

the LAGUNA folk dancers



welcome you!

SYLLABUS

2021 Spring Fest

BAGIYE

KURDISH, TURKEY

A dance which is danced in south-east Turkey, and northern parts of Assyria and Irak. A Kurdish dance in Halay-style. It is also known as Sheikhani. Different styling and variations exist as it is still a 'living' dance. Learned at Kurdish weddings.

Pronunciation	Bah-GEE-Yeh	Translation	Girls name
Music	4/4	Artist:	Grup Doğanay
Formation	Small lines, facing LOD, L hand at the small of your back, R hand in neighbours L hand.		
Styling	Earthly, bouncy style. Shoulders are trembling throughout the dance.		

Meas. Count

Pattern

8 meas INTRODUCTION

FIG I: BAGIYE

- | | | |
|---|------|---|
| 1 | 1&2 | Facing LOD: Step R fwd (slightly diagonal R going to the outside of the circle)
Close L next to R
Step R fwd. |
| | 3&4 | Repeat with opp ftw (moving slightly diagonal L towards the ctr) |
| 2 | 1, 2 | Step R away from the ctr, while turning to face ctr. Step L next to R |
| | 3&4 | Three step towards ctr RLR |
| 3 | 1 | Stamp L in front of R (without wt) |
| | 2, 3 | Two steps bkwd LR |
| | 4 | Step L bkwd while turning to face LOD |

SEQUENCE: repeat the dance till end of music.
It is possible to start at any point in the music

Presented by Caspar Bik

Lyrics

Were lelelele le le were lo lo bagiye 4x

Bagiye mala bega lelele le bagiye
Reş kezi benda çeka rewşê lewendiyê

Bagiya mala mira lelele le bagiye
Reş kezi benda zêra rewşê lewendiyê

CAHOOTS
CASPAR BIK

GEGERBUNARSKO HORO (BOALIJSKO)

VESELI SE BAJ PENČO / BOALIJSKO

Bulgaria

TRANSLATION AND BACKGROUND : The dance consists of two parts.
Part 1 is named after the original song and melody to which it is performed in and around the town of Gurkovo, Stara Zagora region in Trakia, "Veseli se Baj Penčo" (Uncle Penčo is enjoying himself).
Part 2 is known as "Boalijsko" or "Boalijskata" and is in particular popular in and around the towns of Jambol and Sliven in Eastern Trakia.

MUSIC : Cassette "FOLK DANCES FROM BULGARIA" - JL1995.04
Presented by Jaap Leegwater.

METER : 2/4  or 
1 2 1 & 2 &

STYLE : Trakijsko:
- slight knee bend position
- fluent and smooth movements
- low hops and leaps

SOURCE : Part 1 "Veseli se Baj Penčo" was learned and notated by Jaap Leegwater from Stanka Ivanova Bareva ("Baba Stanka"), 67 years old in Gurkovo, Trakia on October 23, 1979.
Part 2 was first introduced by Todor Karapčanski, choreographer with the "Philip Kutev" State Ensemble in Sofia, Bulgaria, 1995.

FORMATION : Open circle. Hands joined in V-position.

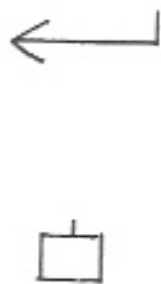
INTRODUCTION : 16 measures

<u>DIRECTION</u>	<u>MEAS</u>	<u>CT</u>	<u>PATTERN</u> Part 1 "VESELI SE BAJ PENČO"
	1	1	step on R ft
		2	step on L ft behind R ft
	2	1	step on R ft
		2	step on L ft, kicking L ft fwd low
	3-4		repeat action of meas 1-2 with opp ftwk & directions
	5-8		repeat action of meas 1-4
	9	1-2	step on R ft
	10	1-2	step on L ft behind R ft
	11	1-2	step on R ft
	12	1-2	step on L ft in front of R ft

VESELI SE BAJ PENČO / BOALIJSKO

DIRECTION	MEAS	CT	PATTERN
	13	1	step on R ft
		2	step on L ft behind R ft
	14	1	step on R ft
		2	step on L ft behind R ft
	15	1	step on R ft
		2	step on L ft behind R ft
	16	1	step on R ft or small jump on both ft together
		2	hop on R ft, kicking L ft fwd low
	17-24		repeat action of meas 9-16 with opp ftwk & directions

Part 2 "BOALIJSKO"

	1	&	arc R ft close along the floor from sdwd R to fwd in front
		1	leap on R ft in front of L ft
		2	step on L ft
	2		repeat action of meas 1
	3	&	arc R ft close along the floor from sdwd R to fwd in front
		1	leap on R ft in front of L ft
		2	small hop on R ft, turning L ft out
	4	1	globka L
		2	shift wt onto L ft, turning R ft out
	5	1	globka R
		2	shift wt onto L ft, turning R ft out
	6		repeat action of meas 6 ⁴
	7-8		two small flat three-steps RLR LRL
	9	1	step on R ft, bending both knees
		2	bounce on R ft, lifting L off the floor
	10	1	step on L ft, bending both knees
		2	bounce on L ft, lifting R ft off the floor
	11-12		two smooth three-steps in a "Pas-des-Basque" way, starting with arcing the ft sdwd before each three-step
	13	1	step with emphasis on R ft, lifting L ft behind
		2	step back on L ft
	14	1	step on R ft bkwd
		2	step on L ft in place
	15-16		repeat action of meas 13-14

DANCE SEQUENCE

Part 1 2x
Part 2 4x

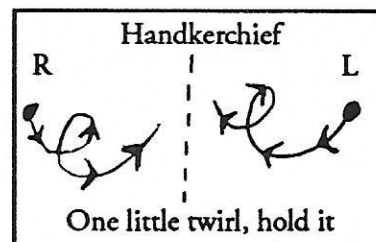
Chilena Guerrerense

Background: Sometimes called San Marqueñas. *Chilena* refers to a dance from Chile; this particular one comes from the state of Guerrero.

Record: Folk Dancer MH 1097

Formation: Couples in longways formation, about six feet apart. Partners face each other. All dancers hold a handkerchief in their R hands.

Chilena Step: Step R slightly to R side, close L to R. Scuff R heel and then step R in place. Brush L foot forward and back. Repeat to L with opposite footwork. At the same time, the kerchief is waved around in front and then out to the side.



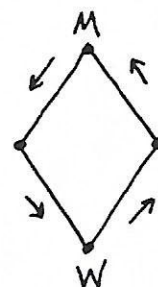
Introduction: Passing R shoulders, waltz to partner's place with 8 waltz steps; then do 8 more waltz steps back to place. Do two waltz steps in place to prepare for Part 1. Kerchief hangs still.

Part 1: Do 4 *Chilena* steps in place, then turn R in place with 4 waltz steps and then L with 4 more waltz steps. Do 8 waltz steps in place holding kerchief in front without waving it, REPEAT Part 1.

Part 2: With kerchief held out in front, take 4 waltz steps forward to partner's R shoulder. On the first of the next 8 waltz steps, lower kerchief and turn toward partner finishing L shoulder to L shoulder with kerchief held out again. Back up for the other 7 waltz steps. Reverse the action of Part 2 by turning toward partner's R shoulder backing up with 8 waltz steps, and back to place with 4 additional waltz steps.

Part 3: Heel-steps. Hit R heel, stamp R and take weight, now do a slight lift on the R foot. Continue to L with opposite footwork. Do 8 of these "scuff" steps to partner's place passing R shoulders. Then do 8 more "scuff" steps back to place.

Part 4: "Diamond". With 2 waltz steps turn 3/4 around to the R, moving to a point between your partner, and diagonally to the R. End in the middle facing your partner and stamp 3 times evenly. Continue turning 3/4 to the right with 2 waltz steps ending in your partner's position and finishing with 3 even stamps. Return to your starting position by repeating all of Part 4.



Part 5: "Bull-fight step." As both partners do 4 waltz steps in place (R, L, R, L), lady (toreador) opens kerchief and waves it from side to side. In direction of waltz steps; man (bull) leans forward slightly. Now change places by passing R shoulders with 4 waltz steps. Repeat this part with man as toreador and lady as the bull. REPEAT Part 5.

Part 6: Do 8 "Chilena Steps"; 4 softly and 4 vigorously.

Part 7: Repeat the diamond figure as in PART 4, but on last 2 waltz steps remain in place and turn 3/4 to the right ending with R shoulder to partner. Finish with 2 stamps. ¡Ole!

TRANSLATION: 1) čukwam = knock, give a knock, tap
 2) čukce = door-knocker, mallet &
 in dance-terms: a chug

SOURCE: Trakia
 The steps and melody of this dance are very popular. Various forms of this dance can be found in Northern Bulgaria (Kukuwitsa), as well as in Roumenia (Alunelul) and Greece-Thrace (Triplos).
 This version was learned by Jaap Leegwater in October 1979 from Baba Stanka, Gurkovo-Thrace. It is done originally on the dance-song "Mari momičentse maninko" (Maria , little girl).

RECORD: "Folk Dances from Bulgaria"
 Balkanton BHA 10441. Side II, Band 6.

STYLE: Close to the floor

FORMATION: Circle or open circle. Arms: V-position

METER: 2/4

INTRODUCTION: No introduction

<u>MEAS</u>	<u>PATTERN</u>	<u>Part 1 "To the centre"</u>
1	facing centre, run fwd R,L(ct 1-2)	
2-3	repeat action of meas 1 two more times	
4	leap on R fwd and bend R knee, at the same time swing L fwd near the floor with straight knee(ct 1) hold(ct 2)	
5	run bkwd L,R(ct 1-2)	
6-7	repeat action of meas 5 two more times	
8	leap on L, at the same time swing R behind with bend knee(ct 1) Hold(ct 2)	
9-16	repeat action of meas 1-8	
<u>Part 2 "Stamp"</u>		
1	facing centre, step on R sdwd(ct 1), stamp L next to R(ct 2)	
2	step on L sdwd(ct 1), stamp R next to L(ct 2)	
3	step on R sdwd(ct 1), stamp L next to R(ct 2)	
4	stamp L next to R(ct 1), hold(ct 2)	
5-8	repeat action of meas 1-4 with opp ftwk	
9-16	repeat action of meas 1-8	
<u>Part 3 "Sideward"</u>		
1	facing centre, leap on R sdwd(ct 1), step L across behind R(ct 2)	
2	repeat action of meas 1	
3	step on R sdwd(ct 1), stamp L next to R, L toes point sdwd(ct point sdwd(ct 2)	
4	stamp L next to R,L toes point fwd(ct 1) hold(ct 2)	
5-8	repeat action of meas 1-4 with opp ftwk	
9-16	repeat action of meas 1-8	

Order of the dance: Part 1, Part 2, Part 3, Part 2, Part 1, Part 2, etc.

DURA

Romania

PRONUNCIATION: DOO-rah

TRANSLATION: Hard.

SOURCE: Larisa Lucaci introduced this dance in 1955 at Michael and Mary Ann Herman's Folk Dance House in New York City. Dick Crum learned it there and then taught it around the country at various folk dance events. Jimmy Drury learned the dance from Dick in 1963 at Maine Folk Dance Camp and introduced it in Austin that year, at which time Franklin Houston learned it.

BACKGROUND: Dura is one of many different 'hora' dances. The hora (also known as 'horo' or 'oro') is danced in an open or closed circle. It originated in southeastern Europe and spread to other countries. The basic hora is the most widespread dance in Romania, mainly because any number of people, both men and women, of any ability or age, can join in. In its various forms, it is frequently performed as a ritual or social dance at weddings, funerals, and festivals and is an essential part of the social life in rural areas.

RECORDING: Folk Dancer (45rpm) MH-1121 B.

METER/RHYTHM: 2/4 meter, counted 1, 2.

FORMATION: As originally taught by Larisa Lucaci and Dick Crum in the '50s, an open circle of dancers, hands joined and held at shoulder height. As taught and done in the '60s and later, hands are held down.

STYLING: Steps are light, energetic, crisp, and done on the balls of the feet.

MEAS CT DANCE DESCRIPTION

- 1 Do three running steps to R, starting with R and done in the rhythm 'quick-quick-slow.'
- 2 Repeat Meas. 1, starting with L.
- 3 Repeat Meas. 1.
- 4 1 Pivoting to face forward, do a low leap forward onto L.
2 Do a low leap backward onto R in place.
- 5 1 Step onto L sideward to L.
& Step onto R next to (or, if desired, slightly behind) L.
2 Step onto L sideward to L.
& Do a scuff or light stamp with R next to L without taking weight.
- 6 Repeat Meas. 5 with opposite footwork and direction.
- 7-8 Repeat Meas. 5-6.
- 9 1 Step onto L sideward to L.
& Step onto R next to (or, if desired, slightly behind) L.
2 Repeat Ct. 1 and 1& of Meas. 9.
- 10 Repeat Meas. 9, except on Ct. 2& lift R slightly in preparation to do a series of stamps.
- 11 1 Stamp R sharply next to L without taking weight.
2 Stamp R sharply next to L without taking weight.
- 12 1 Stamp R sharply next to L without taking weight.
& Stamp R sharply next to L without taking weight.
2 Stamp R sharply next to L without taking weight.
& Hold.

Repeat entire dance to the end of the recording.

Dance notes by Franklin Houston 11/16/2019, based on his learning of the dance in 1963 and a compilation of various dance descriptions.

FERMENE

(Macedonia)

This dance was choreographed by Martin Ihns and it's based on original elements and variations which are typical for Berovo and surroundings (eastern Macedonia). The dance is similar to Berovka.

