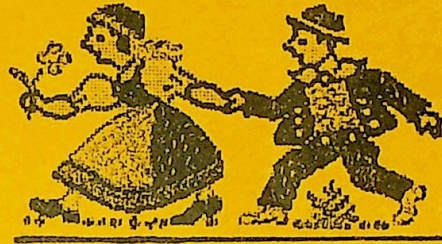


Dejas  
#31

F O L K L O R E

M I E N D O C I N O

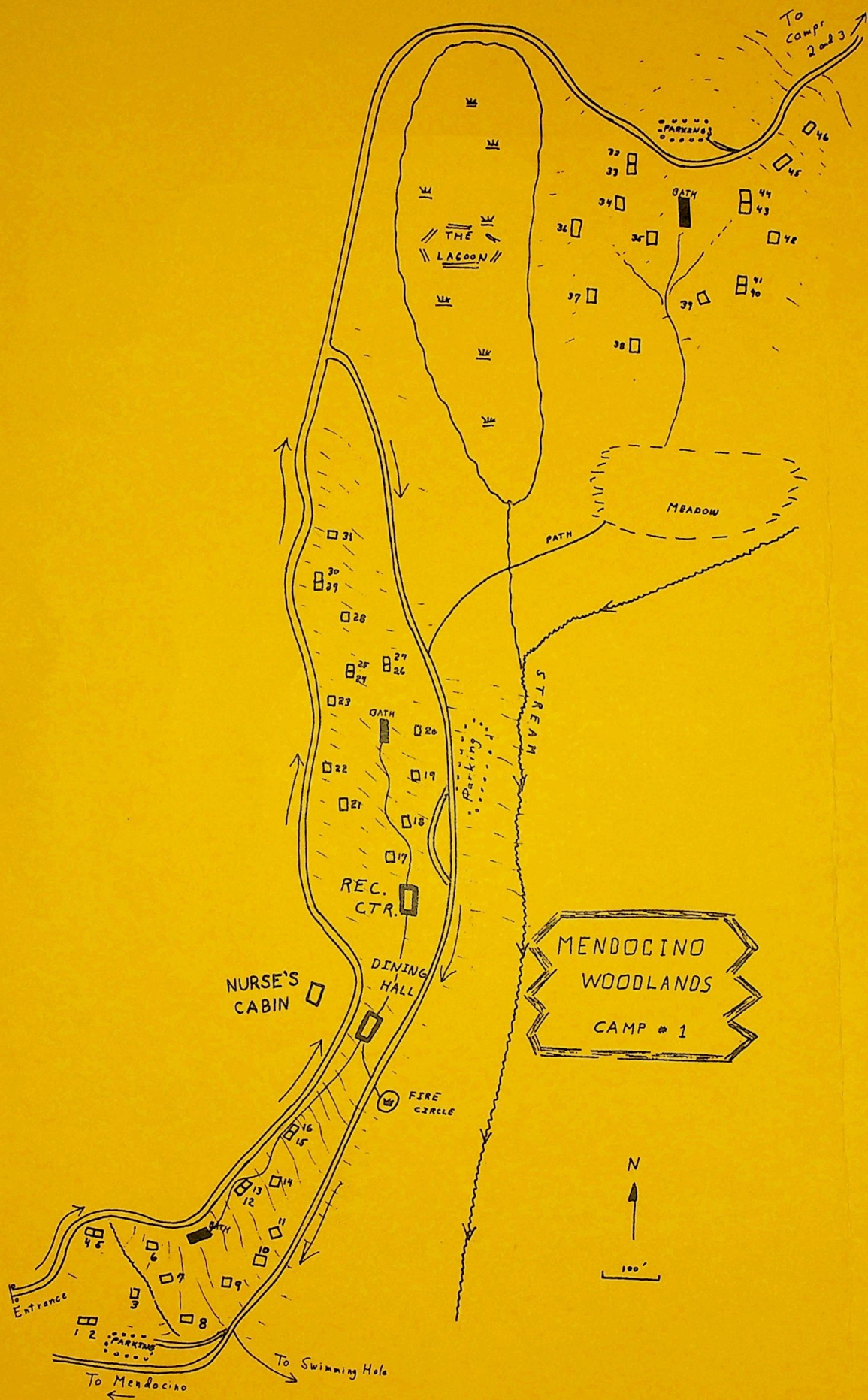


C A M P

\$4

1982

S Y L L A B U S



## TABLE OF CONTENTS

### FRANK DUBINSKAS: CROATIA

Hajd' Na Livo.....	1
Kabanica i Seksera.....	2
Sokacko Kolo.....	3

### YVON GUILCHER: FRANCE

Bourree Droite du Pays Fort.....	6
Cinq Temps pour Satan.....	7
Ostalertsas.....	8
Rondeaux.....	9
Sommarlek.....	10

### DEAN LINSCOTT: MIXED BALKAN

Ca La Balta.....	11
Ciro.....	12
Deninka.....	13
Epirotiko Tsamiko.....	14
Galaona.....	15
Krivata.....	16
Lepa Moja Milena & Drmacica.....	17
Pandalas.....	18
Povrateno.....	19
Silovacko.....	20
Szanyi Korverbunk.....	21
Trilisesti.....	22
Trite Pati.....	23
Veliko Kolo.....	24

### JACEK & BOZENA MAREK: POLAND

Fafur.....	25
Krzyzak.....	26
Kujawiak-Oberek.....	27
Maruszka.....	29
Okrac se Wkol.....	30
Sztajerek.....	31
Walczyk Lubelski.....	32
Żuraw.....	33

### ROBERT McOWEN: SCOTLAND

Buchan Eightsome Reel.....	34
Circular Strathspey & Half Reel of Tulloch.....	35
Highlandman Kissed His Mother.....	36
Light and Airy.....	37
Pinewoods Reel.....	38
This is No' My Ain House.....	39

HAJD' NA LIVO


Hajd' na livo - "Go to the left..." and Šokačko kolo were traditionally done as a pair or sequence of dances in many villages. There was no pause in the music or dancing, as musicians played right from kolo into hajd' na livo (or levo, in some dialects). "Livo" has many forms in the area, all built on the following basic pattern:

- 2 steps to the left, and
- 2 steps to the right (return),
- then repeat:
- 2 steps to the left, and
- 2 steps to the right, returning to place.
- then (part B)
- 8 steps in place (or in and out of the center).

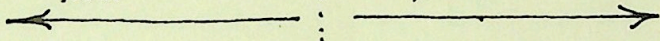
Always begin to the left with the left foot, listen for the changes and phrasing of the music, and it'll all come out correct! Here are two variants on the theme and styling:

I. Variant from Stitar (near Zupanja) -- see kolo style II.

Part A: (with sung verses)

Rhythm:  $\frac{2}{4}$  

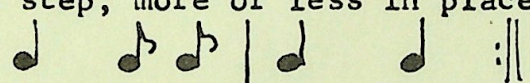
Footwork: L R L tch : R L R tch  
front front




that is, walk L - R - L - and | R - L - R - and -  
to the left | to the right

then repeat it; then...

Part B: Do the kolo step, more or less in place, 4 times:

Rhythm:  $\frac{2}{4}$  

Footwork: L b b : R tch

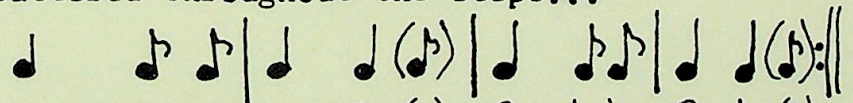


...except that on the fourth time, on the last upbeat (ct.4), lift your left foot a little higher and swing it slightly rightwards (NO, LOWER -- you're not a Macedonian) as you 'wind up' to start the Part A walks to the left again...

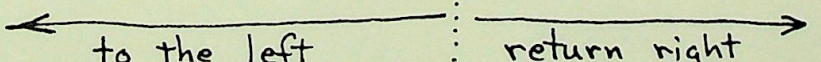
II. Variant from Komletinci (Vinkovci county).

Here we have the same left - right pattern, but this time with tiny bounces scattered throughout the steps...

Part A:

Rhythm:  $\frac{2}{4}$  

Footwork: L b b : L tch b (b) : R b b : R b (b) tch



II. (cont'd)... (Hajd' na livo)

Part A: Description

The basic step-bounce-bounce is done twice to the left, then twice to the right, then again twice to the left and twice to the right. As to style, the movements and bounces are very small and low to the ground, done on the whole sole. As you come to a change of direction, the free foot touches its toe near the ankle of the weighted foot.  
to the floor

Part B: (with sung verses)

Simply do the step-bounce-bounce sequence continually. Beginning with the left foot, do two sequences (S-b-b) with small steps in to the center, then two sequences to return to place. Then do four more sequences in place. (Now you're ready to start Part A again.)

Hand-hold: (All) With bent elbows, hold your hands up in front of you, slightly further out than your shoulders and slightly lower than them. With palms facing forward, link little fingers. Women next to women, or women and men alternate.

Taught by Frank Dubinkas at the 1987 Mendocino Folklore Camp.

KABANICA I SEKSERI

The variant here is from Rokovci, near Vinkovci. This is the only Slavonian dance I know where you get to bounce up! The music is in three-measure phrases, as is the dance. The first two measures are the normal mid-to-low sequences of step-bounce-bounce: the first slightly to the left, and the second in place. On the two main beats of the third measure, bounce upwards from the balls of the feet while standing in place. Use the finger hold.

Rhythm:

$\frac{2}{4}$



Footwork:

<p>L    b   b</p> <p>←    R. tog</p> <p>slight left motion</p>	<p>B    b   b</p> <p>in place</p>	<p>B    B</p> <p>up    up</p> <p>in place, bounce <u>up</u> on balls of feet</p>
--	-----------------------------------	--

Taught by Frank Dubinkas at the 1987 Mendocino Folklore Camp.

## VILLAGE DANCES

### from southeastern SLAVONIJA

notes by: Frank A. Dubinkas  
October 1981

These dances are a selection of the most common ones done in these Croatian villages of Slavonija. They are done for recreation and fun, to meet and flirt with the opposite sex, to look over the competition... and through sung verses to boast, brag, rag, bully, or praise one's friends, rivals, and lovers! They are danced with a light heart and blithe spirit (and sometimes an alcoholic one to boot) in a lively and energetic style which fits the common epithet: "Merry Šokadija\*" - "Vesela Šokadija".

### ŠOKAČKO KOLO

(or "slavonsko kolo" or just plain "kolo")

From Slavonski Brod to the Srem, in Croatian villages of the Sava River plain of Slavonija, "šokačko kolo" is the most common and characteristic dance in the older village repertoire. Styling, however, varies along a roughly east - west line, with minor changes from village to village adding up to distinctive footwork differences. Dancers within one village often have different personal styles, too; and better dancers have a repertoire of embellishments or improvisations they add to the basic dance. Also, younger dancers now tend to copy the higher-stepping larger movements of professional ensembles; while older dancers tend to use tiny, refined, and syncopated movements characteristic of village dancing from the 1920's and '30's.

The "kolo" today has two parts: a fast-paced drmeš or shaking, bouncy step, and a slow walking, rocking, or grapevine step done during vocal interludes. The dance always and only moves to the left (CW) in a closed circle or stays in place. At village dances, a singer tosses in a slow singing verse at any point during the fast part of the dancing, thus stopping the dance and pulling in the others to accompany in song. At the end of the sung couplet, the band starts the fast music again and dancing resumes. Before the early 20th century, the kolo was probably not stopped for singing; but verses were sung - shouted during the dancing. Modern recordings of šokačko kolo are usually arranged with band breaks for singing at fixed points which 'fit' the phrasing of the instrumental music.

-----  
\* The šokci are what native Croatian Catholic Slavonians of the area call themselves; Šokadija is where they live.

Note: Please do not duplicate or cite without permission of author.

## The Music...

The dancing is most often done now to a tamburica band. This is an ensemble of plucked, fretted, stringed instruments ranging in size from a prim (roughly mandolin sized), through various 'guitar-like' sizes, to a fretted bass or begeš. A more primitive form of these instruments is the samica, a solo tambura used to accompany song or dance. In more recent times, a violin may replace the prim as lead instrument; or a harmonika (accordion) may join the ensemble. In the fields, dancing was once done to small portable instruments like the mouth harp or small wooden flutes (frule). Before WWII, bagpipes were still fairly commonly used for dancing (dude or gajde or prdaljica).

## Getting into the kolo...

Girls or women usually form the kolo first, then lads and men join in between them. Women dancing next to each other are linked in a "front basket" hold, with elbows slightly bent so that little or middle fingers are linked just above one's neighbor's waist. As a man joins in between two women, the women each place a hand on the man's near shoulder, (the woman's elbow above and behind the man's arm - lift it, ladies! -- and resting lightly on it). The man places his hands at the backs of the adjacent women's waists. If there is an alternation of woman - man - woman - man - (etc.), the men clasp hands behind the women's waists. Men never dance next to men in Slavonian villages. Remember, women, you're not "hanging" on the men's shoulders -- just resting your hand or wrist there...(while you flirt with your secret sweetie across the kolo!).

