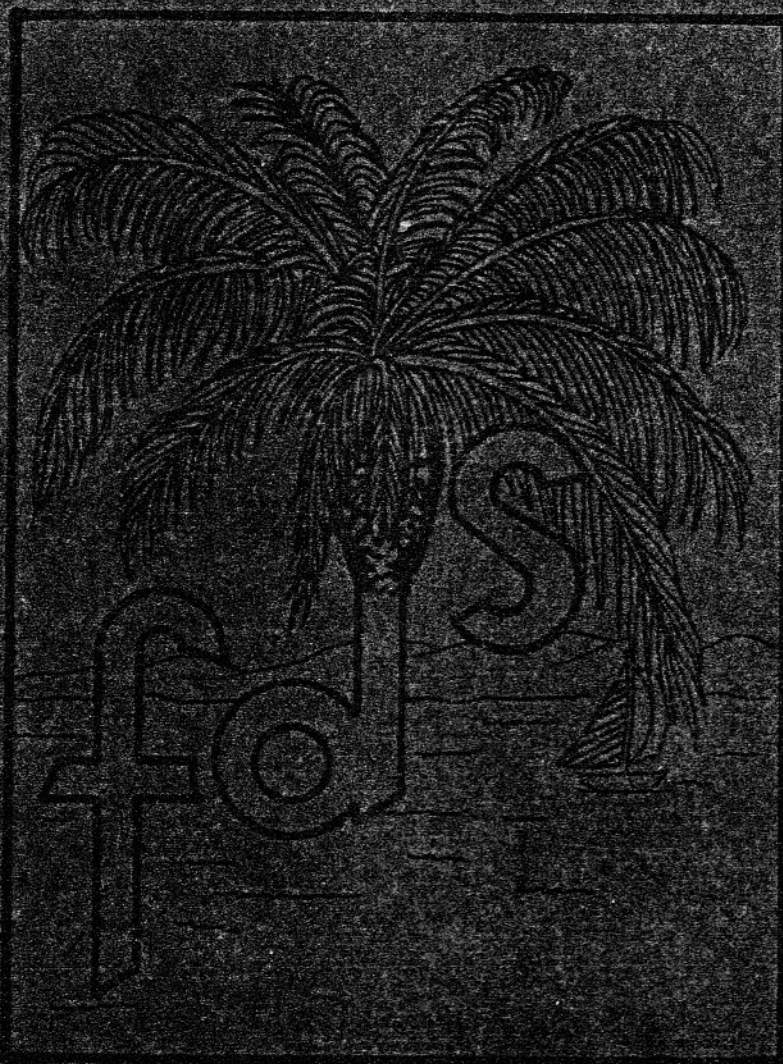


Mihai David.
Ya'akov Eden.
John Pappas.
Dennis Borell.
Tom Bozigian.

Rumanian
Israeli
Greek
Bulgarian/Yugoslav.
Armenian



3rd ANNUAL

FOLK DANCE SYMPOSIUM

PREFACE

Some of the dances described in this syllabus have been, or are in the process of being, copyrighted. They cannot be duplicated in any form without permission. Specific permission of the instructors involved should be secured in advance and designation that the dance was learned at the 1977 Folk Dance Symposium must accompany the reproduction of any such dance.

The syllabus was compiled by Sherry Cochran, assisted by Jim Greenwald. The final copy was prepared for printing by Sherry Cochran, Teri Hoffman, and Laurie Gordon. An errata will also be supplied to note any deviations from the dance descriptions as they appear in the syllabus, based on the actual teaching at the Symposium.

ABBREVIATIONS USED IN THE SYLLABUS

beg.	beginning, begin	LOD	line of direction
bkwd., bwd.	backward	M	man, men
cpl. or cpls.	couple(s)	meas.	measure
CCW	counterclockwise	orig.	original
ct. or cts.	count(s)	pos.	position
CW	clockwise	ptr., ptrs.	partner(s)
diag.	diagonal(ly)	R	right
Fig., fig.	figure	RLOD	reverse line of direction
ft.	foot, feet	sdwd.	sideward
ftwk.	footwork	twd.	toward
fwd., frwd.	forward	W	woman, women
L	left	wt.	weight

SYMPOSIUM COMMITTEE

Sherry Cochran, Director
Jim Greenwald, Asst.-Dir.
Denise Manookian, Teri Hoffman