Music: CD: Ethnic Festival 2014 - Roberto Bagnoli
Rhythm: 7/16, Counted here as quick-quick-SLOW (1-2-3)
Formation: Mixed lines, facing LOD, holding hands in V position

Measure	Description
1-16	Introduction. No action.
	1. Figure 1
1	Facing LOD, step on R in LOD (1-2) step onto L (3)
2	Three small running steps R-L-R (1-2-3)
3	Repeat pattern of meas. 2, but starting with L
4	Turning to face ctr, step onto R (1-2), bounce on R, lifting L knee in front (3)
5	Step on to L to L turning body slightly L (1-2), step on R across in front of L (3)
6	Step on to L to L (1-2), bounce on L, lifting R knee in front (3)
7	Three small running steps R-L-R (1-2-3), slightly bkwd
8	Hop on R, while L heel touches the floor in front of R foot (1-2), shift weight on L in place turning to face LOD
	2. Figure 2
1	Facing LOD, hop on L, lifting R leg (1), step on R in LOD (2) step onto L (3)
2	Three small running steps R-L-R (1-2-3)
3	Repeat pattern of meas. 2, but starting with L
4	Turning to face ctr, jump on both feet together (1-2), bounce on R, lifting L knee in front (3)
5	Step on to L to L turning body slightly L (1), hop on L, lifting R leg (2), step on R across in front of L (3)
6	Step on to L to L (1-2), bounce on L, lifting R knee in front (3)
7	Three small running steps R-L-R (1-2-3), slightly bkwd
8	Hop on R, while L heel touches the floor in front of R foot (1-2), fall on L in place turning to face LOD
	3. Figure 3
1-3	Repeat pattern of meas 1-3 of Figure 2
4	Skip step on R (1-2), leap on L (3)
5	Turning to face ctr, step on the ball of R, across in front of L (1), step on L across behind R (2), leap on R to R (3)
6	Step on to L to L turning body slightly L (1), hop on L, lifting R leg (2), step on R across in front of L (3)

Presented by Roberto Bagnoli

- 7 Step on to L to L (1-2), bounce on L , lifting R knee in front (3)
- 8 Leap on R (1-2), lifting L knee in front, hold (3)
- 9 Hop on R in place (1), step on L in place (2), step on R in place (3), while lifting L leg slightly L
- 10 Close L to R (1-2), hold (3)
- 11 Three small running steps R-L-R (1-2-3), slightly bkwd
- 12 Hop on R, while L heel touches the floor in front of R foot (1-2), shift weight on L in place turning to face LOD

Suggested sequence Fig. 1 (4 times)
 Fig. 2 (6 times)
 Fig. 3 (4 times)
 Fig. 1 (2 times)
 Fig. 2 (2 times)

GHIMPELE DE LA ALBEȘTI

MUNTENIA, ROMANIA

A dance taught by Theodor Vasilescu.

The village Albești is in the north of Muntenia, high in the Carpathian Mountains, in the district (județ) Argeș. Muntenia is the eastern part of what once was Wallachia, the area between the Carpathian mountains and the Donau-river, east of the river Olt, within its center is the capital Bucurest (București).

Ghimpele means 'the thorn' which is the metaphorical name for the quick jumpy steps (f.e. in meas 7-8 or meas 15-16 of part III) as if you were dancing on branches with thorns.

Pronunciation	GEEM-peh-leh de la Al-besht	Translation: The thorn (dance) from Albești. (Ghimpe = thorn)
Music	2/4	
Formation	Closed circle, mixed dance, hands are in V-position	
Styling	Emphasize the quick running steps as if you were dancing on thorns.	

Meas.	Count	Pattern
16 meas	INTRODUCTION	
	PART I:	
1	1&2	Double step RLR in LOD.
2	1	Small leap on L crossing in front of R.
	2	Small leap back on R crossing behind L.
3	1	Small step L to the side
	&	Small step R crossing in front of L
	2	Small step L to the side
	&	Small step R crossing behind L
4	1, 2	Two step LR (with accent) RLOD.
5-8		Repeat meas 1-4 in opp dir with opp ftwk
9-16		Repeat meas 1-8.
	PART II:	
1-3	1&2	Three double steps RLR-LRL-RLR in LOD. <i>Shout</i> : "Una!, Două!, Trei!"
4	1,2	Two stamps with L next to R. <i>Shout</i> : "Hey, hey!"
5	1&2	Double LRL in RLOD.
6	1	Hop on L and kick with R in front of L facing diagonal L.
	2	Repeat count 1.
7-8		Repeat meas 5-6 in opp dir with opp ftwk.
9-16		Repeat meas 1-8 in opp. dir with opp ftwk.

Meas.	Count	Pattern
Part III:		
1	1&2	Double step RLR in LOD (slightly moving outside of the circle), swing arms back. <i>Shout</i> : "I-auzi una!"
2	1	Leap (with stamp) on L fwd (slightly towards the ctr), swing arms naar fwd. <i>Shout</i> : "Una!"
3	2&1	Repeat cts 1-&-2 of meas 1. <i>Shout</i> : "I-auzi două!" 2 Repeat ct 1 of meas 2. <i>Shout</i> : "Două!"
4	1&2	Repeat cts 1-&-2 of meas 1. <i>Shout</i> : "I-auzi trei!"
5	1	Repeat ct 1 of meas 2. <i>Shout</i> : "Trei!" 2& Step R in place. Step L in front of R.
6	1&	Step R behind L. Step L next to R. 2& Step R in front of L. Step L behind R.
7	1&	Step R to the side. Step L next to R. 2& Repeat cts 1-&
8	1&	Repeat cts 1-& of meas 7. <i>The small steps in meas 7-8 are danced as spicy, running steps as if you were dancing on branches with thorns.</i> 2 Step R to the side.
9-16		Repeat meas 1-8 in opp dir with opp ftwk.

SEQUENCE: (Part I, Part II, Part III) three times + Part I

Presented by Caspar Bik

KAŽI SUTO

(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

Meas. Ct. Variation 1

- | | | |
|-----|---|-------------------------------------|
| 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?"

"Prevarei 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.

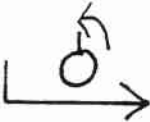
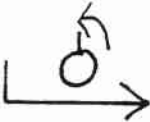
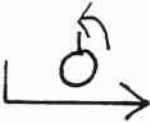
Todor is a soldier from Ćuprija.

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

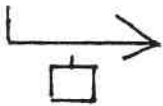
This is an old song from Vranje which was sung everywhere, but mostly in the Vranje taverns, and thus the dance developed with the song.

KIRČO NA ČARDAK SEDEŠEPirin, Bulgaria

- TRANSLATION : "Kirčo was sitting on the balcony".
This is the first line of the accompanying song.
- ORIGIN : Southern Pirin, Bulgarian Macedonia.
- MUSIC : Cassette "FOLK DANCES FROM BULGARIA" - JL1991.01
Presented by Jaap Leegwater.
Side A, Nr. 10.
- METER : 7/8  counted here as 
- SOURCE : This dance is a variant of Širto.
It is composed of traditional steps learned in Bulgaria
and arranged to the accompanying recording by
Jaap Leegwater.
- STYLE : Pirinski or Makedonsko
- light and bouncy
- steps are done on the ball of the ft
- liftings by bending and straightening ankle and knees
- FORMATION : Open or half circle.
Hands held in W-position.
- INTRODUCTION : 16 measures.

<u>DIRECTION</u>	<u>MEAS</u>	<u>CT</u>	<u>PATTERN</u>	<u>Part 1 "SONG"</u>
	1	1	 lift on L ft followed by a	} "Širto-step"
			 step on R ft	
		2	step on L ft	
	2	3	step on R ft	} "Širto-step"
		1	 lift on R ft followed by a	
			 step on L ft	
	3	2	step on R ft	}
			 lift on L ft followed by a	
			 step on R ft	
	4	2	step on L ft in front of R ft	}
			 step back on R ft	
		3		
	5-8		repeat action of meas 3 with opp ftwk & directions	
			repeat action of meas 1-4	
			repeat action of meas 1-2	
	9-10		repeat action of meas 1-2	
		11	1 lift on L ft followed by a	
			 step on R ft	
	12	2-3	lift on R ft followed by a	
			 step on L ft	
		1	lift on L ft followed by a	
			 step on R ft	
		2	lift on R ft followed by a	
		3	step on L ft	

KIRCO NA ČARDAK SEDEŠE

<u>DIRECTION</u>	<u>MEAS</u>	<u>CT</u>	<u>PATTERN</u>
	13		repeat action of meas 12
	14	1	step on R ft bending R knee
		2	step on L ft behind R ft
		3	step on R ft across in front of L ft
	15	1	step on L ft in front of R ft
		2-3	step back on R ft, lifting L ft off the floor
	16-22		repeat action of meas 9-15 with opp ftwk & directions

Part 2 "INSTRUMENTAL"

	1	1	step on R ft
		2	lift on R ft, lifting L knee in front
		3	step on L ft in front of R ft
	2	1	step on R ft
		2	bounce on R ft, lifting L knee front
		3	hold
	3	1	lift on R ft followed by a
			step on L ft
		2	lift on L ft followed by a
		3	step on R ft
	4	1	step on L ft bending L knee
		2	step on R ft behind L ft
		3	step on L ft in front of R ft
	5-16		repeat action of meas 1-4 three more times

KIRČO NA CARDAK SEDEŠE

Pirin-Macedonia

Inst

D A D A D G E_{Mi}

Vocal-A

1. 2.

A A D A D G D A D G A

Vocal-B

D G A D A E_{Mi}

A

1. KIRČO NA ČARDAK SEDEŠE
PEČENO JAGNE JADEŠE
PEČENO JAGNE JADEŠE
ČERVENO VINO PIŠEŠE } 2x
2. OT DOLU IDE KALUKA
KALUKA MOME UBAVA
KIRČO NA KALUKA DUMAŠE
KALUKA MOME UBAVO } 2x
3. ZAŠTO SI TOLKO UBAVA
UBAVA OŠTE GISDAVA
NA LICE BELA CERVENA
NA SNAGA TANKA VISOKA } 2x

1. Kirčo was sitting on the balcony
And was eating roasted lamb
He was eating roasted lamb
And drinking red wine
2. Down from the valley came Kaluka
Kaluka, the beautiful girl
Kirčo spoke to Kaluka,
Kaluka, the beautiful girl
3. "How beautiful you are
Beautiful at first sight
With your fair skin and red cheeks
And your slender waist".

Presented by Jaap Leegwater.

Transcription by Barbara McOwen & Jaap Leegwater ©1990

Music on Cassette "FOLK DANCES FROM BULGARIA" - JL1991.01

Side A / Nr. 9.

Kiskánásztánc

Kis = small, short. *Kánásztánc* = swineherder's dance.

This dance is a short version of a type of dance known among the Hungarians as *Kánásztánc*. Although the majority of these dances are done with an implement (stick, shaft, small ax with a long handle), this version utilizes motifs which can be done without those implements.

Source: many, arrangement by A. Czompo

Music: any good moderate tempo *Kánásztánc* or *Ugrós* will do: AC #3,

LPX 18007, LPX 18031-32

Formation: solo

Motifs:

1. *Steps & hop* 
 - 1 Step on the Right foot toward a Right forward diagonal into a small knee bend.
 - 2 Step back on the Left.
 - 3 Step on the Right foot forward into a small knee bend.
 - 4 Hop on the Right foot, turning about 1/4 to the Left. At the same time swing the Left lower leg forward.
Repeat with opposite footwork (symmetrical)
2. *Back cross Cifra* 
 - 1 Small leap onto the Right foot to Right side.
 - & Step on the Left foot behind the Right foot.
 - 2 Step on the Right foot in front of the Left foot.
Symmetrical repeat.
3. *Close & step* 

Starting position: weight is on the Left foot in a small knee bend. The Right foot is Right-side-low with a slightly bent knee.

 - 1 Close the Right to the Left foot with accent (heel click). At the same time lift the Left foot to Left-side-low position with a slightly bent knee.
Symmetrical repeat.

The Dance

Individual dancers (Man or Lady) has hands or fists on the hips. Start the dance at any time with the music.

Do the steps & hop, motif #1, two times.

Do the Back cross Cifra, motif #2, two times.

Do the Close & step, motif #3, two times.

Repeat this 8 measure sequence several more times until the end of the music.

For those who like to improvise, each motif can be done any number of times or in a different order.

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Mala Bašta

(Serbia)

This dance, which is also known as Kolubarski Vez, is from western Serbia.

Pronunciation: MAH-lah BASH-tah / Koh-luh- Translation: Small garden. Kolubarski Vez:
BAR-skee VEHZ embroidery from Kolubara, a river
in western Serbia.

In 1970, Mr. Dragomir Vukovic, director of the national ensemble "Kolo" from Belgrade, composed this dance called "Kolubarski Vez" on the basis of the authentic dance "Mala basta" (meaning, small garden) which was traditionally danced by a group of very gifted dancers from the village Velika Ivanca. The music of this dance was composed by Petar Josimovic. From then up to this day, this dance is quite popular amongst in all parts of Serbia. At first, it was a dance that men performed, each dancer holding on to the next person's elbow. The twisting in the steps with slight flickering/bounce of the body, bumping the heels of the feet together, repeatedly turning the body left to right are the most common stylistic characteristics of this dance.

Music: 2/4 meter *Serbian Folk Dances Vol. 4, Track 7*

Formation: Lines of dancers facing ctr; hands in V-pos. In a line of men only, they put their left hands on their own belts; their right hands hook onto the lower left arms of their right-hand neighbors (modified escort position).

Steps & Styling: Somewhat heavy style.

<u>Meas</u>	<u>2/4 meter</u>	<u>Pattern</u>
8 meas	<u>INTRODUCTION</u> . No action.	
	I.	<u>JUMP IN PLACE</u>
1	Hop on L (ct &); small step on R to R (ct 1); close L to R (ct &); jump on both feet together, knees bent (ct 3); hold (ct 4).	
2	Jump on both feet together (ct 1); jump on both, heels apart (ct 2); jump on both, L in front of R, L heel to R (ct 3); step L back (ct 4); hop on L (ct &).	
3-4	Repeat meas 1-2 except, on cts 3-4 of meas 4, step R back (ct 3); hop on R (ct &).	
5-8	Repeat meas 3-4, opp. ftwk and direction.	
	II.	<u>HEEL-CLICKS, GRAPEVINE</u>
1	Keeping knees together but not feet, swing R ft diagonally bkwd R (ct &); close R to L as if clicking heels, taking wton R(ct 1); swing L ft diagonally bkwd L (ct &); step on L in place (ct 2); close R to L as if clicking heels, no wt on R (ct 3); repeat ct 3, no wt on R (ct 4).	
2	Step slightly bkwd on R (ct 1); close L beside R (ct &); step R in place (ct 2); swing L across and touch L toe in front of R (ct 3); step L across R (ct 4).	

- 3 Step on R toe to R (ct 1); step on L toe behind R (ct &); step on R toe to R (ct 2); step on L toe across R (ct &); repeat cts 1-2 (cts 3-4).
- 4 Swing L across and touch L toe in front of R (ct 1); step on L bkwns (ct 2); repeat cts 1-2, opp. ftwk (cts 3-4).
- 5-6 Repeat meas 1-2, opp. ftwk.
- 7-8 Repeat meas 3-4, opp. ftwk and direction.