### Three Basic Footwork Styles for the fast part of šokačko kolo

- I. Variant from Slavonski Brod area and eastwards toward Šamac.  
Stance: (for all variants) knees slightly bent, feet a little less than shoulder-width apart, torso erect or leaning very slightly forward.

Rhythm:



Count:

1 2 + 3 4 +

Footwork:

L b b R b b

Description:

- Ct. 1: Step left slightly with left foot (this is the only lateral 'motion' in the dance).  
 2: Bring right foot toward left and bounce down on both feet in place.  
 2+: Bounce again on both feet in place.  
 Ct. 3: Bounce down in place with more emphasis, weight more towards right foot.  
 4: Bounce on both feet in place.  
 4+: Bounce on both feet in place.








## I. (cont'd)...

Vertical movement: Initial position is at low-normal, with knees flexed slightly. All bounces are down from there, never up or onto toes.

Note: During cts. 1 & 2, weight is generally toward the left leg; during cts. 3 & 4 weight is over the right leg. Knees are always flexible. Knees and hips sway slightly from left (1,2) to right (3,4); but shoulders and torso remain upright and tall. The general feeling is a lively bounciness which almost imperceptibly moves to the left. NO BIG STEPS! The dance is done on the whole, flat bottom of the sole -- no toes, please!

Note: The styles from village to village vary in bounciness (amount of up - and - down motion) from a tiny tremor to bounces which may take the whole foot off the ground (1/4"!!!). Usually bounce means: ball of the foot on the ground, heels only lift off.

## II. Intermediate style -- west of Vinkovci toward Samac.

<u>Rhythm:</u>	2 4						:
<u>Count:</u>	1	2	+	3	4		
<u>Footwork:</u>	L ←	b ←	b	R	tch L		






Description:

Cts. 1, 2, 2+, and 3: same as variant I (above).

Ct. 4: Bounce again heavily on right foot, freeing left to move about halfway to where it will land on the next ct. 1, and touching lightly with no weight.

Note: In villages near the Sava R., movements seem generally more pronounced than further inland, no matter what the footwork. In Štitar (near Županja) for instance, on ct. 4 the left foot is brought forward (still no weight) and its heel touched to the ground slightly forward and left of the right foot. Away from the Sava, in Rokovci (near Vinkovci), dancers may move almost imperceptibly, only indicating the rhythm by the up-down motion of their bodies while inching to the left (CW).

## III. Variant from east of Vinkovci... (e.g. village of Komletinci)

<u>Rhythm:</u>	2 4						:
<u>Count:</u>	1	2	3	+	4		
<u>Footwork:</u>	L ←	R →	hop	L	R		

Description: (on page following)


### III. (cont'd)...

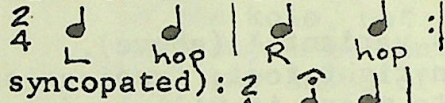
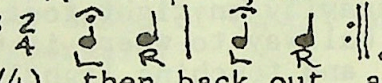
#### Description:

- Ct. 1: Tiny leap to left onto left foot, with a slight 'twizzle' outwards of left heel... slight overall motion to left. Right foot moves along too, but takes no weight as the ball touches the ground near the left.
- 2: Tiny leap back to transfer weight to right foot (in place); right heel twizzles outward and left heel lifts slightly off ground.
- Ct. 3: Tiny hop on right foot, in place.
- 3+: Step/leap onto left foot, very slightly to left.
- 4: Step/leap onto right foot, bringing it closer to left.

Note: The styling of older dancers varies. The above is a basic variation. Individuals' styles range from flamboyant little twizzles to such understated 'steps' that movement is hardly visible at all. Some dancers, rather than L, R; hop-L-R, dance L, R; L-R-L, then R, L; R-L-R, alternating between left and right feet for the first step (or count). What is crucial is rhythm: 1, 2; 1-2-3, not footwork!

#### A Common Embellishment (to all variants)...

Occasionally, a more spirited dancer will pull his/her side of the kolo in towards the center with step-hops: (next line )

 or little running steps (slightly syncopated): . They might go in for four measures (2/4), then back out, accompanied by yips, yelps, and squeals... especially the women going: i - ju - ju! (sounds like ee - you - you!)

#### Breaking into the Center...

Sometimes a small group of close buddies (usually girls, or boys and girls, but never boys alone) will break from the main kolo to form a smaller group in the center of two to four dancers (rarely more). A man and a woman may likewise dance in the center as a couple. When pairs dance, the woman puts her hands on top of the man's shoulders, and the man places his on or above the woman's waist at her sides. Girls in pairs fake it; one high, one low.

#### A "Fancy" Embellishment...

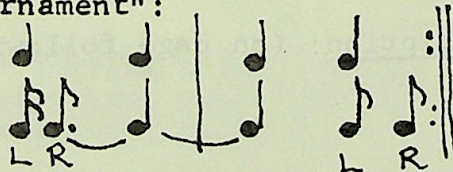
One elaboration I've seen done for a few bars by a couple in the center of the kolo or by 3 - 4 friends in one spot on the circle is a syncopated "ornament":

Main Rhythm:

$\frac{2}{4}$

Dancers' Rhythm:

Footwork:



(cont'd)

"Fancy" (cont'd)...

Description:

On the downbeat (ct.1), step lightly to the left on the left foot, barely adding weight; then immediately step heavily down into the right foot and hold. The body motion, facing slightly left (CW), is a tippy-toe left then a heavy sinking into the right foot, holding a slightly crouched position in the knees. Wait like that until the last up-beat (ct.4), then do two quick-steps, L - R, rising slightly from the crouch. This disrupts the rhythm of everyone else's dancing, and is considered a 'nifty' short-term (maybe four bars) embellishment to normal kolo steps.

...which brings us to the final word about footwork and steps...

In the kolo, rhythm is crucial; footwork is not. In Rokovci, I asked people to tell me who the best dancer was, so I could copy them. A middle-aged, very large woman with skirts below her ankles was pointed out as the "most authentic" dancer. I could barely see the tips of her toes beyond her skirts, and she scarcely seemed to 'move' at all -- only tremble slightly and gradually progress to the left. After dancing next to her, watching intently, copying, repeating, etc., it seemed that her weight was always on her left foot; and her right toe just danced about randomly. When asked, she said, "No, I don't do anything with my right foot...but it doesn't matter anyway!" What was important was the sense of rhythm together with other dancers in the kolo, not the sequence of footwork one used to get to that rhythmic sense. The moral? -- dance with your whole body, feel the sense of bounce and rhythm in the whole circle, and enjoy yourself!

When the music stops... or

When the singing begins...(Part Two - slowly)

- ...all stop dancing and either
- a) rock back and forth slowly from side to side (L, R, L, R...) to the rhythm of the singing; or
  - b) step to left on L, then bring the right foot towards it, then left again, and so on, so that the kolo inches slowly to the left (CW); or
  - c) step left on L (to the side), then R (together and slightly forward), then L (side), then R (together and slightly behind), ... thus doing a kind of sloppy 'grapevine' step to the left, as long as the singing continues...
- ...and there's always someone just stumbling along doing the opposite -- not every villager is a great dancer -- so don't worry, and have a good time!!!

Then the music picks up again; and it's back to step, bounce, yip, and whoopee!

The last great hints for šokačko kolo: Always start left on your left foot, stay low, think small; and if you miss a beat, just bounce right back...

BOURRÉE DROITE DU PAYS FORT  
(Berry)

A bourrée from Berry in 3 time (3/8), collected by Pierre Panis (1941).  
In couples, partners facing each other.

Bourrée step throughout

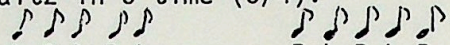
- A<sub>1</sub> Meas 1-2: Men advance; Women balance in place  
 3-4: Women advance, Men retire.  
 5-6: Men advance, Women retire  
 7-8: Women advance, Men retire  
 9-16: Repeat 1-8, except the women retire first
- B<sub>1</sub> Meas 1-6: Balance in place  
 7-8: Haut-Berry crossing  
 9-14: Balance in place  
 15-16: Men advance doing a 3/4 solo turn CCW while the Women advance presenting R shoulder (1/4 turn CCW)  
 All dancers are now in a single line.
- A<sub>2</sub> Meas 1-14: All the dancers, one behind the other, do 3 "épingle a cheveux" (hair-pin turn); that is, all together do a bourrée step towards the Women's side, then a bourrée step towards the Men's side, looking alternately up and down (3 times)
- 15-16: The Women retire to their place, the Men finish facing their partner.
- B<sub>2</sub> Meas 1-6: Balance in place  
 7-8: Haut-Berry crossing  
 9-14: Balance in place  
 15-16: Turn in place (around the left shoulder--CCW)

Taught by Yvon Guilcher at the 1987 Mendocino Folklore Camp.

## CINQ TEMPS POUR SATAN

Irregular waltz, to a tune written by Jean-Loup Baly of Mélusine. Couple dance, closed social dance position.

## A. Waltz in 5 time (5/4):

  
 L R L R L                      R L R L R

Men's footwork

Women do same with opp. ftwk.

- B. Waltz in 5/4 time: 6 times  
 Waltz in 3/4 time: 2 times  
 2 Pivot steps, turning CW

Taught by Yvon Guilcher at the 1987 Mendocino Folklore Camp.

OSTALERTSA

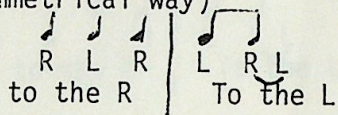
(Saut Basque)

The "Sauts Basques" are traditional dances originally reserved for men (formerly women did not dance in the Pays Basque). A popular form inherited from the "branles coupés" of the Renaissance, the "sauts" are numerous and use a limited number of steps, which are arranged and combined in diverse order, acting with the music. Ostalertsa was collected by my father, Jean-Michel Guilcher, in 1962.

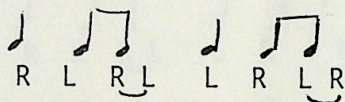
Formation: Dancers, individually in a single file, facing CCW (hands are not joined, but are down at sides). All "Saut Basque" should begin and end in the position called "l'assemblé" (in which the 2 feet are brought together for the third position, right foot "notched" in the left).

Steps used in Ostalertsa:

- "simple" to the right (it is called "double" when it is done to the left, in a symmetrical way)

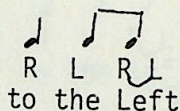


- Phika

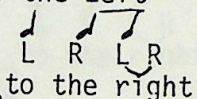


Done in constant progression (to the Right or, with symmetrical balance to the left)

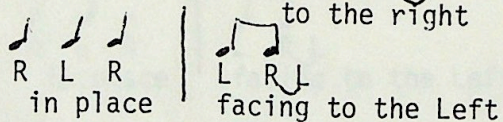
- Ezker (means "to the left")



- Eskuin (means "to the right")



- Hirur Ezker



Succession of steps in Ostalertsa:

- A - Simple + Simple (repeat)
- B - Phika + Simple (repeat)
- C - Ezker, eskuin, hirur ezker + simple + Phika (repeat)

Taught by Yvon Guilcher at the 1987 Mendocino Folklore Camp.

## RONDEAUX

(Gascogne)

Rondeaux are dances done in open or closed chain, always circular, and are widespread in Gascogne and notably in the region called the Landes. I collected many of them between 1964 and 1980 from elderly peasants. Here are 2 versions which are for the most part a mixture of weight changes and balances in place.

1.			
	to the left	in place	
2.			
	in place	to the Left	in place

Taught by Yvon Guilcher at the 1987 Mendocino Folklore Camp.

SOMMARLEK

Couple dance composed in honor of Bo Peterzon and Roo Lester, 1985.  
Couples in closed social dance position.

Part A: Scottish Française

A<sub>1</sub> Men: Step to L with L ft; close R to L, step to L with L ft. Hold.  
Repeat in Opp. direction with opp. ftwk.  
Turn CW in place, one full turn, stepping L hop, R hop, L hop, R hop

Women: Dance same as men but beginning with opp ftwk.

A<sub>2</sub> Repeat A<sub>1</sub>

Part B:

B<sub>1</sub> 2 Polska steps  
2 Waltz  
1 Pivot step  
1 Polska step

B<sub>2</sub> Repeat B<sub>1</sub>

Taught by Yvon Guilcher at the 1987 Mendocino Folklore Camp.



CA LA BALTA

(Romania)

This dance, from the region of Oltenia near the Danube river (southwest Romania), is known by several different names and danced to different melodies in a group of villages around the town of Băilești. Dances done in short lines, with arms crossed in back and composed of fast crossing steps in place, stamps, and surging movements forward, back and diagonally, are characteristic of this area. *Ca la balta* (kah lah BAHL-tah 'as in the marshland') is an excellent example of this dance type and was described by Gheorghe Popescu-Judet, who first collected it in 1955, as "one of the most typical stamping line dances done by the Oltenians of the Danubian plain."

Recording: Folkraft LP-33, A-3, *Ca la balta*

Meter: 2/4

Formation: Dancers, originally men only, in lines of no less than three and no more than five or six, hands joined in back-basket (back "X" position).