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MIHAI DAVID

Mihai David was born in Bucharest, Romania and began dancing at the age of eight at the Pioneer's Palace and attended a School of Choreography in Bucharest for eight years. Before his graduation at age 17, Mihai was dancing with the Romanian State Ensemble. He continued with them, touring throughout Europe until 1966, when he defected to the Italian government. Mihai came to the United States in January of 1967, danced with the Boston Ballet Company, and had his own exhibition group within the Romanian community in Detroit. He then came to California, danced adagio in Las Vegas, and danced classical ballet with the Ballet Company in Augusta, Georgia, while in the United States Army. Mihai taught Romanian dance at Stockton Folk Dance Camp and at the San Diego Folk Dance Camp in 1973 and at the San Francisco Kolo Festival in 1972. He taught in subsequent years also at various camps and special workshops. He is currently based in Los Angeles, where he attends school and teaches at a number of CoffeeHouses in the Los Angeles area, along with his brother Alexandru. Mihai has given dance workshops throughout the United States and Canada during the last few years and has just returned from an extensive U.S. teaching tour. This summer he is taking tours to Romania.





U.S.S.R.

U.S.S.R.

MOLDAVIA

HUNGARY

CRISANA-MARAMURES

TRANSYLVANIA

Romania

MUNTENIA

BUCHAREST

OLTENIA

BANAT

YUGOSLAVIA

BULGARIA

BLACK SEA

DOBROUJA

ALUNELUL DE LA GOICEA
Romanian

SOURCE: Learned by Mihai David while performing with the Romanian State Folk Ensemble.

MUSIC: 2/4. Gypsy Camp Vol. 3

FORMATION: Low handhold or basket.

Measure	Description
1-8	Introduction
	Figure 1. To R.
1	Touch R (ct.1), step R (ct.&), touch L (ct.2), step L (ct.&).
2	Click R to L (ct.1), clock L to R (ct.2).
3	Touch R (ct. 1), step back on R (ct.&), touch L (ct.2,) step back on L (ct.&).
4	Click R to L (ct.1), open (astride)(ct.&), close feet together (ct.2).
5-16	Repeat meas 1-4 Fig. 1 three more times (4 total).
	Figure 2. To left.
1	Cross over with R (ct.1), step L to L (ct.&), repeat (ct.2&).
2	Cross over with R (ct.1), step L to L (ct. &), cross over with R (ct.2), hop on R (ct.&).
3	Cross to R with L (ct.1), step R to R (ct&), cross over with L (ct.2), hop on L (ct.&).
4	Reverse meas. 3 footwork and direction.
5-8	Reverse entire sequence meas 1-4 footwork and direction.
	Figure 3. Bend body forward.
1-2	Repeat meas 1-2, Fig.2.
3	Step L (ct .1), hop on L (ct.&), step R (ct.2), hop on R (ct.&).
4	Step L (ct.1), step R (ct.&), step L (ct.2), moving backward and straightening up.
5-16	Repeat meas. 1-4 Fig. 3 three more times (4 total).
	Repeat dance from beginning.

Dance notation by Sherry Cochran

BRIUL PE OPT

Romanian

SOURCE: Briul Pe Opt is a line dance from the region of Oltenia, Romania. It was learned by Mihai David while performing with the Romanian State Folk Ensemble.

FORMATION: Line dance, low handhold

STYLE: Feet more in a prancing manner and should be kept underneath the dancer; whenever kicking R leg forward, circle R knee slightly inward.

