

the LAGUNA folk dancers



welcome you!

SYLLABUS

2023

BATUTA

Bamyma

(Severnyashko, Bulgaria)

This dance is part of the tradition of Vlachs in the Severnyashko ethnographic region of Bulgaria. In the last years the presented version from Vidin became popular in many urban folk dance clubs all over Bulgaria.

Pronunciation: ba-TUH-ta

Translation: “Beaten” (Romanian)

Music: 2/4

Formation: Open mixed circle; hands hold in V-position.

Steps & Styling: Very cheerful, jumpy steps

Meas 2/4 meter Pattern 8

INTRODUCTION: 8 meas, no action.

I. FIGURE 1

- 1 Facing ctr, moving R sdwd: step on R swd (1), step on L crossed behind R (2).
- 2 Step on R sdwd (1), hop on R and kick L forward and low (2).
- 3 Facing ctr, moving L sdwd: step on L swd (1), step on R crossed behind L(2).
- 4 Step on L sdwd (1), hop on L and kick R forward and low 2).
- 5 Repeat meas 1
- 6 Repeat meas 2.
- 7 Repeat meas 3
- 8 Repeat meas 4
- 9 Facing ctr, moving R sdwd: step on R sdwd (1), step on L crossed behind R (2).
- 10 Step on R sdwd (1), step on L crossed in front of R (2).
- 11 Step on R sdwd (1), step on L crossed behind R (2).
- 12 Step on R sdwd (1), hop on R and kick L forward and low (2).
- 13 Step on L sdwd (1), hop on L and kick R forward and low (2).
- 14 Step on R sdwd (1), hop on R and kick L forward and low (2).

- 15 Facing ctr, moving L sdwd: step on L sdwd (1), step on R crossed behind L (2).
- 16 Step on L swd (1), hop on L and kick R forward and low (2).

II. FIGURE 2

1. Facing ctr, moving to the ctr: step on R fwd (1), hop on R (2)..Swing arms fwd.
2. Step on L bkwd (1), hop on L (2). Swing arms bkwd.
3. Step on R fwd (1), step on L fwd (2).. Swing arms fwd and bkwd.
4. Step on R fwd (1), hop on R (2). Swing arms fwd.
5. Facing ctr, moving bkwd from the ctr: step on L bkwd (1), hop on L (2). Swing arms bkwd.
6. Step on R fwd (1), hop on R (2). Swing arms fwd.
7. Step on L bkwd (1), step on R bkwd (2). Swing arms bkwd and fwd.
8. Step on L bkwd (1), step on R in place (2). Swing arms bkwd.
9. Facing ctr, dancing in place: Step on L in place while stretching R fwd-down (1), hop on L while swinging R in an arc bkwd (2) (starting four “*Plitki*” = Reels).
10. Step on R behind L and stretching L fwd-down (1), hop on R while swinging L in an arc bkwd (2). (reel)
11. Meas 11 Prance L in place (1), Prance R in place (2)
12. Meas 12 Prance L in place (1), Prance R in place (2)
13. Step on L in place (1) and hop on L (2) while stretching R fwd.
14. Brush with R while swinging bkwd (1), little hop on L, R bends bkwd (2).
15. Brush with R while swinging fwd (1), little hop on L while stretching R fwd (2).
16. Two stamps with R on L (1, 2).

At the 2024 Laguna Festival Gergana taught what she called a “simplified” version of Fig 2 with 4 “Plitko or “reel” steps in Meas 9-12.

Presented by Gergana Panova, 2022
Dance notes by Gergana Panova

This dance description was edited by Martha Awdziewicz and Lee Otterholt to accurately reflect how the dance was taught at the 2024 Laguna Festival.

Bera - Бера

Bulgaria

This version of Bera was researched by Gergana Panova in the village of Viskyar near Breznik in the Shopluk region of western Bulgaria. This dance belongs to the ruchenitsa family.

Meter: 7/16A meter, counted as QQS 1,2,3

Formation: Open circle in either belt hold or hands down in V. Traditionally the older men are at the front of the line, followed by the women followed by the younger men.

Introduction: 4 bars no action. Start with main melody.

Part 1: Point and Lean

Bar 1: Facing center. Touch R toe to the R (Q). Step on R **behind** L (Q). Large step on L across over R, bending knee (S).

Bar 2: Repeat bar 1.

Bar 3: Step on R to R, **keeping ball of L on floor and** looking to the L (QQ). **Bounce** on R (S).

Bar 4: Repeat bar 3 with opposite footwork and direction.

Bar 5: Repeat bar 3.

Bar 6: Repeat bar 1 with opposite footwork and direction (moving RLOD).

Bar 7: Repeat bar 6.

Bar 8: Repeat bar 3 with opposite footwork and direction.

Bars 9-15: Repeat bars 1-7.

Bar 16: Step on L to L, looking to R (QQ). Lift R knee, turning to face slightly R of center (S).

Part 2: Running and Twizzle

Bar 1: Run R (Q), L (Q), R (S) in LOD.

Bar 2: Run L (Q), R (Q), L (S) in LOD.

Bar 3: Run R (Q), L (Q) in LOD. Step on R backward turning to face center, twizzle L heel in (sovalka step) (S)

Bar 4: Repeat bar 3 with opposite footwork and direction.

Bar 5: Repeat bar 3.

Bars 6-8: Repeat bars 1-3 with opposite footwork and direction.

Bars 9-15: Repeat bars 1-7.

Bar 16: Run L (Q), R (Q) in RLOD. Leap onto L, lifting R turning to face LOD.

Part 3: Knee lift, Running, Twizzle, and Heel Touch

Bar 1: Facing center, **bounce** on L while lifting R knee high and sharply in front and across body (Q). Step on R to R (Q). Step on L across over R (S).