III. WIDE-LEGGED SIDEWAYS TRAVEL; HEEL TOUCHES

- 1 Knees bent for entire measure, step to R and lean R, leaving L where it is (ct 1); close L to R, leaning L (ct 2); step R to R, leaving L where it is, and lean R (ct 3); hold (ct 4).
- 2 Repeat meas 1, opp. ftwk and direction.
- 3-4 Repeat meas 1-2.
- 5 Facing and moving diagonally R, step R fwd (ct 1); step L fwd (ct 2); step R fwd (ct 3); touch L heel fwd (ct 4).
- 6 Step bkwns on L (ct 1); step R beside L (ct 2); touch L heel fwd (ct 3); step L fwd (ct 4).
- 7 Turning to face fully R, step R lightly fwd (ct 1); step L lightly in front of R (ct 2); repeat cts 1-2 (cts 3-4). This is a prancing motion.
- 8 Facing ctr, step on R (ct 1); step L behind L (ct 2); step R to R (ct 3); jump on both feet together, wt on L (ct 4).

IV. SIDEWAYS TRAVEL WITH MORE STEPS

- 1 Hop on L (ct 1); step on R in place (ct &); step on L in place (ct 2); repeat cts 1-2 (ct 3-4).
- 2 Step R to R, leaning R (ct 1); step on L in place (ct &); repeat cts 1, & twice more (cts 2, & 3, &); step R beside L (ct 4); hold (ct &).
- 3-4 Repeat meas 1-2, opp. ftwk and direction.

ENDING

- 1-4 Beginning with Fig III meas 5-8, move gradually fwd into ctr.

Sequence: Fig I once, Fig II once, Fig III once, Fig IV twice, Fig I once, Fig II once, Fig III once (with Ending).

Kotchari

(Assyrian)

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

Pronunciation: KOH-chah-ree

Music: “Kotchari” private recording of “Balkansemblet.” 4/4 time.

Formation: Long line, leader on R

Handhold: Shoulder hold (“T”)

Style: Rough and energetic

MEASURES	4/4	PATTERN
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I. FIRST FIGURE (“Walk and touch”)

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

II. SECOND FIGURE (“Halay with twist”)

- 1 Facing diagonally and moving R, leap onto R ft, kicking up L ft behind (1), leap onto L ft, kicking up R ft behind (2). Turning to face center jump onto both ft (3). Hop on R ft, lifting L knee high in front (4).
- 2 Jump onto both ft (1). Hop on L ft, lifting R knee high in front (2). Hop on L again, twisting lower body to L so R ft swings out to R, lower leg parallel to floor, knees together (3). Hop on L again, this

time returning to previous position with lower part of R leg twisted up in front of L thigh (4).

(Shout “hey” on both counts 3 and 4.)

3-8 Repeat Measures 1-2 three more times. (Four times in all.)

III. THIRD FIGURE (“Throw legs back and forwards”)

1 Facing forward and moving very slightly to the R the whole time, leap onto R ft, throwing L ft backwards (1), hop on R ft, kicking L ft forward (2), leap onto L ft, throwing R ft backwards (3), hop on L ft, kicking R ft forward (4).

2 Leap onto R ft, throwing L ft backwards (1), step on L ft crossed behind R (2), stamp R ft next to L, without taking weight (3), pause (4).

3-8 Repeat Measures 1-2 three more times. (Four times in all.)

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

Dance presented by Lee Otterholt.

Dance description copyrighted by Lee Otterholt.

Leeotterholt@yahoo.com

Kraj Manastirot

(Macedonia)

Lee Otterholt put Macedonian women's steps to this Macedonian melody "Oro se Vie Kraj Manastirot."

Pronunciation: kraj MAH-nah-stee-roht Translation: Near the Monastery.

Music: 7/8 meter, 3+2+2, counted 1,2,3

Formation: Open circle; hands in W-position.

Steps & Styling: A womens' dance with graceful swaying from side to side

Meas 7/8 meter

Pattern

8 meas INTRODUCTION. No action.

I. SUNG VERSE

- 1 Facing diag R and moving to R: Step fwd on R (1), step fwd on L w/ gentle hip sway (2), step fwd on R w/ gentle hip sway (3).
- 2 Repeat meas 1 w/ opp ftwk.
- 3 Turning to face ctr: Step on R to side (1), hop on R (2), step on L crossed behind R (3).
- 4 Step on R to side (1), step on L in front of R (2), step back on R (3).
- 5-8 Repeat meas 1-4, w/ opp dir and opp ftwk.

II. SUNG REFRAIN

- 1 Facing diag R and moving R: Step fwd on R (1), bloo-bloop L,R (a2), step fwd on L (3).
- 2 Step fwd on R (1), hop on R (2), step fwd on L (3).
- 3 Bloo-bloop R,L (a1), step fwd on R (2), step fwd on L (3).
- 4 Turning to face ctr: Step on R to side (1), hop on R (2), step on L crossed behind R (3).
- 5-7 Repeat meas 1-3 Fig II
- 8 Turning to face ctr: Step on R to side 1), step on L in front of R (2), step back on R (3).
- 9-16 Repeat meas 1-8 Fig II w/ opp dir and ftwk.

II. INSTRUMENTAL REFRAIN

- 1 Facing ctr and moving twd ctr: Step fwd on R (1), step fwd on L w/ gentle hip sway (2), step fwd on R w/ gentle hip sway (3).
- 2 Repeat meas 1 w/ opp ftwk.
- 3 Dancing in place: Step on R to side (1), step on L in front of R (2), step back on R (3).
- 4 Step on L to side (1), touch ball of Rft fwd (2), hold (3).
- 5 Facing crt and moving away from ctr: Step back on R ft while twisting upper body to L to make L heel twist to R in a “twizzle “ movement (1), hop on R (2), step back on L (3).
- 6 Repeat meas 5 Fig III.
- 7 Repeat meas 3 Fig III.
- 8 Releasing hands, turn 360 deg L w/ 3 walking steps L,R,L (1,2,3).

Sequence: Repeat until end of music.

Presented by Lee Otterholt

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@ A5 285 : @X
<0=0AB8@B

@ A5 285 : @X<0=0AB8@B
>@ A5 285 : 0X<0=0AB8@B
0 840<, 0=> <><5, 40 2840<
40 840<, 0=> 4CH>, 40 83@<.

@>B> >@ Aè <; 048 <><GBZ 0,
?@>B> >@ Aè <; 048 <><GBZ 0.
0 840<, 0=> <><5, 40 2840<,
40 840<, 0=> 4CH>, 40 83@<.

@>B> >@ Aè <; 048 <><8,
4@>B> >@ Aè <; 048 <><8.
0 840<, 0=> <><5, 40 2840<,
40 840<, 0=> 4CH>, 40 83@<.

" @B>B> >@ Aè <; 048 =525AB8,
B@B>B> >@ Aè <; 048 =525AB8.
0 840<, 0=> <><5, 40 2840<,
40 840<, 0=> 4CH>, 40 83@<.

They are dancing by the monastery

They are dancing by the monastery,
They are dancing by the monastery.
I'm going, my Gana, to see them,
I'm going, Gana dear, to dance with them.

First in the dance are the boys,
First in the dance are the boys.
I'm going, my Gana, to see them,
I'm going, Gana dear, to dance with them.

Next in the dance are the girls,
Next in the dance are girls.
I'm going, my Gana, to see them,
I'm going, Gana dear, to dance with them.

Third in the dance are the young brides,
third in the dance are the young brides.
I'm going, my Gana, to see them,
I'm going, Gana dear, to dance with them.

Kur Mi Zbrisje Shkallët

Albania

This dance is from the towns of Përmet and Kolonjë in the south of Albania. The title of the song translates as “When you were coming down the stairs.” Genci sometimes uses the spelling “Zbrisnje”, which is a dialect form.

Music:

- Available in the Spring Festival Workshop package
- Selami Kolonja, *Kur mi zbrisje shkallet*. Album: “Kenget E Shekulit”: https://youtu.be/bPWYjL_bpOw

Meter: 2/4, but counted as (1&)(2)(&) or SQQ.

Formation: Open circle, start with hands down in V position. Leads to the R.

Introduction: 4 bars no action.

Bar 1: Facing LOD, with arms down in V position, and bending forward at the waist, step on R in LOD but on the R diagonal (S). Step on L next to R (Q). Step on R forward in LOD (Q). The hips sway slightly in the direction of each step.

Bar 2: Repeat bar 1, with opposite footwork. The first step is still in LOD, but moves slightly inwards on the L diagonal.

Bar 3: Turn to face center and raise hands into a high W position. Step on R to R (S). Touch L toe in front of R, with a bounce (QQ).

Bar 4: Step on L to L and slightly back (S). Close R next to L, no weight (QQ). During this bar, the arms slowly lower to V position. Genci optionally did a bounce on L and lift of the R foot on the last Q count.

Repeat until the end of the music. After the last time through, end with a step to the R with R, facing center and a close of the L.

Lyrics:

Epo kur mi zbrisje shkallët dhe moj
Të dy duart plot aman
Një trëndafila dhe moj
O një me borzilok

Oh, when you come down the stairs
With both hands full
One of them with roses
Oh, the other with basil

Epo kur mi zbrisje shkallët dhe moj
O të dy duart plot aman
Një trëndafila dhe moj
O një me borzilok

Oh, when you come down the stairs
With both hands full
One of them with roses
Oh, the other with basil

Mi zbrisje shkallët moj një nga një
O se cma dogje zemrën ë
Si bilbili këngën

Oh, you were coming down the stairs
You burnt my heart
Oh, like the bird with his song

Bashkë të këndojmë gjithë jetën ë

Mi zbrisje shkallët një nga një
O se cma dogje zemrën ë
Si bilbili këngën
Bashkë të këndojmë gjithë jetën ë

Epo mu në mes të odës dhe moj
Ti zure vënd dhe sluajte aman
Pa ngrima pakëz vellon dhe moj
Se cma dogje zemrën ë

Epo mu në mes të odës dhe moj
Ti zure vend dhe sluajte aman
Pa ngrima pakëz vellon dhe moj
Se cma dogje zemrën ë

Mi zbrisje shkallët një nga një
Se cma dogje zemrën
Si bilbili moj këngën ë
Bashkë të këndojmë gjithë jetën ë

Mi zbrisje shkallët një nga një
Se cma dogje zemrën ë
Si bilbili moj këngën ë
Bashkë të këndojmë gjithë jetën ë

Let us sing the whole life

Oh, you were coming down the stairs
You burnt my heart
Oh, like the bird with his song
Let us sing the whole life

Oh, in the center of the room
You took place and didn't move
Oh, please raise your veil up
Oh, you burned my heart

Oh, in the center of the room
You took place and didn't move
Oh, please raise your veil up
Oh, you burned my heart

Oh, you were coming down the stairs
You burned my heart
Oh, like the bird with his song
Let us sing the whole life

Oh you were coming down the stairs
You burned my heart
Oh, like the bird with his song
Let us sing the whole life

*Presented by Genci Kastrati at the virtual 2021 Spring Festival.
Dance description by Andrew Carnie, Lee Otterholt and Martha Awdziejewicz.*

Maniatikos

(Greece)

Maniatikos is a simple syrtos-style dance from the Peloponnese region of Greece.

MUSIC: Maniatikos “white Rose of Athens” (DC 851082)

RHYTHM: 7/8 (1-2-3, 4-5, 6-7, or “long-short-short,” counted here as “one-two-three.”)

FORMATION: Open circle, leader on R.

HANDHOLD: Low handhold (“V”). (Hands swing gently in and out during Fig. 1.)

METER 2/4

PATTERN

Meas

I. FIRST FIGURE (Moving in and out of the circle)

- 1 Facing and moving to the center: step on L ft to fwd twd ctr (1), step on R ft fwd twd ctr (2), step on L ft in place (3). (Hands swing twd ctr during this measure.)
- 2 Facing ctr but moving away from ctr: step bkwd on R away from ctr (1), step bkwd on L away from ctr (2), step on R ft in place (3). (Hands swing back, away from ctr during this measure.)
- 3-8 Repeat meas 1-2 three more times. (4 times in all.)

Note: To make the dance more lively you might want to add a small hop or bounce on the upbeat “&” count before each slow step (ct 1).

II. SECOND FIGURE (Moving to R)

- 1 Turning to face and move to the R: Hop on R on the upbeat (&), step on L ft crossed in front of R, bending both knees (1), turning to face ctr: jump onto both ft, ft together (2), still facing ctr: leap onto R, lifting L ft behind (& knees together) (3).
- 2-8 Repeat meas 1, Fig. II, 7 more times. (8 times in all.)

Dance presented by Lee Otterholt

Dance description copyrighted by Lee Otterholt

Leeotterholt@yahoo.com

NOROCU – DA COMPILARE

(Romania)

Dance composed by Daniel Sandu, on the song 'Când norocu-și schimbă pasu', by Dana Gruescu.

Music: CD: Ethnic Journey 2021 - Roberto Bagnoli
Rhythm: 7/8 SQQ
Formation: Mixed lines, facing LOD, hands hold in W pos

Measure	Description
1-2	Introduction. No action.
	1. Figure 1
1	Step on R in LOD (1), step on L (2), step on R (3)
2	Repeat pattern of meas 1 with opp ftwk
3	Turning to face center and moving sdwd in LOD: step on R to R (1), touch L twice slightly fwd (2-3).
4	Repeat pattern of meas 3 with opp ftwk
5-16	Repeat pattern of meas 1 three more times (4 in total)
	2. Figure 2
1	Facing ctr, step on R fwd (1); step on L next to R (2), step on R in place (3)
2	Step on L bkwd (1); step on R next to L (2), step on L in place (3)
3	Moving twd ctr, step on R fwd (1); step on L next to R (2), step on R slightly fwd (3)
4	Moving twd ctr, step on L fwd (1); step on R next to L (2), step on L slightly fwd (3)
5-8	Repeat pattern of meas 1-4 with opp dir (moving bkwd)
9-16	Repeat pattern of meas 1-8
	3. Figure 3
1	Facing ctr, rising on ball of both feet together, lift and lower both heels (1); sway on R to R (2), sway on L in place (3)
2	Facing LOD, step on R to R (1), bouncing on R, lift L fwd making a small circle in the air with L foot (2), step on L fwd (across in front of R) (3)
3	Repeat pattern of meas 2
4	Turning to face ctr, rock on R to R (1), rock on L back (in place) (2), step on R next to L (3)
5-7	Turning to face RLOD repeat pattern of meas 2-4 with opp ftwk and dir
8	Facing ctr, Close R next to L (1); hold (2-3)
9-16	Repeat pattern of meas 1-8

Presented by Roberto Bagnoli

Words to the song

Când norocu-și schimbă pasul,
N-aduce anul, cât ceasul,
N-aduce anul, cât ceasul, lume...
Când te-a luat norocu-n brațe,
S-a dus tot răul de-o viață,
S-a dus tot răul de-o viață, lume...