MEASURE	ACTION
<u>Part 1</u>	
1	Facing diagonally R of ctr and moving fwd in this direction, step Rft (1); step Lft fwd, turning to face diag L of ctr (2).
2	Moving diagonally bkwd/R, take one 2-step RLR (1 & 2).
3-4	Repeat movements of meas 1-2 with opposite footwork and direction.
5-8	Repeat movements of meas 1-4.
Dancers sometimes shout the following <i>strigătură</i> during Part 1:	
M 1:	<i>Uite-o, uite-o</i> (WEE-toh WEE-toh) "There is, there is,
M 3:	<i>Nu-e, nu-e</i> (NOO-yeh NOO-yeh) There isn't, there isn't
M 5:	<i>Și-nc-odată</i> (SHEENK-o-dah-tuh) Once more
M 7:	<i>Trei acu!</i> (TRAY ah-KOO) Now three times!"
<u>Part 2</u>	
9	Step Rft in place (1); stamp Lft (no wt) fwd (&); step Lft in place (2); stamp Rft (no wt) fwd (&).
10	Step Rft in place (1); step Lft across in front of Rft (&); step Rft in place (2); step Lft beside Rft (&).
11-12	Repeat movements of meas 10 two more times.
13	Step Rft across in front of Lft (1); step Lft in place (&); step Rft beside Lft (2); step Lft across in front of Rft (&).
14	Step Rft in place (1); step Lft beside Rft (&); step Rft across in front of Lft (2); step Lft in place (&).
15-16	Repeat movements of meas 1-2.
17-22	Repeat movements of meas 9-14 reversing footwork.
23-24	Repeat movements of meas 3-4.

*Notes by Dick Crum*

Taught by Dean Linscott at the 1987 Mendocino Folklore Camp.

ČIRO (CHEE-roh)  
(Croatia)

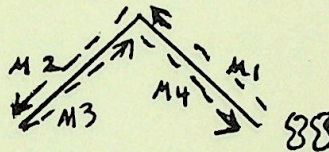
Source: Learned from natives in Yugoslavia, 1952.

Record: Folk Dancer MH 3024-B 2/4 meter.

Formation: Closed circle -- front basket hold, i.e., join middle fingers with person second over. R arm over, L under.

<u>Meas</u>	<u>ct</u>	<u>Pattern</u>
<u>PART I (Triangle Step)</u>		
1	1	Step to peak of triangle with L ft.
	&	Pause, bringing R ft up to L.
	2	Bounce on both ft.
2	&	Bounce on both ft again.
	1	Step obliquely bkwd L with L ft to L corner of triangle.
	&	Pause, bringing R ft to L.
3	2	Bounce on both ft.
	&	Bounce on both ft again.
	1	Step to peak of triangle with R ft.
4	&	Pause, bringing L ft up to R.
	2	Bounce on both ft.
	&	Bounce on both ft again.
1	1	Step obliquely bkwd R to R corner of triangle.
	&	Pause, bringing L ft to R.
	2	Bounce on both ft.
2	&	Bounce on both ft again.
	Meas 1-4 are repeated as above.	

Sketch of triangle step pattern:



<u>PART II</u>		
1	1	Low leap sdwd on L ft to L.
	&	Pause.
	2	Close R ft to L, taking wt.
2	&	Step on L ft in place.
	1	Low leap sdwd with R ft to R.
	&	Pause.
3	2	Close L ft to R, taking wt.
	&	Step on R ft in place.
	3	Repeat action of meas 1, Part II.
4	1	Low leap sdwd to R with R ft.
	&	Hold.
	2	Hold.
1	&	Quick hop on R ft.
	Meas 1-4, Part II, are repeated.	

As learned from Dick Crum at Statewide, 1975. Originally a women's dance.

Formation: Open circle, hands joined and held fwd at shldr height. Leader (on R end) flourishes a handkerchief in R hand.

Music: X-329-A (Ordan Sedi); also MH LPL10, side P, bard 2. Meter is 7/8, giving a slow-quick-quick (SQQ) beat. In the description below I will use S and Q to indicate the beat for each step.

<u>Meas.</u>	<u>Steps</u>
<u>1-8</u>	<u>Introduction</u>
1	Facing cntr, with R leg held fwd in front of L, knee slightly flexed, rise on L toe and immediately lower L heel to floor again (S ct); turning to face in LOD, walk fwd 2 steps, R, L (QQ).
2-3	Continue walking in LOD R, L, R (SQQ); L, R, L (SQQ).
4	Step R in LOD (S); step L in front of R (Q); facing center, step R in place (Q).
5	Rise on R toe and immediately lower R heel to floor again (S); at same time lifting L leg slightly in front; step to L on L (Q); step R in front of L (Q), immediately rising high on R toe in preparation for next step.
6	Step L in place (behind R, bending L knee slightly (S); rise high on L toe and step to R on R, bending R knee slightly (Q); immediately rise high on R toe in preparation for next step (omitting second Q step).
7	Step L in front of R with slight knee bend (S); touch R beside L and bounce gently twice on L (QQ).
8	Take small step fwd twd cntr on R (S); touch L beside R and bounce twice on R (QQ).
9	Take small step bwd away from cntr on L (S); touch R beside L and bounce twice on L (QQ).

Repeat from beginning. As the musical phrase is 8 measures long and the dance phrase is 9 measures long, it will seem like you are "off the beat" much of the time. This is quite common in Macedonian dances, and those from Bulgaria as well.

Taught by Dean Linscott at the 1987 Mendocino Folklore Camp.

EPIRÓTIKO TSÁMIKO - MÁYIA

Source: This is a Tsámiko from Épiros in Northwestern Greece. The name "Máya" comes from the song which the dance is done to -- "Ta Máya Stó Pigádhí," that is, "The Sorcery (or magic) at the Well." "Máya" means witchcraft or sorcery. This Epirótiko Tsámiko can be found described in:

Booklet accompanying Panhellenion LP  
Greek Folk Dances, M. Vouras & R. Holden, (New Jersey, 1965)

Music: Like most Tsámika, the music for this dance is in 6/4; there are three main counts for each measure.

Records: Panhellenion, Greek Mountain Dances  
Máya - Chorodrama "45"

Formation: Men only. A line of men with hands joined, elbows bent -- hands should be slightly higher than shoulder height.

Characteristics: Like many dances of Épiros, the movements are generally slow and stately. The feeling is a manly, virile one, and the dance should reflect this in the style of the dancers. There is a tension in the movements, but at no time should they be stiff or jerky. The movements should be slow and fluid but controlled at all times. It is important that you do not anticipate the rhythm -- rather, it is better to delay slightly your steps and movements.

BASIC STEP

<u>Meas</u>	<u>cts</u>	6/4 or 3/4
I	1-3	Wt on L ft, stép sdwd to the R on the R ft, R knee slightly bent. Bring the L ft across in front (fairly close) of the R knee as you raise R heel (i.e., wt still on R ft, go up on ball of ft) and straighten R knee.
II	1-3	Lower R heel, and slightly bend R knee; circle L ft behind R knee, and by ct 3, straighten R knee and raise R heel from floor.
III	1-3	Step across in front of R ft on L ft, with L knee bent; turning to face ctr, bring R ft across in front of L knee, straightening L knee raising L heel from floor.

(cont'd)

## GALAONA (gah-lah-OH-nah)

(Bulgaria)

Learned in Bulgaria in 1971 by Yves Moreau, and learned from him at the 1977 Mendocino Folklore Camp. This dance was done by the Vlach minority in this area.

Record: WT-BG-1002, side A, band 2 (2/4 meter); start when melody begins.

Formation: Mixed lines; belt hold, L over R; face center. Lines should be short.

Styling: Knees slightly bent; steps fairly small, close to ground.

Meas.    BASIC STEP

- 1    Facing cntr, step to R on R (ct 1); slide L sharply to R ft with slight down accent and knee-bend, at same time picking R ft up sharply (2).
- 2    Same as meas 1.
- 3    Step to R on R (1); pick up L ft and point it slightly fwd and across R (2).
- 4    Step fwd on L twd cntr (1); raise R off ground behind L (2).
- 5    Step straight back on R (1); raise L sharply in front of R (2).
- 6-7    Same as meas 1-2 but opp ft and direction.
- 8    Step to L on L (1); swing R leg sharply across L, knee straight; may put in a small hop on L ft (2).

"CHUG" VARIATION

- 1-2    Same as in BASIC STEP, meas 1-2.
- 3    Facing slightly to R of cntr, step diag fwd onto R, raising L knee somewhat (1); hop on R sharply extending L ft fwd in a kicking fashion close to floor (2).
- 4    Still facing diag fwd to R, take small leap fwd onto L ft (1); then jump fwd hard onto both ft, bending knees (2).
- 5    Chug bwd onto both ft together, almost straightening knees (1); small leap onto L ft, turning body somewhat to L and twisting R knee up and across L (2); may bend head sharply toward R knee.
- 6    Facing cntr, step small step to R on R (1); take small hop on R, swinging L leg across R close to floor, knee straight (2).
- 7-8    Same as meas 7-8 of BASIC STEP.

There is no set sequence to the dance; leader decides when to change step.

Taught by Dean Linscott at the 1987 Mendocino Folklore Camp.

KRIVATA (KREE-vuh-tuh)  
(Bulgaria--Western Thrace)

16

Source: Dick Crum; from village of Goljama Rakovica.  
or XOP0 327

Music: XOP0 328/or any good Gankino or Kopanica. Meter is 11/16, counted as  
quick-quick-slow-quick-quick or 1 2 3 4 5.

Formation: Lines with belt hold.

Meas.    VARIATION I (Basic)

- 1    Facing to R of ctr, step fwd R in LOD (ct 1); step fwd L (2); step  
fwd R (3); slight preliminary lift off R heel, step fwd L (4); pause (5).
- 2    Three steps fwd in LOD R, L, R; close L to R (keep wt on R)(4); pause (5).
- 3    Three steps bwd in RLOD L, R, L; close R to L (keep wt on L)(4); pause (5).

VARIATION II (Travelling)

- 1-2    Same as meas. 1-2 of Variation I.
- 3    Same as meas. 3 of Variation I, except that on cts 4 and 5 take steps  
fwd in LOD on R and L.
- 4    Continuing fwd in LOD step R (1), L (2); take two quick, light steps fwd  
on balls of ft (bloop-bloop)(ct 3 &); and two more steps fwd R (4), L (5).

The dance would start with Variation I, build up to Variation II, and  
then return to Variation I from time to time for a "rest." Leader  
signals changes.

Taught by Dean Linscott at the 1987 Mendocino Folklore Camp.

LEPA MOJA MILENA & DRMAČICA  
 (leh-pah moh-yah mee-leh-nah & drrr-mah-cheet-sah)

Jugoslavia

Introduced by Bill Burke in 1972.

Music: FR 4115 (45 rpm)

Meas.    LEPA MOJA MILENA (Formation: circle, hands joined down)

1-8        Introduction (fast music)

1-8        Slow music; all circle to L with slow walking steps (2 per meas) starting on L. Men sing.

9-16       Slow music; all circle to R with slow walking steps starting on L again; W sing.

1-24       Fast music (accelerating): Facing cntr with hands joined at shldr ht, step to L on L (ct 1); close R to L with a bounce on both heels (2); bounce again on heels (&); step to L on L (1); close R to L with a bounce (2); bounce again (&). Then repeat all of this to the right starting on R ft. Then repeat everything five more times. This is the drmeš or shaking part.

Repeat entire dance two more times. Then place both hands on own hips, fingers fwd, and face CCW around the circle for the next dance, Drmačica.

DRMAČICA

1-8        With small, quick steps move slowly fwd CCW around the circle; step fwd R with slightly-bent knee (1); step L stiffly beside R (2); step R stiffly beside L (&); this gives two quick bounces on ct 2 &. Repeat with opp ft. Continue for 6 more measures.

9-16       Face cntr and vibrate knees for 3 meas; bend both knees twice on ct 1 and 2 of meas 12; then repeat vibration and knee-bends once more.

Repeat entire dance from the beginning.

Taught by Dean Linscott at the 1987 Mendocino Folklore Camp.

PANDALAS (also called KUCATA)  
Bulgaria

18

Pahn-dah-LAHSH.

This dance is done throughout Dobrudža in northeast Bulgaria. The figures given below were chosen from among numerous variations popular in the southern part of Dobrudža. The variations were learned by Yves Moreau in December, 1969, from Danco Ilijev, leader of folk dance group in the village of Devnja, Varna District.

Music: Balkanton BHA 734. Side 2, Bank 1 7/16 meter; 1-2, 1-2, 1-2-3. Counted here as 1,2,3.

Formation: Mixed, short lines of 6 to 8 dancers. Hands joined down at sides. When in "W" positions, hands are close to shoulders. Face LOD. Wt on L.

Style: Upper part of body erect, knees bent. Heavy feeling.

Variations given below may be done in any sequence and with any number of repeats at discretion of leader, with the exception of Entrance Step which is done only once. All variations end with a step or stamp with R ft. Whether or not wt is taken depends upon the variation called next.