MUSIC: 4/4 PATTERN

<u>Measure</u>	Description
	Introduction: 16 walks traveling backward (LOD)
1	Facing RLOD, step back on ball of R foot (ct.1), bring R heel down (ct.2), step back on ball on L foot (ct.3), bring L heel down (ct.4).
2-16	Repeat measure 1.
	Part I: cross, short, short
1-2	Hop L kicking R fwd. (ct.1), cross R in front of L (ct.2), L (ct.3), R in place (ct.4), cross L in front of R (ct.1), R (ct.2), L in place (ct.3), hold (ct.4).
3	Hop L kicking R fwd (ct.1), R, L (ct.2,3), hold (ct. 4).
4	Repeat measure 3.
5-16	Repeat measures 1-4 three more times.
	Part II: double cross, short, short, cross
1-2	Hop L kicking R fwd. (ct.1), cross R in front of L (ct.2), L (ct.3), R in place (ct.4), cross L in front of R (ct.1), R (ct.2), L in place (ct.3), cross R in front of L (ct.4).
3-4	L (ct.1), R in place (ct.2), cross L in front of R (ct.3), R (ct.4), L in place (ct.1) R, L (cts. 2,3), hold (ct.4).
5-6	Repeat measures 3-4, part I.
7-8	Repeat measures 1-2, part I.
9-16	Repeat measures 1-8, part II.
	Part III: travel RLOD, LOD-accent ft. that slaps ball of ft., first R, then L.
1	Repeat measure 1 Part I.
2	Cross L in front of R (ct.1), R (ct.2), fall on L to L (ct.3), slap R on ball of foot with accent R diagonally fwd. of L (ct.4).

BRIUL PE OPT (cont.)

Measure

- 3 Fall L to L (ct.1); slap R on ball of ft. (ct.2); fall L to L (ct.3); slap R on ball of ft. (ct.4).
- 4 L to L (ct.1); cross in front of R (ct. 2); R (ct.2); L in pl. (ct. 3); R in place (ct.4).
- 5 Cross L in front of R (ct.1); R (ct.2); L in pl. (ct.3); cross R in front of L (ct.4).
- 6 L (ct.1); fall R to R (ct.2); slap L on ball of ft. with accent (ct.3); L ft. diag. L frwd. of R, then fall on R to R (ct.4).
- 7 Slap on ball of ft. (ct.1); fall on R to R (ct.2); slap L on ball of ft. (ct.3); fall R to R (ct.4).
- 8 Cross L in front of R (ct.1); R (ct.2); L in pl. (ct.3); cross R in front of L (ct.4).
- 9 L (ct.1); R in pl. (ct.2); cross L in front of R (ct.3); R (ct.4).
- 10-15 Repeat meas. 3-9.
- 16 Step L,R,L in pl. (cts. 1,2,3); hold (ct.4).
- Part IV: travel LOD facing ctr.
- 1 Hop L (upbeat ct. &); slap R straight knee with wt. and sound diag. frwd. (ct.1); step L behind R (ct.2); hold (ct.3), R to R (ct.&); cross L in front of R (ct.4).
- 2-8 Repeat meas. 1, part IV 7 times.

Notation by Maria Reisch

DANS BANATEAN

Romanian

SOURCE: From Banat, near Yugoslavia, this dance was learned by Mihai David while performing with the Romanian State Folk Ensemble.

MUSIC: 7/8 Counted 1,2,3 Gypsy Camp, Volume 3

FORMATION: Shoulder hold

<u>Measure</u>	<u>Description</u>
1-16	Introduction
	Figure 1.
1	With weight on both feet, L extended toward front, R slightly behind, and on toes, bounce three times (<u>1,2,3</u>)
2	Switch position on feet so that R is in front as repeat meas. 1., opp. footwork (do first bounce as feet land in switched position (cts. <u>1,2,3</u>))
3-4	Repeat meas. 1-2, Fig. 1.
5-6	Step R to R (ct. <u>1</u>), hop on R (ct.2), cross in front of R with L (ct.3), step R to R (ct. <u>1</u>), hop on R (ct.2), step on L behind R (ct.3).
7-8	Repeat meas. 5 (cts. <u>1,2,3</u>), step R to R (ct. <u>1</u>), stamp L in place, no weight (ct.2), hold (ct.3).
9-16	Reverse meas. 1-8, Fig. 1 from beginning (R foot will start in front and grapevine step will move to L).
	Figure 3. To the right.
1-2	Step L behind R (ct. <u>1</u>), hop on L (ct.2), step R to R (ct.3), step L across R (ct. <u>1</u>), stamp R in place no weight (ct.2), hold (ct.3).
3-4	Repeat meas. 1-2, Fig. 3.
5-8	Step L behind R (ct. <u>1</u>), hop on L (ct.2), R to R (ct.3), L cross (ct. <u>1</u>), rock R to R (ct.2-3), rock L to L (ct. <u>1</u>), hop on L (ct.2), step behind with R (ct.3), step L in place (ct. <u>1</u>), stamp R in place, no weight (ct.2-3).
9-16	Reverse entire step meas. 1-8, starting with R behind to L NOTE: When step behind with L push R heel to L at same time, and reverse when going to the right. Dance ends with the stamp of right foot (<u>1,2</u> , and stamp). No repeat.