Bar 2: Repeat bar 1 of part 3.

Bars 3-4: Repeat bars 1-2 of part 2

Bar 5: Repeat bar 1 of part 3.

Bar 6: Repeat bar 3 of part 2.

Bar 7: Run L (Q), R (Q) in place. Bending sharply at waist but keeping head up, touch L heel forward into the center (S)

Bar 8: Repeat bar 7.

Bars 9-16: Repeat bars 1-8 with opposite footwork and direction.

Bars 17-32: Repeat bars 1-16.

Part 4: Sways

Bar 1: Sway on R to R, leaving L in place, look to the L (Q). Bounce on R (Q). Bounce again (S).

Bar 2: Repeat bar 1 with opposite footwork and direction.

Bars 3-4: Repeat bars 1-2.

Sequence

Parts 1, 2, 3, 4

Parts 1, 2 except on bar 16 of part 2: Facing center. step on L in place (Q). Step on R next to L (Q). Stamp L next to R (S).

This dance as described above is for energetic dancers. If preferred, the knee lifts in meas. 1, 2, and 5 in Part 3 can be replaced by the point-step in meas. 1, 2, and 5 of Part 3, and this is how Gergana taught the dance at the 2024 Laguna Festival.

Video on the web:

- <https://youtu.be/sPUeR3flt3Q?si=1HtNDsvjwMCBnejs>

These notes, modified by Martha Awdziejewicz, are based on the description by Andrew Carnie at <https://folkdancemusings.blogspot.com/2021/12/bera-gergana-panova-version-bulgaria.html> Used with permission.

This dance description was edited by Martha Awdziejewicz and Lee Otterholt to accurately reflect how the dance was taught at the 2024 Laguna Festival.

FURLA

(Severnyashko, Bulgaria)

Presented by Gergana Panova

This dance is part of the tradition of Vlachs in the village of Gigen in the Severnyashko region of Bulgaria. It could be seen just as one basic figure with some free improvisations or there is a second figure with small and quickly done “sitno” steps.

Pronunciation: FUR-lah

Music: 2/4 meter

Formation: Open circle, hands joined in V-pos or a belt hold.

Steps & Styling: Formation: Open circle, hands joined in V-pos. or on belt

Meas 2/4 meter

Pattern

8 meas. INTRODUCTION. No action. ~~Begin dancing with the lyrics.~~

I. FIGURE I.

- 1 Facing ctr, step R in front of L (ct. 1); hop on R, twisting CW to face R (ct. 2).
- 2 Step L in front of R (ct. 1); hop on L fwd. (ct 2).
- 3 Three quick steps (R, L, R) fwd (cts 1, &, 2). Ct 1 is done with heel.
- 4 Repeat meas. 3 with opp. Ftwk., continuing fwd. During meas. 3-4, M's arms with bent elbows pump up and down from the shldr.
- 5 Facing ctr, step R (ct. 1); hop on R (ct.2).
- 6 Facing ctr, step L to L (ct. 1); step R in front of L (ct .2).
- 7 Step L to L (ct. 1); step on R behind L (ct. 2). (Optional pattern for meas. 6 and 7 is to do step L to L (ct 1),step R in front of L (&) step L to L (ct. 2) step R in back of L (&) for both meas. 6 and 7) – a double time grapevine.
- 8 Turning to face diag L, step on L (ct. 1); stamp or scuff R next to L (ct. 2).
- 9-16 Repeat meas. 1-8, but prepare for Fig II by hopping on L and lifting R in front on ct 2 of meas 16.

II. FIGURE II.

- 1 Facing diag. L, step R heel in front of L (ct. 1); step L in place (ct. &); step R bkwd. (ct. 2); step L in place (ct. &)
- 2 Step R heel in front of L (ct. 1); step L in place (ct. &); hop on L (ct. 2); step R in place (ct. &).
- 3 Repeat meas. 1 with opp. ftwk.
- 4 Brush L across R (ct. 1); step fwd. L (ct. 2).
- 5 Step R in place (ct.1); step L in place (ct. 2).
- 6 Three quick steps in place R, L, R (cts. 1, &, 2); turning to L, touch L heel to L (ct &).
- 7 Repeat meas. 6 with opp. Ftwk. and then face ctr.
- 8 Step R in place (ct. 1); touch L heel to L (ct. &); step L in place (ct. 2); touch R heel to R (ct. &).
- 9-12 Moving fwd. and starting with R, step-hop four times.
- 13 Facing slightly diag. L and moving bkwd, three quick steps R, L, R (ct. 1, &, 2).
- 14 Facing slightly diag. R and moving bkwd, three quick steps L, R, L (ct. 1, &, 2). 15-16 Repeat meas. 13-14.

What is described above is for energetic dancers. If preferred, the following replacement can be made for Fig II:

SIMPLIFIED FIGURE II

- 1 Step R in front (ct 1); step L in place (ct 2).
- 2 Hop on L (ct 1); step R (ct 2).
- 3-4 Repeat meas 1-2 with opp ftwk.
- 5 Step R in place (ct 1); step L in place (ct 2).
- 6-7 Same is Fig II.
- 8 Step R in place (ct 1); step L in place (ct 2).
- 9-16 Same as Fig II.

Sequence: Alternate Fig I and Fig II to the end of the music.

Notation by © Gergana Panova,
edited by Marina Troost

This dance description was edited by Martha Awdziejewicz and Lee Otterholt to accurately reflect how the dance was taught at the 2024 Laguna Festival.

GLEDAI ME GLEDAI

„Гледай ме, гледай“

(Pirin-Macedonia, Bulgaria)

This dance is choreographed by Gergana Panova on the basis of traditional female steps, which she learned on her field research in the area of Petrich.