<u>Meas</u>	<u>Pattern</u>
1-8	Introduction- no action
	<u>I. ENTRANCE STEP (not repeated)</u>
1	Moving in LOD, lift slightly on L, at same time prepare to step fwd on R by touching R heel to floor (ct 1). Take full wt on R, bending knee (ct 2). Step fwd on L (ct 3).
2-7	Repeat action of meas 1, 6 times (7 in all).
8	Still facing LOD, stamp lightly 3 times, R,L,R, take wt (cts 1,2,3).
	<u>II BASIC</u>
1	Moving LOD, lift on R (ct 1). Step fwd L (ct 2). Step fwd R (ct 3).
2-4	Repeat action of meas 1, Part ii, 3 more times, turning to face ctr on ct 3 of meas 4 with step on R.
5	Stamp L next to R, no wt (ct 1). Hold (cts 2,3).
6	Moving RLOD, step L diag fwd L (cts 1,2). Step R across in front of L (ct 3).
7	Step L sdwd to L (cts 1,2). Step R across in back of L (ct 3).
8	Step L to L (cts 1,2). Stamp R next to L (ct 3).
	<u>HAND MOVEMENTS DURING PART II</u>
1-4	Swing hands bkwd (ct 1), swing hands naturally fwd (cts 2,3).
5	Continuing fwd and upward swing, raise hands to "W" pos (ct 1). Hold (cts 2,3).
6	"W" pos.
7	"W" pos (ct 1). Extend hands fwd and lower to side (cts 2,3).
8	Swing hands fwd and up (cts 1,2). "W" pos (ct 3).

(cont'd)



PANDALAS (continued)

III. SCUFF

- 1-5 Repeat action of meas 1-5, Part II, including hand movements.  
6 Small leap onto L, turning to L, raising R ft in back, knee bent (ct 1). Scuff R heel next to L (ct 2). Step fwd on R (ct 3).

HAND MOVEMENTS: Raise elbows bkwd, lowering hands slightly (ct 1).  
Begin to push hands fwd (ct 2). Full extension of arms (ct 3).

- 7-8 Turning to face ctr, repeat action of meas 7-8, Part II.

HAND MOVEMENTS: Lower to sides (cts 2,3 of meas 7).  
Raise to "W" pos as in meas 8, Part II.

IV. FORWARD

- HANDS IN "W" pos through meas 5, Part IV.  
1 Facing ctr, wt on L, touch R toe to R, bounce twice on L (cts 1,2). Step R fwd across L, bending R knee (ct 3).  
2 Repeat action of Meas 1, Part IV, reversing footwork.  
3-4 Repeat action of meas 1-2, Part IV.  
5 In place, 3 light stamps, R,L,R, take wt (cts 1,2,3).  
6-8 Repeat action of meas 6-8, Part III, including hand movements.

V. GRAPEVINE

- HANDS IN "W" Pos through meas 5, Part V.  
1 Facing ctr, move LOD with light leaps, R to R (cts 1,2).  
L across in front of R (ct 3).  
2 Leap R to R (cts 1,2). Leap L behind R (ct 3).  
3-4 Repeat action of meas 1-2, Part V.  
5 Jump to ft apart (stride pos) (cts 1,2). Jump to ft together (ct 3).  
6-8 Repeat action of meas 6-8, Part III, including hand movements.

VI. PAUSE

- 1-3 Facing and moving LOD, wt on R, repeat action of meas 1-3, Part II (lift, step, step), except on ct 3 of meas 3, leap onto R turning to face ctr, bring L ft up in back, knee bent.  
4 Step L behind R with wt on balls of both ft, sink into knee bend (ct 1). Hold (ct 2). Take wt on R (ct 3).  
5-8 Repeat action of meas 1-4, Part VI, exactly.

HAND MOVEMENTS DURING PART VI.

- 1-3 Swing bkwd as in Part II, except on ct 3 of meas 3 extend straight up.  
4 Return to "W" pos (ct 1). Hold (ct 2). Lower to sides (ct 3) to begin bkwd swing again.

Taught by Dean Linscott at the 1987 Mendocino Folklore Camp.

POVRATENO

## Macedonia

Introduced by Dick Crum; originally done by men only, with shldr hold; now done in mixed lines with hands joined at shldr ht during slow part, and down at sides during final repeats of Step 1 to fast tempo.

Music: MH-3040 (unobtainable at present time) (2/4 meter)

Meas.      STEP 1

- 1      Facing slightly to LOD, wt on L ft, lift on L ft (raise heel), lifting R leg fwd, knee bent (ct 1); step fwd in LOD on R (2).  
 2-3      Same as meas 1 but alternating ftwork.  
 4      Step twd ctr on L; step back on R in place, facing ctr (2).  
 5-8      Repeat meas 1-4 but opp ftwork and moving in RLOD.  
 9-16      Repeat meas 1-8.

STEP 2

- 1      Facing slightly to LOD, wt on L ft, lift on L, bringing R leg fwd and up, knee bent (1); step fwd on R (2); close L to R (&).  
 2      Step fwd in LOD on R (1); step fwd on L (2); close R to L (&).  
 3      Step fwd in LOD on L (1); step fwd on R (2).  
 4      Facing ctr, step fwd on L (1); step R in place (2).  
 5-8      Repeat meas 1-4 of this part but opp ftwork and moving in RLOD.  
 9-16      Repeat meas 1-8 of this part.

STEP 3

- 1-16      Ftwork exactly same as in STEP 2, but during meas. 2-3 make a single slow turn CW while traveling in LOD; rejoin hands on meas. 4. Repeat opp for meas. 6-7.

Then repeat entire dance; tempo is slightly faster.

Then repeat STEP 1 til the end, with joined hands down at sides and instead of just lifting off heel on ct 1 of meas 1-3, actually hop to the faster tempo. As an optional variation a double-hop can be inserted in meas. 3 as follows: hop on L (1); hop again on L (2); step fwd R (&).

Taught by Dean Linscott at the 1987 Mendocino Folklore Camp.

POVRATENO

## Macedonia

Introduced by Dick Crum; originally done by men only, with shldr hold; now done in mixed lines with hands joined at shldr ht during slow part, and down at sides during final repeats of Step 1 to fast tempo.

Music: MH-3040 (unobtainable at present time)

(2/4 meter)

Meas.      STEP 1

- 1      Facing slightly to LOD, wt on L ft, lift on L ft (raise heel), lifting R leg fwd, knee bent (ct 1); step fwd in LOD on R (2).  
 2-3      Same as meas 1 but alternating ftwork.  
 4      Step twd ctr on L; step back on R in place, facing ctr (2).  
 5-8      Repeat meas 1-4 but opp ftwork and moving in RLOD.  
 9-16      Repeat meas 1-8.

STEP 2

- 1      Facing slightly to LOD, wt on L ft, lift on L, bringing R leg fwd and up, knee bent (1); step fwd on R (2); close L to R (&).  
 2      Step fwd in LOD on R (1); step fwd on L (2); close R to L (&).  
 3      Step fwd in LOD on L (1); step fwd on R (2).  
 4      Facing ctr, step fwd on L (1); step R in place (2).  
 5-8      Repeat meas 1-4 of this part but opp ftwork and moving in RLOD.  
 9-16      Repeat meas 1-8 of this part.

STEP 3

- 1-16      Ftwork exactly same as in STEP 2, but during meas. 2-3 make a single slow turn CW while traveling in LOD; rejoin hands on meas. 4. Repeat opp for meas. 6-7.

Then repeat entire dance; tempo is slightly faster.

Then repeat STEP 1 til the end, with joined hands down at sides and instead of just lifting off heel on ct 1 of meas 1-3, actually hop to the faster tempo. As an optional variation a double-hop can be inserted in meas. 3 as follows: hop on L (1); hop again on L (2); step fwd R (&).

Taught by Dean Linscott at the 1987 Mendocino Folklore Camp.

ŠILOVAČKO ORO  
(Jugoslavia)

Learned from Barry Glass.

Music: FR-4110 (2/4 meter)

Formation: Line, hands joined down. Face toward ctr.

<u>Meas.</u>	<u>Step</u>
1	Moving to R, hop on L (ct 1); step to R on R (2).
2	Step on L across in front of R (1); step to R on R (2).
3-4	Repeat meas. 2 twice more.
5-6	Hop in place on R (1); step L in place (2); step R slightly in front of L, lifting L behind (1); step L in place (2).
7-8	Hop in place on L (1) step R in place (2); step L slightly in front of R, lifting R behind (1); step R in place (2).
9-10	Hop in place on R (1); step on L in place (2); step on R in place (1); step across in front of R on L (2).

Repeat dance from beginning.

Taught by Dean Linscott at the 1987 Mendocino Folklore Camp.

SZANYI KÖRVERBUNK  
(Hungary)

The Szanyi Körverbunk is a men's circle verbunk (recruiting) dance from the village of Szany, in the western part of Rábaköz and of Hungary as well. Learned from Kálmán and Judith Magyar.

The changes of figures are called by the "hej-legendy," who shouts "hej!" before a new step is to be done. The sequence is predetermined, but not the number of times a given step is done. (For the purpose of learning the dance, however, each step is described below as having a fixed number of repetitions.)

The set structure does not mean that the dance is the same in all the villages of the region. It is practiced in small groups, village by village, or even in "lads' groups" within a village. Each group strives for individuality in the figures and sequence of their dance. The learning of the verbunk played a very important role in the dance life of Rábaköz. Practice during the months preceding the yearly patronal festival of a certain village was taken very seriously. Then the performance of the verbunk took place at the fair during the festival, for the enjoyment and judgment of the crowd. Any dancer making a mistake had to pay a penalty afterwards.

Pronunciation: SAWN-yee KOOR-vair-boonk

Record: "Folk Dances and Folk Music of Hungary," Folkraft LP-40, side A, band 1. 4/4 meter.

Formation: M individually in a circle (or line), facing ctr. Stand a little closer than normal (dancers will start dance by backing away into proper places).

Steps: Bemérés (Measuring-in): (2 meas). Start with ft together, knees bent. Straighten knees and extend arms straight fwd, palms more or less facing, R hand slightly higher (ct 1); bend knees and elbows, bringing hands closer to body but still around chest level (ct 2); straighten knees and clap hands in front (ct 3); bend knees again (ct 4). Straighten knees and clap hands in front (ct 1); bend knees and clap hands in front (ct 2); straighten knees and clap in front (ct 3); bend knees (ct 4). Every figure of the dance will be introduced by this "Measuring-in" step.

Meas

Pattern

1-3

INTRODUCTION

After some words of greeting, a 3-meas musical introduction is heard. Stand in place for the first two meas. On meas 3: Run bkwd three steps R,L,R to form a larger circle (cts 1,2); click R to L (ct 3); with ft together, bend knees (ct 4).

(cont'd)

## SZANYI KÖRVERBUNK (continued)

### I. BOKÁZÓ-FORDULÁSSAL (Click with turn)

- 1-2 Do one Measuring-in step.  
3 L fist on waist, R hand above head level. In place, turn 1/4 CW with two steps L,R (cts 1,2); close L to R with a small heel click (ct 3); hold (ct 4). End facing 1/4 to the R.  
4 Repeat action of meas 3 with opp ftwk and direction (but hands remain in same pos as before). End facing ctr.  
5-8 Repeat action of meas 3-4 twice (three times in all).  
9-16 Repeat action of meas 1-8 with opp ftwk, handwork and direction.

### II. BERUGÓS (Kick in)

- 1-2 Do one Measuring-in step. On ct 4, meas 2, step heavily onto L ft in place, raising R lower leg diag bkwd R.  
3 Hop on L in place, kicking R leg fwd across in front of L, straightening knee (ct 1); leap onto R sdwd to R, kicking L lower leg to L, L knee bent and turned in (ct 2); click L to R (ct 3); bend knees (ct 4).  
4-9 Repeat action of meas 1-3 twice.  
10-18 Repeat action of meas 1-9 with opp ftwk and direction.

### III. CSAPOS (Slap)

- 1-2 Do one Measuring-in step.  
3 Hop on L in place, while slapping inner side of R boot top with R hand, in front (ct 1); leap onto R sdwd to R, kicking L lower leg to L, knee bent and turned in (ct 2); click L to R (ct 3); bend knees (ct 4).  
4-9 Repeat action of meas 1-3 twice.  
10-18 Repeat action of meas 1-9 with opp ftwk, handwork and direction.

### IV. HOSSZÚ FUTÓ (Long running)

- 1-2 Do one Measuring-in step.  
3 Straighten knees while extending R arm straight up and snapping fingers (ct 1); bend knees and bring arm down (ct 2); straighten knees while extending L arm straight up and snapping fingers (ct 3); bend knees again (ct 4).  
4 Do a small hop on R, raising L leg in front, knee bent, and slapping inner side of L boot top with L hand (ct 1); step on L in place, with accent (ct 2); do a small hop on L, raising R leg in front, knee bent, and slapping inner side of R boot top with R hand (ct 3); turning to face diag R, run fwd on R in LOD (ct 4).  
5 Continuing in LOD, run fwd on L (ct 1); step on R in LOD, turning to face ctr and swinging L leg out to side (ct 2); click L to R (ct 3); with ft together and parallel, bend knees (ct 4).  
6-20 Repeat meas 1-5 three times (four in all).

