

*the LAGUNA folk dancers*



*welcome you!*

*SYLLABUS*

**2019**

## ČOČEK FROM VRANJE

(Serbia)

Source: Learned from village groups from Vladinčin Han and Vranje - 1975

Pronunciation: Cho-chek from Vran-yeh

Recording: Serbian Folk Dances, CD Vol. 4, track #3

Time: 9/8 (count 2, 2, 2, 3) (q, q, q, s)

Formation: Open circle, hands joined down in Figures 1 - , and raised to shoulder level in Figure.. Vranje is representative of urban folk dances. The dignified style of Vranje dances is imbued with many eastern elements. The people of Vranje dance freely, with a restrained temperament; they feel every movement deeply as though it is born from the very feeling of some deep yearning. Vranjski čoček, Vranjanka and Duj Duj are exceptional examples of the dances of this region.

| <u>Meas.</u> | <u>Ct.</u> | <u>Pattern</u> |
|--------------|------------|----------------|
|--------------|------------|----------------|

### **FIGURE 1 (Traveling step)**

|     |   |                                                         |
|-----|---|---------------------------------------------------------|
| 1   | 1 | Facing slightly right in LOD, step R ft to right in LOD |
|     | 2 | Step L ft to right, behind R ft                         |
|     | 3 | Step R ft to right                                      |
|     | & | Hop on R ft                                             |
|     | 4 | Step L ft across in front of R ft in LOD                |
| 2-8 |   | Repeat footwork of Meas. 1                              |

### **FIGURE 2 (In place, facing center)**

|     |   |                                                      |
|-----|---|------------------------------------------------------|
| 1   | 1 | Small hop on L ft in place                           |
|     | 2 | Small step forward on R ft, with slight lift on L ft |
|     | 3 | Step L ft in place                                   |
|     | 4 | Step R ft beside L ft                                |
| 2   |   | Repeat Meas 1, opposite footwork                     |
| 3-8 |   | Repeat footwork of Meas. 1 & 2                       |

### **Repeat FIGURE 1 (Traveling step)**

Meas. Ct.

**Repeat FIGURE 2 (In place)**

**FIGURE 3 (Side to side)**

- |     |          |                                                            |
|-----|----------|------------------------------------------------------------|
| 1   | 1        | Step R ft to right on ball of foot, facing slightly in LOD |
|     | &        | Step L ft beside R ft                                      |
| 2-3 |          | Repeat count 1, two times                                  |
|     | <u>4</u> | Step Rt ft to right                                        |
|     | & a      | Lift L ft behind R leg                                     |
| 2   | 1        | Step L ft in place                                         |
|     | &        | Lift R ft behind L leg                                     |
|     | 2        | Step R ft in place                                         |
|     | &        | Lift L ft behind R leg                                     |
|     | 3,&      | Repeat Meas. 1, &                                          |
|     | <u>4</u> | Close R ft to L ft, in place                               |
| 3-4 |          | Repeat Meas. 1-2, opposite footwork, opposite direction    |
| 5-6 |          | Repeat Meas. 1-2                                           |
| 7-8 |          | Repeat Meas. 1-2, <u>FIGURE 2 (in place)</u>               |

**Repeat FIGURE 1 (Traveling step)**

Presented by Miroslav Bata Marčetić

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## KAŽI SUTO

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(South Serbia – Vranje)

Source: Learned by Bata Marčetić in Vranje in 1980 from local people

Pronunciation: Kah-zhee Soo-toe

Time: 7/8 (slow, quick, quick, i.e. S,Q,Q)

Formation: Open circle, hands joined in W position

| <u>Meas.</u> | <u>Ct.</u> | <u>Variation 1</u>                  |
|--------------|------------|-------------------------------------|
| 1.           | S          | Step on R to right                  |
|              | Q          | Lift L in front of R                |
|              | Q          | Step L to right                     |
| 2.           | S          | Step on R to right                  |
|              | Q          | Lift L in front of R                |
|              | Q          | Hold                                |
| 3.           | S          | Step L across to right              |
|              | Q          | Step R back in place                |
|              | Q          | Step L in place                     |
| 4.           | S          | Step R in place                     |
|              | Q          | Lift L, swinging it around behind R |
|              | Q          | Step L behind R                     |
| 5-8          |            | Repeat Meas. 1-4                    |

### Variation 2

|   |   |                                      |
|---|---|--------------------------------------|
| 1 | S | Step R to right                      |
|   | Q | Step L back                          |
|   | Q | Step R to right                      |
| 2 | S | Step L across in front               |
|   | Q | Extend R to right                    |
|   | Q | Hold                                 |
| 3 | S | Step on R, starting to pivot body CW |
|   | Q | Continue pivot, weight on R          |

- |   |   |                                          |
|---|---|------------------------------------------|
|   | Q | Step on L, slightly to left              |
| 4 | S | Step on R in place                       |
|   | Q | Point L slightly forward, flexing R knee |
|   | Q | Repeat flexing R knee                    |
| 5 | S | Step on L in place                       |

- |         |   |                                          |
|---------|---|------------------------------------------|
|         | Q | Point R slightly forward, flexing L knee |
|         | Q | Repeat flexing L knee                    |
| 6       | S | Step R in place                          |
|         | Q | Point L slightly forward, flexing R knee |
|         | Q | Repeat flexing R knee                    |
| 7       | S | Step L across in front                   |
|         | Q | Step R in LOD                            |
|         | Q | Step L across in front                   |
| 8       | S | Step R back                              |
|         | Q | Lift L around behind                     |
|         | Q | Step L behind                            |
| Meas. 8 |   | Variation – Repeat Meas. 6               |

### Variation 3

Preceded by Meas. 8 Variation of Variation 2

- |   |   |                         |
|---|---|-------------------------|
| 1 | S | Step L slightly forward |
|   | Q | Lift R                  |
|   | Q | Step R back in place    |
| 2 |   | Repeat Meas. 1          |
| 3 | S | Step L back             |
|   | Q | Step R forward          |
|   | Q | Step L forward          |
| 4 | S | Lift R                  |
|   | Q | Hold                    |
|   | Q | Hold                    |
| 5 | S | Step R                  |
|   | Q | Lift L                  |

|   |   |                |
|---|---|----------------|
|   | Q | Step L         |
| 6 |   | Repeat Meas. 5 |
| 7 | S | Step R back    |
|   | Q | Step L forward |
|   | Q | Step R forward |
| 8 | S | Step L forward |
|   | Q | Lift R         |
|   | Q | Hold           |

## Kaži, Suto, kaži, dušo

"Kaži, Suto, kaži, dušo,  
koj mi te prevari?  
Kaži, Suto, kaži, dušo,  
koj mi te prevari?"

"Prevari me, mila nane,  
Todor iz Ćupriju,  
Todor iz Ćupriju, nane,  
Sutu iz Tekiju.

On mi reče, nano, mori:  
Dođi, Suto, večer!  
Dođi, Suto, dođi, dušo,  
u logor, u Gložđe!

Da te vodim, Suto, dušo,  
u moju Ćupriju.  
Da te vikam, Suto, dušo,  
ćuprijska gospođo."

"Tell me, Suto, tell me darling  
Who has betrayed you?  
Tell me, Suto, tell me darling  
Who has betrayed you?"

Dear Grandma, I was betrayed by  
Todor from Ćuprija  
Todor from Ćuprija, Grandma  
Suta from Tekija

He told me, Grandma,  
Come, Suto, this evening  
Come, Suto, this evening, darling  
To the camp, to Gložđe

So I can take you, Suto, darling  
To my Ćuprija  
So I can call you, Suto, darling  
A Ćuprija lady"

Suto is a girl's name.

Todor is a soldier from Ćuprija.

Gložđe is a hill above Vranje where there was an army camp.

This is an old song from Vranje which was sung everywhere, but mostly in the Vranje taverns, and thus the dance developed with the song.



## ORO DE BATRENJACA

(Serbia – Vlach)

Source: Learned from village groups from the areas of Kladovo and Negotin in eastern Serbia - 1980

Pronunciation: OH-roh djeh BAH-tren-YAH-cha

Recording: Serbian Folk Dances, CD vol. 4, Track 1

Time: 4/4

Formation: Vlach dances are generally in mixed lines, most frequently in a semi-circle. Belt hold is used in most dances, but in a few, hands are joined down at the sides. Steps are done on the full foot, the body is relaxed and the dancers are always focused on the center of the circle. In some dances the body can turn left-right – for men this is from the shoulders and for women from the hips. A distinctive characteristic of Vlach dances is the stamping of feet.

