwd and in front of Lft (ct 1), step Lft back to place (ct &), step Rft beside Lft (ct 2), hop on Rft and lift L knee up and in front (ct &).
- 6 Step Lft in place (ct 1), hop on Lft and lift R knee up and in front(ct &), step Rft in place, twisting heels a little to the R (ct 2), step Lft in place twisting heels a little to the L (ct &).
- 7-8 Repeat action of meas 5-6 above.

(Bosnia)

1-7 Repeat meas 1-7. (There is no 8th meas in the song melody.)

Lyrics:

Ne silazi sa cardaka
i ne pitaj gdje sam bio
zasto su mi oci placne
zbog cega sam suze lio

Stajao sam kraj mezara
i umrlu majku zvao
nosio joj dar od srca
ali joj ga nisam dao

Ref.
Ne klepeci nanulama
kad silazis sa cardaka
sve pomislim moja draga
da silazi stara majka

English translation of Ne klepeci nanulama

Don't come down from the stabbur
And don't ask where I was
Why I've got teary eyes
Nor why I've shed tears

I stood next to her grave
And called for my mother who passed away
I brought her a gift from my heart
But I didn't give it to her

Ref.
Don't rattle with your wooden slippers
When you come down from the upper porch
I keep thinking, my dear
That my old mother is coming down the stairs

Tvardiško horo

(Thrace, Bulgaria)

This dance is from Tvardica in the Thracian region of Bulgaria. I learned it from Julian Stanev, Belčo Stanev's son.

Pronunciation: TVAHR-dish-ko hoh-ROH Translation Round dance from Tvardica
:

Music: 4/4 meter *Balkan and Beyond*

Formation: Open circle; hands in W-position, except for instrumental refrain when they swing fwd-back in "L" position and sung refrain when they are low ("V" position).

Steps & Styling: Energetic

Meas 4/4 meter Pattern

1 meas SHORT INTRODUCTION. No action.

0. INSTRUMENTAL REFRAIN

1 Facing ctr and moving R and L: Jogging step on R ft to R (1), jogging step on L next to R heel (&), jogging step on R to R (2), hop on R ft, lifting L ft near R calf. Repeat with opp dir and ftwk (3&4&).

2-4 Repeat meas 1 three more times.

During this figure, the hands are in "L" position, swinging fwd on the cts and back on the &s.

I. MAIN FIGURE (VERSE)

1 Facing R and dancing R, with hands in "W position: Step on R ft (1), hop on R ft (&), step on L ft (2), hop on L ft (&). Turning to face ctr: step on R to R (3), step on L behind R (&), step on R to R (4), step on L behind R (&).

2 Step fwd (twd ctr) on R (1), chug onto both ft, heels twisted to L (&), leap back (away from ctr) on R (2), leap back (away from ctr) on L (&), step on R to R (3), hop on R while L ft swings up in front of R shin (&), step on L to L (4), hop on L while turning slightly L and lifting R knee in front (&).

3 Facing and moving L: Run (Prance, lifting the knees) 2 steps (RL) to L (1&), hop on L ft while R heel hits floor in front (2), hop on L ft while lifting R knee in front (&), step on R in front of L (3), step on L to L (&), step on R behind L, beginning to turn to face R (4), step on L beside R, facing R (&).

4-6 Repeat meas 1-3, but end facing ctr and bring hands down to low (“V”) position.

II. SUNG REFRAIN

1 Facing ctr and dancing in place: Leap onto R ft, leaning slightly to the R (1), stamp L ft w/o wt fwd (&), leap onto L ft and lean slightly to the L (2), step heavily on R ft fwd, that is: stamp WITH wt (&), step back on L ft (3), step on R ft fwd (e), step on L ft back in place (&), step fwd on R ft (4), kick L ft fwd, low (&).

2 Facing ctr: Step back (away from ctr) on L (1), step back (away from ctr) on R (&), step on L (2), hop on L while R ft swings up in front of L shin (&), step on R to R (3), hop on R while L ft swings up in front of R shin (&), step on L to L (4), step on R behind L (&).

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

Repeat from beginning until end of music.

Presented by Lee Otterholt

Dance description copyrighted by Lee Otterholt

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Valle Toskerishte

(South Albania)

This dance is from the Tosk region, southern Albania. I learned this dance from Andrea Kokeri, dance teacher in Tirane, Albania, October 2015.