Repeat dance from beginning, without the introduction.

Taught by Dean Linscott at the 1987 Mendocino Folklore Camp.

TRILISESTI (tree-lee-sheht) (the final "I" is silent)

(Romania)

This is a common dance form in Moldavia, in northeastern Romania. Different steps are typically called out by a leader, and many different steps are found in different Moldavian villages. This arrangement includes steps Dean Linscott learned in Suceava in August, 1976, and others learned from Marty König. Arranged by Dean Linscott and presented by him at the 1978 Mendocino Folklore Camp.

Music: Nevafoon 12153, or other suitable recording of this tune; (Balkan Arts MK-6H is excellent music, but doesn't "come out even;" also note that the labels are reversed on this record!) (2/4 meter)

Formation: Mixed circle, facing LOD (CCW) with R hand on L shldr of person ahead. Free hand normally would grasp edge of jacket, but in absence of jacket can place on hip. Figures **IV** through **VI** are done with hands joined down in a circle.

Meas. Figure I (Walk)

1-16 Walk 32 jaunty steps fwd starting R, torso tilting slightly to R with each step R, and to L with each step L.

Figure II (Hop-Stamps)

1-2 Hop on L (ct 1); stamp fwd on R (&); hold (2); stamp fwd on L (&); hold (1); stamp fwd on R (&); stamp fwd L with NO wt (2).

3-4 With a large hop in place on R (1), make a half-turn to the L, bringing hands to own hips (or jacket edges); stamp fwd on L (&); hold (2); stamp fwd on R (&); hold (1); stamp fwd on L (&); stamp fwd R with NO wt (2).

5-8 Repeat meas 1-4 again, starting with a big hop on L making a half-turn to R to face LOD.

9-16 Same steps as meas 1-8, but turn once CW in place to end facing cntr on meas 9-10; turn CCW on meas 11-12; CW on 13-14; CCW on 15-16.

Figure III (Hop-Step Backward)

1-2 Facing cntr, small hop L (1); step bwd on R (&); hold (2); step bwd on L (&); hold (1); step fwd on R (&); step fwd L (2). Heels turn slightly in on the bwd steps.

3-4 Hop on L (1), lifting R knee fwd; step fwd R (&); step fwd L (2); hop twice on L while facing L of center, and click side of R ft against L on each hop (1, 2).

5-16 Repeat meas 1-4 three more times, then join hands in circle, down at sides.

Figure IV (One-Two-Three-Stamp)

1 Face in LOD and take 3 steps fwd in LOD  
R, L, R (1 & 2); stamp L beside R with no wt (&).

2 Same as meas 1 but opp. ftwork and move in RLOD.

3-4 Facing LOD take 3 steps fwd R, L, R (1 & 2); scuff-stamp L heel fwd, starting to face twd cntr; (&); R is still carrying wt. Hop on R, turning to face cntr (1); stamp fwd L in place (&); stamp fwd R in place (2).

5-8 Repeat meas 1-4 but opp ftwork and direction.

9-16 Repeat meas 1-8 again; end facing cntr.

Figure V (Jumps)

1 Ft together, bounce twice on heels (1 &); jump onto both ft slightly astride, heels further apart than toes (2).

2 Same as meas 1.

3 Same as meas 1 but after the stride click ft together in the air (&).

4 Land on both ft about a ft apart (1); click ft together in the air again (&); land on both ft together (2).

5-16 Repeat meas 1-4 three more times.

/continued....

TRILISESTI (cont'd)

Meas. Figure VI (One-Two-Three-Scuff-Hop-Stamp)

This figure is composed of steps which require 6 counts for completion: 1&2&3&; this uses up  $1\frac{1}{2}$  meas; then the step repeats in the opposite direction for another  $1\frac{1}{2}$  meas., etc. All join hands down at sides.

$1\frac{1}{2}$  Facing LOD, take 3 steps fwd in LOD R, L, R (1 & 2); scuff-stamp L ft fwd (&); hop R, turning to face cntr (3); stamp L slightly fwd, no wt (&);

Then repeat first  $1\frac{1}{2}$  meas but opp. direction and ftwork. Doing the basic movement 10 times in all will take up 15 measures. Finish the dance by taking 3 quick stamps toward cntr, R, L, R, raising hands and shouting.

Taught by Dean Linscott at the 1987 Mendocino Folklore Camp.



**TRITE PATI**  
(Bulgaria)

<b>Pronunciation:</b>	Tree-teh pŭttee ("Three Times")
<b>Source:</b>	As done by the Bulgarian dance group of Homestead, Pennsylvania. Learned there by Dick Crum.
<b>Formation:</b>	Open or closed circle or line, hands joined down at sides.
<b>Rhythm:</b>	2/4
<b>Record:</b>	MH LP 104 (Must be slowed down)
<b><u>Measures</u></b>	<b><u>Pattern</u></b>
1	ct. 1 Facing to R, hop on Lft. ct. & Continuing to R, step on Rft. ct. 2 Continuing to R, hop on Rft. ct. & Continuing to R, step on Lft.
2	ct. 1 Continuing to R, hop on Lft. ct. & Step on Rft, turning to face center of circle. ct. 2 Small step fwd with Lft. ct. & Step on Rft in its place.
3	ct. 1 Hop on Rft, moving slightly to L. ct. & Small step L with Lft. ct. 2 Small step fwd with Rft. ct. & Step on Lft in its place.
4	ct. 1 Small step backward with Rft. ct. & Step on Lft in its place. ct. 2 Small step forward with Rft. ct. & Step on Lft in its place.
5	ct. 1 Hop on Lft moving slightly to R. ct. & Small step R with Rft. ct. 2 Small step fwd with Lft. ct. & Step on Rft in its place.
6-7	Same as Meas. 3-4.

**Variations:** A little "scissors" step may be done in Meas. 4 and/or Meas. 7, as follows:

- ct. 1 Step on Rft in place, thrusting Lft fwd low.
- ct. & Step on Lft in place, thrusting Rft fwd low.
- ct. 2 Step on Rft in place, thrusting Lft fwd low.
- ct. & Step on Lft in place, thrusting Rft fwd low.

**Style notes:** Keep your steps small, close to ground; the forward and back steps are more like steps next to the other foot but a bit forward.

Taught by Dean Linscott at the 1987 Mendocino Folklore Camp.

VELIKO KOLO

Dick Crum first learned a version of Veliko kolo (VEH-leeko KO-lo) among second-generation Serbian-Americans in Pittsburgh, Pa. in 1951. Later he learned the version given below from Mr. Zdravko Jezdimir and other members of the Banat Tamburitza Orchestra at various dance get-togethers at Michael Herman's Folk Dance House, New York. Still later, while doing research in Yugoslavia, he had the opportunity to observe and dance Veliko with natives in Zrenjanin (Banat district), who did it almost exactly as the old-timers from the Banat Orchestra, though the Zrenjanin people called the dance "Sitno kolo."

This dance has for years been considered the "king" of kolos among American Serbs. Among folk dancers, Veliko kolo was for a long time shrouded in a mystique, and considered the ultimate achievement of the true Balkan dance enthusiast. Its elusive, subtle bounces and syncopations are really very difficult to learn without long, patient practice. The description below is an attempt to capture this tricky dance on paper, but the only real way to learn Veliko is to dance next to someone who knows it, and try to synchronize with him or her.

Record: Folk Dancer MH 45-1004-B, "Veliko kolo" (One batch of these records was issued with the labels reversed, so be sure to check.) There are other recordings of the dance, some better than others, but the recommended one is absolutely unmatched for performance and Banat "soul." 2/4 meter.

Formation: Closed, mixed circle, arms on neighbors' shoulders.

Style: Steps are small; bounces and other ft movements are done "privately", "inside your shoes", to use some of the descriptions that have been applied to them. Often the dance can only be felt in the vibration of the shoulder of the person next to you.

Meas RhythmPATTERNBASIC STEP

- |   |       |   |
|---|-------|---|
| 1 | ♪ ♪   | Facing very slightly L, step L ft to L (ct 1). Continue moving L, stepping R ft across in front of L ft (ct 2).   |
| 2 | ♪ ♪   | Facing ctr, step L ft sdwd L (ct 1). Touch R ft at L toe (ct 2).  |
| 3 | ♪ ♪   | Step R ft sdwd R (short step, almost in place) (ct 1). Touch L ft at R toe (ct 2).  |
| 4 | ♪ ♪ ♪ | Hop (very low, don't leave floor) on R ft in place, L ft is barely off floor, beside R ft (ct 1). Step L ft in place, R ft barely off floor (ct &). Hold (ct 2). Hop (don't leave floor) on L ft in place, R ft barely off floor, beside L ft (ct &). |
| 5 | ♪ ♪ ♪ | Step R ft in place, L ft barely off floor (ct 1). Hop (don't leave floor) on R ft in place, L ft barely off floor, beside R ft (ct &). Step L ft in place (ct 2). Hold (ct &).  |
| 6 | ♪ ♪ ♪ | Step R ft in place (ct 1). Step L ft beside R ft (ct &). Step R ft in place and hold (cts 2, &).  |

(cont'd)


## VELIKO KOLO (continued)

NOTE: In meas 4 stress the hop on ct 1 (think "UP!"), and in meas 5 stress the steps in place in cts 1,2 (think "DOWN!"); a cue for these meas might be "UP-down, up-DOWN, up-DOWN".

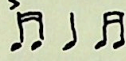

### VARIATIONS

The above basic step is subject to infinite variations, especially by the M, who introduce various tiny flourishes as the dance progresses. Below are a few examples I have noted down over the years, among U.S. "banačani" and in Yugoslavia.

#### Variation on meas 1 and/or meas 6 ("Both-cross-step"):

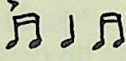

- (1), (6)  Step L ft sdwd L, momentarily sharing wt on balls of both ft apart -- some natives do this with a slight pigeon-toe -- (ct 1). Shift wt onto L ft where it is OR a bit to R of there (slight "backtrack" twd R ft) (ct &). Step R ft across in front, to L of L ft (ct 2).

#### Variation on meas 4-5 ("Double bounces"):

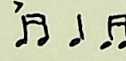
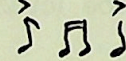
- (4)  Bounce twice on R ft ("private" bounces "inside your shoes") (all in ct 1). Step L ft in place beside R ft (ct &). Hold (ct 2). "Private" bounces on L ft (all in ct &).
- (5)  Step R ft in place beside L ft (ct 1). "Private" double bounce on R ft (all in ct &). Step L ft in place beside R ft (ct 2). Hold (ct &).

#### Variation on meas 4-5 ("Left ft in front"):

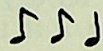
This is similar to the variation immediately above, but L ft is crossed in front of R ft, as follows:

- (4)  Private double bounce on R ft in place (all in ct 1). Step L ft in front of R ft, with slight flex of L knee (ct &). Hold (ct 2). Private double bounce on L ft in this front pos (all in ct &).
- (5)  Step R ft in place behind L ft (ct 1). Private double bounces on R ft (all in ct &). Shift wt fwd onto L ft (ct 2).

#### Variation on meas 4-5 ("Reel steps"):

- (4)  Private double bounces on R ft in place bringing L ft around close in back (all in ct 1); step on L toe close behind R heel (ct &). Hold (ct 2). Private double bounces on L ft in this pos, bringing R ft around close in back (all in ct &).
- (5)  Step R ft close behind L heel (ct 1). Private double bounces on R ft, bringing L ft around in back (all in ct &). Step on L toe close behind R heel (ct 2). Hold (ct &).

#### Variation on meas 6 ("Pas-de-basque"):

- (6)  Step R ft in place (ct 1). Step L ft in front of R ft (ct &). Step R ft in place and hold (ct 2).

Taught by Dean Linscott at the 1987 Mendocino Folklore Camp.

F A F U R  
(FAH-foor)

Fafur is a couple dance from the Kurpie Zielone region. The name of the dance means a ribbon tied up as the bow embroidering girls' bonet. Light in its character (as a ribbon spread by the wind), it contains two parts: mel A - 8 meas, and mel B 2x8 meas. Music in 2/4 meter.

Formation: Cpls around the circle, ptrns facing, approx 2' apart.  
W back to LOD.

The whole dance is based on the step-hops done either fwd, bkwd, or with R or L turn.

Ct 1: step with R (L) ft; ct "1 and": hop on R (L) and simultaneously kick the other ft energetically back, knees together;  
ct 2: the same step-hop with opp ftwk.

Meas                      Pattern

1 - 2    Introduction

Connect hands with ptr in front of you in about a waist level, R with L, L with R.

Mel A    Part I - 8 meas.

1 - 3    With basic step M starts with R ft fwd, W L bkwd in LOD. Make six step-hops in all.