Meas. Ct. Pattern

INTRODUCTION: 4 meas

### **FIGURE 1**

1. 1 Step R ft twisting to right  
& Close L ft to R ft  
2-3 Repeat Meas. 1, twice  
4 Step R ft to right  
& Lift on R ft, swinging L ft widely around behind R leg
2. 1 Step on L ft behind R ft to right  
& Slight bounce on L ft, lifting R ft  
2. Step on R ft to right  
3. Step on L ft across in front of R ft  
& Step on R ft to right  
4 Step on L ft across in front of R ft  
4. Small stamp R ft, no weight  
3-4 Repeat Meas. 1-2

### **FIGURE 2 (Grapevine and side steps)**

1. 1 Step R ft to right  
& Step L ft across behind in LOD  
2 Step R ft to right

Meas. Ct.

- & Step L ft across in front in LOD
- 3-4 Repeat Meas. 1-2
- 2. 1 Step R ft in place
- & Step L ft in place
- 2. Stamp R ft slightly forward, no weight
- 3. Step R ft in place, beside L
- & Step L ft in place
- 4. Stamp R ft slightly forward, taking weight
- 3. 1 Large step Lft to left
- 2. Close R ft to L ft
- 3. Large step L ft to left
- 4. Stamp R ft twd L, no weight
- 4-6 Repeat Meas. 1-3

**FIGURE 3 (Grapevine and stamps)**

- 1. 1 Step R ft to right
- & Step L ft across behind in LOD
- 2. Step R ft to right
- & Step L ft across in front in LOD
- 3. Step R ft to right
- & Step L ft across behind in LOD
- 4. Step R ft, turned to LOD
- & Slight bounce on R ft, lifting L leg
- 2. 1 Stamp Lft twd ctr "*Hey!*"
- & Raise L ft
- 2. Stamp Lft twd ctr "*Hey!*"
- & Raise L ft
- 3. Small leap onto L ft toward L "*Hey!*"

Meas. Ct.

& 4 Step on R ft behind L ft in RLOD

Leap onto L twd L “OP!”

&Light stamp Rft, no wt “SHA!”

Repeat meas 1-2

**FIGURE 4 (Grapevine with crosses)**

1 1-4 Repeat Meas. 1, Figure 3

2 1 Large step L ft across front in LOD

& Step R ft back in place “Hey!”

2 Step Lft in place

& 3 Hey Step Rft

in place Hey

Touch L ft forward, bending R knee “Hey!”

4 Close Lft to Rft, straightening kneeOP

& Bounce on both ft SHA!

Repeat meas 1-2

**FIGURE 5 (Stamps-“Ropota”)**

1 1 Shifting weight to L ft in place, stamp R ft in place with weight

2 Stamp L ft with weight

3 Stamp R ft w

& 4 wt Stamp L

ft w wt

Stamp R ft slightly forward, no weight

2 Repeat Meas. 1

3 1 Step R ft to right, turning slightly in LOD

2 Swing L ft across in front

3 Small hop or lift on R ft

& Turning to face center, stamp L ft with weight beside R ft

4 Stamp R ft in place

with no weight

Repeat Meas. 3

4

Repeat entire dance from beginning 3 more times.

Meas. Ct.

Presented by Miroslav Bata Marčetić

**Description corrected by Martha Azdziewicz and Lee Otterholt to reflect how Bata taught the dance at the Laguna Folk Dance Festival 2019.**

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## RUMENKA

(E. & SE Serbia)

Source: Learned by Bata Marčetić 1975 from various dance leaders, Desa Djordjević, Dragomir Vuković and Dobrivoje Putnik. The history of this dance goes far back. There are many regional variations, but it was most represented in the Niš area and around Soko Banja, but is found in many areas of E. Serbia.

Pronunciation: Roo-men-ka

Time: 4/4 - dance phrase and musical phrases are not equal

Formation: Open circle, belt hold

### Meas. Ct. Pattern 1

|     |   |                                   |
|-----|---|-----------------------------------|
|     |   | Facing slightly and moving in LOD |
| 1   | 1 | Step on L to left                 |
|     | & | Close R to L                      |
|     | 2 | Step on L to left                 |
|     | & | Close R to L                      |
|     | 3 | Step L to left                    |
|     | & | Close R to L                      |
|     | 4 | Step L to left                    |
| 2   | 1 | Step R behind L in RLOD           |
|     | 2 | Step L in place                   |
|     | 3 | Step R in place                   |
|     | & | Step L in place                   |
|     | 4 | Step R in place                   |
| 3-4 |   | Repeat Meas. 1-2                  |

5-8 Repeat Meas. 1-4

**Pattern 2**

- |   |   |                                  |
|---|---|----------------------------------|
| 1 | 1 | With weight on R, small hop on R |
|   | & | Step L across in front of R      |
|   | 2 | Step R in place                  |
|   | 3 | Step L back in place             |
|   | & | Step R in place                  |
|   | 4 | Step L in place                  |

|     |          |                                                                 |
|-----|----------|-----------------------------------------------------------------|
| 2   | 1<br>& 2 | Small step R<br>forward Small step<br>L forward<br>Repeat ct. 1 |
|     | 3<br>& 4 | Small step R<br>forward Small step<br>L back Small step R       |
| 3-4 |          | Repeat Meas. 1-2                                                |
| 5-8 |          | Repeat Meas. 1-4                                                |

### **Pattern 3**

|     |     |                                      |
|-----|-----|--------------------------------------|
| 1   | 1   | With weight on R, step L to left     |
|     | 2   | Step on R behind L                   |
|     | 3   | Step L to left                       |
|     | &   | Step R beside L                      |
|     | 4   | Step L in place                      |
| 2   | 1   | Step R in place                      |
|     | & 2 | Step L in place, keeping weight over |
|     | & 3 | RStep R in place                     |
|     | & 4 | Step L in place, keeping weight over |
|     |     | RStep R in place                     |
|     |     | Step L in place, keeping weight over |
|     |     | RStep R in place                     |
| 3-4 |     | Repeat Meas. 1-2                     |
| 5-8 |     | Repeat Meas. 1-4                     |

### **Pattern 4**

|   |   |                                |
|---|---|--------------------------------|
| 1 | 1 | Moving in RLOD, step L to left |
|   | 2 | Step R behind L                |
|   | 3 | Step L in place                |
|   | & | Step R in place                |
|   | 4 | Step L                         |
|   | & | Step R                         |

|     |   |                                     |
|-----|---|-------------------------------------|
| 2   | 1 | Small step L in RLOD<br>(traveling) |
|     | & | Small step R                        |
|     | 2 | Small step L                        |
|     | & | Small step R                        |
|     | 3 | Small step L                        |
|     | & | Small step R                        |
|     | 4 | Small step L                        |
|     | & | Small step R                        |
| 3-4 |   | Repeat Meas. 1-2                    |
| 5-8 |   | Repeat Meas. 1-4                    |



## **ŠUMADIJSKO KOLO**

|                   |                                                        |
|-------------------|--------------------------------------------------------|
| <b>Origin:</b>    | Central Serbia, Morava River Region                    |
| <b>Formation:</b> | Open circle with hands in "V" pos. moving in LOD       |
| <b>Meter:</b>     | 2/4, body erect and bounce steps going up on the count |

(No introduction, or wait and only do Fig 1 one time the first time.)

### **FIGURE 1**

Step R to R, step L across R, step R to R, touch L slightly fwd with no weight,  
Step L to L, step R across L, step L to L, touch R slightly fwd,  
Step on R, touch slightly fwd, step on L, touch R slightly fwd with no weight.  
Step R to R, lift L, step L across R, lift R.

Repeat Figure 1

### **FIGURE 2**

Start on R ft. Walk 8 slow, bouncy steps to the R. (face centre), total of 4 meas  
Step on R with a bend on R knee, step on L fwd & R behind L (S,Q,Q)  
Step on L with a bend on L knee, step on R fwd & L behind R (S,Q,Q)  
Step on R with a bend on R knee, step on L fwd & R behind L (S,Q,Q)  
Step on L turning to face R diagonal; draw or drag Rft back beside L

Repeat Figure 2

### **FIGURE 3**

Walk to R, 2 steps R, L.  
Step on R with bended knee, step on L slightly back, step  
on R in front of L (S,Q,Q). Turn body slightly to the L.  
Step on L with a bended knee, step on R slightly back, step on L in front of R (S,Q,Q).  
Turn body slightly to R.  
Step on R with a bended knee, step on L slightly back, step on R in front of L (S,Q,Q).  
Turn body slightly to the L.  
Facing R LOD, step fwd on L, step fwd on R & bend R knee.  
Moving LOD, moving bkwd, step on L (S), step on R, L (Q,Q)  
Step on R (S), step on L, R (QQ)  
Step on L (Q), turning to face LOD, step on R (Q), step on L in  
front of R (S).

Repeat Figure 3

## FIGURE 4

Facing R, step R(ct 1); step L (ct 2).