(refren)
Din sărac, bogat ești mâine,
Din necaz, ajungi la bine,
De jos, mai sus ca oricine, lume...
Când norocul te alege,
În toate din plin îți merge
Și-n față nimeni nu-ți șede, lume...

Cui norocu-n ușă-i bate,
Îi alt om și peste noapte,
Îi alt om și peste noapte, lume...
Și la cine pragu-i calcă,
Poate soarta să-i întoarcă,
Poate soarta să-i întoarcă, lume...

(refren)

Norocul nu stă la poartă,
Vine-n casă și te caută,
Vine-n casă și te caută, lume...
Trece apă, trece munte,
De ți-e scris să te ajute,
De ți-e scris să te ajute, lume...

(refren)

Din sărac, bogat ești mâine,
Din necaz, ajungi la bine,
De jos, mai sus ca oricine, lume...
De noroc, toate-s legate,
Bani, averi și sănătate,
Bani, averi și sănătate, lume...

OHRIDSKO ORO

Охридско оро

(Macedonia)

Dance and song are both from the southwestern part of Macedonia, from the Ohrid region. The original song is 'Tri Godini Kate' performed by the Ansambl Biljana. The dance was composed by Paul Mulders

Music: CD: Ethnic Journey 2021 - Roberto Bagnoli
Rhythm: 7/8 SQQ
Formation: Mixed lines, facing LOD, holding hands in W pos

Measure	Description
1-8	Introduction. No action.
	1. Figure 1
1	Step on R in LOD (1), lift on R (2), step on L (3)
2	Repeat pattern of meas 1
3	Step on R in LOD (1), touch L next to R (2-3)
4	Step on L (1); touch R next to L (2-3), while turning to face ctr
5	Turning to face RLOD and moving backwards in LOD: step on R back (1), Step L back (2-3).
6	Step on R back (1), step on L-R in place (2-3).
7-10	Repeat pattern of meas 1-4 with opp ftwk and dir
11	Repeat pattern of meas 6 with opp ftwk
12-22	Repeat pattern of meas 1-11
	2. Figure 2
1	Moving towards center, step on R fwd (1); step on L-R forward (2-3)
2	Repeat pattern of meas 1 with opp ftwk
3	Facing center, step on R to R (1); step on L across behind R (2); step R in place (3)
4	Full turn to L with L (1), R-L (2-3)
5-6	Repeat pattern of meas 1-2 moving backward
7-8	Repeat pattern of meas 3-4

Presented by Roberto Bagnoli

Words to the song

Ponadica Kate da mi donesish, ajde de
srede leto Kate zholta dunja.
Srede leto Kate zholta duna, ajde de
srede zima Kate lubenica.

Potkreni go Kate pernichevo, ajde de
svrti mi go Kate kon ezero.
Da go vidam Kate ezerono, ajde de
kako bijat Kate, dalgi, dalgi.

Kako bijat Kate, dalgi dalgi, ajde de
taka bijat Kate moevo srce.
Taka bijat Kate moevo srce, ajde de
moevo srce Kate za tvoeto.

To bring me, Kate, some treats, come on,
in the middle of summer, Kate, a yellow quince.
In the middle of summer, Kate, a yellow quince, come on
in the middle of winter, Kate, a watermelon.

Move up a little bit, Kate, this pillow, come on,
turn it, Kate, towards the lake.
Let me see the lake, Kate, come on,
how are pounding, Kate, the waves, the waves.

How are pounding, Kate, the waves, the waves, come on
the same way is pounding, Kate, my heart.
The same way is pounding, Kate, my heart, come on
my heart, Kate, for yours.
he caressed my beautiful hair.

POLOXIA DE LA BÂRCA

(Romania)

Romania, Oltenia. One of the many dances called 'Poloxia' that can be found in this region. This variant is from the village of Bârca, in the Dolj province. Dance introduced by Theodor Vasilescu.

Music: CD: Ethnic Journey 2021 - Roberto Bagnoli
Rhythm: 2/4
Formation: Mixed lines, facing LOD

Measure	Description
No Introduction	
1. Figure 1	
1	Step on R, L to R (1-2)
2	Step on R-L-R in place turning body slightly to L (1&2)
3	Repeat pattern of meas 2 with opp ftwk and dir
4	Repeat pattern of meas 2
5-8	Repeat pattern of meas 1-4 with opp ftwk and dir
9-16	Repeat pattern of meas 1-8
2. Figure 2	
1	Step on R, L twd ctr (1-2)
2	Step on R-L-R in place (1&2)
3	Step bkwd on L, R (1-2)
4	Step bkwd on L (1), bounce slightly on L lifting R (2)
5-8	Repeat pattern of meas 1-4
9	Step on R (1), bounce slightly on R lifting L (2)
10	Step on L (1), bounce slightly on L lifting R (2)
3. Figure 3	
1	Moving fwd twd ctr, heavy step on R (1), step on ball of L next to R (&), heavy step on R (2), step on ball of L next to R (&)
2	Repeat pattern of meas 1
3	Heavy step on R (1), step on ball of L next to R (&), heavy step on R (2)
4	Turning to face diag L, leap on L while kicking R forward (1), hop on L lifting R with a reverse bicycle motion
5	Repeat pattern of meas 4 with opp ftwk and dir (diag R)
6	Repeat pattern of meas 4
7	Turning to face diag L, jump on both feet, R fwd (1), hop on L in place while bringing R bkwd (&), step on ball of R back (2), step on L in place (&)
8-9	Repeat pattern of meas 7 two more times
10	Turning to face ctr L, jump on both feet, R crossed in front of L (1), jump on both feet apart (2)

Presented by Roberto Bagnoli

4. Figure 4

- 1 Moving bkwd away from ctr, jump on both feet together (1), jump on both feet apart (2)
- 2-3 Repeat pattern of meas 1 two more times
- 4 Still moving bkwd, jump on both feet together (1), hold (2)
- 5 Stamp R next to L (1), hold (2)
- 6 Repeat pattern of meas 5
- 7 Moving fwd twd ctr, step on R (1), step on L crossed behind R (&), step on R fwd (2)
- 8 Repeat pattern of meas 7 with opp ftwk
- 9-10 Repeat pattern of meas 5-6
- 11 Moving bkwd away from ctr, lifting on L (&), step on R crossed behind L (1), lifting on R (&), step on L crossed behind R (2)
- 12 Repeat pattern of meas 11

NB. Ending: last time we do Figure 4

- 1-8 Repeat pattern of Figure 4, meas 1-8
- 9 Moving bkwd away from ctr, lifting on L (&), step on R crossed behind L (1), lifting on R (&), step on L crossed behind R (2)
- 10 Repeat pattern of meas 9
- 11 Step on R to R (1), Rock on L across in front of R (&), rock on R in place (2)
- 12 Leap on L to L (1), close R next to L (2)

S'Agapo

(Greece)

Lee Otterholt put these steps to this famous Greek song.

Pronunciation:	S'ah-gah-POH	Translation:	I love you
Music:	4/4 meter	Recording:	Σ'αγαπώ γιατί είς 'ωραία
Formation:	Individually with arms out to sides, and moving freely about as in a Zeibekiko OR open circle with "T" shoulderhold like a Varys Hassapiko (or high "W" handhold)		
Style:	Dramatic		

<u>Meas</u>	<u>4/4 meter</u>	<u>Pattern</u>
-------------	------------------	----------------

INTRODUCTION. No action.

I. BASIC STEP (BEGINS ON SONG)

- 1 Facing ctr: Large step twd ctr on Rft (1), step back out (in place) on Lft (2), step on Rft near Lft but diag to the R and a little away from ctr (3), large step on Lft crossed in front of Lft (4).
- 2 Grapevine to R: Step on Rft to R (1), step on Lft behind Rft (2), step on Rft to R (3), step on Lft crossed in front of Rft (4), quick sway to R on Rft (&).
- 3 Quick sway to L on Lft (1), hold, with Rft lifted by L calf (2), step on Rft behind Lft (&), step on Lft to L (3), step on Rft crossed in front of Lft (4).
- 4 Grapevine to R: Step on Lft crossed in front of Rft (1), step on Rft to R (2), step on Lft crossed behind Rft (3), beginning to turn to R (CW in LOD) step on Rft to R (4).
- 5 Full turn CW: Turning to R, step on Lft in LOD (1), finishing turn to R, step on Rft to R (2), step on Lft crossed in front of Rft (3), hold (4), quick sway to R on Rft (&).
- 6 Repeat meas 3, Fig II
- 7 Grapevine to R: Step on Lft crossed in front of Rft (1), step on Rft to R (2), step on Lft crossed behind Rft (3), step on Rft to R (4).
- 8 Moving twd ctr: Step on Lft in front of Rft (1-2), step on Rft in front of Lft (3-4).
- 9 Still moving twd ctr: Step on Lft in front of Rft (1), tap toe of Rft on floor behind and to the L of Lft (2), moving away from ctr: step bkwd on Rft (straight knee) (3), slide Lft along floor to position to R of Rft and step on Lft, bending L knee (4).

- 10 Repeat cts 3 and 4 of meas 9, Fig II (1,2), sharp movement of R heel in front of L shin (3), sharp movement of R heel behind R calf (low) (4).

Sequence: Repeat until end of music. (End with ft together.)

Presented by Lee Otterholt

Dance description copyrighted by Lee Otterholt

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Σ'αγαπώ γιατί είσαι ωραία

Σ' αγαπώ
σ' αγαπώ γιατί είσαι ωραία
σ' αγαπώ γιατί είσαι ωραία
σ' αγαπώ γιατί είσαι εσύ

Αγαπώ
αγαπώ κι όλο τον κόσμο
αγαπώ κι όλο τον κόσμο
γιατί ζεις κι εσύ μαζί

Το παρα
το παράθυρο κλεισμένο
το παράθυρο κλεισμένο
το παράθυρο κλειστό

Άνοιξε
άνοιξε το ένα φύλλο
άνοιξε το ένα φύλλο
την εικόνα σου να δω

Σ' αγαπώ
σ' αγαπώ γιατί είσαι ωραία
σ' αγαπώ γιατί είσαι ωραία
σ' αγαπώ γιατί είσαι εσύ

I love you

I love you
I love you because you are beautiful
I love you because you are beautiful
I love you because you are you

I love
I also love the whole world
I also love the whole world
Because you live together as well

The
The closed window
The closed window
The closed window

Open
Open the one page
Open the one page
So I can see your picture

I love you
I love you because you are beautiful
I love you because you are beautiful
I love you because you are you

Seyu-rassevayu – Сею-расцеваю

Pronunciation: SEY-yoo ras-sey-VAH-yoo

Source: Hennie Konings

Background: Lyrical round dance (*khorovod*) for girls. The dance is choreographed by Hennie Konings on the basis of traditional steps and figures from the Russian folk dance school as it was established by Tatyana Ustinova, the late leader and choreographer of the Pyatnitskiy Folk Ensemble from Moscow, Russia.

Translation: "I sow, I sow out", the first line of the accompanying song

Meter: 2/4

Intro: 19 cts (musically divided into 8 – 5 – 6 cts)

Formation: Closed circle of 10-12 persons, holding hands in V-pos

Meas Ct

Part I: sdw

- | | | |
|-------|-----|---|
| 1 | 1 | Legs a little turned out. Step R sdw into LOD |
| | 2 | Close L to R in 3 rd pos |
| 2-4 | | Repeat action of meas 1 three more times |
| 5 | 1-2 | 2 steps RL fwd twd ctr |
| 6 | 1 | Step R fwd (make sure the circle is small and you are almost 'shoulder-to-shoulder' with your neighbours) and turn 1/4 to the L (here it is convenient to change hand pos with your neighbours, changing from up to down, without letting the hands go) |
| | 2 | Close L to R in 1 st parallel pos, slight pli  , upper body inclines slightly L, arms slightly lifted. |
| 7 | 1-2 | 2 steps LR turning back to face ctr and moving bkwd away from ctr (if you've changed hands in meas 6, here you change them back) |
| 8 | 1 | Step L bkwd |
| | 2 | Close R to L with no weight in 1st parallel pos, slight pli   |
| 9 | 1 | Step R slightly sdw |
| | 2 | Close L to R with no weight in 1st parallel pos, slight pli   |
| 10-14 | | Repeat action of meas 5-9 with opp ftwk |

Part II: circles

- | | | |
|-------|--|---|
| 15 | | Walking double-step (RLR, QQS) fwd in LOD |
| 16 | | Walking double-step (LRL, QQS) fwd in LOD |
| 17-18 | | Repeat action of meas 15-16 |
| 19-20 | | Repeat action of meas 15-16 |
| 21-23 | | Repeat steps of meas 15-17 while making a kind of 'U-turn' R about and outw, ending by moving in RLOD |
| 24-28 | | Repeat action of meas 19-23 with opp ftwk and dir, ending to face ctr in original pos |

Seyu-rassevayu – Сею-рассеваю

Lyrics:

Translation:

Lyrics (Russian):

Seyu-rassevayu
Iz rukavchika da ya lenochek
Da iz rukavchika da ya lenochek

I sow, I sow out
Flax from the sleeve
Flax from the sleeve

Сею-рассеваю да
Из рукавчика да я леночек
Да из рукавчика да я леночек

Urodisya, lyon peristiy
Lyon peristiy, beliy lyon
pryadistiy

Thrive, feathered flax
To become white linnen threads

Уродися, лён перистый
Лён перистый, белый лён
прядистый

Stal lenochek pospevati
S kem ya budu beliy lyon-
lenochek

The flax ripened
With whom shall I, the white flax

Стал леночек попевати
С кем я буду белый лён-леночек

Da s kem ya budu evo sobirati

With whom shall I harvest it

Да с кем я буду его собирать

Svyokor bayet: "Ya, nevestushka
Ya poydu, da ya poydu s toboyu"

The father-in-law said: "My
daughter-in-law
I'll go, I'll go with you"

Свёкор бает: "Я, невестушка
Я пойду, да я пойду с тобою"

Svekrov', bayet: "Okh,
golubushka
Ty voz'mi, voz'mi menya s
soboyu"

The mother-in-law asks: "Oh my
little dove
Take me, take me with you"

Свекровь, бает: "Ох, голубушка
Ты возьми, возьми меня с собою"

Svyokor, mne s toboy ruganye
So svekrovushkoy odno
sheptanie

Father-in-law, with you I'll scold
With mother-in-law I'll only whisper

Свёкор, мне с тобой руганье
Со свекровушкой одно шептание

Sobirala ya lenochek
Da prishyol ko mne miloy
druzhocek, ekh

I harvested the flax
And to me came my dearest friend,
eh

Собирала я леночек
Да пришёл ко мне милой дружок, эх



SHTI GATZU DEBRU (this is July)

Folk dance from Okinawa. Record available later from Folk Dance House
Box 2305 N Babylon LI NY 11703.