Pronunciation: GLE-day-me GLE-day Translation: “Look look at me!”

He: “Look look at me, my Love! I'm here today, tomorrow I may be gone. Today I'm going to the market - choose a gift!”

She: “Buy me poison! I want to be poisoned because of you!”

Music: 2/4

Formation: Semicircle; join hands, arms move continuously from V-position to W-position.

Steps & Styling: Soft and cheerful, soft bouncing or slightly jumping small steps. Every young woman holds a handkerchief around the middle finger of her right hand. That's why the forearms don't come up in the W position, but a little forward - to show the little handkerchiefs.

Meas 2/4 meter

Pattern

8 meas INTRODUCTION. No action. (Rubato Tambura + 8 meas Instrumental part, counting 4)

I. FIGURE 1 (danced on instrumental music)

- 1 Facing ctr and moving slightly CCW: Step on R fwd to ctr in the R-diagonal (1), lift on R (2) Lft comes slightly around from sdwd to front, arms move from V into W-position
- 2 Step on L fwd in front of R (1), lift on L (2)
- 3 Step on R bkwd from the ctr (1) (or first a quick small hop on L and then step on R bkwd (1-“and”)), step on L bkwd from ctr (2), ~~arms swing down to V-position~~
- 4 Step on R to R slightly swinging sdwd as arms swing down (1), step on L to L, slightly swinging sdwd (2)

II. FIGURE 2 (danced always at the beginning of the vocal part)

- 1 Facing ctr and moving slightly CCW: Step on R fwd to ctr in the R-diagonal (1), lift on R (2) Lft comes slightly around from sdwd to front, arms move from V into W-position
- 2 Step on L fwd in front of R (1), lift on L (2)
- 3 Facing ctr and moving bkwd on R diagonal from the ctr: Step on R bkwd (1) (or first a quick small hop on L and then step on R bkwd (1&), step on L bkwd from ctr (2), ~~arms swing down to V-position~~
- 4 Step on R diag bkwd R slightly swinging to R-diag as hands swing down to V-position (1), two small steps L, R in place (2&) - SQQ (slow-quick-quick)
- 5 Repeat meas 4 with opp ftwk and dir: Step on L bkwd slightly swinging to L-diag (1), two small steps R, L in place (2&) – SQQ (slow-quick-quick)
- 6 Step on R to R (1), step on L in place (2)
- 7 Step on R across in front of L, arms in W-position (1), step on L sdwd (2)
- 8 Step on R across behind L, arms return in V-position (1), step on L sdwd (2)

III. FIGURE 3 (danced on the 2nd vocal part)

- 1 Step on R across in front of L facing to L (1), hop on R turning to R, Lft comes around, arms move to W-position (2)
- 2 Facing R, moving CCW: Step on L heel fwd to R (1), small step on R fwd (&), step on L, lifting R behind L calf (2) – QQS (quick-quick-slow)
- 3 Step on R behind L (1), lift on R turning twd ctr (2), Lft comes around from front to bkwd in a kind of “reel”, arms swing into V-position
- 4 Facing ctr: Step on L behind R (1), step on R **to R** (2)
- 5 Facing ctr: Step on L to L (1) bounce on L and raise R next to L ankle (2)
- 6-8 Repeat meas 6-8 of Figure 1I

Sequence: Fig 1 four times (instrumental music) – Fig 2 once (1st vocal part) - Fig 3 twice (2nd vocal part) - Fig 1 twice (instrumental music) - Fig 2 once (1st vocal part) - Fig 3 twice (2nd vocal part)...

Or Figure 1 (4 times), Figure 2, Figure 3 (2 times)
Figure 1 (2 times), Figure 2, Figure 3 (2 times)
And repeat these two sequences.

Presented by Gergana Panova, 2021
Dance notes by Gergana Panova

This dance description was edited by Martha Awdziewicz and Lee Otterholt to accurately reflect how the dance was taught at the 2024 Laguna Festival.

GLEDAI ME GLEDAI
(*Pirin-Makedonia, Bulgaria*)

Гледай ме, гледай, либе,
гледай ме, гледай,
гледай ме, гледай, ой първо либе, нагледай ми се.(x2)

Днеска съм тука, либе,
днеска съм тука,
днеска съм тука, ой първо либе, утре ме нема.(x2)

Утре ке одам, либе,
утре ке одам,
утре ке одам, ой първо либе, в Солуна града.(x2)

Рачай, порачай, либе,
рачай, порачай,
рачай, порачай, ой първо либе, що да ти купам.(x2)

Купи ми, купи, либе,
купи ми, купи,
купи ми, купи, ой първо либе, силна отрова.(x2)

Да се отрова, либе,
да се отрова,
да се отрова, ой първо либе, заради тебе.(x2)

“GUGUTKI SE RAZGUKAYA”

„Гугутки се разгукая“

(Pirin-Macedonia, Bulgaria)

To this contemporary interpretation of an old song from Pirin Macedonia, Gergana Panova created a short choreography adapting the style of Shirto dance in Bansko and Razlog.

Pronunciation: gu-GUT-ki se raz-GU-kaya

Translation: “The pigeons cooed”

Music: 7/16B meter (3.2.2), counted **1**,2,3

Formation: Semicircle of dancers, holding hands in W-position

Steps & Styling: Light and very soft steps, soft lifting

Meas 7/16B meter

INTRODUCTION (instrumental music): No action.