Still facing R, step on ball of Rft (ct 1);step L (ct &); repeat cts 1,& (cts2,&).

Facing ctr, leap onto R, raising L foot to calf-level of R leg (ct 1); leap onto L, raising R foot to calf-level of L leg (ct 2).

Step on R (1), step on L in front of R (&), step back on R in place (2).

Grapevine to L: step slightly back on L toe (ct 1), step R across L (ct &); step to L on L toe (ct 2); step R behind L (ct &).

Step on L to L (ct 1); hop on L (ct &); step R across L (ct 2). Facing ctr, repeat Fig III meas 1, opp. ftwk.

Step L to L (ct 1); step R across L (ct &); turning to face R, step L to L (ct2).

Repeat Figure 4.

Start dance from the beginning.

Presented by Miroslav Bata Marcetic

**Description corrected by Martha Azdziewicz and Lee Otterholt to reflect how Bata taught the dance at the Laguna Folk Dance Festival 2019.**

# UDADE SE

## ŽIVKA

(Kosovo-Serbia)

Source: Learned from Desa Djordjević,

1975-76 Pronunciation: Uh-dah-deh seh Zheev-kah

Recording: Serbian Folk Dances, CD 4, Track

#7 Time: 7/8 (3,2,2) (s,q,q)

Formation: Open circle, hands joined up at shoulder height. Choreographic region of Kosovo and Metohija. Serbian village dances from Kososvo and Metohija bear in them the oldest Slavic characteristics. In the village dancing is very calm, most often to alternating, drawn-out and melancholy singing, two by two by women dancers. Along with this is a characteristic tightened cry – eee!

The Prizren type of dance is widely famous, as is the rich Prizren costume, particularly the women's. The favorite dance is Kalac

Udade se Živka Sirinička is a Kosovo traditional song, and there exists notation that Živka Sirinička (a woman) actually existed and that the song relates a true event, and that the dance originated along with the song.

Introduction: 8 meas (begin dance when singing starts)

| <u>Meas:</u> | <u>Ct:</u> | <b><u>Pattern 1, with vocal</u></b>           |
|--------------|------------|-----------------------------------------------|
| 1.           | 1 s        | Facing slightly in LOD, step R ft to right    |
|              | 2 q        | Lift L ft across in front in LOD              |
|              | 3 q        | Step L ft across in front in LOD              |
| 2.           | 1 s        | Step R ft to right                            |
|              | 2 q        | Step L ft across in front in                  |
|              | LOD 3 q    | Step R ft back in place                       |
| 3.           | 1 s        | Step L ft to left                             |
|              | 2 q        | Step R ft across in front in                  |
|              | RLOD 3 q   | Step L ft back in place                       |
| 4-24         |            | Repeat Meas. 1-3 seven times (8 times in all) |
| 25-26        |            | Repeat Meas. 2-3                              |

### **Pattern 2 (Instrumental)**

| Meas. | Ct. |                                                         |
|-------|-----|---------------------------------------------------------|
| 1     | 1 s | Facing slightly LOD, step R ft to right                 |
|       | 2 q | Lift L ft across in front in LOD                        |
|       | 3 q | Step L ft across in front in LOD                        |
| 2-3   |     | Repeat Meas. 1                                          |
| 4     | 1 s | Step R ft to right                                      |
|       | 2 q | Step L ft across in front of R ft                       |
|       | 3 q | Step R ft back in place                                 |
| 5-8   |     | Repeat Meas. 1-4, opposite footwork, opposite direction |

### **Pattern 3 (Vocal)**

|       |     |                                                                                    |
|-------|-----|------------------------------------------------------------------------------------|
| 1-15  |     | Repeat Meas. 1-3, Pattern 1, five times, release hands and hold them up            |
| 16    | 1 s | Step R ft to right                                                                 |
|       | 2 q | Lift L ft across in front of R ft, lifting and pivoting CW a complete turn on R ft |
|       | 3 q | Step L ft across, finishing turn to face center                                    |
| 17    | 1 s | Step R ft to right                                                                 |
|       | 2 q | Step L ft across in front                                                          |
|       | 3 q | Step R ft back in place                                                            |
| 18    | 1 s | Step L ft to left                                                                  |
|       | 2 q | Step R ft across in front                                                          |
|       | 3 q | Step L ft back in place                                                            |
| 19-24 |     | Repeat Meas. 16-18, twice (Total of 3 turning steps)                               |
| 25-26 |     | Repeat Meas. 2-3 of Pattern 1                                                      |

### **Repeat Pattern 2 (Instrumental)**

### **Repeat Pattern 3**

Presented by Miroslav Bata Marčetić

Description corrected by Martha Azdziewicz and Lee Otterholt to reflect how Bata taught the dance at the Laguna Folk Dance Festival 2019.

UDADE SE ŽIVKA  
(ŽIVKA MARRIES)

Strawberry (pet name) marries

Dear darling marries

Živka Sirinička marries

Marries Djordja Djakovac

When that was heard

When dear darling heard that

When Mika from Prizren heard that

Mika jumped up in fury

And went before Živka's door

Why darling Živka do you cheat me?

Mika, I didn't, Dear Mika, I didn't

I didn't cheat you Mika

They gave me away, dear

They gave me and didn't ask me.

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## VLASINKA

(E. Serbia – Crna Trava)

Source: Learned by Bata Marčetić in 1976 from Desanka Djordjevic.  
Pronunciation: Vlah-seen-ka  
Time: 2/4  
Formation: Open circle, belt hold. Leader gives signal to change variations

Meas. Ct.

Pattern

### **VARIATION 1**

- |      |   |                                                         |
|------|---|---------------------------------------------------------|
| 1.   | 1 | Hop on L                                                |
|      | & | Step on R to right                                      |
|      | 2 | Step on L                                               |
| 2.   |   | Repeat Meas. 1                                          |
| 3.   | 1 | Step on R, in place                                     |
|      | 2 | Small kick L                                            |
| 4.   |   | Repeat Meas. 3, opposite footwork                       |
| 5.   |   | Repeat Meas. 3                                          |
| 6-10 |   | Repeat Meas. 1-5, opposite footwork, opposite direction |

### **VARIATION 2**

- |    |   |                                                                                          |
|----|---|------------------------------------------------------------------------------------------|
|    |   | Part 1                                                                                   |
| 1. | 1 | Moving in LOD, weight on L, small hop on L                                               |
|    | & | Step on R to right                                                                       |
|    | 2 | Step on L in front of R                                                                  |
| 2. | 1 | Step R to right                                                                          |
|    | & | Step L behind                                                                            |
|    | 2 | Step R to right                                                                          |
| 3. | 1 | Small jump onto both feet, L foot facing left, R foot facing center, knees slightly bent |
|    | 2 | Hold                                                                                     |
| 4. | 1 | Turning towards center, small jump on to both feet                                       |
|    | 2 | Step on L                                                                                |
| 5. | 1 | Step on R                                                                                |
|    | 2 | Small kick forward with L                                                                |

6.     1     Moving in RLOD, hop on R  
       &     Step L to left  
       2     Step R
  7.     1-2   Repeat Meas. 6
  8.     1     Step L in place  
       2     Small kick forward with R
  9.     1-2   Repeat Meas. 8, opposite footwork
  10.    1-2   Repeat Meas. 8
- Repeat entire pattern, Variation 2, Meas. 1-8
9.     1     Step R, in place  
       &     Light stamp L, in place  
       2     Step L, in place  
       &     Light stamp R, in place
  10.    1     Step R, in place  
       &     Light stamp L, in place  
       2     Step L, in place

### **VARIATION 3**

- Part 1
1.     1     Moving in LOD, weight on L, small hop on L, extending and touching R to right,  
             no weight.
  - 2     Hop on L, cross and touch R to left in front of L
  2.     1&2   Repeat Meas. 1
  3.     1     Step on R to right  
       2     Cross and touch L to right, no weight
  4.     1&2   Repeat Meas. 3, with opposite footwork
  5.     1&2   Repeat Meas. 3
- Part 2
- 6-10       Repeat Part 1, opposite footwork, opposite direction

## BISTRICHKA KOPANITSA (Shopluk, Bulgaria)

This Kopanitsa is from the Shope region of Western Bulgaria. It is named after the town of Bistrice/Bistritsa just South of the capital city Sofia. I learned this version from Nikolai Tsvetkov.