4       Ptrs change places by making 1/2 CW circle in place with three accented steps (M R,L,R, W L,R,L). M is back to LOD now, W facing.

5 - 7    Another six step-hops in LOD. M starts L ft bkwd, W R fwd.

8       Change places as in meas 4. Return to the beg positions.

Mel B    Part II - 8 meas.

9 -11    Under raised arms with connected hands (M's L, W's R)

W: turn CW in place with basic step, starting with L ft, making 2 full turns in all. L hand on own hip.

M: starting with R ft fwd move around ptr in CCW. With six basic steps make one full CCW circle. R arm straightened diag sideward.

12       Three accented steps in place (M RLR, W LRL). ptrs facing, W back to LOD.

13-15    Repeat action of meas 1-3 with opp ft, hold, and direction

16       Three accented steps in place with 1/4 turn twd ctr of the circle (M CCW, W CW). W to the R of ptr. Without releasing hold with ptr join hands with the person next to you.

Part III - 8 meas.

17-19    Starting with R ft all move twd ctr of the circle with six small basic steps.

20       Three accented steps in place (RLR).

21-23    Starting with L ft bkwd move twd outside of the circle.

24       Three accented steps in place with 1/4 turn twd ptr :  
M LRL CW, W LRL wtless in CCW. Ptrs facing, W back to LOD.

Repeat dance from the beginning two more times.

K R Z Y Ż A K  
(KSHIH-zhahk)

KRZYŻAK is a dance from Nowy Sącz region done by four couples. Music in 2/4 meter, consists of three parts, each 16 measures long.

Formation: 4 couples in a diamond pattern approximately 8' from the center. W to R of ptr. Inside hands joined, outside hands down; W holds skirt. Cpl A faces cpl C; cpl B faces cpl D.

Meas Pattern

4 meas Introduction. Bow to ptr, then to other cpls.

Mel A Part I The Visit (danced slowly)

1 - 4 Cpls A and C beg with outside ft and take 8 walking steps twd ctr and bow to opp cpl. M stamps on last step and removes hat (if he has one). Cpls B and D - no action.

5 - 8 Cpls B and D walk 8 steps twd ctr while A and C walk bkwd 8 steps, turning twd ptr on last step to bow.

9 -12 Cpls A and C repeat meas 1-4 while cpls B and D move bkwd

13-16 Cpls B and D repeat meas 5-8 while cpls A and C move bkwd.

Mel B Part II The Bridges (danced faster)

All done with hop-steps, two per meas, beg outside ft.

1 - 4 Cpls B and D do 4 hop-steps bkwd, and then with 4 more hop-steps turn CCW in place once.

Cpls A and C change places with cpl A raising joined hands to make "bridge" and move fwd to cpl C's place; while cpl C lean fwd and go under the "bridge" to orig pos of cpl A.

5 - 8 Cpls B and D change places, B arching, D diving. Cpls A and C turn in place CCW 1 and 1/2 times.

9 -12 Cpls A and C change places, C arching, A diving. Cpls B and D turn in place CCW 1 and 1/2 times.

13-16 Cpls B and D change places, D arching, B diving. Cpls A and C turn in place CCW 1 and 1/2 times.

After 16 meas all cpls should be in their orig pos.

Mel C Part III Szurok (shurok) (the fastest part of the dance).

4 cpls in a circle in open social dance pos. M L hand and W R are joined in LOD. All face LOD, W to R of ptr.

1 - 4 Beg with outside ft (M L, W R) do 8 scuff-steps moving in LOD to travel halfway around the circle. Keep knees bent in order to keep steps flat.

End facing ptr, M back to ctr.

5 - 8 Polka steps done very flat, moving in LOD, making 1 CW turn in 2 meas. Polka is danced in closed, facing pos.

Joined hands on M hip. At end of meas 8 cpls should be in beg pos.

9 -16 Repeat action of meas 1-8.

Repeat the dance from the beg. At the end of Part III all cpls make a big circle and repeat Part III again. (motif described in meas 1-8 is done 4 times in all).

**K U J A W I A K - O B E R E K**  
(koo-YAH-vee-ak oh-BEH-rek)

Two national dances of central Poland combined as a popular arrangement. KUJAWIAK originated in the Kujawy region is done in a slow tempo in 3/4 meter, accompanied by very lyrical melodies. Danced by couples has a very peaceful character. Step similar to a waltz. In its different phases of development Kujawiak features many variants and ways of dancing. On the contrary, OBEREK is one of the fastest Polish dances. Its name is derived from the verb "obracac sie", meaning "to spin". Oberek originated in the Mazowsze region, became popular throughout the country in the XIX century. The music in 3/8 meter is robust and fiery, full of life and temperament. Originally, both dances are done clockwise or counter-clockwise around the dance floor while rotating to the right and left.

Formation: Cpls around circle, ptrs facing, M back to the ctr.

MeasPattern

- Introduction. Balance and circle.
- 1 - 2 Assume shldr-waist pos and balance in LOD, then RLOD.
- 3 - 4 With three steps (M-L,R,L; W-R,L,R) circle away from ptr (M-CCW; W-CW). Return to shldr-waist pos, bend and straighten knees.
- KUJAWIAK
- 1 - 4 "Śpiąca" (shpy-on-tzah) "Spiaca = "sleepy": Both facing LOD, M L hand and W R joined in front, W lays head on M R shldr. Beg with outside ft dance 4 Kujawiak steps fwd (3 steps per meas).
- 5 - 8 Kujawiak Turns CW: Face ptr, M back to ctr, shldr-waist pos. Do 4 Kujawiak turns in LOD (half CW turn in each meas, 2 full turns in all).
- 9 -12 Kujawiak Turns CCW: Do 4 Kujawiak steps turning CCW. End in open pos facing LOD, W to R of ptr. Outside arms extended to sides, rounded.
- 13-16 "Pick Up The Wheat" While bending knees (ct 1) of first Kujawiak step, bring arm down and fwd to meet ptrs hand approximately 6" above the floor. With the second Kujawiak step (meas 14) straighten knees, raise arm to side as in beg. Repeat meas 13-14.
- 17-18 Back to Back Face ptr, arms straight out to sides. M R hand joined with W L hand. Turn away from ptr with 3 steps (back to back) in meas 17. In meas 18 return to facing pos.

(cont'd)

- 19-20 Man Turns Woman  
Raise joined hands. M travel fwd with 2 Kujawiak steps while W makes 2 full CW turns in front of ptr. W R hand on hip.
- 21-22 Back to Back  
Repeat meas 17-18.
- 23 Man Slaps Thigh  
M: Release ptr, step on L ft twd ctr (ct 1); rise on toes while bending R knee high in front and slap it twice with R hand (cts 2,3),  
W: Beg outside ft, walk 3 steps in one CW circle.
- 24 Bow  
Assume shldr-waist pos and bow (bend and straighten knees)
- 25-28 Kujawiak Turns CW  
Repeat meas 5-8.
- 29-32 Balance and circle  
Repeat Introduction (balance and circle).\_\_

OBEREK

Oberek steps are done either in place, crossing one ft in front of the other, or with a turn. In this description "one oberek step" means three bouncy steps. Sometimes, in 4th and 8th meas instead of three steps, dancers do two accented steps. When turning as a couple, make 1/2 turn in every measure.

Introduction. Oberek Turns CW:

- 1 - 3 In shldr-waist pos, M beg L, W R, do three oberek steps turning in CW 1 1/2 times, in place.
- 4 Do one more Oberek step ending in open pos facing ctr, W to R of ptr, outside arms extended to sides.
- 1 Heel Strike - "KRZESANA" (ksheh-sah-nah)  
Both step with R ft slightly diag R while lifting extended arms twd direction of movement (ct 1); Strike L heel in front of R ft (ct 2); hop on R ft (ct 3).
- 2 Oberek step slightly to the L (L,R,L ft).
- 3 Repeat meas 1.
- 4 W repeat meas 2. M step L,R, turning to face ptr, back to ctr (1/2 CW turn), and assume shldr-waist pos.
- 5 - 8 Oberek Turns CW  
Do 4 Oberek steps turning CW and traveling in LOD (2 full turns).
- 9 -10 Back to Back  
Face ptr; M R and W L hands joined; M L arm straight out to side, W R fist on hip. In meas 9 turn away from ptr, meas 10 turn twd ptr (see Kujawiak, meas 17-18).
- 11-12 M Turns Woman  
W makes 2 turns under M arm, moving in LOD (as in Kujawiak meas 19-20).
- 13-16 Repeat measures 9-12

- 17-18 Oberek Right and Left  
Face ptr, M back to ctr, both fists on hips. Do one Oberek step to R with L ft crossing R, upper body turns slightly to R at the same time (meas 17). Repeat to L (meas 18)..
- 19-20 Change Places  
Change places with ptr. M raises arms and W pass low under M's R arm. Both start with R ft, make 1/2 CW circle, end facing ptr.
- 21-24 Man Leaps 3 Times; Woman Turns  
M: leap onto R ft, landing quite low and clapping hands at the same time (meas 21). Repeat on L (meas 22). Repeat on R (meas 23). Jump on both ft close together, arms extended to sides (meas 24). (Instead of low leaps, M may do 3 alternate kneels).  
W: Repeat meas 17-18 and then turn CW in place with arms extended diag up (meas 23-24). In 24th meas do 2 steps only (L,R); ct 3 - pause.
- 25-32 HOLUBBCE (hoh-WOOB-tse) steps  
Assume social dance pos, W back to ctr.  
W: Do 8 basic Oberek steps, beg L ft.  
M: ct 1 - step on R ft to beg CW turn; ct 2 - hop on R and click L heel to R, continue CW turn; ct 3 - land on R ft. Make 1/2 CW turn to end with back to ctr.  
M alternates this step with basic Oberek step beg L ft while turning with ptr. M ends facing ctr (1/2 CW turn), four HOLUBIEC steps in all; 3 1/2 turns, 1/2 turn per meas. In meas 32 instead of half turn, do two accented steps in place. M back to ctr.
- Transition to Kujawiak  
1 - 4 Balance and circle  
Repeat Introduction to Kujawiak, starting fast and gradually slowing down to Kujawiak tempo.
- Repeat KUJAWIAK AND OBEREK once more.



M A R U S Z K A  
(mah-ROOSH-kah)

MARUSZKA is a popular name of the girl (derived from Maria) in this Kaszuby (ka-SHOO-bih) region in northern Poland. A couple dance in 3/4 meter contains two parts of 16 meas each. Music in 3/4 meter.

Formation: Cpls around the circle, ptrns facing approximately 1' apart. M back to ctr with hands on his hips. W holds the skirt.

- | <u>Meas</u> | <u>Pattern</u>   |
|-------------|--|
|             | <u>Introduction</u>  |
| 1 - 2       | Bow the ptn and straight one arm (M R, W L) to the side, connect hands about waist level.  |
|             | <u>Part A</u>  |
| 1           | Side step in LOD (M L; W R) - ct 1.<br>While put the other ft together (ct 2) raise slightly on your toes. Connected hands move into dir of movement thru down pos to waist level (ct 1-2). Rest on both ft.<br>Connected hands move back to the beg pos (ct 3). |
| 2           | Repeat action of meas 1 in the same LOD.   |
| 3           | <u>M:</u> with another step-together in LOD give your ptn little push with R hand to turn her CW.<br><u>W:</u> after releasing hold make one full CW turn with three steps (R L R) moving at the same time in LOD.<br>Hold the skirt with both hands.            |
| 4           | Three accented steps in place (M - R L R; W - L R L).  |
| 5 - 6       | Repeat action of meas 1 - 2.   |
| 7           | With three steps both make full turn in place.<br>M turn L (CCW), W - R (CW).  |
| 8           | Two accented steps in place (M - R L wtless, W L R wtless)   |
| 9           | Step-together away from each other (M towards the center, W - away). With the first step both make 1/4 turn (M CCW; W CW), so they are facing LOD now. M's hands on the hips, W hold the skirt.  |
| 10          | Repeat action of meas 9 in the same dir.   |
| 11          | Step-together towards each other.  |
| 12          | Another step-together ended with 1/4 turn towards each other, so both ptrns facing, M back to ctr.   |
| 13          | Assume hold as during introduction and make step-together in LOD. Connected hands move into dir of movement thru down pos.   |
| 14          | Step-together in opp, RLOD (M starts with R, W-L ft).<br>Connected hands return to the beg pos.  |
| 15          | Both ptrns turn away from each other (M CCW, W CW) with three steps.   |
| 16          | Two accented steps in place (as in meas 8)<br>Join both hands with ptn in front of you.  |

Part B

- 17 Starting with M L, W R make step towards each other to ptnr's L (ct 1). Extend arms to the sides. Put the other ft together and raise on both ft (ct 2), then rest on both ft (ct 3).
- 18 Starting with M L, W R, do step-together away from each other. Connected hands return in front.
- 19-20 Repeat action of meas 1-2 with opp ftwk and to the R of ptn.
- 21-22 Ptnrs side-by-side facing LOD. Outside hands (M L; W R) joined and held in front of body about waist level. Inside hands joined above outside hands with elbows straight and hands pointing in LOD. Starting with outside ft do two step-togethers in LOD.
- 23 Starting with outside ft do three running steps in LOD.
- 24 Two accented steps in place with 1/4 turn towards ptn (M R L; W L R). Extend arms to the sides at the end.
- 25-32 Repeat action of meas 17-24 (part B)

Repeat dance from the beginning one more time.