Pronunciation: VAH-leh toh-skeh-RISH-teh Translation Tosk dance.
:
Music: 4/4 meter Music: Eli Fara's "Te dua per vete"
Formation: Open circle; hands in W-position.
Steps & Large steps, energetic "loping" style.
Styling:

<u>Meas</u>	<u>4/4 meter</u>	<u>Pattern</u>
4 meas	<u>INTRODUCTION.</u> No action. (Although I like to start Fig. I after 2 measures, giving time for 2 extra Fig.I in the beginning and not wait for the singing to begin.)	
	I.	<u>BASIC STEP</u>
1	Facing ctr and moving R: Large step sideways to R on R(1), large step on L ft crossed in front of R (2), step on R to R (3), touch ball of L ft fwd, twd ctr (4).	
2	Large step on L diag back to L (1), touch ball of R ft fwd, twd cte (2), step on R fwd, twd ctr (3), step back on L ft (4).	
3-8	Repeat meas 1-2 three more times. (Four times in all.)	
	II.	<u>REFRAIN</u>
1	Facing ctr and moving R: Large step on R to R, leading with hip (1), large step on L crossed in front of R (2), repeat cts 1 and 2 (3,4).	
2	Repeat meas 1.	
3	Turning quickly to face L to move L: Large step on R crossed in front of L (1), twisting hips to face ctr, step on L to L (2), repeat cts 1 and 2 (3,4).	
4	Step on R crossed in front of L (1), lift heel of R ft off ground while turning to face R (3), step on L crossed in front of R (3), lift L heel off ground while turning to face ctr and touching R ft just above L ankle (4).	
5-8	Repeat meas 1-4.	

Sequence: Alternate figures until end of music, BUT there is a 4-beat (one measure) intermezzo after the 3rd repetition. During this intermezzo, place feet together and bend then straighten the knees while twisting the knees to first to the R (1-2) then to the L (3-4).

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Varnensko horo

(Varna, Dobrudja, Bulgaria)

This dance is from Varna in the Dobrudja region of Bulgaria. I learned it from Julian Stanev.

Pronunciation:	VAHR-nen-sko	Translation	Dance from Varna
		:	
Music:	9/8 (2.2.2.3) and 5/8 (2.3)		<i>Balkan and Beyond</i>
Formation:	Open circle; when hands are in W-position, they are held in <u>front</u> of the body, Dobrudjan-style		
Steps & Styling:	Smooth		

Meas

Pattern

INTRODUCTION. No action. Dance begins after first rubato measure. During the rubato measure, the hands are raised from low(“V”) pos to “W” pos in front of the body (Dobrudjan-style).

- I. TRAVEL (2.2.2.3+2.2.2.3.+2.3.) counted 1234,5678,910
- 1 Facing and dancing to the R: Place R ft fwd, w/o wt (1), step fwd on R ft, bending knee (2), step fwd on L ft (3), step fwd on R ft (4), lift on R ft while L ft moves fwd (5), step fwd on L ft (6), lift on L ft while R ft moves fwd (7), step fwd on R ft (8), gentle leap fwd on L ft (9), step fwd on R ft (10).
- 2 Repeat meas 1 with opp ftwk.
- 3 Repeat meas 1.
- 4 Facing and dancing to the R: Place L ft fwd, w/o wt (1), step fwd on L ft, bending knee (2), step fwd on R ft (3), step fwd on L ft (4), lift on L ft (5), step bkws on R ft (6), lift on R ft (7), step bkws on L ft (8), turning to face ctr, step on R ft in place (9), step on R ft in place (10).
- 3-4
- II. IN AND OUT (2.2.2.3) counted 1234
- 1 Facing and moving twd ctr: Place R ft fwd, w/o wt (1), step fwd on R ft, bending knee (2), step fwd on L ft (3), step fwd on R ft (4).
- 2 Repeat Fig II, meas 2 with opp ftwk

Varnensko horo — continued

- 3 Dancing in place: Place R ft to R, w/o wt (1), step on R ft (2), step on L ft slightly behind R (3), step on R ft in place (**4**).
- 4 Repeat Fig II, meas 3 with opp ftwk.
- 5 Bend knees and take a large step to the R, swaying to the R and gradually coming up to straight knees (123**4**)
- 6 Step diag L and back on L (1-2), step on R beside L (3), large step fwd (twd ctr) on L ft, first bending then straightening the knees (**4**).
- 7 Facing ctr and moving away from ctr: Large step bkwd on R ft, bending knees deeply (12), step bkwd on L ft (3), step bkwd on R ft (**4**).
- 8 Step bkwd on L ft (12), step bkwd on R ft (3), step bkwd on L ft (**4**).