Recording: Workshop CD

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

Music: 11/16 (q-q-3-q-q)

Dancers' Cts: 1 2 3 4 5

Meas:

1-4                      Introduction (no action)

### Travel Step

1. Facing R of center, step Rft fwd to R (ct 1); step Lft fwd (ct 2); step Rft fwd (ct 3); step Lft fwd (cts 4-5);
2. Step Rft fwd (ct 1); step Lft fwd (ct 2); 2 quick steps ("ker-PLUHNK") Rft, Lft fwd (cts 3, &); step Rft fwd (ct 4); step Lft fwd (ct 5);
3. Step Rft fwd (ct 1); step Lft fwd (ct 2); turning to face center, "twizzle/twist" on ball of Lft (heel twists to L) and step Rft back and bend fwd at the waist (ct 3); step Lft to L (ct 4); step sRft across and behind Lft to L (ct 5);  
\*Note: This "twizzle/twist" step is know as a *Sovalka* in Bulgarian.
4. Turning to face L of center, step Lft fwd to L (ct 1); step Rft fwd to L (ct 2); step Lft fwd to L (ct 3); step Rft across and in front of Lft beginning to turn to face center then R of center (cts 4-5);
5. Facing R of center, step Lft fwd to R (cts 1-2); step Rft fwd to R (ct 3); step Lft fwd to R (ct 4-5); \*Note: These walking steps make a CW circle in and to the R.
6. Turning to face L of center but continuing to dance in LOD to R, leap slightly onto Rft backing up (ct 1); step Lft backwards to R (ct 2); 2 quick steps ("ker-PLUHNK") Rft, Lft backwards (cts 3, &); step Rft back (ct 4); step Lft back (ct 5);

### Figure I

1. Facing center, step Rft back slightly (almost in place) (ct 1); step Lft beside Rft (ct 2); step Rft fwd with accent and bent knees (torso remains erect) (ct 3); step Lft in place (remain in plie (ct 4); step Rft in place with accent and in plie (ct 5);
2. Reverse action of meas 1 of Figure I with opposite ftwk;
3. Step Rft slightly to R side (ct 1); step Lft across and in front of Rft (ct 2); kick Rft (heel leads) out to diag R side (ct 3); lift on Lft and bring Rft up and back behind Lft (ct 4); step Rft behind Lft (ct 5);
4. Step Lft slightly (almost in place ) to L (ct 1); step Rft beside Lft (ct 2); tap/stamp L heel slightly fwd (ct 3); leap onto Lft in place (ct 4); tap/stamp R heel slightly fwd (ct 5).



### Figure II

1. Repeat action of meas 1 of Figure I;
2. Reverse action (ftwk and direction) of meas 3 of Figure I;
3. Repeat action of meas 3 of Figure I;
4. Repeat action of meas 4 of Figure I;

### Figure III

1. Jump onto both feet with Rft across and in front of Lft(ct 1); jump onto both feet shoulder-width apart (ct 2); jump onto both feet together (closed) with knees bent and twisted to L (ct 3); hop/čukče on Lft in place and bring R knee (bent) up and out to R (ct 4); tap/stamp R heel out to R side (ct 5);
2. Hop/čukče on Lft in place (ct 1); tap/stamp R heel fwd in front of Lft (ct 2); chug back onto both feet (ct 3); hop/čukče on Lft in place (ct 4); slap full Rft fwd (knee extended) (ct 5);
3. Hop/čukče on Lft again in place (ct 1); slap full Rft again in place (ct 2); step Rft fwd Twd center with accent (ct 3); hop/čukče on Rft moving fwd twd center (ct 4); step Lft fwd twd center (ct 5);
4. Step Rft across and in front of Lft sharply (ct 1); step Lft back to place (ct 2); Step Rft back and behind Lft (reel-like) (ct 3); lift on Rft in place and bring Lft up and Back (ct 4); step on Lft back (ct 5);

### Figure IV

1. Step/lean Rft to R side (ct 1); step Lft in place (ct 2); with R knee bent, hook/kick Rft across and in front of L knee/shin (ct 3); step Rft to R (ct 4); step Lft in place (ct 5);
2. Turn to face slightly L of center and step Rft across and in front of Lft (ct 1); step Lft Back and behind Rft (back to place) (ct 2); step Rft in place and bring L knee up in front (ct 3); hop on Rft in place and turn to face slightly R of center (ct 4); step Lft in front of Rft twd center (ct 5);
3. Hop fwd on Lft turning to face slightly L of center (ct 1); step Rft in front of Lft (ct 2); turning to face slightly R of center jump onto both feet together with knee bent and turn to R (ct 3); turning to face center, hop on Rft in place (ct 4); step Lft back away from center (ct 5);
4. Running away from center, step Rft back (ct 1); step Lft back (ct 2); step Rft back (ct 3); leap onto Lft slightly back (ct 4); strike R heel fwd beside L big toe. (ct 5);
- 5.

### Figure V

- 1-2 Repeat meas 1-2, Fig IV
- 3 Hop fwd on Lft turning to face slightly L of center (ct 1); step Rft in front of Lft (ct 2); leaning forward and twisting upper body to R, kick L forward twd ctr,almost parallel to floor (ct 3); straightening upper body and turning to face center, hop on Rft in place (ct 4); step Lft back away from center (ct 5);
- 4-5 Repeat meas 4-5, Fig IV

|                  |                    |           |
|------------------|--------------------|-----------|
| <b>SEQUENCE:</b> | <b>Travel Step</b> | <b>6x</b> |
|                  | <b>Fig I</b>       | <b>2x</b> |
|                  | <b>Fig II</b>      | <b>2x</b> |
|                  | <b>Fig III</b>     | <b>2x</b> |
|                  | <b>Fig IV</b>      | <b>2x</b> |
|                  | <b>Fig V</b>       | <b>2x</b> |

**Presented by Stephen and Susan Kotansky**

**Description corrected by Martha Awdziejewicz and Lee Otterholt to reflect how Steve Kotansky taught the dance at the Laguna Folk Dance Festival 2019.**

**DE VRE DE**  
(Greek from Asia Minor)

*De Vre De* is Greek song from Pergamos (near Bergama in Turkey). The dance is in the *Syrtos* Family. Yannis translated the title as: "Let's go".

Source: Yannis Konstantinou

Recording: Workshop CD

Formation: Open circle with a "front basket" hold; L hand over R

Music; 2/4

Meas:

- 1 Facing very slightly R of center, step Rft to R (ct 1); step Lft behind Rft (ct 2); step Rft To R (ct &);
- 2 Facing slightly R of center and traveling to the R, step Lft fwd across and in front of Rft (ct 1); step Rft Fwd (ct 2); Step Lft fwd (ct &);
- 3 Still facing slightly R of center, step Rft to R (ct 1); touch ball of Lft beside Rft (ct 2);
- 4 Turning to face center, Step on Lft twd ctr (ct 1); touch ball of Rft beside Lft (ct 2); \*Note: upper body turns slightly with steps.

Presented by Steve and Susan Kotansky

Description corrected by Lee Otterholt to reflect how Steve Kotansky taught the dance at the Laguna Folk Dance Festival 2019.

## HABIBI or KYUCHEK “ZELENA SALATA” or STEFCHOVOTO (Modern Bulgarian)

This is a modern, choreographed Bulgarian dance which popular in contemporary Bulgarian folk dance clubs. Literally, “Zelena Salata” means “Green Salad”. I’ve added the dance/music name *Kyuchek* (Chochek). It falls into the category of modern, choreographed folk dances such as *Ciganskoto*, *Stamena*, *Kupondjisko Horo* which are quite popular in the Bulgarian dance movement in Bulgaria and the Bulgarian Diaspora. (Steve taught this dance under the name HABIBI, which is the name of the music by Azis which he used for this dance.)

Formation: Open circle with “V” hand hold

Recording: Workshop CD

Music: 2/4

### Meas:

- 1 Facing R of center, with wt on Lft, lift on Lft and pump/kick Rft fwd low (ct 1); step Rft fwd to R (ct &); lift on Rft and pump/kick Lft fwd low (ct 2); step Lft fwd (ct &);
  - 2 Lift on Lft and pump/kick Rft fwd low (ct 1); Step Rft fwd with slight plié (ct &); still Facing R of center, step Lft fwd with slight accent and straighten knee (ct 2); step Rft fwd with slight plié (ct &);
  - 3 Step Lft fwd with slight accent and straighten knee (ct 1); step Rft fwd with slight plié (ct &); step Lft fwd with slight accent and straighten knee (ct 2); hop on Lft bringing Rft fwd and around and turn to face center (ct &);
  - 4 Facing center and moving to L, step Rft over Lft (ct 1); step Lft to L side (ct &); step Rft behind Lft (ct 2); step Lft to L (ct &); (this is a Grapevine Step);
  - 5 Step Rft over Lft (ct 1); Step Lft to L (ct &); step Rft behind Lft and lift Lft sharply up and in front of R shin/knee (ct 2); step Lft to L (ct &);
  - 6 Step Rft to L behind Lft (ct 1); step Lft to L (ct &); step Rft to R (ct 2); step Lft to R Behind Rft (ct &);
  - 7 Step Rft to R (ct 1); step Lft to L (ct &); step Rft to L behind Lft (ct 2); step Lft in place and turn to face R of center (ct &);
- \*Note: Meas 6-7 are actually 8 “running” steps with a “back” cross.  
\*Note: Some groups dance 8 “running” steps crossing in front on both the L and R side Or crossing only in front on the L side.