O K R A C S E W K O Ł  
(OH-krohnts sef KOH-oo)

A couple dance from the Kaszuby region famous for its fishermen traditions. "Okrac se wkol" means: turn around. Two part dance in 3/4 time, from which the first one is slow, second faster.  
Formation: Cpls around the circle, ptrs facing, approx 2' apart.  
M back to ctr.

- | <u>Meas</u> | <u>Pattern</u>  |
|-------------|---|
|             | <u>Introduction</u>   |
| 1 - 2       | No action   |
| 3           | Small step in LOD (M L, WR)   |
| 4           | Step-together with other ft and bow: M nods his head, W bends knees. Hands on own hips.   |
| Mel A       | <u>Part I</u> - 2 x 8 meas. (Slow tempo)  |
| 1           | Starting with M L, W R, make full turn with three steps in LOD (M CCW, W CW)  |
| 2           | <u>M</u> : extend both arms to the sides and nod the head.<br><u>W</u> : cts 1,2 - hold skirt and bent knees; ct 3 - straight knees.  |
| 3           | Repeat action of meas 1 in the same LOD   |
| 4           | Repeat action of meas 2 - bow.  |
| 5 - 8       | Repeat action of meas 1-4 with opp ftwk and dir (RLOD).   |
| 9 -12       | Both turn to their R, away from each other:<br><u>W</u> : Repeat action of meas 1-4 (LOD)<br><u>M</u> : Repeat action of meas 5-8 (RLOD)  |
| 13-16       | Both turn to their L, returning twd each other.<br><u>M</u> : Repeat action of meas 1-4 (LOD)<br><u>W</u> : Repeat action of meas 5-8 (RLOD)<br>In 16th meas ptrs bow each other.   |
| Mel B       | <u>Part II</u> - 2 x 8 meas. (Faster)   |
| 17          | Both facing LOD, W to the R of ptr. Connect hands at the front: R-R, L-L, M's R hand over.<br>Cts 1,2: starting with R ft, do two running steps fwd in LOD; ct 3: extend R ft which is parallel to floor, knee straight, raise the knee and make 1/2 bkwd bicycle movement. |
| 18          | Repeat the same action.   |
| 19          | Three running steps fwd.  |
| 20          | Two accented steps: L,R.  |
| 21-24       | Repeat meas 17-20 but the three running steps are done in place with 1/2 CCW turn. End with two accented steps in meas 24.  |
| 25-32       | Repeat meas 17-24 in RLOD. The running steps in meas 31 are done in place with 1/2 CCW turn. In meas 32 release hands and with two accented steps separate about 2' apart, end facing ptr, M back to ctr.   |

(cont'd)

Mel A Part III (Slow)  
1 -16 Repeat Part I

Mel B Part IV - Hand Claps and Stamps.  
17 With L hand on hip, clap ptr R hand (ct 1); pause(cts 2,3)  
18 Repeat with opp hand.  
19 Bend knees, lean slightly fwd and do full CCW turn in place. Hands free and down.  
20 Two accented steps R,L. Both hands on hips.  
21-24 Repeat meas 17-20 with opp action: beg clapping L hands, then R and make CW turn in place. Join both hands with ptr (R with L).  
25 Stamp on L ft and cross R slightly at the front of L.  
26 Repeat meas 25 with opp ftwk.  
27 Beg with L ft do three running steps, changing pos with ptr in CW direction (M now facing ctr). Arms rounded.  
28 Two accented steps in place - R,L.  
29-32 Repeat meas 25-28 with opp ftwk and direction.

Mel A Part V (Slow)  
1 -16 Repeat Part I.

Mel B Part VI  
17-32 Repeat Part II.

Mendocino Folklore Camp 1987

S Z T A J E R E K  
(shtah-YEH-rek)

SZTAJEREK is a couple dance in waltz rhythm from the region of Nowy Sącz (NOH-vih SONCH) in southern Poland. The name "Szta-jerek" is a regional word for "waltz". Music in 3/4 meter.

Formation: Cpls in closed, ballroom pos, M facing LOD.

Steps and styling: Waltz may be danced in any direction or while turning. Step on R (ct 1); step on L (ct 2); step on R besides L (ct 3); Step alternates. The waltz steps are danced smoothly and serenely.

- | <u>Meas</u> | <u>Pattern</u>   |
|-------------|--|
| 4 meas      | <u>Introduction:</u> No action.  |
| Mel A       | <u>Part I</u>  |
| 1           | M: Step slightly fwd in LOD on R ft, bending knee and toe turned out (ct 1); straightening R knee, place L ft in front of R (L knee straight and toe pointed in LOD) (ct 2) hold (ct 3).<br>W: Step on L fwd diag bkwd twd outside of circle (ct 1); place R ft close behind L heel, raising both heels (ct 2); lowering heels, shift full wt onto L ft (ct 3). During these meas make approx 1/8 turn CW twd outside of circle.         |
| 2           | Repeat meas 1 with opp ftwk and direction, W making 1/4 turn twd the inside of the circle.   |
| 3 - 4       | In closed pos and beg M R, W L, make one CW turn in LOD with two smooth waltz steps.   |
| 5 -16       | Repeat meas 1-4 three more times (4 in all).<br>End with M facing LOD.   |
| Mel B       | <u>Part II - Leap, stamp and waltz.</u>  |
| 1           | M: Releasing W R hand, leap slightly fwd in LOD onto R ft, bending knee and toe turned out (ct 1); straightening R knee, stamp L (full wt with toe pointed in LOD) close to R (ct 2); hold (ct 3).<br>W: Leap onto L ft diag bkwd twd outside of circle, extending R arm low to R side (ct 1); touch ball of R ft near L heel, looking at R hand (ct 2); hold (ct 3). W is at M's R side, L hand on ptn R shldr, M R arm around W waist. |
| 2           | Repeat meas 1 with opp ftwk and dir. W leap to M L side (twd ctr) putting R hand on M L shldr and looking at L hand. M put L arm around W waist.<br><u>Note:</u> During meas 1-2, M gives a lead to ptn on the leaps with the arm that is around her waist.  |
| 3 - 4       | In closed pos and beg M R, W L, make one CW turn in LOD with two smooth waltz steps.   |
| 5 -16       | Repeat meas 1-4 three more times (4 in all)<br><u>Note:</u> During Part II emphasize the difference between meas 1-2 (jumpy) and meas 3-4 (smooth and peaceful).   |

Repeat dance from the beginning two more times.

W A L C Z Y K L U B E L S K I  
(VAL-chik loo-BEL-ski)

Lublin region is situated east off main Polish river Wisła (VEE-swah)- Vistula. Ethnographically Lublin region is placed between the regions of Mazowsze in Central Poland, and Małopolska on South. Consequently, there is an influence of both regions here, as well as the Russniaks (Lublin region borders with U.S.S.R.). Simple movement, beautiful melodies and rich costume are the essential features of the region. Many dances, especially those formerly connected to ceremony, preserved their original character until today, although at present they serve only for entertainment.

WALCZYK LUBELSKI as a representative of this region is a popular couple dance in 3/4 meter, known throughout the country. "Walczyk" is a soft meaning of the word "walc" = waltz.

Formation: Cpls around the circle, ptrs facing. M back to ctr.

Meas                      Pattern  
Introduction

- 1 - 2 No action.
- 3 M: 1/4 CCW turn in place with 3 steps, beg R ft.  
W: 1/4 CW turn in place with 3 steps, beg L ft.  
Now both are facing LOD, W to R of ptr. Both move slightly bkwd (M-L,R,; W-R,L,R). M R arm slightly rounded, fwd.  
W puts R hand on ptr R hand; L hand on ptr R shldr.  
M L hand on hip.
- Mel A Part I - 8 meas.
- 1 Step diag fwd with R ft outside from the circle, in LOD (ct 1); cross L ft in front of R, knees bent, toes down (cts 2,3).
- 2 Repeat meas 1 with opp ftwk and direction.
- 3 Repeat meas 1.
- 4 M: Three short steps slightly bkwd.  
W: Beg L ft take three steps in front of ptr to end of M L side. Change to L hands connected.
- 5 - 7 Repeat meas 1-3.
- 8 M: Three steps in place (L,R,L) making 1/4 CCW turn.  
W: Three steps (L,R,L) go in front of ptr (in LOD) making 3/4 CW turn to end all facing ctr. Join hands in "W" pos.

Mel B Part II - 2 x 8 meas.

- 9 Step to R on R ft, cross L in front (bent knee) in direction of movement.
- 10 Step on L in LOD, bend R knee.
- 11 Repeat meas 1.
- 12 Step on L t, and while bending R knee, make 1/4 CCW turn on L ft.
- 13-15 Repeat meas 1-3 with opp ftwk (beg R ft in RLOD).
- 16 M: Three steps in place (L,R,L) still facing ctr.  
W: With three steps go in front of ptr, end a little on his R side. Both facing ctr.
- 17 M puts hands on W hips; W holds her skirt. Beg R, do step-together to the R. Look at each other.
- 18 Another step-together to R, M takes longer steps to end at R side of W.
- 19 Step-together to the L
- 20 M: Three steps (L,R,L) twd outside of circle.  
W: Two steps (R,L) turning 1/2 CW to move in front of ptr. End with ptrs facing each other, W back to ctr.
- 21 Join hands and beg with R ft, do three short steps twd ptr. Extend arms to the sides.
- 22 Take three steps away from ptr, arms rounded.
- 23-24 Beg R ft make 1/2 CW circle. End in pos as at the beg of Part I: W to R of ptr, both facing LOD.

Repeat the dance two more times.





Mel C Part III - 12 meas.

In this part cpl dance with slightly bouncing steps, starting with a little leap (ct 1), followed by two bouncing fwd steps (cts 2,3). Arms of the connected hands M's L and W's R) are bent all the way now, elbows close to the body. Ptrs take the pos L to the ptr and connect the other hands M's R arm straight to the side.

- 21-26 With step described above, cpl circulates in place in CW dir, starting with M: R, W: L ft. Upper part of the body slightly away from each other. Look at ptr. With three steps per meas cpl makes full circle withing two meas, three circles in all.
- 27-28 Release hold and and with next six steps make your own 1/2 circle in CCW dir. M (inside of the circle) is back to the LOD now, W facing.
- 29-32 Assume symetric hold and circulate in place, making two circles in CCW dir with next twelve steps. Look at each other. End in facing pos, W back to LOD.

Repeat dance from the beginning one more time.

**THE BUCHAN EIGHTSOME REEL**  
*A 10 x 40 Bar Reel for Four Couples*

Formation: A square set of 4 couples (see Figure).

Steps: Skip Change of Step, Pas de Basque, Slip Step, Reeltime Highland Setting Steps.

Music: 10x40 bar reeltime set. Recorded version available.

**Bars      Movements**

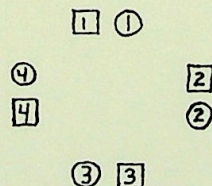
**Part A**

- 1 - 8    All four couples circle 8 hands round to the left and back.
- 9 - 16   All face partners and, giving right hand to begin, dance Grand Chain (2 Skip Change of Steps per hand) half way round.
- 17 - 24   All four women dance right hands across, with nearer hands joined with partners, to form a large wheel; dance all the way round and finish in square formation.
- 25 - 32   All face partners and, giving right hand to begin, dance Grand Chain again back to original places.
- 33 - 40   All four men dance left hands across, with near hands joined with partners, to form a large wheel; finish in square formation in original positions.

**Part B**

- 1 - 8    1st woman dances a reeltime setting step in the middle while the others circle 7 hands round to the left and back.
- 9 - 16   1st woman sets to her partner and turns him with the right arm, then she sets to the opposite man and turns him with the left arm.
- 17 - 24   1st woman sets to the man originally on her right and turns him with the left arm, then she sets to the man opposite him and turns him with the right arm.
- 25 - 32   1st woman dances a reel of 3 with her partner and opposite, giving right shoulder to her partner to begin.
- 33 - 40   1st woman dances a reel of 3 with the other two men, giving a right shoulder to the man originally on her right to begin, and finishing in her original place.

Part B is then repeated with the 2nd woman active, then with 3rd, then 4th, women active; it is again repeated for the four men in order. Part A is then repeated to finish the dance.



# CIRCULAR STRATHSPEY and HALF REEL OF TULLOCH

## *A Strathspey and Reel for Two Couples*

Note: These are two separate dances which are often danced together in a medley.

### Circular Strathspey

Formation: The two couples begin facing each other, the man's partner on his right. The traveling steps are performed around in a circle, while the setting steps are performed in a line.

Steps: Highland Strathspey Traveling Step; Highland Strathspey Setting Steps

Music: Any highland strathspey. Recorded version available on cassette tape, Cabbage Records #419C.