And dance begins with Figure 2 and vocals

FIGURE 1: Shirto / Ширто (Instrumental)

- 1 Facing R and moving fwd CCW: Lift on L bending R (1) and step fwd on R (&), step on L fwd (2), step on R fwd (3)
- 2 Continuing CCW: Lift on R bending L (1) and step fwd on L (&), step on R fwd (2), step on L fwd (3)
- 3 Facing R and moving bkwd: Lift on L bending R (1) and step bkwd on R (&), step on L bkwd (2), step on R turning to ctr (3); Arms move down to V-position
- 4 Facing ctr: Lift on R bending L (1) and step on L swd (&), cross step on R in front of L (2), step on L (3); Arms move up to W-position

FIGURE 2: (Vocal)

- 1-4 Repeat meas 1-4 of Figure 1 Shirto
- 5 Facing ctr and moving CW: Lift on L (1) and cross step on R in front of L (&), step on L swd (2), cross step on R in front of L (3)
- 6 Facing ctr and moving to the ctr: Lift on R moving L leg from behind around to the front (1), second lift on R bending L in front of R (2), step on L fwd (3).
- 7 Repeat meas 6 with opp ftwk

- 8 Facing ctr and dancing in place and bkwd: Cross step on L to the ctr in front of R, arms move down to V-position (1), two steps on R and L bkwd, arms move slowly back to the W-position (2-3)
- 9 Step R on R and sway R-diagonal bkwd (1), step L on L and sway L-diagonal bkwd and turn to R (2/3)

Sequence: Figure 2 on the vocal music – Figure 1 on the instrumental music. Continue dance sequence until music fades out and end with R foot tucked in front across L foot

Arranged and presented by @ Gergana Panova
Dance notes by Gergana Panova

This dance description was edited by Martha Awdziejewicz and Lee Otterholt to accurately reflect how the dance was taught at the 2024 Laguna Festival.

“GULAB FORKA”

„Гълъб форка“

(Rhodopi mountains, Bulgaria)

This dance was arranged and introduced by Gergana Panova for her first online workshop in Australia. “Gulab forka” is a traditional song from the Rhodopi mountains, interpreted by the Trio Dimitrova. Gergana used Pravo Rhodopsko and Dospatsko steps for her choreography.

Pronunciation: GUH-lup FOR-ka

Translation: “a dove flies”

Measure : 2/4

Styling: straight and erect body, soft movements, light knee bounces on the steps

Formation: open circle or line, hands joined W, face ctr

Meas 2/4 meter Pattern

INTRODUCTION (birds chirp), arms in W-pos. Start with vocal.

Part 1 – 8 measures:

- 1 Sway on R to R (1), bounce on R (2) - slow
- 2 Sway on L to L (1), bounce on L (2) - slow
- 3 Step R to R (1), cross L in front of R (2) – quick, quick
- 4 Step R to R (1), cross L in front of R (2) – quick, quick
- 5-8 repeat meas. 1-4

Part 2 – 9 measures:

- 1 Step R fwd to ctr (1), bounce on R (2); arms move down to a V pos. - slow
- 2 Step L fwd to ctr (1), bounce on L (2) - slow
- 3 Step R fwd to ctr (1), step L fwd (2) – quick, quick
- 4 Step R fwd (1), bounce on R (2) - slow
- 5 Step L fwd to ctr (1), bounce on R (2), arms move up to a W pos - slow
- 6 Step R bkwd from ctr (1), step L bkwd (2), arms move down to a V pos – quick, quick
- 7 Step R bkwd (1), bounce on R (2) - slow
- 8 Step L bkwd (1), step R bkwd (2) - quick, quick
- 9 Step L bkwd (1), bounce on L (2) – slow

Part 2” (shortened, a modified meas 8) – 8 measures:

- 1 Step R fwd to ctr (1), bounce on R (2); arms move down to a V pos - slow
- 2 Step L fwd to ctr (1), bounce on L (2) - slow
- 3 Step R fwd to ctr (1), step L fwd (2) – quick, quick
- 4 Step R fwd (1), bounce on R (2) - slow
- 5 Step L fwd to ctr (1), bounce on R (2), arms move up to a W pos - slow
- 6 Step R bkwd from ctr (1), step L bkwd (2), arms move down to a V pos – quick, quick
- 7 Step R bkwd (1), bounce on R (2) - slow
- 8 Step L bkwd (1), bounce on L (2) - slow

Part 3 – 10 measures:

- 1 Arms in W. Sway on R to R (1), bounce on R (2) - slow
- 2 Sway on L to L (1), bounce on L (2) - slow
- 3 Step R to R (1), stamp or scuff L in front of R (&), cross L in front of R (2) – &/&, quick
- 4 Step R to R (1), cross L in front of R (2) – quick, quick
- 5 Sway on R to R (1), bounce on R (2) - slow
- 6 Sway on L to L (1), bounce on L (2) - slow
- 7 Sway on R to R (1), bounce on R (2) - slow
- 8 Sway on L to L (1), bounce on L (2) - slow
- 9 Close R on L in place (1), arms move down to a V pos pause (2) – slow
- 10 Pause (1,2)

Sequence: AABAA

(Part 1 – Part 2 – Part 3) two times

(Part 1 – Part 2 shortened)

(Part 1 – Part 2 – Part 3) two times.

Ending: Bend forward from waist.

Arranged and presented by © Gergana Panova
Dance notes by Gergana Panova

This dance description was edited by Martha Awdziejewicz and Lee Otterholt to accurately reflect how the dance was taught at the 2024 Laguna Festival.

MALGARSKA RACHENITSA

Малгарска ръченица

(Thrace, Bulgaria)

Malgarska Râchenitsa means “Râchenitsa from Malgara”.