### Variation

- 1-4 Repeat meas 1-4 above
- 5 Step Rft over Lft (ct 1); Step Lft to L (ct &); step Rft behind Lft (ct 2); step Lft to L (ct &);
- 6 Step Rft in front of Lft (ct 1); step Lft to L (ct &); step Rft to R (ct 2); step Lft in front of Rft (ct &);
- 7 Step Rft to R (ct 1); step Lft to L (ct &); step Rft in front of Lft (ct 2); step Lft in place and turn to face R of center (ct &);

Presented by Steve and Susan Kotansky

Description corrected by Martha Awdziejewicz and Lee Otterholt to reflect how Steve Kotansky taught the dance at the Laguna Folk Dance Festival 2019.



# KUKUNESH

## (Shope Region, Bulgaria)

*Kukunesh* comes from the towns of Petarch and Kostinbrod north-west of the capital, Sofia. I learned this dance from Tanya Dimitrova.

Recording: Workshop CD

Formation: Open circle with a "V" hand hold

Music: 2/4

### Meas:

### Basic

1. Facing center, hop on Lft and bring Rft around and back low (ct 1); step Rft behind Lft (ct &); step Lft in place (ct 2);
2. Hop on Lft and bring Rft around and fwd low (ct 1); step Rft in front of Lft (ct &); Step Lft in place (ct 2);
3. Turning to face R of center, step Rft fwd to R (ct 1); Step Lft fwd to R (ctr 2);
4. Step Rft behind L heel (almost a displacement) just before ct 1 (ct uh); land on Lft fwd to R (ct 1); step Rft fwd to R (ct 2); \*Note: This is a "ker-PLUHNK" step which is syncopated and lands on the beat.
- 5-8 Turn to face center and reverse action (ftwk and direction) of meas 1-4;
- 9-16 Repeat meas 1-8.

### Cuts

- 1-2 Repeat action of meas 1-2 of Basic;
- 3 Facing R of center, hop on Lft fwd to R and "cut-kick" Rft back and out to R (ct 1); Hop on Lft again and "cut-kick" Rft across and in front of L shin (ct 2);
- 4 Small leap fwd (almost in place) onto Rft (ct 1); step Lft fwd across Rft to R (ct &); step Rft (ct 2);
- 5-8 Reverse action of meas 1-4 of Cuts;

### Touches

- 1-2 Repeat action of meas 1-2 of Basic;
3. Facing R of center and moving fwd, hop on Lft and touch ball of Rft fwd (ct 1); hop on Lft again moving fwd to R and touch ball of Rft fwd (ct 2)
- 4 Repeat action of meas 4 of Cuts;
- 5-8 Reverse action of meas 1-4 of Touches.

### Grapevine

- 1-2 Repeat action of meas 1-2 of Basic;
- 3 Step on ball of Rft to R (a); Step on Lft behind R (1); step on ball of Rft to R (a); Step on Lft behind R (2);
- 4 Repeat action of meas 4 of Cuts;
- 5-8 Reverse action of meas 1-4 of Grapevine.

Presented by Steve Kotansky

Description corrected by Martha Awdziejewicz and Lee Otterholt to reflect how Steve Kotansky taught the dance at the Laguna Folk Dance Festival 2019.

## TALLAVA (Kosova)

*Tallava* from the Romany, *Tel o vas*, meaning “under the hand”, is a modern music genre which originated in Kosovo in the 1990’s with the *Ashkali/Hashkali* (Albanian-speaking Roma). It is related to the *Chochek*, *Chalga*, *Manele*, *Skiladiko*, and *Turbo Folk* genres of music from neighboring countries. These dances may very well have their precursors in *Jeni Jol*, *Indijsko Oro*, *Indijski Čoček*, and *Kočanski Čoček*. The following five dances are popular with young Albanians in the Albanian diaspora (especially Germany).

Formation: Open circle/line with “V” arm position.

Music: Workshop CD or any good *Tallava* tune

Music: 2/4

### TALLAVA I (3 1/2 meas-7 cts)

#### Meas:

1. Facing R of center, touch ball of Rft beside Lft (ct 1); step Rft fwd to R (ct &); touch Lft beside Rft (ct 2); step Lft fwd to R (ct &);
2. Turning to face center, lift on Lft in place and raise Rft up behind slightly (ct 1); step Rft behind Lft (ct &); touch Lft across and in front of Rft (ct 2); step Lft slightly fwd (ct &);
3. Lift on Lft in place (ct 1); step Rft behind Lft (ct &); lift on Rft and lead Lft around to L side (ct 2); step Lft slightly to L (ct &);
4. Step Rft in front of Lft twd center (ct 1); step Lft back to place (ct &).  
Note: All “lift-steps” can be replaced with “touch-steps” or “touch-steps” with “lift-steps”.

### TALLAVA II (4 meas-8 cts)

1. Touch Rft beside Lft (ct 1); step Rft slightly to R (ct &); touch Lft across and in front of Rft (close to it) (ct 2); step Lft fwd twd center (ct &);
2. Lift on Lft (ct 1); step Rft slightly backing up (ct &); touch Lft beside Rft (ct 2); step Lft beside Rft (ct &);
3. Lift on Lft in place (ct 1); step Rft in place (ct &); step Lft back and turn to face slightly R of center (ct 2); step Rft back beside Lft (ct &).
4. Facing slightly R of center, step Lft across and in front of Rft (ct 1,&); turning to face center, step Rft sideways R (ct 2); quickly step Lft across and behind Rft (ct &);  
Note: As in TALLAVA I, “touch-steps” and “lift-steps” can be interchanged.

### TALLAVA III (5 meas-10 cts)

#### Meas:

1. Facing center, touch ball of Rft beside Lft (ct 1); step Rft in place (ct &); touch ball Lft (may be L heel) slightly in fwd of Rft (ct 2); step Lft across and in front of Rft (ct &);
2. Step Rft to R side (ct 1); step Lft across and behind Rft (ct &); lift on Lft and lift Rft slightly up and in front of L shin (ct 2); step Rft slightly back and to R (ct &);
3. Touch ball of Lft over Rft (ct 1); step Lft fwd twd center (ct &); moving fwd twd center, lift on Lft (ct 2); step Rft fwd twd center (ct &);
4. Lift on Rft and bring Lft up behind R calf (ct 1); step Lft back away from center (ct &); backing up slightly, lift on Lft (ct 2); step Rft back (ct &);
5. Moving bkwd, lift on Rft (ct 1); step Lft back (ct &); touch ball of Rft over Lft (ct 2); touch R heel in front of Lft (ct &);

### TALLAVA IV (4 meas-8 cts)

1. Facing center and moving to R, lift on Lft (ct 1); step Rft to R side (ct &); lift on Rft (ct 2); step Lft across and behind Rft (upper body may turn to face slightly L of ctr) (ct &);
2. Facing center, lift on Lft in place (ct 1); step Rft beside Lft to R (ct &); lift on Rft as Lft inscribes an arc moving fwd across Rft to L side (ct 2); step Lft slightly to L (ct &);
3. Lift on Lft as Rft inscribes an arc moving fwd across Lft to R side (ct 1); step Rft to slightly to R (ct &); step Lft across and in front of Rft (ct 2); step back on Rft in place (ct &);
4. Lift on Rft in place (ct 1); step Lft slightly to L (ct &); step Rft across and in front of Lft (ct 2); step Lft back to place (ct &);

### TALLAVA V (5 meas-10 cts)

This dance is done with a “W” hand hold, though some dancers use a “V” hold. It is essentially a 5 meas *Krsten* or crossing structure.

1. Facing slightly R of center and moving fwd to R, touch ball of Rft fwd to R (ct 1); step Rft fwd to R (ct &); lift on Rft and touch Lft fwd (ct 2); step Lft fwd to R (ct &);
2. Turning to face center, touch Rft beside Lft or lift on Lft and raise Rft up slightly in front of Lft (ct 1); step Rft slightly to R side (ct &); step Lft across and in front of Rft (ct 2); step Rft back to place (ct &);
3. Reverse action (ftwk and dir) of meas 2;
- 4-5. Repeat action of meas 2-3.

\*Note: During meas 1, a full CW slow turn may be danced whereby hands are released and gestured through the articulation of the wrists moving inwards twds the head and rotated outwards. This “solo” movement maybe continued during the “crossing steps”, but maintaining the integrity of the open circle.