Dance notation by Sherry Cochran

HORA DE LA GORJ
Romanian

SOURCE: Learned by Mihai David while a member of the Romanian State Folk Ensemble, 1965-1968.

PRONUNCIATION: HO-rah deh lah gorzh

MUSIC: 2/4 meter Gypsy Camp, Vol. 3

FORMATION: Hands held at shoulder height with elbows down

<u>Measure</u>	<u>Description</u>
1-16	Introduction
1-2	Figure 1. Travel LOD on slight diag. into center and diag. out Face LOD walk R,L,R touch L (ct.1,2,1,2).
3-4	Turn to face RLOD still traveling LOD walk L,R,L touch R (cts. 1,2,1,2)
5-16	Repeat meas. 1-4 three more times traveling on diag.
1	Figure 2. In place facing center. Jump landing with feet apart facing L diag. (ct.1), jump landing feet together facing center (ct.2).
2	Jump feet apart facing R diag. (ct.1), jump together to face center (ct.2)
3	Step R (ct.1), cross L in front of R (ct.2)
4	Step R in place (ct.1), step L in place (ct.2).
5	Cross R in front of L (ct.1), step L in place (ct.2).
6	Step R to R (ct.1), cross L behind (ct.&), step R to R (ct.2), cross L behind (ct.&).
7	Step R (ct.1), brush L forward (ct.2).
8	Hop on R bringing L knee up (ct.1), stamp L (ct.2).
9-16	Repeat meas. 1-8, Fig. 2
1-2	Figure 3. Leap onto L (ct.1), do three hops on L, R leg circling from L diag. to R diag. (ct. 2,1,2), extending leg on each landing.
3	Step R back (ct.1), step L in front of R (ct.2).
4	Step R back (ct.1), step L in front (ct.2).

HORA DE LA GORJ

<u>Measure</u>	Description
5-16	To Repeat meas. 1-4 three more times, hop L on (ct. 1).
	Figure 4. Facing Center
1	Weight on L, hop R (ct.1), slap L to R diag. on floor (ct.2).
2	Hop on L (ct.1), slap R on floor fwd. (ct.2).
3	Hop on L (ct.1), step on R fwd. (ct.&), step on L in place (ct.2).
4	Step on R fwd. (ct.1), like rocking fwd., hop on R (ct.&), step bwd. on L (ct.2).
5-6	Repeat meas. 3-4 Fig. 4.
7-8	Repeat meas. 7-8 from Fig. 2.
9-16	Repeat entire fig. meas. 1-8
	Repeat dance from beginning.

Dance notations by Sherry Cochran

HORA DE MINA
Romanian

SOURCE: Learned by Mihai David while a member of the Romanian State Folk Ensemble, 1965-1968.

PRONUNCIATION: HO-rah deh Mu-nuh (mu is somewhat like a German 'o').

MUSIC: 2/4 meter Gypsy Camp, Vol. 3

FORMATION: Hands held at shoulder height, elbows down.

<u>Measure</u>	Description
1-16	Introduction Figure 1. In and out of center.
1-2	Travel into center R,L,R, touch L (cts.1,2,1,2).
3-4	Travel out of center - back L,R,L, touch R (cts.1,2,1,2).
5-16	Repeat measures 1-4, Figure 1 three more times.
	Figure 2. Travel LOD.
1-2	Facing LOD, back up in LOD R,L,R,L(cts.1,2,1,2).
3-4	Turn to face LOD, two running triplets R,L,R (cts.1&2), L,R,L (cts.1&2).
5-16	Repeat measures 1-4 Fig. 2 three more times. On last triplet, bring arms down.
	Figure 3. In and out of center.
1-2	Travel into center, bring arms up to W-hold, step R,L,R,L(cts.1,2,1,2).
3	Step R (ct.1), raise L bent knee (ct.2).
4	Step L (ct.1), raise R bent knee (ct.2).
5-6	Back out of center R,L,R,L (bringing arms down) (cts.1,2,1,2).
7	Step R (ct.1), stamp L no weight (ct.2), bring arms up.
8	Step L (ct.1), stamp R no weight bring arms down (ct.2).
9-16	Repeat meas. 1-8, Fig. 3 but on last ct. leave arms up.
	Repeat whole dance.