Taught by Harumi Sano, Maine Folk Dance Camp 1983

Music of this dance originated about 500 years ago in Okinawa. It is quite a religious song dediacted to Budda in the Okinawa area. People sang this music to set at rest the soul of the dead person. Once a year, on July 13th, people welcome the souls of ancestors whom they have lost forever. They commemorate this by cleaning the ancestor's tombs and gardens and present flowers and fruits. The people dance in front of the gardens and tombs.

The dance is done with special Japanese wooden "castanets" (not like the Spanish castanets) with red and white tassels, made out of bamboo. In Okinawa they are not tied to the fingers, although as Harumi explained that is quite difficult to master the art of playing them this way. So they do make these now with an elastic type string to tie around the fingers. Spanish castanets may be used but they should be tied on and used in the Japanese way as demonstrated in class. On each beat of the music the "castanets" are "clicked" together.

THE DANCE

INTRODUCTION:

Stand solo, facing center of ring. Hands at side.
Brush right foot forward and back and step on it. Brush Left foot forward the same way. Clack castanets on each beat. This is done for 16 counts.

PART 1 Step to Right on Right foot and at same time bring both hands overhead to Right. See diagram # 1
Cross Left foot over Right, step on it and do a bend of both knees. Bring both hands down to Left past your body. See Diagram # 2.



Still facing center, step back on Right foot, swinging both hands to Right, step back on Left foot, swing both hands to Left.
Step forward Right and Left foot and swing both hands forward to finish in front of chest. Clack on each beat.

Foot work is: Step to Right, Cross Left over Right, Step to Right, Cross left over Right as both hands go up to Right over head and low to Left. Clack castanets on each step.

Part 1 is done twice.

(continued)

PART 2 Still facing center...Take three quick steps turning a quarter turn to Right to face counterclockwise as you clack castanets three times.

See diagram # 3

Facing counterclockwise. Step on Right foot and touch Left toe next to Right foot as you gracefully circle both hands in front of chest to finish with Right hand in air about head high, and clack, on each step touch. Repeat stepping on Left foot, and touch Right toe, and finish with Left hand at head height. See Diagrams # 4 and 5.

Repeat same foot work but this time the hands are used differently. Note. that in the above, the hands are done with elbows quite bent when the last count is done with a hand up. Now the same figure is done but the hand is brought forward with only a slight bend of elbows and fingers are forward as if the castanet was snapping at something ahead of the hand.

CUE: Feet: Step touch, step touch, step touch, step touch.

Hands: Right hand up, Left hand Up. Right hand snaps forward, Left hand snaps.



Do another step-touch starting with Right foot, then left foot, but this time, put Left hand down straight beside body as Right hand moves STRAIGHT forward at shoulder height, then Left hand goes forward as Right hand is held straight down beside body. Clack on each step touch.

FINISH by facing center and take two steps in Place Right and Left, and clack on each step.

Repeat dance from beginning. (leave out introduction)

Dance Directions by Mary Ann Herman

Presented by Harumi Sano at Maine Folk Dance Camp 1983



SLAVONSKO KOLO

Croatia

PRONUNCIATION: Slah-VOAN-skoh KOH-loh

TRANSLATION: Circle dance from Slavonia (one of the four historical regions of Croatia) in eastern Croatia

SOURCE: John Filcich introduced this dance at the 1956 Pacific Folk Dance Camp. The same version was taught in Texas on three occasions – Vyts Beliajus (1956 Texas Folk Dance Camp, with a slightly different first step), Dick Crum (1962 Idlewilde workshop), and Win Hirschman (1963 Texas Folk Dance Camp). Other teachers were Elsie Dunin (1963 Santa Barbara Folk Dance Conference) and Rubi Vuceta (1968 Kolo Festival). George Tomov (1976 Texas Folk Dance Camp) and John Morovich (2003 Texas Folk Dance Camp) taught different versions of the dance. Franklin Houston did this dance with members of the Ogranak Seljačke sloge Buševac in Buševac, a village in the Turopolje region of Croatia, in 2012, with the only difference between that version and the one taught by John, Dick, and Win being swaying instead of a grapevine step in the second figure.

BACKGROUND: This dance is referred to by natives simply as "kolo" because it is the most common dance done in the region. On any festive occasion, this dance can be seen in Slavonian villages. Slavonsko kolo is interesting because it represents much more than simple dance movements – it plays a role similar to a “town meeting” in that the dancers improvise on-spot couplets concerning personalities and current events in the village. These are usually humorous and often satirical or sarcastic. The person at whose expense they are recited must ‘grin and bear it;’ i.e., they are powerless in the face of an old tradition by which no one can retaliate for anything stated about them in the kolo. Transplanting the dance to this country loses a great deal of its real meaning and background, but at least we can enjoy doing the dance.

RECORDINGS: Recordings in 1957 were Woodlands 45-6805 (45rpm), Radio Zagreb Tamburitza Orchestra Jugoton J-6003 (78rpm), Corona C-401A “Mi Cigani”, and Kolo K-49-B. The recording used for this dance description is the Jugoton recording.

FORMATION: Closed circle of dancers, no partners, hands extended to sides in front of neighbors to join with the hands of the second person over on each side (originally joined with middle fingers), forming a basket hold, L arm under R arm of the adjacent person.

METER/RHYTHM: 2/4 time in straight rhythm (1, 2).

MEAS CT DESCRIPTION

1-4 INTRODUCTION

FIGURE I – Basic Step (“Drmes” step – “mixed pickles” by Dick Crum)

- 1 1 Bend both knees slightly.
 & Lifting on ball of R, place L sideways to L.
 2 Bounce on both heels without bending knees.
 & Bounce on both heels without bending knees.
- 2 1 Bend both knees slightly.
 & Lifting on ball of L, place R next to L.
 2 Bounce on both heels without bending knees.

& Bounce on both heels without bending knees.

Slavonsko Kolo – 2

MEAS CT DESCRIPTION

3-24 Repeat Meas. 1-2 eleven more times.

NOTE: Upper body should lean very slightly forward and entire body should vibrate or shake during bounces.

FIGURE II – Walking Grapevine Step (accompanied by singing of improvised verses – “poskočice”)

1 1 Step onto R in front of L.

& Bend and straighten R knee slightly.

2 Step onto L.

& Bend and straighten L knee slightly.

2 Repeat Meas. 1 of Fig. II, but step onto R behind L (rather than in front).

3-8 Repeat Meas. 1-2 of Fig. II three more times.

NOTE: Stand erect during this figure.

FIGURE III – Traveling Step (“Buzz” step)

1 1 Step onto R in front of L.

& Do a small, low leap onto L to L.

2 Repeat Ct. 1 of Meas. 1 of Fig. III.

2-8 Repeat Meas. 1 seven more times.

NOTE: Upper body should lean very slightly forward.

Repeat entire dance to the end of the recording, which ends with 28 (rather than 24) measures of Figure I.

Dance notes by Franklin Houston 11/16/2019, based on the teaching at the 1962 workshop, the 1963 Texas Folk Dance Camp, and a compilation of various dance descriptions.

Sremačko Gajdaško Kolo

(Serbia)

This dance is from the Srem district of Vojvodina, an autonomous region in northern Serbia.

Pronunciation: SREH-mahch-koh gai-DAHSH-koh KOH-loh Translation: Dance from Srem.

Music: 4/4 meter *Serbian Folk Dances Vol. 4, Track 5*

Formation: Semi-circle of dancers facing ctr. Either V-pos or, if alternating M and W dancers is possible, M have hands around the waist of the W on each side and W hold shoulders of M on either side.

Steps & Styling: Small, light, bouncy steps.

Meas 4/4 meter

Pattern

1 meas INTRODUCTION. No action.

I. SIDEWAYS TRAVEL.

1 Facing ctr, step R to R (ct 1); close L to R (ct 2); step R to R (ct 3); touch L to R, (ct 4).

2 Step L to L, leaving R where it is (ct 1); step on R in place (ct 2); step L beside R (ct 3); step R to R (ct &); step L beside R (ct 4).

II. REELS AND ROCKING.

1 Step R around in front and across L (ct 1); step L around in front and across R, (ct 2); rock fwd R (ct 3); rock bkwd L (ct &); rock fwd R (ct 4).

2 Hop on R (ct ah); reel L behind R (ct 1); hop on L (ct ah); reel R behind L (ct 2); hop on R (ct &); rock on L behind R (ct 3); rock on R in place, leaving L where it is (ct &); rock on L in place (ct 4). (Note: Cts 1-2 are bkwd reels, while cts 3-4 are rocking steps to outside of soles [L-R-L].)

3-4 Repeat meas 1-2.

III. SIDEWAYS TRAVEL, PAS-DE-BASQUES.

1 Facing R, step R to R (ct 1); close L beside R (ct 2); turning to face ctr, step R to R (ct 3); step L behind R (ct 4).

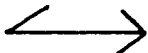
2 Still facing ctr, step R to R (ct 1); step L in front of R (ct &); step R in place (ct 2); repeat cts 1-2 with opp ftwk (cts 3-4). (Note: Cts 1-2 and 3-4 are pas-de-basques.)

Sequence: Leader calls the change.

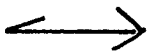
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STARO ERKEČKO

Bulgaria

- TRANSLATION AND ORIGIN : "Old dance from and around the village of Erkeč" in Burgas district, Eastern Trakija, Bulgaria.
- MUSIC : Cassette "FOLK DANCES FROM BULGARIA" - JL 1992.02 Side A, Band 4.
- METER : 2/4  or 
- SOURCE : Learned from Maria Eftimova, choreographer and dance instructor from Sofia, Bulgaria in June 1992. She observed and notated this version of Staro Erkečko from a village group performing at the Koprivstica festival of authentic folklore and dances.
- FORMATION : Half or open circle.
Hands held in W-position.
- STYLE : Trakijski:
- slight knee bend position
- wt mainly on the whole ft
- characteristic for the "Erkečki" style are the small syncopated and marked jumps and stamps
- MUSICAL INTRODUCTION : None.
The dance starts with the music.

<u>DIRECTION</u>	<u>MEAS</u>	<u>CT</u>	<u>PATTERN</u>	<u>Part 1</u>
	1	1	step on R ft	
		2	slightly bounce on R ft, bringing L ft slightly turned out fwd in LOD	
	2	1	step on L ft	
		2	slightly bounce on L ft, bringing R ft fwd	
	3	1	step on R ft	
		2	step on L ft across behind R ft	
	4	1	step on R ft	
		2	step and close L ft next to R ft, bending both knees	

Part 2

	1		repeat action of meas 1 of Part 1	
	2	1	step on L ft	
		2	slightly bounce on L ft, bring R ft fwd	
		&	stamp R ft, without wt, next to L ft	
	3	1	step on R ft	
		2	step on L ft across behind R ft	
	4	1	step on R ft	
		2	step on L ft	

Continued

STARO ERKEČKO (page 2 of 2)

<u>DIRECTION</u>	<u>MEAS</u>	<u>CT</u>	<u>PATTERN</u>
	5	1	jump on both ft together
		2	fall onto R ft, extending L leg sdwd L with the heel slightly turned out
	6	1	step on L heel turned out sdwd L, keeping R ft on the floor
		2	jump on both ft together
	7	1	step on R ft
		2	step on L ft
	8	1	step on R ft
		2	step on L ft
Alternative performance of meas 8 :			
		1	fall onto R ft, slightly lifting L knee
		2	fall onto L ft, slightly lifting R knee

Note: Part 1 and 2 are alternated on the changes
of the A and B melodies in the musical
accompaniment.

Dancedescription and presentation by
JAAP LEEGWATER ©1992

+ PRESENTED BY JAAP LEEGWATER AT MAINE FOLK DANCE CAMP 1992 +

Translation & Background:

Triti Pâti is Bulgarian for “three times”. This title probably comes from the command given by the line leader, the *horovodec*. That way the dancers are reminded that the basic steps are done three times before changing direction, i.e. hop-steps or cross-steps (*pajduški*)

This dance is very characteristic for Central and Eastern Thrace, and especially in the villages in the region around the town of Jambul. It is done both by men and women in a mixed line. One of the features of Triti Pâti (like in many other Bulgarian folk dances as well) is, that there is not always a synchronisation between the dance- and musical phrases. Here the basic pattern (Part I) consists of 6 bars, while the accompanying music consists of 8 bars.

Many villages have their own local variations. The version described here is the mostly wide-spread and a popular one in entire Trakia (Bulgaria, Greece and Turkey). It could be considered the basic, or generic Triti Pâti.

During the Turkish occupation of Bulgaria, many people from Trakia migrated to what is now called the region of Dobrudža.