***(Steve taught only Tallava I at the Laguna Folk Dance Festival 2019.)***

## TRAKIJSKO HORO “NA POYAS”

(Thrace, Bulgaria)

*Trakijsko Horo “Na Poyas”* (Thracian Dance with a Belt Hold) belongs to the family of *Pravi Hora* (“straight” circle dances) of danced in even meter such as 2/4 or 6/8, or even 7/8 in Pirin and Macedonia. As the music speeds up, more intricate stamping steps (*tropoli*) are added. This part of the dance is often referred to as *Chestoto* (the small/quick -stepped dance). This arrangement is by Stephen Kotansky to fit a particular music (Workshop CD) and is based on steps seen at a Thracian wedding as danced by a group of younger men in 2017.

Recording: Workshop CD

Formation: Open circle “Na Poyas” with a belt hold or “front basket” with L hand over R hand

Music: 6/8    ♪♪♪ ♪♪♪

Dancer’s cts: 1    2

Meas:

### Pravo Trakijsko

1. Facing ctr and traveling fwd (in) and back (out) in a “zigzag/pie-slice” fashion, step Rft fwd diag R (ct 1); step Lft fwd diag R (ct 2);
2. Still moving diag in to R, step R fwd diag R bending knee (“sink”) (cts 1-2);
3. Bringing Lft fwd, step Lft to ctr (ct 1); leaving Lft in place, step Rft back diag R and bend knees slightly (ct 2); \*Note: This step Rft back begins the “zag” of the “zigzag”.
4. Hold ( I like to think of this as a “sigh”) (ct 1); step Lft back slightly diag R (ct 2);
5. Step Rft back diag R bending knee slightly (cts 1-2);
6. Step Lft back bendoing knees slightly (cts 1-2); \*Note: These 6 meas constitute 1 basic in and out *Pravo Trakijsko* step.
24. Repeat action of meas 1-6 of Pravo Trakijsko (4 *Pravo Trakijsko* steps in all);

### Udari (8ct hit/stamp)

1. Facing slightly L of ctr and travelling to L, stamp Rft (with wt) across and in front of Lft with knee slightly bent (ct 1); step Lft to L (ct 2); scuff/stamp Rft in front of Lft (no wt) (ct &);
2. Step Rft across and in front of Lft with accent and wt (ct 1); bounce on Rft and Bring Lft out and around to front (ct 2);
3. Touch ball of Lft (knee extended) fwd and in front of Rft (ct 1); with wt on both feet and knees bent, twist both heels to L (ct 2);
4. Twist heels to R (back to place) (ct 1); step Lft back away from ctr (ct 2);
5. Turning to face R of ctr, step/prance Rft fwd to R (ct 1); step/prance Lft fwd to R (ct 2);
6. Continuing to R, step/prance Rft fwd to R (ct 1); step/prance Lft fwd to R (ct 2); scuff/stamp Rft slightly fwd to R (ct &);
7. Accented step Rft fwd to R and lift Lft (knee bent) up and back (cts 1); in this position, bounce on Rft in place (ct 2);
8. Turning to face ctr, jump onto both feet (slightly apart) with accent and

knees slightly bent (ct 1); hop on Lft in place turning to face slightly L of ctr and rais-  
Trakijsko Horo "Na Poyas" cont.

Meas:

- 8 ing Rft (knee bent) out to R side (ct 2);  
9-16 Repeat action of meas 1-8 of above Udari (8ct hit/stamp);

Nozhitsi (scissors)

1. Moving twd ctr, "sweep" Rft fwd and out to R (ct & before ct 1); step Rft fwd and slightly R (ct 1); "sweep" Lft fwd and out to L (ct &); step Lft fwd and slightly L (ct 2); "sweep" Rft fwd and out to R (ct &);
2. Step Rft fwd twd ctr (cts 1-2);
3. Touch ball of Lft fwd (ct 1); lower onto both feet with knees bent (R knee turned slightly out to R (ct 2);
4. Step Rft back (ct 1); step Lft back (ct 2);
5. Step Rft back (ct 1); leap slightly back onto Lft reaching Rft back and preparing to kneel on R knee (ct 2);
6. Kneel onto R knee (ct 1); rise up onto Lft (ct 2);
7. With wt on Lft, touch ball of Rft fwd twd ctr (cts 1-2);
8. Touch ball of Rft diag fwd to R (cts 1-2)
- 9-16 Repeat action of meas 1-8 above of Nozhitsi.

Repeat dance from the beginning as written (all three figures).

Fast Part-Chestoto

Meas:

Tropoli

- 1 Facing center, step Rft in place and bend knee slightly (ct 1); tap ball of Lft beside Rft (Rft remains on floor)(ct &); *chukche* (raise and lower) R heel (ct 2); tap L heel beside Rft (ct &); \*Note: I often break this step down as a heavy *Pas de Basque* with a heel tap on the 4<sup>th</sup> beat or ct 2&.
- 2 Reverse action (ftwk) of meas 1 of Tropoli (Lft Tropoli);
- 3-4 Repeat action of meas 1-2 of Tropoli (4 Tropoli steps in all);
- 5 Step Rft slightly fwd with accent turning to face slightly L of ctr (ct 1); "scoop"- kick Lft fwd with Lft turned (soccer style) (ct 2); \*Note: This step is called *Izvarli*.
- 6 *Chukche* (raise and lower) R heel and bring Lft up and back (ct 1); step Lft back (ct 2);
- 7-8 Repeat action of meas 1-2 of Tropoli;
- 9-16 Repeat action of meas 1-8 above of Tropoli.

Napred (Forward)

1. Moving fwd twd ctr, slight run step Rft fwd (ct 1); run step fwd Lft (ct 2);
2. Repeat action of meas 1 of Tropoli (Tropoli Rft moving slightly fwd);
3. Jump back onto balls of both feet (pull/chug) (ct 1); jump fwd onto both feet with an accent and knees slightly bent (ct 2);

4. Leap back onto Rft and cut/lift Lft in front of R shin (ct 1); leap back onto Lft and cut/lift Rft in front of L shin (ct 2);

Trakijsko Horo "Na Poyas" cont.

Meas:

Napred cont.

- 5-8 Repeat action of meas 1-4 of Tropoli (4 Tropoli steps Rft,Lft,Rft,Lft);
- 9-16 Repeat action of meas 1-8 of Napred (Forward);

Vdjasno, Vljava (to the R and L)

1. Moving sideways to the R, step Rft to R and bend upper body slightly fwd at the waist (ct 1); step Lft to R across and behind Rft (ct 2);
3. Straighten upper body and repeat action 1-2 of Tropoli (Tropoli Rft, Tropoli Lft);
- 4 Repeat action of meas 1 of Vdjasno, Vljava;
- 5 Repeat action of meas 1 of Tropoli (Tropoli Rft);
- 6-10 Reverse action (ftwk and direction) of meas 1-5 above of Vdjasno, Vljava;
- 11-12 Repeat action of meas 1-2 of Tropoli (Tropoli Rft, Tropoli Lft); \*Note: with meas 10, dance 3 Tropoli steps (Lft, Rft,Lft)
- 13-16 Repeat at action of meas 5-6 of Tropoli; 2 Izvarli "scoop-kick" steps;

Repeat the above 3 combinations of Chestoto (i.e. Tropoli, Napred, and Vdjasno, Vljava), but \*only one time each! All together, 32 measures.

Kick and Chugs

- 1-4 Repeat action of meas 1-4 of Tropoli (4 Tropoli steps Rft,Lft,Rft,Lft);
5. Step Rft in place with accent turning to face slightly R of ctr (ct 1); *chukche* (hop) on Rft in place and lift L knee up and in front (ct 2); turning to face L of ctr, tap L heel beside Rft and slightly L (ct &);
6. Step Lft slightly to L (ct 1); kick Rft (leg straight) diag out to L (ct 2);
7. Chug back onto both feet (knees extended) (ct 1); turning to face slightly R of ctr, chug fwd onto both feet with knees slightly bent (ct 2);
8. Repeat action of meas above of Kick and Chugs, but chug fwd to L on ct 2;
- 9-16 Repeat action of meas 1-8 of Kick and Chugs;

Ending

- 1-4 Repeat action of meas 1-4 of Tropoli (4 Tropoli steps Rft, Lft,Rft, Lft);
- 5 Moving fwd twd ctr, bring R knee up and in front of L knee turning to face slightly L of ctr (ct & before ct 1); leap fwd onto Rft ending with R knee facing slightly R of ctr (ct 1); step Lft fwd twd ctr (ct 2); scuff/stamp Rft fwd (ct &);
- 6 Step Rft fwd twd ctr (cts 1-2);
- 7 Step Lft fwd and bring R knee and in front parallel to floor (cts 1-2);
- 8 Slap R upper thigh with R hand (ct 1); slap R upper thigh again with R hand (ct 2);
- 9-16 Repeat action of meas 1-8 of Ending, but back up during meas 1-4, and replace second slap by stamping Rft slightly fwd and raising R hand up above head.