III. IN PLACE (2.2.2.3) counted 123**4**

- 1 Facing ctr and dancing in place: Step on heel of R ft fwd (1), step on L ft near R instep bending knee (2), step bkwd on R ft (3), step a little back on L ft, bending knee (4).
- 2 Repeat Fig III, meas 1.
During these 2 measures, the hands are in "L" position, moving in a circular motion up and fwd on cts 1 & 2, and down and back on cts 3 & 4.
- 3 Dancing in place: Place R ft to R, w/o wt (1), step on R ft (2), step on L ft slightly behind R (3), step on R ft in place (4).
- 4 Repeat Fig III, meas 3 with opp ftwk. *During meas 3-4, the hands are in "Lazy L" (hands lower than elbows) position, bouncing down on each ct.*

Sequence: Drums, 10 meas intro, rubato measure, Fig I, Fig II, Fig III, Fig I, Fig III twice, rubato measure, Fig I, Fig II, Fig III, Fig I, Fig III twice.

Presented by Lee Otterholt

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Veliko Novosadsko

(Novi Sad, Vojvodina, Serbia)

Veliko kolo means “Big kolo.” Most of the versions taught in the US have been 12-count dance phrases. I learned this 8-count version from Miroslav Lonc leader of the “Vila” dance ensemble in Novi Sad, Serbia in October 2014.

Pronunciation: VEH-lee-ko no-VO-sahd-sko Translation Big kolo from Novi Sad
:

Music: 2/2 meter

Formation: Open circle; hands in V-position.

Steps & Strong double bouncing
Styling:

Meas 2/2 meter Pattern

4 meas INTRODUCTION. No action.

I. BASIC STEP

- 1 Facing ctr and moving R: Step on R to R (1), close L ft to R ft w/o wt (2).
- 2 Facing ctr but moving L: Step on L ft to L (1), step on R ft next to R (2).
- 3 Repeat meas 2, Fig I.
- 4 Repeat meas 1, Fig I w opp dir and ftwk.

II. GRAPEVINE TO L

- 1 Facing ctr and moving R: Step on Rft to R(1), touch ball of L twd ctr
- 2 Moving L: Step on Lft to L (1), step on Rft crossed in front of L (2).
- 3 Step on Lft to L (1), hop on Lft (a), step on Rft behind Lft (2).
- 4 Leap onto Lft to L (1), step on Rft in front of L (&), step on Lft in place (2).
(Note: all four steps to the L could be preceded by a small hop on ct “a” preceding the step, with the hop on the last step slightly more pronounced.)

II. 2 SLOW STACCATO STEPS TO L

- 1 Repeat meas 1, Fig I.

- 2 Quick step L onto Lft while keeping R ft on floor (1), hold (2)
- 3 Touch ball of R ft fwd (1), hold or twizzle heel quickly back and forth (2), transfer wt quickly to R ft (&).
- 4 Jump on Lft to L (1), step on Rft next to L (&), step on Lft in place (2).

Sequence: Leader can call figures or, since the figures are compatible and interchangeable with each other, each dancer can choose his or her own, even using the variations on meas 4 interchangeably.

To the music I use, I like the sequence: Intro, Fig I (4x), Fig II (6x), Fig III (2x). All this 3 times then Fig I (2x), Fig II (2x)

W moim ogródecku

(Poland)

Pronunciation: V(uh) MO-yem oh-gruh- Translation In My Garden
DETS-kuh :

Music: 4/4 meter

Formation: Circle

Steps & Proud and joyous

Styling:

Meas 4/4 meter

Pattern

4 meas INTRODUCTION. No action.

I. STEP, TOGETHER, STEP, TOUCH; STEP, TOUCH, STEP, TOGETHER

1 Facing ctr with L hand on hip and R hand raised: Step on R to R (1), step on L next to R (2), step on R to R (3), touch L next to R (4)

2 Step on L to L (1), touch R next to L (2), step on R to R (3), step on L next to R (4).

3-4 Repeat meas 1-2.