“Râchenitsa” is one of the most popular and oldest types of folk dances in Bulgaria. There are even ancient documents about peoples dancing triple step in Bulgaria. Each ethnographic region in Bulgaria has a specific Râchenitsa style. Malgarska Râchenitsa represents the traditional female and male styles from Thrace.

Pronunciation: mal-GAR-ska ruh-che-NI-tsa

Music: 7/16A meter (2.2.3), counted 1,2,3 (quick-quick-slow)

Formation: Semicircle of dancers facing CTR; women in the middle and men at the beginning and the end of the line, hands joined in V – arms change regularly between V- and W- position, swinging fwd on 1-2 and back on 3.

Steps & Styling: Soft movements, gentle steps, specific accents.

Meas 7/16A meter

INTRODUCTION (8 measures): No action.

FEMALE: Version

- 1 Facing ctr, moving CCW: Step R to R (1), lift on R gently turning the heel (2), step on L to R (3), arms: V-pos, swinging fwd on (1-2) and bkwd on (3).
- 2 Repeat meas 1.
- 3 Triple step in place R sdwd (1), L to R (2), R in place (3), swinging arms.
- 4 Repeat meas 3 with opp ftwk.
- 5 Step on R fwd to the ctr (1-2), step on L close to R (3), arms start swinging in arc to W- position.
- 6 Facing diag L, gentle stamp (no wt) on R in place (1), arms accent the W-pos; Hold (2-3).

- 7 Triple step bkwd from the ctr – R (1), L (2), R (3).
- 8 Triple step bkwd from the ctr – L (1), R (2), L (3), arms return to V-pos.

MALE: Version

Male Style: knees are bent, feet are far apart (“2nd position plie”) and body bent fwd from waist.

- 1 Facing ctr, moving CCW: Step R to R (1-2), step on L across behind R (3); arms: V-pos, swinging.
- 2 Repeat meas 1.
- 3 Triple step in place: R sdwd (1), L to R (2), R in place (3), swinging arms. *Step heavily enough to make noise (stomp) especially on ct 2 and ct3)*
- 4 Repeat meas 3 with opp ftwk.
- 5 Step on R fwd to the ctr (1-2), step on L to the ctr (3), arms start swinging in CW arc to W- position.
- 6 Stamp R in place, no wt (1), arms – W-pos; pause (2-3).
- 7 Triple step bkwd R diagonal from the ctr – R (1), L (2), R (3).
- 8 Triple step bkwd from the ctr – L (1), R (2), L (3), arms return to V-pos.

At the end the circle could be dissolved: People then dance freely throughout the dance space using triple steps with beautiful improvised arm movements.

Presented by Gergana Panova

Dance Notes by Gergana Panova

This dance description was edited by Martha Awdziejewicz and Lee Otterholt to accurately reflect how the dance was taught at the 2024 Laguna Festival.

MAMALIGA

Мамалига

(Pirin-Macedonia, Bulgaria)

This traditional dance is from Petrich and can be danced to Roma music (Zurna) or to local songs.

Pronunciation: ma-ma-LIH-ga

Music: 2/4

Formation: Mixed circle; joined hands, arms in W-position.

Steps & Styling: Good connection to the floor, an interesting rhythmic play by skipping main beats in the fourth measure, reacting and proud upper body. Men dance with larger steps and higher leg lifts.

<u>Meas</u>	<u>2/4 meter</u>	<u>Pattern</u>
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8 meas.	<u>INTRODUCTION.</u>	No action.
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I. FIGURE 1

- | | |
|---|--|
| 1 | Moving to R, CCW facing ctr: Step on R sdwd (1), step on L across behind R, (as a decoration: R heel turns inward) (2) |
| 2 | Step on R sdwd (1), step on L across behind R (2) |
| 3 | Step on R crossed in front of L (1), turn on R to R, bringing L around in a big arc, low to the ground (CCW) (2) |
| 4 | Bounce on R and lift L-knee (1), step on L down and accented across in front of R (2) |

II. FIGURE 2

- | | |
|---|---|
| 1 | Moving to R, CCW facing ctr: Step on R sdwd (1), step on L across behind R, (decoration: R heel turns inward) (2) |
| 2 | Step on R sdwd (1), step on L across behind R (2) |
| 3 | Step on R in front of L, L-knee bent outwards to the L (1), bounce on R, L-knee bent inwards to the R (2) |

Mamaliga - continued

- 4 Facing ctr: Bounce on R and lift L-knee (1), step on L down and accented across in front of R (2)

III. FIGURE 3

- 1 Moving to R, CCW facing ctr: Step on R sdwd (1), step on L across behind R, (as a decoration: R heel turns inward) (2)
- 2 Step on R sdwd (1), step on L across behind R (2)
- 3 May lower arms to V .Step on R across in front of L (1), step on L in place behind R (&), step on R in place in front of L (2)
- 4 Bounce on R, lift L-free leg in front of R (1), step on L down and accented across in front of R (2) Raise arms to W.

Sequence: The leader decides spontaneously the change of the figures.

Presented by Gergana Panova, 2023
Dance notes by Gergana Panova

This dance description was edited by Martha Awdziejewicz and Lee Otterholt to accurately reflect how the dance was taught at the 2024 Laguna Festival.

MOMINSKO na Sedenka i Svatba

Моминско на седенка и сватба

(Pirin-Macedonia, Bulgaria)

This traditional dance is a beautiful representation of the elegant female style on the border between the Bulgarian and the former Yugoslavian Macedonia. It could be danced to different local music. Gergana Panova uses a song by Radostina Paniova.

Pronunciation: mo-MIN-sko na se-DEN-ka **Translation:** Dance of young women at
i SVAT-ba traditional home meetings and
weddings

Music: 2/4 meter

Formation: Open circle; hands in W-position.