**Presented by Stephen Kotansky**

## VALLE ÇAME E SHPEJTË (Albania)

*Valle Çame e Shptjtë*, Fast Cham Dance, come from the *Çam* (Chams) of Southern Albania and Epirus, Greece. The Cham people are most likely the namesake for other dances such as *Tsamiko and Chamche*. I learned this dance from Genci Kastrati and Helga Saraçi.

Recording: Workshop CD

Formation: Open circle with a "W" hand hold

Music: 11/16 or (sometimes 12/16, 6/8) ♩. ♪♪

Dancer's Cts: 1 2 3

### Meas:

#### Step I

1. Facing ctr, bounce on both feet together bending knees slightly (ct 1); lift on Lft and raise Rft up and back, and turn to face L of ctr (ct 2); step Rft fwd across and in front of Lft (ct 3);
2. Turning to face slightly R of ctr, step Lft to L (ct 1); step Rft back and slightly R of Lft (ct 2); step Lft fwd across and in front of Rft (ct 3); \*Note: This step is like a *Yemenite Step*.
3. Turning to face ctr, close Rft to Lft with knees straightened (ct 1); hold (ct 2); lower Slightly onto Rft and lift Lft up and back while turning to face slightly R of ctr (ct 3);
4. Facing R of ctr, step Lft fwd (ct 1); step Rft fwd (ct 2); step Lft fwd (ct 3);
- 5-8 Repeat action of meas 1-4 of Step I;

#### Step II

1. Facing R of ctr and moving fwd to R, step Rft fwd (ct 1); step Lft fwd (ct 2); step Rft Fwd and bend knee slightly while lift L knee slightly up (ct 3);
2. Continuing to dance fwd to R, reverse the ftwk of meas 1 of Step II;
3. Facing R of ctr but dancing more or less in place, step Rft slightly fwd and to R (ct 1); step ball of Lft behind Rft (ct 2); step Rft in place (ct 3);
4. Reverse action (ftwk and direction) of meas 3 of Step II; \*Note: Step II has a "gliding" quality to it with a slight "suspension" during meas 3&4.
8. Repeat action of meas 1-4 of Step II;

#### Step III

- 1 Facing ctr, step Rft slightly fwd and to R (ct 1); step ball of Lft behind Rft (ct 2); step Rft in place (ct 3);
- 2 Reverse action (ftwk and direction) of meas 1 of Step III; \*Note: Genci often steps back and slightly L during this step.
3. Bending fwd at the waist (arms adjust by lowering somewhat), touch R heel fwd R leg extended (ct 1); hold (ct 2); straighten upper body and raise Rft slightly (ct 3);
4. Close Rft to Lft and clap hands together at head level (ct 1); hold (cts 2-3);
- 5-8 Repeat action meas 1-4 of Step III.

**Presented by Stephen Kotansky**

## VALLE PER HAJREDIN PASHA (Albanians living Macedonia)

This dance is based on the epic song, *Hajredin Pasha* and is very popular in Dibra (Debar) In western Macedonia. It has an interesting rhythm/meter 12/8. I have arranged the dance Based on traditional steps and dance structure.

Recording: Workshop CD

Formation: Open circle with "W" hand-hold or "T" shoulder-hold for men

Translation: Dance for Hajredin Pasha

Music: 12/8    ♩ ♪ ♩ ♪ ♩

Dancer's cts: 1 2 3 4 5

### Meas:

### Basic

1. Facing ctr, step Rft to R side (ct 1); step Lft across and behind Rft (ct 2); turning to face slightly R of ctr, step Rft fwd to R (ct 3); lift on Rft and lead Lft across and in front of Rft (low) (ct 4); step on Lft over Rft (ct 5);
2. Turning to face ctr, step Rft to R side (ct 1); step Lft twd ctr in front of Rft (ct 2); step Rft back to place (ct 3); bounce on Rft and raise Lft up and in front (ct 4); bounce again on Rft with Lft raised (ct 5); \*Note: Men raise leg up higher than women.
3. Reverse action (ftwk and direction) of meas 2.  
\*Note: There can be a slightly preparatory lift on the supporting foot before stepping on ct 1 of each meas above.
- 4-12 Repeat action of meas 1-3 of Basic (4 times in all).

### Variation

1. Repeat action of meas 1 of Basic;
2. Step quickly onto ball of Rft slightly to R (ct 1); step immediately onto Lft beside Rft (ct 1&); step Rft slightly to R (ct 2); step Lft to ctr in front of Rft (ct 3); bounce on Lft in place and bring Rft up behind L calf (ct 4); step Rft back to place (ct 5);
3. Reverse action (ftwk and direction) of meas 2 of Variation.
- 4-12 Repeat action of meas 1-3 of Variation (4 times in all)

### Forward and Back (Instrumental)

1. Step Rft fwd twd ctr (ct 1); step Lft fwd twd ctr (ct 2); touch Rft diag fwd to R (ct 3); step Rft in front of Lft (cts 4-5); \*Note: This may be a slight lift on Lft (ct 4) and step Rft on ct 5.
2. Still moving fwd twd ctr, reverse ftkw of meas 1 of Forward and Back;
- 3-4 Repeat action of meas 1-2 of Forward and Back;
- 5 Backing away from center, step Rft back (ct 1); step Lft back (ct 2); step Rft back (ct 3); lift on Rft and raise Lft up slightly (ct 4); step Lft back (ct 5);
- 6-7 Repeat action of meas 5 of Forward and Back (3 times in all).

\*Note: Dance repeats from the beginning as written but ends with meas 4 of Forward and Back step.





## VALLJA E MALENAKËS (Albania)

***Vallja e Malenakës* or *Malenake* is a popular song from Central Albania with regional versions of a dance to its melody. This version is from Dürres on the Adriatic Coast near Tirana. The name means “The Dance of Malenake” (*Malaneke*, *Malinake* alternate spellings). Susan and I first taught a similar arrangement of steps in 2016. This arrangement, to this music, was presented by Genci Kastrati in Dürres this past September, 2018.**

## Recording: Workshop CD

**Formation: Open circle with a “W” handhold**

**Music: 7/8     S - q - q**

**Dancer's cts: 1 - 2 - 3**

## Introduction: 8 Meas

**Meas:** **Step I ( *Rond de Jambe* and Slow Walk)**

1. Facing center with Rft raised in front of L shin at knee level or lower, and R knee turned out with Rft extended (bent) perpendicular to R lower leg, dip/bend on L leg (ct 1); bounce slightly on Lft and begin to bring Rft around and to back of L leg (ct 2); bounce again on Lft as Rft reaches a position behind L heel , knee is still turned out (*Rond de Jambe*) (ct 3);
2. Dip/bend on L leg with Rft touching or slightly behind L heel (R toes are pointing More or less down) (ct 1); bounce on Lft and twist R knee in twd L knee to face fwd (ct 2); bring Rft fwd and through to repeat meas 1 (starting pos) (ct 3);
- 3-4 Repeat action of meas 1-2 above, but step onto Rft behind Lft on ct 3 of meas 4;
- 5-8 Reverse action (wt on Rft with Lft performing the *Rond de Jambe*), except, wt remains on Rft on ct 3 of meas 8;
- 9 Turning to face slightly R of center, slow step Lft across and in front of Rft (Lft remains on the ground (cts 1-3);
- 10 Turning to face center, step Rft to R (Lft remains on ground as L heel shifts/twists slightly to R (cts 1 – 3); Note: Weight is on both feet but releases Lft on ct 3 in preparation to repeat meas 9-10;
- 11-12 Repeat action of meas 9-10 above;
- 13-16 Repeat action of meas 5-8 above, (wt remains on Rft with Lft free to repeat meas (9-12);
- 17-20 Repeat action of meas 9-12 above (slow walking/crossing step to R);
- 21-24 Repeat action action (Lft *Rond de Jambe*) of meas 5-8 above (shift wt onto Lft behind Rft on ct 3 of meas 24);
- 25-40 Reverse action (ftwk and direction) of meas 5-20 (Rft *Rond de Jambe*, slow walk to L, Rft *Rond de Jambe*, slow walk to L);

**\*Note: The “schemata: for Step I: *RdJ* Rft - *RdJ* Lft – Slow Walk to R – *RdJ* Lft – Slow Walk to R – *RdJ* Lft – *RdJ* Rft – Slow Walk to L – *RdJ* Rft – Slow Walk to L.**

Vallja e Malenakës cont.