And of course they took their cultural traditions with them. This explains the similarity between the Thracian- and Dobrudžan dance style, and why some dances are being done in both ethnographic regions. Be it that in Dobrudža the tempo of the dances is usually slightly slower and is the style more “into the ground”. Triti Pati (“three times”) in Dobrudža is done as Dvata Pati (“two times”)

Source:

Jaap learned this dance as a student at the “School for dance teachers and choreographers of amateur dance ensembles” (Школа за ръководители на самодейни колективи - Пловдив) in Plovdiv, Bulgaria from 1972-1975. His master teachers were teachers Dimităr Dojčinov and Georgi Šišmanov

Music:

LP Bulgarian Folk Dances - Nevofoon 15025 stereo
CD Ajde Na Horo - 20 Bulgarian Folk Dance Favorites
Digital Syllabus San Antonio/Laguna Spring Festival 2021

Measure: 2/4

Counted as: 1 & 2 &

Style: Trakijski

- Slightly knee bend position (demi-plié)
- The body is proudly straight up
- small hops (chucks) and steps on the whole foot
- knee of the free leg is bend and lifted up fwd low
- straight arms swings fwd low and bkw low

Basic steps:

Low hop-step performed here as a chuck (čukče) – step
Cross over hop-step

Position

Half- or open circle
Hands held at V-position (down at sides)

DIRECTION	MEAS	CT	PATTERN	Part I OSNOVNO (Basic Pattern)
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			The arms swing fwd low on cts 1 and bkwd low on cts 2 facing ctr, moving diag tw ctr	
1	1		hop on L	
	&		step on R	
	2		hop on R	
	&		step on L	
2	3		hop on L	
	&		step on R	
	4		step on L in front of R ft (<i>pajduško L</i>)	
	&		step on R in place, bending upper body fwd at waist	
3			facing ctr, moving sdwd L	
	5		hop on R in place	
	&		step on L	
	6		step on R in front of L ft (<i>pajduško R</i>)	
	&		step on L in place	
4	7		step on R in sdwd in front R (<i>pajduško R</i>)	
	&		step on L in place	
	8		step on R in front of L ft (<i>pajduško L</i>)	
	&		step on L in place	
5			facing ctr, dancing in place	
	9		hop on L in place	
	&		step on R	
	10		step on L in front of L ft (<i>pajduško L</i>)	
	&		step on R in place	
6	9		hop on R in place	
	&		step on L	
	10		step on R in front of L ft (<i>pajduško R</i>)	
	&		step on L in place	
7-24			repeat action of meas 1-6 three times	

PATTERN	Part II TO THE CENTER AND BACK
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1	1		facing and moving twd ctr,	
	&		Hop on L ft, sharply lifting R knee in front, upper body leans bkwd	
	2		stap on R fwd, straightening upper body	
	&		Fall onto L ft sharply lifting R knee in front,	
			stap on R fwd, straightening upper body	
2	1		Fall onto L ft, sharply lifting R knee in front,	
	&		stap on R fwd,	
	2		step on L in front of R ft (<i>pajduško L</i>), bending body fwd at waist	
	&		step on R in place, bending upper body fwd at waist	
3			facing ctr, moving bkwd,	
			2 hop-steps starting with a hop on R ft	
4	1-&		1 hop-step starting with a hop on L ft	
	2-&		two steps R,L in place	
5-8			repeat action of meas 1 – 4	

DIRECTION MEAS CT PATTERN Part III "BOUNCY WALKS"

			Facing crt, moving twd ctr and back Describing and oval cirkel en four four broad bounce steps, lifting arms horizontal fw,
1	1 2	step on R ft step on L ft	
2	3 4	step on R ftt touch on L next to Rft (touch)	
3	5 6	step on L ft bkwd, swinging arms down and bkwd low step on R ft next to L, swing arms fwd low	
4	7 8	step on L ft ft sdwd L, swinging armes bkwd low touch R ft next to L ft swinging arms fwd)	
5	1 2	step on R fwd tw ctr, lifting arms horizontal fwf touch L ft next to R ft	
6	3 4	step on L ft bkwd , swinging arms bkwd low step on R ft, swinging arems fwd low	
7	5 6	step on Lft sdwd L, swinging arms bkwd low step on R ft next to L ft, swinging arems fwd low	
8	7 8	step on L ft sdwd L, swinging arms bkwd low touch R ft to L ft, swings don at sides	
9-24		repeat action of meas 1-8 two more times	



TROPNALO ORO

Macedonia

COUNTRY	Macedonia
PRONOUNCED	TROP-nah-loh OR-roh
NOTES	From Elsie Dunin's book <u>Ensemble Tanec: Dances of Macedonia</u> , this dance is one of six "adapted" by the Tanec Ensemble of Macedonia in the late 1940's to an existing song. The step pattern is similar to other 10- and 12-measure dances from the Skopje area and the Vardar valley, in which there is movement to the right, in-place dancing, less movement back to the left, and movement in place. This version of the dance described below is as it was taught by Atanas Kolarovski in December, 1966, in a workshop in Austin, Texas. It is very similar to the version performed by Pece Atanasovski on his "Macedonian Folk Dances Vol. 1" DVD, track 4, labeled "Tropnalo Oro," in which Pece dances Sadilo Mome and then goes directly into Tropnalo Oro. The music on the DVD is a medley for the two dances. "Tropnalo" is interpreted as "stamping."
MUSIC	7/8 rhythm, counted <u>1</u> -and-ah, <u>2</u> -and, <u>3</u> -and (" <u>slow-quick-quick</u> "). Although Pece does the dance steps primarily in this rhythm on his DVD, Atanas and some current dance groups did/do all of the steps in a "quick, quick, slow" rhythm. This is done by dancing two steps on the "slow" beat and one step on the two "quick, quick" beats. Recordings are: Folkraft LP 24 B-5; XOPO 317; Express 216; Jugodisk LPD-0328 "Macedonian Folk Dances and Songs;" Ace Records "Soup of the Century" by 3 Mustaphas 3, "Sadilo Mome/Tropnalo Oro."
FORMATION	Line of dancers (originally performed by the Tanec Ensemble by women only). Hands are joined and held down in "V" position. The dance is light, controlled, and smooth.

<u>Meas</u>	<u>Ct</u>	<u>DANCE DESCRIPTION</u>
1	1	Hop on L foot, facing to right.
	&	Step slightly forward on R foot.
	2-3	Step slightly forward on L foot.
2		Repeat Meas. 1.
3	1	Do a low leap forward onto R foot.
	&	Step forward on L foot.
	2-3	Step forward on R foot.
4		Repeat Meas. 3, using opposite footwork.
5	1	Do a low leap forward onto R foot.
	2-3	Hop on R foot, keeping L foot beside R leg.
6		Repeat Meas. 5, using opposite footwork.
7	1	Facing center, step slightly to R on R foot.
	&	Step on L foot beside R foot.
	2-3	Step on R foot beside L foot.
8	1	Facing center, hop slightly to L on R foot.

<u>Meas</u>	<u>Ct</u>	<u>DANCE DESCRIPTION</u>
	&	Step on L foot slightly to L of L foot.
	2-3	Step on R foot beside L foot.
9		Repeat Meas. 8.
10	1	Step slightly to L on L foot.
	&	Raise R leg in front of L leg in a low lift.
	2-3	Hop on L foot.
11	1	Turning slightly to L, step on R foot slightly in front of L foot.
	&	Step on L foot in place.
	2-3	Step on R foot slightly in front of L foot.
12	1	Turning back toward center, hop on R foot.
	2-3	Turning back toward R, do a low leap forward onto L foot.

Repeat entire dance to the end of the recording.

Dance notes by Franklin Houston 12/14/2017, based on 1966 teaching and a various dance descriptions.

Tsámiko from Épirus/Pidichtós Tsámikos

(16-count Tsamiko)

Greece

PRONUNCIATION: CHAH-mee-koh AH-poh TEEN EE-peh-eeh-roh *or* Pee-deek-TOS CHAH-mee-kohs (there is no Greek letter for the sound “ch,” so it is approximated by the two letters “ts”).

TRANSLATION: According to John Pappas, the word “Tsámiko(s)” referred to the Tsamouriá region in Épiros (currently, Northern Epirus located in southern Albania) as well as the Tsámides, the people who lived in the area, and the word “pidichtós” meant “leaping” or “jumping.” According to Dick Oakes, some sources say “Tsámiko” comes from “tsamika”, the name of the clothes of the Klefths (guerillas), the mountain fighters in the Greek War of Independence.

SOURCE: This dance came to folk dance groups from several sources:

- Michel Cartier, of Québec, Canada, learned the dance in Athens in 1957.
- Miss Agoritsa Kokkinou (a Greek javelin champion who emigrated to Québec, Canada) referred to the dance as the “16-count Tsamikos” (corresponding to counting the steps in the dance, rather than the beats of the music). Miss Kokkinou taught the dance (along with a number of variations) to a number of dance teachers, including Madelynne Greene, John Pappas, and David Henry.
- Ted Petrides, of New York City, taught the dance to Oliver (Sonny) Newman.

The version described below is the one taught by Michel Cartier at the 1962 Texas Folk Dance Camp, taught by Sonny Newman at the 1963 Stockton Folk Dance Camp, and taught by John Pappas at the 1968 Stockton Folk Dance Camp.

BACKGROUND:

As described by several teachers of this dance, tsamic and klephtic dances originated in the northern part of Greece, i.e., the Tsamidon region of Epirus. The Tsámiko had already spread from Epirus to Thessaly and Roumeli when it was adopted by the Armatoli, or Klephts (warriors), who danced the warlike movements before and after battles, giving to them their martial character. No other Greek dance was more dramatic. There is a legend that this type of dance was the one Homer described as being danced around Achilles' funeral pyre. The Klephts spread the dance further so that it was danced all over Greece, but was most popular in the south while still being the most popular dance in the Tsamidon region.

Today, this dance has spread around the world, albeit in a simpler version. The variations by the leader and the character of the song, which is typically full of descriptions of war, preserve this heroic feeling and tense masculine expression. As such, the Tsámiko is traditionally classified as a men's dance in the Pidichtós (leaping) dance category, rather than the Syrto (dragging) dance category, and thus provides the best opportunity for a Greek dancer to show off his acrobatic skills.

This dance is frequently called the 16-count Tsamiko to differentiate it from the more common 12-count Tsamiko. According to Sonny Newman, the 16-count version is probably the oldest version of Tsamiko known today and was simplified to the shorter 12-count done by Greeks today. The “count” actually refers to the number of steps done in the dance. The most common version in villages and in the United States is the 12-step version, but most Greek schools teach the 16-step version described below, which is now common in the major cities of Greece. There are 8-, 10-, and 14-step versions that still exist in some regions of Greece, as well as some faster versions.

RECORDINGS: Vinyl recordings have been Kefi (EP) KER-101, Folkraft (45rpm) 1469x45 B, Festival (45rpm) F-3511 B, Olympia (LP) OL24-13, side 1, band 3, or (preferred) Side 2, band 3, and Roulette (LP) LP 25229. The recording used by Michel Cartier in Texas was Festival (45rpm) F-3502 A “O Ilios.” Excellent online renditions of “O Ilios” are at <https://www.youtube.com/watch?v=LfrDB010KRQ>, <https://www.youtube.com/watch?v=UIJy88XFcbI>, & <https://www.youtube.com/watch?v=Q5dpIREa-88>.

FORMATION: Line or open circle. In the traditional (Greek) setting, there would be separate lines of men and women because the men take larger steps and the women’s long and heavy costumes do not permit large movements. Also, since this is a “leaping” Tsámiko, there will be high, large movements and steps. In a mixed line of men and women, hands are joined with adjacent dancers and held a little higher than shoulder level and held back near the shoulders, rather than at shoulder level as when doing the Syrtós or Kalamatianós. The starting footwork position for men and women is standing on the left foot with the right foot crossed in front, sole of foot facing to the left and toes pointed to the ground, at the left side of the L foot with the right knee pointed to the right.

METER/RHYTHM: 3/4 time, counted slow (1,2), quick (3).

<u>MEAS</u>	<u>CT</u>	<u>DANCE DESCRIPTION</u>
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1-4		INTRODUCTION
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- | | | |
|---|-----|--|
| 1 | 1-2 | Step onto R to R. |
| | 3 | Step onto L across in front of R. |
| 2 | 1-2 | Point R forward and slightly to R. |
| | 3 | Step onto R slightly backward. |
| 3 | 1-2 | Point L forward and slightly to L. |
| | 3 | Step onto L across in front of R. |
| 4 | 1-2 | Step heavily onto R to R, pivoting to face to L. |
| | 3 | Hop on R, kicking L up behind R knee (men) or R ankle (women). |
| 5 | 1-2 | Step onto L to L. |
| | 3 | Step onto R across in front of L. |
| 6 | 1-2 | Step onto L to L. |
| | 3 | Hop on L and raise R in front of L (for men, with R upper leg parallel to ground). |
| 7 | 1-2 | Step onto R to R. |
| | 3 | Step onto L across in front of R. |
| 8 | 1-2 | Point R forward and slightly to R. |
| | 3 | Cross R over L with weight on L, as in starting position. |

LEAPING VARIATION

- | | | |
|---|---|--|
| 4 | 1 | Hop on L to R, turning to face forward. |
| | 2 | Leap onto L to R, turning to face to L. |
| | 3 | Hop on R, kicking L up behind R knee (men) or R ankle (women). |

MEAS CT DANCE DESCRIPTION**ROCKING VARIATION**

- (1&7) 1 Step onto R to R.
 & Rock back onto L.
 2 Rock forward onto R.
 3 Step onto L across in front of R.
- 5 1 Step onto L to L.
 & Rock back onto R.
 2 Rock forward onto L.
 3 Step onto R across in front of L

TURNING VARIATION

- (1&7) 1 Releasing hand or shoulder hold, step onto R to R, pivoting 120° CW.
 & Step onto L to R, pivoting 120° CW.
 2 Step onto R to R, pivoting 120° CW.
 3 Step onto L across in front of R.
- 5 1 Releasing hand or shoulder hold, step onto L to L, pivoting 120° CW.
 & Step onto R to L, pivoting 120° CW.
 2 Step onto L to L, pivoting 120° CW.
 3 Step onto R across in front of L.

Repeat entire dance to the end of the recording.

Dance notes by Franklin Houston 10/01/2020, based on the teaching at the 1962 Texas Folk Dance Camp and a compilation of various dance descriptions.

Valle Arvanite

Greek Albanians

Arvanit is the name for Albanian speaking people who live in Greece. And this dance is in their style. Genci taught this dance to the song *Kemi Vashaza Të Mira*, which translates as “We have such good girls”. The song is about how the Arvanites need to retain their traditional culture and music.

Music:

- Available as part of the Spring Festival workshop package.
- Kenge e Vjeter. *Kemi Vashaza Të Mira* <https://youtu.be/9E0m5XXNanQ>;
<https://youtu.be/Vb1ALKE5zZQ>

Meter: 2/4 counted 1&2& or where it is necessary to explain a more complex rhythm more precisely: 1-e-&-a, 2-e-&-a

Formation: Open circle in front basket hold (traditionally for women) or shoulder hold (traditionally for men). Leads to the R.

Introduction: Genci started with the singing, but you could actually start at the beginning of any musical phrase.

Style: The dance has the feel of ocean waves. It has a pulse that both goes "down, up" and "in, out"

Bar 1: Facing center, step on R to R (1). Step on L behind R (a). Step on R to R (2) *Note that the rhythm on bar 1 is SQS where the first slow count lasts three 16th notes (1-e-&), the quick count lasts one 16th note (a) and the last slow count lasts four 16th notes 2-e-&-a). Another way of saying this is that the first step is held 1 16th note longer, thus shortening the second step to a single 16th note.*

Bar 2: Step on L across over L, with a significant bend of the L knee (1). Step on R to R (&). Cross L over R again (2). *The rhythm in this second bar is the more usual QQS, that is: 1&2 (or: 1-e, &-a, 2-e-&-a).*

Bar 3: Step on R backwards away from the center (1). Step on L backwards, away from the center (2). Step on R next to L (&).