Steps & Styling: Very elegant, clear and permanent very soft bouncing (ftwk).

Meas 2/4 meter

Pattern

8 meas INTRODUCTION (instrumental music) - no action.

- 1 Moving CCW, facing R (LOD): Step on R fwd (1), step on L fwd (2).
- 2 Step on R fwd (1), step on L fwd (a), step on R fwd (2).
- 3 Repeat meas 2 with opp ftk.
- 4 Facing ctr: Step on R sdwd (1), bounce on R while bending and lifting L leg in front of R (2).
- 5 Moving CW, facing ctr: Step on L sdwd (1), step on R across in front of L (2).
- 6 Step on L sdwd (1), step (part weight) on R toes in front of L (a), step on L in place (2).
- 7 Repeat meas 6 with opp ftk.
- 8 Repeat meas 6.

Presented by Gergana Panova
Notes by Gergana Panova

This dance description was edited by Martha Awdziejewicz and Lee Otterholt to accurately reflect how the dance was taught at the 2024 Laguna Festival.

NAZAD NAZAD, MOME KALINO

„Назад, назад, моме Калино!“

(Pirin-Macedonia, Bulgaria)

On this very popular song (interpreted by Duo Spassovi) Gergana Panova demonstrates the male and female styles of traditional dances in Southwestern Bulgaria known as Gaida, Kamber etc.

Pronunciation: na-ZAD, na-ZAD, MO-me ka-LIH-no **Translation:** “Please go back, stay away from me, young woman Kalina!”

Music: 7/8B meter (3.2.2) or “slow-quick-quick” counted 1,2,3

Formation: Open circle; joined hands, arms in the male style in W-position (first Figure) while in the female style in V-position (second Figure).

Steps & Styling: Soft bouncing steps, traditional Macedonian style, proud and feeling strong (m) or beautiful (f).

Meas 7/8 meter

Pattern

INTRODUCTION (instrumental music), arms in high W pos. Start with singing.

I. **FIGURE I** (male singer) Arms in W

- 1 Facing ctr, moving sideways CCW, arms hold W pos: Step R sdwd to R (**1**), bring L around behind L (2) step on L across behind R (3).
- 2 Step on R sdwd (**1**), step on L across behind R (2), step on R sdwd (3).
- 3 Step on L across in front of R (**1**), step R sdwd (2), step on L behind R (3).
- 4 Step on R sdwd (**1**), touch L toes (or bend L) in front of R (2-3).
- 5 Facing ctr, bending fwd from waist and moving sideways CW: Step on L sdwd (**1**), bounce on L (decoration: just stay on the supporting L and slowly slide in an arc with R from sdwd to across) (2), step on R across in front of L (decoration: make the step in the last possible moment!) (3).
- 6 Step on L sdwd (**1**), turn slightly to R and touch ball of Rft fwd to the floor (or bend R in front of L) (2-3).
- 7 Step on R in place (**1**), turn slightly to L and touch ball of Lft fwd to the floor (or bend L in front of R) (2-3).

- 8 Step on L in place **(1)**, turn slightly to R and touch ball of Rft fwd to the floor (or bend R in front of L) (2,3).

II. **FIGURE II** (female singer) Arms in V

1. Facing ctr, moving sideways CCW, arms V pos: Step on R sdwd (1), step on L across behind R (2-3).
2. Step on R sdwd (1), step on L across behind R (2), step on R sdwd (3).
3. Step on L across in front of R (1), step on R sdwd (2), step on L across behind R (3).
4. Step on R sdwd (1), touch L toe in front of R (3) / or step on L across in front of R (2), step on R in place (3).
5. Facing ctr, moving sideways CW: Step on L sdwd (1), bounce on L (2), step on R across in front of L (3).
6. Step on L sdwd (1), step on R across in front of L (2), step on L in place (3).
7. Repeat meas 6 with opp ftwk.
8. Repeat meas 6.

III. **FIGURE III** (instrumental music – very similar to the male singer). Arms in W

- 1 Facing ctr, moving sideways CCW, arms hold in W pos: Step R sdwd to R **(1)**, bring L around behind L (2) step on L across behind R (3).
- 2 Step on R sdwd **(1)**, step on L across behind R (2), step on R sdwd (3).
- 3 Step on L across in front of R **(1)**, step R sdwd (2), step on L across behind R (3).
- 4 Step on R sdwd **(1)**, lift L in front of R (2-3).
- 5 Facing ctr, moving sideways CW: Step on L sdwd **(1)**, bounce on L (decoration: just stay on the supporting L and make slowly an arc with R from sdwd to across) (2), step on R across in front of L (decoration: make the step in the last possible moment!) (3).
- 6 Step on L sdwd **(1)**, lift R in front of L (2-3).
- 7 Repeat meas 6 with opp ftwk.
- 8 Repeat meas 6.

Presented by Gergana Panova 2020
Dance notation by Gergana Panova

This dance description was edited by Martha Awdziejewicz and Lee Otterholt to accurately reflect how the dance was taught at the 2024 Laguna Festival.

TROPANKA

Тропанка

(Dobrudzha, Bulgaria)

This Tropanka version is from the village of Vladimirovo in Dobrudzha, and Gergana Panova analyzed it for the archives of the Bulgarian Academy of Sciences. The newer used music became very popular in Bulgarian folk dance clubs.

Pronunciation: TRO-pahn-kah

Translation: *Tropam (Тпонам)* means
trampling, making noises,
knocking

Music: 2/4 meter,
counted often as “1-and-2-and”

Formation: Open mixed circle of dancers, hands joined holding little fingers, arms mostly in W-position. Men at beginning and end of line.