**Meas:**

**Step II ( Touch/Glide Step)**

1. Facing R of center, touch Rft fwd to R (This “touch” is often an “air touch” which feels like a “glide” (ct 1); step Rft fwd (cts 2-3);
2. Still moving fwd to R, touch Lft fwd to R (ct 1); step Lft fwd (cts 2-3);
- 3-4 Continuing to the R, repeat action of meas 1-2 of Step II (Touch/Glide Step);
- 5-8 Repeat action of meas 1-4 of Step I (Rond de Jambe) with Rft *RdJ* transferring wt onto Rft on ct 3 of meas 6;
- 9-16 Facing L of center, Reverse action (ftwk and direction) of meas 1-8 above of Step II (Touch/Glide Step) to L;

**Step III (Short version of Step I)**

- 1-16 Repeat action of Step I (Rond de Jambe and Slow Walk), but transfer wt onto Lft back on ct 3 of meas 16 (same as meas 24 of Step I);
- 17-28 Repeat action of meas 25-36 of Step I (Rond de Jambe and Slow Walk);
- 29-32 Repeat action of meas 5-8 of Step I (Rond de Jambe and Slow Walk) closing Lft to Rft at end of meas 32.

\*Note: Step III uses the same ftwk as Step I, but only travels one time with the “Slow Walk” in each direction. The “schemata”: *RdJ* Rft – *RdJ* Lft – Slow Walk to R – *RdJ* Lft – *RdJ* Rft – Slow Walk to L – *RdJ* Rft – *RdJ* Lft – close Lft to Rft. Remember that the Slow Walk to R begins with the Lft and the Slow Walk to the L, with the Rft.

Presented by Stephen and Susan Kotansky

## VALLJA E PLLANËS (Albania)

*Vallja e Pllanës*, The Dance from Pllana is based on motifs from Pllana in the Lezhë district in North-western Albania. We learned these motifs from Aldo Nika and dancers from his group in Shkodër, Albania in September 2018. Although we learned the dance to *Lodër/Tupan* accompaniment, Aldo gave us the music we're using which fits the dance nicely. The arrangement is Aldo Nika's and mine.

Recording: Workshop CD

Formation: Dancers solo in a circle facing CCW, dancers can hold a scarf in each hand

Music : 4/4

Meas :

### Walk and Hand-flick

1. Facing R of center, Step Rft fwd and, as if "shaking-off" water in one gesture, "flick" both wrists out to R at waist level (ct 1); step Lft fwd (may cross over Rft slightly) and "flick" wrists out to L side at waist level as above (ct 2); repeat action of cts 1-2 (cts 3-4);
- 2-4 Continuing to walk fwd CCW and "flicking" wrists, repeat action of meas 1; (16 in all); \*Note: This walking step has a slight bounce to it, and the upper body sways slightly R and L as dancers "flick" their wrists on the R and L sides with each step.

### "Double Eagle"

1. Facing center, touch Rft out to R side and raise both hands (arms out-stretched at Shoulder level to their respective sides (ct 1); touch Rft fwd twd ctr and bring R hand (arm bent at elbow) in front of the face with the palm facing in twd face, and bring Lft hand to the small of the back with palm facing out away from body (ct 2); touch R heel diagonally fwd to R and cross L hand over and in front of R hand to form a "Double Eagle" (ct 3); close Rft beside Lft and lower arms to respective sides (ct 4);
2. Reverse action (ftwk and arm gestures) of meas 1 of "Double Eagle";
- 3-4 Repeat action of meas 1-2 of "Double Eagle".

### Turns

1. Facing center, raising R hand up above head and L hand down to L side, step Rft to the R and begin a CW turn to the R (ct 1); continuing CW turn to R, step L fwd to R (ct 2); finishing Cw turn to R to face R of center, step Rft to R bending knee slightly (ct 3); step onto the ball of Lft beside Rft (ct &); step Rft in place bending knee slightly and facing R of center, and bring R hand down to R side (ct 4);
2. Bringing L hand up over head and beginning a CCW turn to the L, step Lft slightly to L bending knee slightly (ct 1); continuing CCW turn to L, step onto ball of Rft beside Lft (ct &); continuing CCW turn to L, step Lft in place bending knee slightly (ct 2); finishing CCW turn to L, step Rft to R to face center (ct 3); step Lft in place to L of Rft (ct 4);

**3-4 Repeat action of meas 1-2 of Turns;**

**Vallja e Pllanës cont.**

**Meas:**

**Drum Solo**

- 1. Facing center, touch Rft out to R and swing both arms (extended low) out to R about 45 degrees (ct 1); draw Rft up beside L inner calf and return arms to position Extended straight down in front of thighs (ct &); repeat cts 1,& of Drum Solo (cts 2,&); repeat ftwk (touch draw-in) above, with arms held up and fwd above head, wave hand (windshield wiper-like) to R and back (cts 3,&,4,&);  
\*Note: Elbows are slightly bent during the windshield wiper wave.**
- 2. Repeat action of meas 1 of Drum Solo;**
- 3. Turning CW to R, step Rft to R (ct 1); continuing CW turn to R, step Lft across and To R (ct 2); continuing CW turn to R, step Rft to R (ct 3); finishing CW turn to R, touch Lft to slightly to L (ct 4); \*Note: Arms are in a “W” position.**
- 4. With Lft hand above head and R hand down a R side, step Lft in place bending L knee beginning a CCW turn to L in place (Ct 1); continuing CCW to L, step ball of Rft slightly to R of Lft (ct &); continuing CCW turn to L, repeat action of (Cts 1,&) of meas 4 of Drum Solo (cts 2,&,3,&); finishing “buzz”/Rida turn CCW to L, step Lft in place with slight knee bend (ct 4). This is a 4 count, solo “buzz”/Rida turn;**
- 5-7 Repeat action of meas 1-3 of Drum Solo;**
- 8-9 Repeat action of meas 4 of Drum Solo but continue for 7 cts (2 meas) before with a step onto the Lft with the knee slightly bent.**

**\*Note: The first time meas 4 is danced, it is a 4 ct CCW turn to the L (1 or 2 complete turns). The second time (meas 8-9), it is an 8 ct CCW turn to L (2-4 complete turns).**

**Sequence: //Walk and Hand-flick – “Double Eagle” – Turns //: (2 times in all)**

**//Drum Solo – Walk and Hand-flick – “Double Eagle” – Turns //: (2 times in all), then Ending: Facing ctr, walk fwd on Rft (1), walk forward on Lft (2), close Rft to Lft and raise hands above head.**

**Presented by Susan and Stephen Kotansky**

**Description corrected by Martha Awdziejewicz and Lee Otterholt to reflect how Steve Kotansky taught the dance at the Laguna Folk Dance Festival 2019.**

## YIDDISHE HORA (Eastern European Jewish)

I learned this version of a Jewish Hora from Steven Weintraub. As I recall, he observed at a Jewish wedding in the Caucasus as done by an older woman most likely from Bessarabia. It is a *Hora Mare* in 6/8 meter and Steve calls it *Long Hora*. The name *Yiddishe Hora* is my attribution. The tune is *Epstein Hora* played by Margot Leverett and the Klezmer Mountain Boys.

Recording: Workshop CD

Formation: Closed circle, "W" handhold

Music: 6/8 (1-2 – 3 4-5 – 6)

Dancers' Cts: 1-&-uh 2-&-uh

Meas:

### In & Out

1. Facing center and moving in twd ctr, step Rft fwd (cts 1-&); step Lft fwd (almost a drag) up to Rft (ct uh); repeat action of cts 1-&-uh of meas 1 (cts 2-&-uh);
2. "Long" step Rftr fwd (cts 1-&-uh); step Lft back away from ctr (cts 2-&-uh);
3. Step Rft back away from ctr (cts 1-&-uh); step Lft back away from ctr (ctw 2-&-uh);
4. Step Rft slightly back and to R (sway-like) (cts 1-&-uh); step Lft to L (sway) (cts 2-&-uh);

### Sway & Chassé

1. Step Rft to R (sway) (cts 1-&-uh); step Lft to L (sway) (cts 2-&-uh);
2. Step Rft to (ct 1-&); close Lft to Rft (ct uh); step Rft to R (sway) (cts 2-&-uh);
- 3-4 Reverse action (ftwk and direction) of meas 1-2 of Sway & Chassé;

### Grapevine

- 1-4 Starting with Rft to R, dance a slow-walking Grapevine to R (Rft R side-Lft x front, Rft R side-Lft x behind, Rft R side-Lft x front, Rft R side-Lft x behind).
- 5-8 Starting with Rft but moving back to L, dance a slow-walking Grapevine to L (Rft x front-Lft L side, Rft x behind-Lft L side, Rft x front-Lft L side, Rft x behind-Lft L side).

Repeat dance from beginning until end of music.

Presented by Stephen Kotansky