Bar 4: Take a big step on the L into the center (1). With a bounce of the L knee, brush or scuff R foot forward, lifting R knee up in front (2).

Repeat until the end of the music.

Lyrics:

Ah moj va – o bo bo
Ah moj vajzë bukurinë

O you girl – o bo bo
O you beautiful girl

Ah moj vajzë bukurinë
U ne ti e kam sevdanë

O you beautiful girl
I am in love with you

Kemi va – o bo bo
Kemi vashëza të mira

Kemi vashëza të mira
Po që nuku kemi Lira

Kapohori – o bo bo
Kapohoritët kanë Lira

Kapohoritët kanë Lira
Malisiotët janë të mira

Arvanite – o bo bo
Arvanite të këndon

Arvanite të këndon
Gluhë në të mos harroni

Arvanite – o bo bo
Arvanite kush këndon

Arvanite kush këndon
Të të bukurat i çon

Arvanite – o bo bo
Arvanite do j të dije

Arvanite do j të dije
Të këndonje moj Marie

Ja një pla – o bo bo
Ja një plakë këtu pranë

Ja një plakë këtu pranë
Ka një vajzë bukur në

Ja kërkoni – o bo bo
Ja kërkoni dhe s'ma dhanë

Ja kërkoni dhe s'ma dhanë
Le të përkë në të hanë

Do j të thosh vajzë
Do j të thosh tra katra pesë

Do j të thosh tra katra pesë
Pse s'i ve lule podhesë

We have girls – o bo bo
We have such good girls

We have such good girls
But without money

The girls from Kapohori – o bo bo
The girls of other villages have money

The girls of Kapohori have money
The girls of Malisiotia area are good

Arvanit – o bo bo
Sing Arvanit

Sing Arvanit
Not to forget your language

Arvanit – o bo bo
Who sings Arvanit

Who sings Arvanit
Makes the beautiful girls like him

Arvanit – o bo bo
You need to know the Arvanit language

You need to know the Arvanit language
In order to sing oh Maria

An old lady – o bo bo
An old lady here nearby

An old lady here nearby
Has a beautiful daughter

I asked for her – o bo bo
I asked for her, but they didn't give me

I asked for her, but they didn't give me
Let us meet and have a meal together

I want to say you girl
I want to say some words

I want to say some words
Why don't you put flowers on your apron

*Presented by Genci Kastrati at the virtual 2021 Spring Festival.
Dance description by Andrew Carnie, Lee Otterholt and Martha Awdziejewicz*

Valle Çame E Shpejtë

Albania

The title of this dance translates as "Quick Çam dance". The Çam are a community in Southern Albania. The dances Čamčeto, Zensko Čamče and Tsamikos are all also named after this group.

Music: Available as part of the Spring Festival Workshop Package

Meter: 11/16, counted as (123)(1234)(1234) or QSS.

Formation: Open circle, in W position. Leads to the R.

Introduction: 4 bars of drumming, no footwork. Clap on the first count of bars 2, 3, and 4 of the introduction.

Part 1:

Bar 1: Facing center, jump on both feet bending both knees sharply (Q). Shift weight onto L with a bounce, raising R foot up and back and twisting body to face RLOD (S). Step on R in RLOD, with a slight bend of the R knee (S).

Bar 2: Turning to face LOD, take a big step to the L on the ball of the L foot, straightening up. Leave R foot in place (Q). Facing LOD, take a small step on R forward in LOD (S). Step on L forward in LOD (S).

Bar 3: Turning sharply to face center, pivot on ball of L and close on ball of R next to L (Q). Pause (S). Leap onto R to R, turning a 1/4 to face LOD again and lift L up with L foot back (S).

Bar 4: Facing LOD, step L (Q), R (S), L (S) in LOD.

Bars 5-8: Repeat bars 1-4 of Part 1.

Part 2:

Bar 1: Facing and traveling in LOD and holding chin high and looking out in LOD, Step R (Q), L (S) in LOD. Step on R with a bent knee in LOD (S).

Bar 2: Repeat bar 1 of part 2 with opposite footwork, still moving in LOD.

Bar 3: Still facing LOD, but looking to the R right diagonal out of the circle, step on R to the R out of the circle (Q). Rock on ball of L behind R with a bent L knee (S). Rock in place on R (S).

Bar 4: Repeat bar 3 of part 2, with opposite footwork and looking into the center on the L diagonal.

Bars 5-8: Repeat bars 1-4 of Part 2.

Part 3

Bar 1: Turning to face center step on R in on the R diagonal. You do this leading with the R hip and the R shoulder and looking up to the diagonal (Q). Rock on ball of L behind R with a bent L knee (S). Rock forward on R in place (S).

Bar 2: Repeat bar 1 of part 3, with opposite footwork, head position, and direction. On the second S count, leap onto L.

Bar 3: With a straight R knee, touch R heel directly into the center. Bend body over at the waist (Q). Pause (S). Straighten body up, lifting R knee low with a small hop on L (S)

Bar 4: Close R next to L, no weight. Clap hands above face (Q). Pause (S). Pause (S).
Bars 5-8: Repeat bars 1-4 of Part 3

Repeat the dance from the beginning 4 more times (5 in total).

Sheet Music:

- <http://www.folkloretanznoten.de/ValleCameEShpejt.pdf>

Other sources:

- Kastrati, Genci (2021). Teaching Video. Spring Festival.
- Kastrati, Genci (2021). Dance Video. Spring Festival
- Kotansky, Steve (2018). Dance Syllabus. Miami Valley Folk Dancers.

Also spelled: Chame, Came, Shpejte

*Presented by Genci Kastrati at the virtual 2021 Spring Festival.
Also presented elsewhere by Steve Kotansky.
Dance description by Andrew Carnie, Lee Otterholt and Martha Awdziejewicz.*

Valle e Përmetit

(Përmet, Gjirokaster district, Albania)

This dance is from the village of Përmet in the Gjirokaster district of Albania and is a typical Pogonishte style dance. The source of this dance is Andrea Kokeri, master teacher living in Tirane, Albania. (Other names for this dance are Vallja e Përmit, Valle Pogonishte në Përmetare or Valle Pogonishte Përmetarçe.)

Pronunciation: VAH-lay ay purr-MEH-tit Translation: Dance from Përmet

Music: 4/4 meter

Formation: Open circle; hands in W-position, leader on R

Steps & Styling: Brave and broad.

No introduction, Begin Pogonishte step on any ct 1.

I. BASIC POGONISHTE – done during instrumental refrains

- 1 Facing ctr but moving R: Step on R to R (1-2), step on L crossed behind R (3), step on R to R (4)
- 2 Facing diag R and moving R: Step on L crossed in front of R (1-2), step on R to R (3), step on L crossed in front of R (4).
- 3-? Repeat meas 1 & 2 until the sung verse begins. *There are 5 complete Pogonishte steps in the introduction (if you begin immediately when the music begins), and 5 in the next instrumental refrain, but 8 in the last instrumental refrain.*

(Note that it is often considered good style to delay the transfer of wt until ct 2 of the Pogonishte step.)

II. “BICYCLE” FIGURE – done during sung verses

- 1 Facing and moving R: Step heavily on R ft (1), hop on Rft, bringing L ft fwd then up, then back then fwd in a “reverse bicycle” movement (2), step on L (3), step on R (4).
- 2 Step fwd on L (1), twisting hips to face ctr, raise R ft out to R side, knees together (2), twisting hips to face R, step bkwd on R (3), lift L ft fwd while lifting R heel off floor and turning to face ctr (4).
- 3 Facing ctr and moving to L: Step on L heel to L (1), step on R crossed behind R (2), step on L to L (3), turning to face L, bring R ft around in front of L (4).
- 4 Step on R crossed in front of L (1), turning to face R, bring L ft around in front of L (2), step on L (3-4).
- 4-20 Repeat meas 1-4 four more times. (Five times in all.)

Sequence: Alternate figures until end of music.

Dance description copyrighted by Lee Otterholt

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Kunadhja Leshverdhë
(Blond Marten)

Hajde moj kunadheja le, le o moj leshverdhooo	Come on my blond marten
Moj kunadheja le, apo le o moj leshverdhooo, ooo.. (2)	O marten, o blond marten (2)
Epo dimëron përtej në, shpellë moj leshverdhooo.	O Wintering up there to the cave o blond
Dimëron përtej në, ë në shpellë moj leshverdhooo. (2)	Wintering up there in the cave o blond (2)
Epo na lajkose me, kuvende o moj leshverdhooo	O flattering with words o blond
Na lajkose me, kuvende moj leshverdhooo ooo.. (2)	Flattering with words o blond (2)
Epo besa jote besë, qëne moj leshverdhooo.	O your faith, like female dog (Fake) o blond
Besa jote besë, epo qëne moj leshverdhooo. (2)	Your faith, like female dog o blond

Vallja E Çikave të Prizrenit

Kosovo

The dance is from Prizren in Kosovo. *Vallja E Çikave Të Prizrenit* translates as "the Dance of the Girls from Prizren". Genci also said the dance is sometimes called *Kcim i Prizrenit Me Fyell E Çifteli* or "the Dance of Prizren with Flute and Çifteli". A Çifteli is a two stringed guitar-like instrument.

Music: Available as part of the workshop package if you donate at

<https://springfestival.us/donate-2/>

Meter: 2/4

Formation: Closed circle of solo dancers. The back of hands are on small of back. Each dancer holding a gossamer handkerchief in each hand. The handkerchief is held from the middle, giving a "short scarf"; the scarf is wrapped around the middle finger. The dance leads to the R.

Introduction: 4 bars no action.

Part 1:

Bar 1: Facing and moving in LOD, lift R knee (ah). Step on R rolling from your heel down onto your flat foot (1). Step on L next to R (2). Step on R forward in LOD (&).

Bar 2: Repeat bar 1 with opposite footwork, but still moving forward in LOD.

Bar 3: Facing center step on R to R. Bend forward at the waist, left Arm shoots forward into the center (1). Cross L behind R. L arm sweeps around to the back (2). Rock forward in place on R. Both hands are back on the back (&).

Bar 4: Step on L to L, turning to face center (1). Close R next to L, no weight (2).

Bars 5-36: Repeat bars 1-4, eight more times (a total of 9). The very last time through you take weight on the close of the R on count (2) in bar 36, so that your L foot is free to do part 2.

Part 2:

Bar 1: Facing center, and bent over slightly at the waist. Step on heel of L foot across in front of R (1). Step on R to R (&). Cross L heel over again (2). Step on R to R (&)

Bar 2: Step on heel of L foot across in front of R (1). Step on R to R (&). Cross L heel over again (2). Pause (&).

Bar 3: Touch R heel forward into the center (1). Step back on ball of R (2). Step on L in place (&).

Bar 4: Repeat bar 3 of Part 2.

Bars 5-7: Repeat bars 1-3 of Part 2, with opposite footwork and direction.

Bar 8: Touch L heel forward into the center (1). Step back in place on L (2).

Bar 9: Touch R heel forward into the center (1). Step back in place on R (2).

Bar 10: Touch L heel forward into the center (1). Step back on ball of L (2). Step on R in place (&).

Bars 11-20: Repeat bars 1-10, except don't do the final step on R in bar 20, so that your R foot is free to start part 1.

Part 3:

Bars 1-16: Repeat bars 1-4 of Part 1, a total of 4 times. The very last time through you take weight on the close of the R on count (2) in bar 16, so that your L foot is free to do part 4.

Part 4:

Bars 1-19: Repeat bars 1-19 of part 2.

Bar 20: Step on L next to R (1). Pause (2).

*Presented by Genci Kastrati at the virtual 2021 Spring Festival.
Dance description by Andrew Carnie, Lee Otterholt and Martha Awdziejewicz.*

VELIKO KOLO

Banat, Serbia

PRONUNCIATION: VEH-lee-koh KOH-loh.

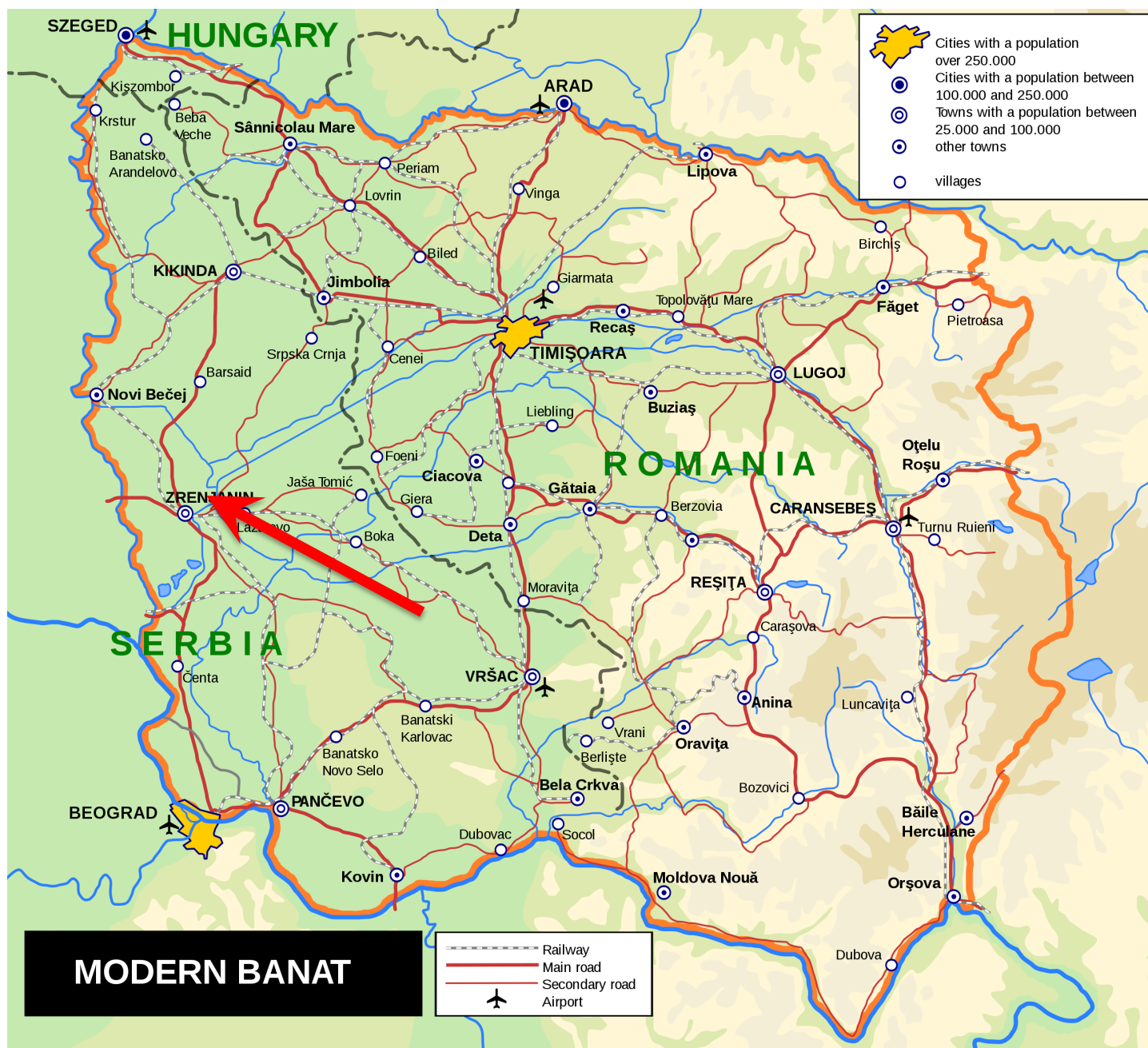
TRANSLATION: Large/big round dance.