Steps & Styling: Clear gender roles, earthy, proud, with knees bent. Women dance coquettishly. Men have typical “S” back, with the chest thrust forward and the rear backward, and there is an occasional shoulder shake. Throughout the dance, men maintain a wide stance.

Meas 2/4 meter

Pattern

16meas INTRODUCTION. No action. Starting the dance on the vocal part.

I. FIGURE 1

- 1 Facing R-diag and moving CCW: Step on R fwd to R, arms move from W-position only elbows bkwd (1), little hop or bounce on R (&), step on L fwd in front of R, arms move back to upright W-position (2), little hop or bounce on L turning tw ctr (&)
- 2 Facing ctr small step on R sdwd, arms swing once down to V-position (1), small step on L next to R (&), small step on R in place turning slightly to L, arms swing up to W-position (2).

- 3-4 Repeat meas 1-2 with opp ftwk and dir
- 5-8 Repeat meas 1-4

II. FIGURE 2

- 1 Facing ctr moving twd ctr: Step on R fwd (1), step on L fwd next to R (&), step on R fwd, women turn slightly to L-diag, men face ctr (2), little hop or bounce on R (&); arms in W-position
- 2 Facing ctr moving bkwd from the ctr: Step on L bkwd (1), step on R bkwd next to R (&), step on L bkwd (2), little hop or bounce on R (&)
- 3-4 Repeat meas 1-2
- 5 Moving zigzag to the ctr: Facing R-diag step on R fwd, arms move down to V-position (1), stamp on L heel next to R (&), facing L-diag step on L fwd, arms move bkwd (2), stamp on R heel next to L, arms begin to move upwards to W-position (&)
- 6 Facing ctr and moving straight to the ctr: Step on R fwd, arms in W-position (1), step on L fwd (&), Accented step (or stomp) on R (2)
- 7 Facing ctr and moving bkwd from the ctr: Step on L bkwd (1), step on R bkwd (&), step on L bkwd (2)
- 8 Facing ctr and dancing in place: Stamp on R next to L, men stamp a little bit in front of L (1), second stamp on R next to or in front of L (2) *Note: knees straighten to create an up-motion in the body on ct 1 and ct 2 in meas 6-8.*

Sequence: Constantly alternate between Fig. 1 and 2.

Presented by Gergana Panova

Dance notation by Gergana Panova

This dance description was edited by Martha Awdziewicz and Lee Otterholt to accurately reflect how the dance was taught at the 2024 Laguna Festival.

AUAUAUAU

(România)

România. Dance by Daniel Sandu to the song Ziua-N Care Tu m-Ai Sarutat by Carmen Chindris & Taraful Rutenilor.

Music: Kolo Party 2023 - Roberto Bagnoli
Rhythm: 2/4
Formation: Mixed lines, facing center, without holding hands. Arms move freely as in most Roma dances.

Measure	Description
1-2	Introduction. No action. Start with singing
	1. Figure 1 (Vocal)
1	Step R-L-R towards center (1&2)
2	Step L-R-L (1&2)
3	Rock on R fwd (1); Step on L in place (&), Step on R back (2) and shimmy shoulders during the measure.
4	Repeat meas. 3 with opp. foot
5-6	Repeat meas. 1-2 moving backwards
7	Rock on R across in front of L, clapping hands (1); Step on L in place (&), Step on R back (2)
8	Repeat meas. 7 with opp. foot
9-12	Repeat meas. 1-4
13	Keeping the weight on L touch the ball of R forward, twisting R hip forward (1) and back (&). Repeat (2&) . Say “Au-au” on cts. 1,2.
14	Repeat meas. 13
15-18	Repeat meas. 5-8
19-20	Repeat meas. 13-14
	2. Figure 2 (Instrumental)
1	Step R to R, clapping hands high above head (1); Step L across behind R (&). Repeat (2&)
2	Step R to R, clapping hands high above head (1); Step L across behind R (&). Step R to R, clapping hands high above head (2)
3-4	Bringing L across in front of R, touch the ball of L in front (1), twisting hips. Step on R in place (&). Repeat 3 more times to make a full turn to R
5-8	Repeat meas. 1-4 with opp. foot and dir.
9-16	Repeat meas. 1-8

Sequence: Repeat Figures 1 and 2. End with step on R forward.

Presented by Roberto Bagnoli

Lyrics

Ziua n care tu m ai sărutat
Mi a dat toată viața peste cap

Buzele tale dulci ca mierea
Ochii tai îmi iau puterea
Gura ta îmi dă fiori
Ce mi ai făcut ca mă omori?

Nu credeam c o să mă îndrăgostesc
Dar inima nu pot s o opresc

Nici noaptea sa dorm eu nu mai pot
Ca tu m ai înnebunit de tot

Il giorno in cui mi hai baciato
Ha sconvolto tutta la mia vita

Le tue labbra dolci come il miele
I tuoi occhi prendono la mia forza
La tua bocca mi fa venire i brividi
Cosa hai fatto per uccidermi?

Non pensavo che mi sarei innamorato
Ma non posso fermare il mio cuore

Non riesco nemmeno a dormire la notte
Come se mi avessi fatto impazzire

This dance description was edited by Martha Awdziewicz and Lee Otterholt to accurately reflect how the dance was taught at the 2024 Laguna Festival.

Presented by Roberto Bagnoli

DOLA VE'ZORNA

(Israel)

Israel. This is a dance choreographed by Shmulik Gov-ari in 2023 to a Kurdish style piece of music by Zafirir Ifrach. Translation: Drum and Flute.