II. TURN, TURN BACK

1 With hands on hips, Step on R to R (1), step on L next to R (2), step on R then lift heel of R ft from floor while turning R (CW) to face away from ctr of circle

2 Step on L in place (1), step on R in place (&), step on L in place (2), repeat 1&2 w/opp ftwk (3&4).

3 Step on L to L (1), step on R next to L (2), step on L to L, then lift heel of L ft off floor while turning L (CCW) to face ctr (3,4)

4 Step on R in place (1), step on L in place (&), step on R in place (2), step on L (3), take low ("V") handhold (4).

III. GRAPEVINE AND HEELS

1 Moving L with hands held low ("V"): Step on R in front of L (1), step on L to L (2), step on R crossed behind L (3), step on L to L (4)

- 2 Repeat meas 1, Fig II.
- 3 Placing hands on hips: Step on R heel in front of L (1), step on L in place (2), step on R next to L (3), step on L heel in front of R (4).
- 4 Step on R in place (1), step on L next to R (2), step fwd on R heel while bringing hands fwd and then out to the sides (3), step back on L ft (4).

IV. TURNING AND HEELS INDIVIDUALLY

- 1 Step back on R ft (1), step fwd on L (2), step fwd, twd ctr on R while beginning to turn R (CW) R hands sweeping to R) (3), step back (twd ctr) on L to complete CW turn and face away from ctr (4)
- 2 Facing away from ctr: Stp back (twd ctr) on R (1), step on L in place (2), step wd on R heel while bringing hands fwd and then out to the sides (3), step back on L ft (4).
- 3 Still facing away from ctr: Repeat meas 1, Fig IV, to end facing ctr.
- 4 Facing ctr: Step on R in place (1), step on L in place (2), stamp R ft next to L, w/ o taking wt (3), hold while either taking low (“V”) handhold to repeat Fig. IV or placing L hand on hip and raising R hand to repeat whole dance from beg (4).

Sequence: Fig I, II, III, IV, III, IV. Repeat from the beginning. Dance arrangement by Ira Weisburd

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Lyric:

W moim ogródecku rośnie różycka
Napój mi Maniusiu mego kunicka
Nie chcę, nie napoję, bo się kunia boję
Bo się kunia boję, bom jeszcze młoda

Nie chce nie napoi, bo się kunia boi
Bo się kunia boi, bo jeszcze młoda (x2)

W moim ogródecku rośnie rozmaryn
Powiedz mi Maniusiu, kto cie omanił?
Jasieńkowe ocka, jasieńkowe ocka
Bo się w moim sercu tak zakochały

Jasieńkowe ocka, jasieńkowe ocka
Bo się w jej serdusku tak zakochały (x2)

W moim ogródecku rośnie jagoda
Powiedz mi Maniusiu, czy była młoda?
Ja też była młoda jak w boru jagoda
Jak w boru jagoda, kochanecko mój

Ona była młoda, jak w boru jagoda
Jak w boru jagoda, kochanecko jej (x2)

W moim ogródecku rośnie lilija

Powiedz mi Maniusiu, czy będziesz moja
Skądże ja mam wiedzieć i tobie powiedzieć
Skądże ja mam wiedzieć czy mnie mama da

Skądże ma to wiedzieć i tobie powiedzieć
Skądże ma to wiedzieć czy ją mama da (x2)

Translation:

A (little) rose grows in my garden
Give water to my horse, Manusia
I don't want to, I won't, because I'm afraid of
the horse.
I'm afraid of the horse because I'm still young

She doesn't want to, she won't, because she's
afraid of the horse.
She's afraid of the horse because she's still
young.

Rosemary grows in my garden
Tell me Manusia who has dazzled you.
Jasieniek's eyes, Jasieniek's eyes
because they have fallen in love with my
heart.

Jasieniek's eyes, Jasieniek's eyes
because they have fallen in love with her
heart.

Blueberry grows in my garden
Tell me Manusia if you were young
I was young as a blueberry in the forest
As a blueberry in the forest, my love

She was as young as a blueberry in the forest
as a blueberry in the forest, her love

A lilly grows in my garden
Tell me Manusia if you will be mine
How am I supposed to know and tell you
How am I supposed to know if my mum will
give me (to you)

How is she supposed to know and tell you
How is she supposed to know if her mum will
give her