SOURCE: Veliko Kolo is one of the oldest indigenous dances of the Banat, an ethnically mixed region that historically comprised areas of western Romania, northern Serbia, and southern Hungary. It has been studied by various researchers, including Selena Rakočević, Professor of Ethnochoreology in the Faculty of Music, Department of Ethnomusicology, University of Arts in Belgrade, Serbia. In her research, she found that the dance was first described in 1891 (Felföldi, Laszlo 2003. *Plesne tradicije Srba u Pomorišju* [The Dance Tradition of the Serbs from Pomorišje]. Budimpešta: Samouprava Srba u Madjarskoj.). Similar to some other “Yugoslav” dances that have been taught and danced throughout the United States (e.g., Malo Kolo, Rokoko Kolo), versions of Veliko Kolo are danced by a number of ethnic groups as a living part of their respective cultures (both in the Banat and in other parts of Vojvodina), including Serbs, Hungarians, Croats, and Romanians. It has the small, quick footwork of Serbian dances, the clockwise (to the left) movement of the dance circle of Croatian dances, the syncopated rhythms of Romanian dances, and the heel click variations of Hungarian dances. The dance description below is based on the dance as presented by Dick Crum at Camp Idlewilde near Comfort, Texas, in 1962 and the dance notes from that teaching. It is consistent with dance notes for other teachings by Dick between 1960 and 1997 and includes additional variations seen in videos of dancers in Banat and as taught by well-known teachers of the dance in the United States.

Dick Crum first learned Veliko Kolo in 1951 from second-generation Serbian-Americans in Pittsburgh. He later learned another version from members of the Banat Tamburitza Orchestra in New York City. Still later, he did Veliko Kolo with native dancers in Zrenjanin (Banat), Serbia (see map below), who did it almost exactly as done by the Banat Tamburitza Orchestra (who called it “Sitno Kolo).” Dick taught the dance for many years, including at Camp Idlewilde near Comfort, Texas, in 1962, where Franklin Houston learned it. A video of Dick doing Veliko Kolo is at http://socalfolkdance.com/videos/files/Veliko_Kolo_Laguna1994.mp4. “Often called the most difficult kolo done in the U.S., Veliko Kolo comes from the Banat region of Yugoslavia, and is indeed tricky by folk dance standards. The following directions are by necessity only approximate, and will be useful to those who have already been exposed to the dance.” (Dick Crum, dance syllabus, Camp Idlewilde, 1962) This assessment is likely based on the fact that Veliko Kolo’s fairly simple dance pattern “...enables a variety of possibilities for improvisation: from the modest decoration with the movements of the free leg to the completely changed interior structure.” (“A Comparative Analysis of Musical and Dance Structures: The

Case of Banatian Veliko Kolo”, Selena Rakočević, 2007). Despite this freedom of improvisation, the moving and in-place parts of the dance remain constant in length.

For many years, Veliko Kolo was considered the “king” of kolos among Serbian-Americans. Balkan dance enthusiasts considered doing it to be the ultimate achievement due to its subtle bounces and syncopations. As further described by Ms. Rakočević in 2007: “Veliko Kolo represents the most expressive and independent dance of the autochthonous (indigenous – Ed.) Banatian Kolos.” “Veliko Kolo was performed at the beginning of the 20th century as an indispensable, distinctive part of every dance occasion.” “...in the traditional dance discourse of Serbs in Banat, Veliko Kolo to this day represents a qualitatively separate, performing and interpretively demanding dance, which can only be performed by skilled dancers.”



STYLING: On traveling movements, weight is carried on the whole foot, but distributed slightly forward onto the balls of both feet. The size of a dancer's steps depends on their own mood and that of the other dancers in the circle. On the steps in place, weight is carried even more on the balls of both feet. The steps are smooth and unencumbered, but not uncontrolled, and can be quite small, in some instances to the point of only being felt in the vibration of the shoulder of the adjacent dancer rather than being seen. Dick Crum referred to this as “dancing inside your shoes.” “Difficulty comes in Meas. 4-5, since native dancers introduce a number of subtle, additional syncopations that are impossible to reduce to written description. Natives also do variations on the dance, the men taking more lively steps, while the women are more reserved. But no matter what the dancers are doing, the rhythm and bounces are all the same, in strict unison.” (Crum, 1962) As described by Rakočević (2007), “Its basic simplicity enables a variety of possibilities for improvisation: from the modest decoration with the movements of the free leg to the completely changed interior structure. In terms of the form, the transition parts appear again as meeting points between the music and the dancing.” If the music increases in tempo, the steps remain the same but the knees eventually begin to flex at twice the rate of the steps. “Except for the transitions, the basic step pattern is repeated in an unchanged rhythm until the climax of the performance. This climax is prepared by the movement of the knees, which start to bounce in eights congruently with the musical pulse.” (Rakočević, 2007)

FORMATION: “Single circle, no partners. Hands on shoulders.” (Crum, 1962) “The veliko kolo was always performed in a closed, mixed circle.” (Rakočević, 2007) With live music, “...the performance of the veliko kolo has always been connected with the bag-pipes. However, it could be performed by other instruments as well (the tambura-samica, tamburitza ensembles or, starting from the first decades of the 20th century, the accordion). The usual location of the bag-pipers was within the circle of the dancers. However, the tamburitza ensembles and accordion players usually performed beside the circle...” (Rakočević, 2007) “It (Veliko Kolo – Ed.) was performed in a closed mixed circle with an unlimited number of participants. In the past, however, it was important that the closed circle had an even number of dancers and that the order of men and women in it was alternated.” (Rakočević, 2007) In the United States, back basket hold and “V” position formations have been observed. Also, in 1962, Dick taught this dance as an open circle. It continued to be done in that form in Texas until the 1970's, when the dance faded from the repertoires of local folk dance groups.

METER: 2/4.

RECORDINGS: Folk dancer MH1004 (out of print); Festival FR4819; Hungaroton HCD 18057, Vujicsics Ensemble – Southern Slav Folk Music; The Banat Tamburitza Orchestra – Great Dance Hits, custom CD by Dennis Boxell (preferred). The music on recordings is essentially at a constant tempo. According to Rakočević (2007), when performed by tamburitza ensembles or the accordion, the tempo and dynamics of the music begin calmly and increase continuously to a “furious finale.”

DANCE DESCRIPTION

Meas. Ct.

1-7 **Introduction** (Banat Tamburitza Orchestra recording)

Basic Step

- | | | |
|---|---|--|
| 1 | 1 | Step onto L foot to L. |
| | 2 | Step onto R foot next to and slightly forward of L foot. |
| 2 | 1 | Step onto L foot to L. |
| | 2 | Close R foot to L foot without taking weight on R foot. |
| 3 | 1 | Step onto R foot slightly to R. |
| | 2 | Close L foot to R foot without taking weight on L foot. |
| 4 | 1 | Lift on R foot with emphasis and energy. |
| | & | Step onto L foot in place. |
| | 2 | Hold. |
| | & | Lift on L foot. |
| 5 | 1 | Step onto R foot in place with emphasis and energy. |
| | & | Lift on R foot. |
| | 2 | Step onto L foot in place with emphasis and energy. |
| | & | Hold. |
| 6 | 1 | Step onto R foot in place. |
| | & | Step onto L foot in place. |
| | 2 | Step onto R foot in place. |
| | & | Hold. |

“Lift and settle” (as done by Banatian women and some men)

- | | | |
|---|---|--|
| 1 | 1 | Step onto L foot to L. |
| | 2 | Step onto R foot next to and slightly forward of L foot. |
| 2 | 1 | Step onto L foot to L. |
| | 2 | Close R foot to L foot without taking weight on R foot. |
| 3 | 1 | Step onto R foot slightly to R. |
| | 2 | Close L foot to R foot without taking weight on L foot. |

- 4 1 Lift on both feet with emphasis and energy.
 & Settle onto both feet in place.
 2 Hold.
 & Lift on both feet in place.
- 5 1 Settle onto both feet in place with emphasis and energy.
 & Lift on both feet in place.
 2 Settle onto both feet in place with emphasis and energy.
 & Hold.
- 6 1 Step onto R foot in place.
 & Step onto L foot in place.
 2 Step onto R foot in place.
 & Hold.

“Lift-cross-step”

- 1 1 Lift on R foot in place.
 & Step onto L foot to L.
 2 Step onto R foot next to, slightly forward of, or across in front of L foot.

“Lift-stamp-step”

- 1 1 Lift on R foot in place.
 & Stamp L heel in place or slightly to L, taking weight.
 2 Step onto R foot next to, slightly forward of, or across in front of L foot.
 & Scuff L foot to L.

“Moving forward and back”

- 1-2 Do Meas. 1-2 of Basic Step.
- 3 1 Step onto R foot slightly forward (length of step depends on size of closed circle).
 2 Close L foot to R foot without taking weight on L foot.
- 4 1 Lift on R foot with emphasis and energy.
 & Step onto L foot slightly backward.
 2 Hold.
 & Lift on L foot.

- 5 1 Step onto R foot slightly backward with emphasis and energy.
 & Lift on R foot.
 2 Step onto L foot slightly backward with emphasis and energy.
 & Hold.

- 6 1 Step onto R foot in place.
 & Step onto L foot in place.
 2 Step onto R foot in place.
 & Hold.

“Leg swings and scissors”

- 1 1 Step onto L foot to L.
 2 Step onto R foot next to and slightly forward of L foot.
- 2 1 Step onto L foot to L, swinging R heel slightly diagonally backward to R.
 2 Swing R foot slightly forward or in front of L foot, touching R toe to floor without taking weight.
- 3 1 Step onto R foot slightly to R, swinging L heel slightly diagonally backward to L.
 2 Swing L foot slightly forward or in front of R foot, touching L toe to floor without taking weight.
- 4 1 Lift on R foot with emphasis and energy, lifting L foot to side.
 & Step onto L foot in place, kicking R foot forward.
 2 Hold.
 & Lift on L foot, lifting R foot to side.
- 5 1 Step onto R foot in place with emphasis and energy, kicking L foot forward.
 & Lift on R foot, kicking L foot to side.
 2 Step onto L foot in place with emphasis and energy, kicking R foot forward.
 & Hold.
- 6 1 Step onto R foot in place, kicking L foot forward.
 & Step onto L foot in place, kicking R foot forward.
 2 Step onto R foot in place, kicking L foot forward.
 & Hold.

“Both-cross-step”

- 1,6 1 Step onto L foot slightly to L and back, shifting weight onto R foot, with a slight pigeon-toe stance.
- & Step onto L foot slightly to R toward R foot.
- 2 Step onto R foot next to, slightly forward of, or across in front of L foot.

“Double bounces”

- 4-5 On cts. 4-1, 4-2&, and 5-1&, bounce twice on the lifting foot instead of doing a simple lift.

“Double bounces and rocking steps”

- 4-5 In addition to doing the “Double bounces” described above, step onto L foot in front of R foot on ct. 4-1&, step onto R foot in back of L foot on ct. 5-1, and step onto L foot in front of R foot on ct. 5-2.

“Double bounces and reel steps”

- 4-5 In addition to doing the “Double bounces” described above, step onto L foot in back of R foot on ct. 4-1&, step onto R foot in back of L foot on ct. 5-1, and step onto L foot in back of R foot on ct. 5-2.

“Pas de basque”

- 6 1 Step onto R foot in place.
- & Step onto L foot in front of R foot.
- 2 Step onto R foot in place.
- & Hold.

“Fake travel”

- 6 1 Step onto R foot in place.
- & Step onto L foot slightly to L.
- 2 Step onto R foot next to and slightly forward of L foot.
- & Hold.

“Travel closes”

- 1 1 Step onto L foot to L, closing R foot toward L foot.
- 2 Step onto R foot near L foot, closing L foot toward R foot.
- 2 1 Step onto L foot to L, closing R foot toward L foot.
- 2 Close R foot to L foot without taking weight on R foot.

“Heel clicks”

- 4 1 Lift on R foot with emphasis and energy, clicking L heel to R heel.
 & Step onto L foot in place.
 2 Hold.
 & Lift on L foot, clicking R heel to L heel.
- 5 1 Step onto R foot in place with emphasis and energy.
 & Lift on R foot, clicking L heel to R heel.
 2 Step onto L foot in place with emphasis and energy.
 & Hold.

“Double bounces and reverse reel steps”

- 4-5 In addition to doing the “Double bounces” described above, step onto L foot in front of R foot on ct. 4-1&, step onto R foot in front of L foot on ct. 5-1, and step onto L foot in front of R foot on ct. 5-2.

“Click-cross-step”

- 1,6 1 Lift on R foot, clicking L heel to R heel.
 & Shift weight onto L in place or even slightly to R toward R foot.
 2 Step onto R foot next to and slightly forward of L foot or even across in front of L foot.

Dance notes by Franklin Houston from 1962 presentation by Dick Crum, other dance descriptions, articles, and presentations, and the DVD Traditional Dances of the Serbs in Banat, Centre for Research and Preservation of the Traditional Dances of Serbia (CIOTIS) 2014, by Selena Rakočević.