**Bars**      **Figures**

1 - 8      All dance clockwise round in a circle: women begin by dancing in front of partners who stand for 2 bars before entering circle (see Fig. 1). Finish in a line facing partners, men departing from the circle on the last 2 bars (see Fig. 2).

9 - 16      All set to partners with setting steps.

To re-enter circle, men dance out slightly to their left (see Fig. 3). Repeat bars 1 - 16 until music changes.

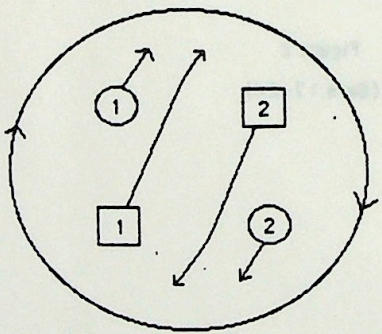


Figure 1

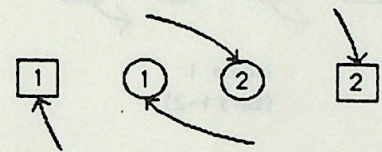


Figure 2

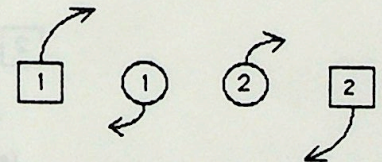


Figure 3

## CIRCULAR STRATHSPEY and HALF REEL OF TULLOCH (Cont.)

### Half Reel of Tulloch

**Formation:** Dance begins in a line of four, from the end of the Circular Strathspey setting step.

**Steps:** Highland Reeltime Setting Steps; Swing Step

**Music:** Highland reel or set of reels. Recorded version available on cassette, Cabbage Records #419C.

<i>Bars</i>	<i>Figures</i>
1 - 8	Women dance into the center and set to each other as the men move into a line of four with them and stand (see Fig. 1).
9 - 16	Women swing with right arms, then left, to finish having changed places and facing each others' partners (see Fig. 2).
17 - 24	All set with reel-time setting steps.
25 - 32	All swing right and left to finish with men in the center facing each other.
33 - 48	Men set, then swing right and left to finish having changed places and facing partners.
49 - 64	All set to partners, then swing right and left to finish in places (see Fig. 3).

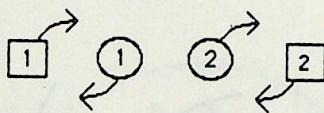


Figure 1  
(Bars 1-2)

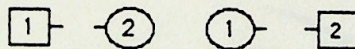


Figure 2  
(Bars 17-24)

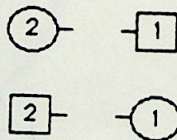


Figure 3  
(end of dance)

Sources: J.F. and T.M. Flett, *Traditional Dancing in Scotland*, 1964 and 1984; Jamie MacDonald Reid, workshop in Boston, 1983. Notes by Robert McOwen for Mendocino Folklore Camp, June 1986.

# THE HIGHLANDMAN KISSED HIS MOTHER

36

## *A 32-Bar Reel for Three Couples*

**Formation:** A longwise set of 4 couples.

**Steps:** Skip Change of Step; Pas de Basque; Slip Step.

**Music:** 8x32 reeltime set. Recorded version available on Cabbage Records #417, #417C.

<i>Bars</i>	<i>Movements</i>
1 - 4	1st couple, giving right hands, turn once, then cast off one place on their own sides of the dance to finish in 2nd place.
5 - 8	1st couple, giving left hands, turn 1-1/2 times to finish facing their 1st corners.
9 - 16	1st couple set to 1st corners and turn them with 2 hands (pas de Basque); repeat with 2nd corners.
17 - 22	1st couple dance a Reel of Three on the sides with their corners, passing their 1st corner by the left shoulder to begin.
23 - 24	1st couple, giving right hands, cross over to own sides.
25 - 32	1st, 2nd and 3rd couples make a circle and dance 8 slip steps to the left and 8 back to the right.

1st couple now repeat the dance from 2nd place. After the second round, 1st couple slip to the bottom as a new 1st couple begins from the top.

**Source:** Royal Scottish Country Dance Society, *101 Scottish Country Dances*. Notes by Robert McOwen for Mendocino Folklore Camp, June 1986.

**LIGHT AND AIRY**  
*A 32-Bar Jig for Three Couples*

**Formation:** A longwise set of 4 couples

**Steps:** Skip Change of Step, Pas de Basque

**Music:** 8x32 jigtime set. Recorded version available on Cabbage Records #417, #417C.

<b>Bars</b>	<b>Movements</b>
1 - 4	1st couple set, then cast off two places while 2nd & 3rd couples step up.
5 - 8	1st couple set again, then cast back up to the top while 2nd & 3rd couples step down.
9 - 16	1st couple lead down the middle and back again, finishing in the middle facing up with 2nd couple stepping in behind them.
17 - 24	1st and 2nd couples dance the Allemande, with 1st couple finishing facing their first corners.
25 - 32	1st couple turn first corners with right hands, each other with left hands, second corners with right hands, then cross with left hands to their own sides, second place.

1st couple now repeat the dance from 2nd place. After the second round, 1st couple slip to the bottom as a new 1st couple begins from the top.

# PINEWOODS REEL

## A 32-Bar Reel for Three Couples

Formation: A longwise set of 4 couples.

Steps: Skip Change of Step; Pas de Basque

Music: 8x32 reeltime set. Recorded version available on Cabbage Records #417, #417C.

- 1 - 8 1st and 3rd couples dance double Figures of Eight round the 2nd couple. 1st couple cast off, cross up, cast off and cross up to 2nd place back to back in the centre facing own sides, ready for Double Triangles; meanwhile, 3rd couple cross up, cast off, cross up and cast to own places. 2nd couple step up on bars 7-8.
- 9 - 16 "Petronella Triangles." 1st couple dance Double Triangles, finishing facing own sides. Meanwhile, 2nd and 3rd couples set as in Double Triangles, then with Petronella turns move one place to the right; and repeat. See Figure 1.
- 17 - 24 1st couple dance a half Reel of Four with their 1st corners (see Figure 2) and, passing right shoulders in the middle, dance a half Reel of Four with their 2nd corners. 1st couple finish dancing through 2nd place on their own sides leading into ...
- 25 - 30 Reels of Three across the dance, 1st couple giving left shoulders to 1st corners to begin.
- 31 - 32 1st couple turn right hands and finish facing out, ready to begin again.

At the end of the second round, 1st couple omit the turn and take nearer hands briefly as they dance down to 4th place. 4th couple continue the loop of the reel, casting into 3rd place.

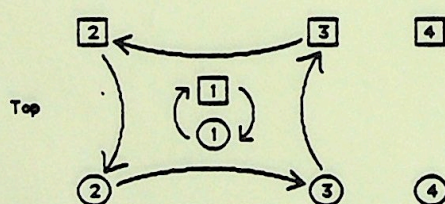


Fig. 1  
(Bar 11)

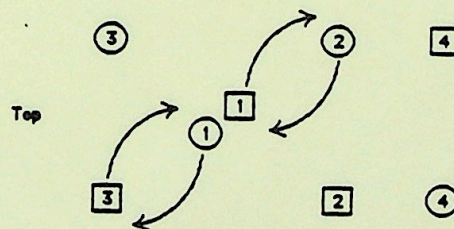


Fig. 2  
(Bar 17)

Source: The *Yankee Sampler*, published by the Boston Branch of the Royal Scottish Country Dance Society, 1976, 1981. Dance devised by John Bowie Dickson and dedicated to Mrs. Richard K. Conant of Pinewoods Camp.

**THIS IS NO' MY AIN HOUSE**  
*A 32-Bar Strathspey for Three Couples*

**Formation:** A longwise set of 4 couples.

**Steps:** Strathspey Travelling Step, Strathspey Setting Step.

**Music:** 8x32 strathspey set. Recorded version available on Cabbage Records #417, #417C.

***Bars      Movements***

- 1 - 4    1st & 2nd couples dance right hands across in a wheel once round; then 1st couple cast off one place while the 2nd couple dance up to the top.
- 5 - 8    1st & 3rd couples dance left hands across in a wheel once round; then 1st couple again cast off one place while 3rd couple dance up one place.
- 9 - 16   1st couple set, lead up to the top (while 3rd couple step down), then 1st couple cast off one place to second place and turn with right hands to finish facing their first corners.
- 17 - 24   1st couple dance round their first corners passing right shoulders, round each other passing left shoulders, round their second corners passing right shoulders, then turn each other with left hands to finish facing their first corners again (corners remain in place during this figure).
- 25 - 32   1st couple dance "hello & goodbye setting": they set to their first corners, then to each other across the set, then to second corners, and turn each other with right hands to finish on their own sides in second place.

1st couple now repeat the dance from 2nd place. After the second round, 1st couple slip to the bottom as a new 1st couple begins from the top.



# Cabin Cleaning & Checkout

As the MWCA does not provide janitorial service, it is essential that everyone clean his or her own cabin, so that the next group in camp can also enjoy coming into a neat, clean camp,

Check cabins with a flashlight to be sure they are neat and clean. Trash should be taken to the trash cans in the bathrooms; firewood and ashes can be left in the fireplace. Brooms are located in the laundry room of the bathroom building. Brooms should be returned as soon as the cabin is swept. Notify the staff of anything that is not in good working order.

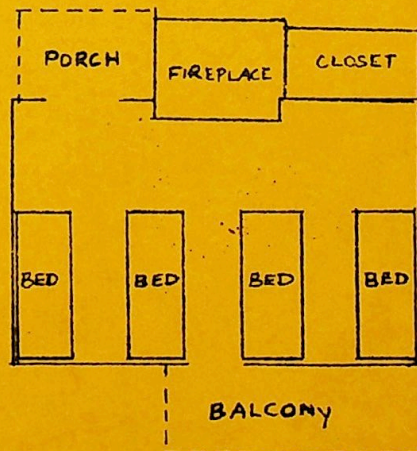
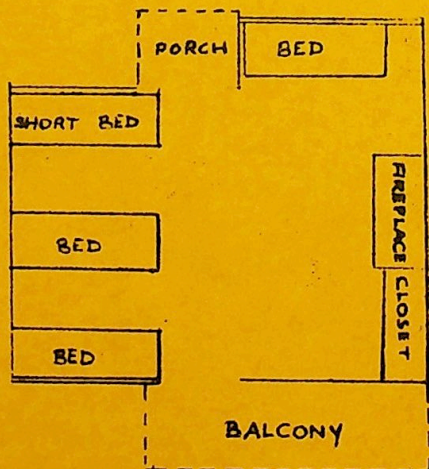
Arrange beds according to plans shown below.

Check for: General condition  
4 beds  
4 mattresses

Clean: Debris from mattresses  
Fireplace mantle  
Ledge around wall  
Closet shelf  
Closet floor  
Cabin floor  
Hearth  
Non-burnable trash from fireplace  
Balcony  
Front porch

Thank you for your help,

THE STAFF





# 1987 MENDOCINO FOLKLORE CAMP SCHEDULE



SATURDAY	SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY	SUNDAY	
		<b>BREAKFAST</b>							
Staff meeting 10 am	8:00 - 8:30	DEAN	MAREKS	ROBERT	YVON	DEAN		Breakfast served 8:30 to 9:30  Pack, Clean cabins and camp area.  Please leave camp by 10:30 a.m.	
Registration 11 - 12	8:45 - 9:45 10:45	YVON	DEAN	MAREKS	ROBERT	YVON	Dance reviews by all teachers, starting at 8:45 a.m.		
Camp Photos & Lunch 12 - 1	10:45	<b>SNACKS</b>							
Introductory Dance Classes 2 - 4:15	11:00 - 12:00 12:00 1:00	ROBERT	YVON	DEAN	MAREKS	ROBERT			
		MAREKS	YVON	DEAN	MAREKS	ROBERT			
		DEAN	ROBERT	YVON	FRANK	MAREKS			
		<b>LUNCH</b>							
		2-4 → <b>NATURE HIKE</b>							
	2:00	<b>CRAFTS:</b> Marcie Collin Folklore Sessions; Decorating; Skits; Swimming; Hiking; Sleeping.....  <b>SINGING:</b> Wendy Zukas							
	5:30	BOB'S JAZZ			HAPPY HOUR			VARIETY SHOW	
	6:30	<b>DINNER</b>							
HAWAIIAN PARTY	8:00	SCOTTISH GAMES	Dance Reviews	FRENCH SOIREE	AUCTION Dance Reviews	CROATIAN POKLADE	Dance Reviews	POLISH ST. JOHN'S EVE	



**THE PARK SERVICE REQUIRES THAT WE:**

1. Park only in designated areas OFF the road (see map) to keep roads clear for fire trucks.
2. Do NOT under ANY CIRCUMSTANCES use candles in cabins.
3. Do not put anything in the toilets, even toilet paper.

**THE STAFF SUGGESTS:**

1. Lock valuables (cameras, radios, etc. in car trunk.
2. Keep snack foods in metal container or car to avoid mice, etc.