Music: Ethnic Festival 2023 - Roberto Bagnoli
Rhythm: 4/4
Formation: Closed circle facing CCW, hands held in V-position

Measure	Description
1-8	Introduction. No action.
	Chorus
1	Step R fwd (1); step L crossed in front of R (2); step R to R (3); step L crossed behind R (4).
2	Step R to R (1); lift L in front of R (2); step L to L (3); lift R in front of L (4).
3	Cha-cha-cha Step beg R, moving twd ctr and crossing behind on the & (1&2), cha-cha-cha step beg L and crossing behind on the & (3&4).
4	Beg R take 4 steps back to L, making a CCW curve in order to get back to the line of circle, clapping hands at each step (1-4).
5-6	Repeat meas 1-2
7	Jump on both feet apart (1); jump on both feet together (2); jump on both feet apart (3); step on R to R, lifting L in front of R (4)
8	Jump on both feet apart (1); jump on both feet together (2); jump on both feet apart (3); step on L to L, lifting R in front of L (4)
9-16	Repeat meas 1-8
	Figure 1
1	Moving diag L twd ctr, Heel-Step (<i>debka</i>) R fwd: bounce on L while striking heel of Rft fwd (1), step on ball of Rft beside Lft (&); long step L fwd (2); jump on both feet bringing R foot forward and turning upper body a quarter to L (3); leap on L to L, lifting R to side (4).
2	Step R in front of L, while moving diag L out of center (1); step L to L (&); step R in front of L (2); step L to L (&); step R in front of L (3); step L to L (&); step R in front of L (4)
3-4	Repeat meas 1-2 with opp ftwk and direction (starting L <i>debka</i> to ctr)
5-8	Repeat meas 1-4
	Figure 2
1	Release hands. Step R to R, pivot CW to face out (1); touch L to side (2); step L to L, pivot CCW to face in (3); touch R to R (4)
2	Leap on R in place, step on L three times making a full buzz turn to R in place (1&-2&-3&); step on R in place, ending facing ctr (4)

Presented by Roberto Bagnoli

- 3 Facing ctr, step L to L, leaning fwd and extending L arm forward, while R arm is bent, and can yell “hey” (1); step R crossed behind L, leaning backward, extending R arm forward and bending L arm and can yell “ha”(2); repeat counts 1-2 (3-4).
- 4 Repeat counts 1-2 of Meas 3 (1-2); yemenite step with left (3&4).
- 5-8 Repeat meas. 1-4

Sequence of the dance Chorus- Fig. 1 - Chorus - Fig. 2
Chorus - Fig. 1 - Chorus - Fig. 2

This dance description was edited by Martha Awdziejewicz and Lee Otterholt to accurately reflect how the dance was taught at the 2024 Laguna Festival.

GAVOTTE DE L'AVEN

(France)

Dance from Brittany France. Danced in the region of Pont Aven (between Quimper and Lorient). It is the first part of the 'Suite de l'Aven', a long suite that contains three parts: Gavotte, Bal and Jabadao.

Music: Ethnic Festival 2023 - Roberto Bagnoli
Rhythm: 4/4
Formation: Lines of four people, traditionally two women in the middle and two men at sides. Arranged as spokes of a wheel facing CW. Escort position. Men at the two sides have free hand on hips

Measure	Description
1-4	Introduction. No action.
	1. Figure 1
1	Moving fwd CW, Step L, R, L (1-3), bounce on L, lifting R to side and back (4)
2	Step R back (1), Step L next R (2), step R fwd (3), bounce on R and extend L leg low in front (4)

Presented by Roberto Bagnoli

LONGA

(Turkey)

From North-West Anatolia, Turkey. A dance on the melody of 'Kürdili Hicazkar Longa', played by Kolektif İstanbul. Dance by Ahmet Luleci. The title means "Dance tune".

Music: Ethnic Festival 2024 - Roberto Bagnoli
Rhythm: 4/4
Formation: Mixed lines, facing LOD, holding hands in "V" pos

Measure	Description
1-8	Introduction. No action.
	1. Figure 1
1	Step R to R (1); Step L across in front of R (2); Repeat counts 1-2 (3-4)
2	Facing ctr, Pas-de-basque R (R-L-R) in place (1&2); Pas-de-basque L (3&4)
3-16	Repeat pattern of meas 1-2 seven more times
	2. Figure 2
1-2	Repeat pattern of Figure 1 meas. 1-2, but in meas. 2 Step L diag back and to L (ct 3). Step R close to L(&) and step L fwd. (4)
3	Facing ctr., leap R fwd to R (1), with a semi-circular movement; Step L across in front of R (&); Step R in place (2); Repeat pattern of counts 1&2 (3&4) with opposite foot, still moving towards center
4	Step on R bkwd. (1) twisting L in front; Step L bkwd. (2), twisting R in front. Close R next to L (3); Hold (4)
5-24	Repeat pattern of meas 1-4 five more times. At the end instead of 'Hold', lift L back
	3. Figure 3
1	Facing diag. R, step L-R-L fwd to R (1&2), Step R bkwd twisting L in front (3); Step L bkwd twisting R in front (4).
2	Close R next to L (1); Lift L back (2); Step L-R-L fwd. diag. R (3&4)
3	Step on R bkwd twisting L in front (1); Step L bkwd. twisting R in front (2). Close R next to L (3); Lift L back (4)
4-15	Repeat pattern of meas 1-3 four more times
16	Repeat pattern of meas. 1
	Music tempo changes
	4. Figure 1
1-12	Repeat pattern of Figure 1 meas. 1-12 (which is 6 times of meas. 1-2)
	5. Figure 2
1-12	Repeat pattern of Figure 2 meas. 1-12 (which is 3 times of meas. 1-4)

Presented by Roberto Bagnoli

6. Ending

- 1 Repeat pattern of Figure 1 meas 1
- 2 Step R, Close L to R, step R, Close L to R (1&2&)

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