Dance notations by Maria Reisch

HORA LUI CHISAR
Romanian

SOURCE: Learned by Mihai David while a member of the Romanian State Folk Ensemble, 1965-1968.

PRONUNCIATION: Ho-rah LOO-ee key-SUHR

MUSIC: 2/4 meter. Gypsy Camp Vol. 3

FORMATION: Hands held at shoulder height, elbows down.

- | Measure | Description |
|---------|---|
| 1-16 | Introduction |
| 1 | Figure 1. Travel LOD and RLOD.
Face LOD, do two-step, begin R, together L, R (cts.1&2) |
| 2 | Two-step L, together R, L (cts. 1&2) |
| 3 | Face center-grapevine step R, cross L in back of R (cts. 1&2) |
| 4 | Step R, cross L in front (cts. 1&2) |
| 5-8 | Repeat meas. 3-4 two more times. |
| 9-16 | Repeat meas 1-16 opposite footwork. |
| | Figure 2. Face center. |
| 1 | Hop on L (upbeat), cross R in front of L (ct.1), step L to L (ct.&), cross R in front of L (ct.2), step L to L (Ct.&). |
| 2 | Cross R in front of L (ct.1), hop on R (ct.&), grapevine-cross L in front of R (ct.2), step R to R (ct.&). |
| 3 | Cross L behind (ct.1), step R to R (ct.&), cross L in front of R (ct.2), step R to R (ct.&). |
| 4 | Cross L behind (ct.1), step R to R (ct.&), cross L in front (ct. 2), hop on L (Ct. &). |
| 5-24 | Repeat meas. 1-4, Fig. 2, five more times. |
| | Figure 3. Travel into center and out on diagonals. |
| 1 | Travel on L fwd diag. cross R in front (ct.1), step L (ct.&).
cross R in front (ct.2), hop on R (ct.&). |
| 2 | On R fwd. diag., cross L in front (ct.1), step R (ct.&), cross L in front (ct.2), hop on L (ct.&). |
| 3 | On L diag., cross R in front (ct.1), step L (ct.&), cross R in front (ct.2), step L (ct. &). |
| 4 | Cross R in front (ct.1), cross L in front on R diag. (ct.2). |
| 5 | Travel back R diag., step R back (ct.1), step L across R (ct.&).
step R back (ct.2), step L out to L diag. (ct.&).
To finish dance, repeat Fig 1 to R only. |

Dance notations by Sherry Cochran.

ITELE
Romanian

SOURCE: Itele, meaning twisted wool threads, was originally a woman's dance but is no longer restricted to women. It was learned by Mihai David while with the Romanian State Folk Ensemble.

MUSIC: 4/4 Gypsy Camp, Vol. II

FORMATION: Lines of mixed M and W with hands joined in a front basket hold.

<u>Measure</u>	Description
	Introduction: None
	Part I: leaping grapevine, keeping low to the ground, twisting the hips with each leap, and bending supporting knee on the first leap of each four.
1	Leap R across in front of L (ct.1), leap swd. L(ct.2), leap R across behind L (ct.3), leap swd. L (ct.4).
2-7	Repeat action of measure 1
8	Leap R across in front of L (ct.1), leap swd. L (ct.2), close R to L no weight (ct.3), hold (ct.4).
9-16	Reverse action of measure 1-8 with opp. footwork, to right.
	Part II: in place
1	Facing center, step R. fwd. so that heel is beside L toe (ct.1), Step L in place (ct.2), step R bwd. so that toe is beside L heel (ct.3), step L in place (ct.4).
2-3	Repeat action of measure 1.
4	Leaning over slightly, step L,R,L in place (cts. 1,2,3), hold (ct.4).
5-8	Reverse action of measure 1-4 with opp. footwork.
	Repeat entire dance from beginning.

Dance notations by Dick Oakes

SIRBA DE LA BELCHESTI
Romanian

SOURCE: Learned by Mihai David while a member of the Romanian State Folk Ensemble, 1965-1968.

PRONUNCIATION: SIR-buh-lah bel-CHEST

MUSIC: 2/4 meter Gypsy Camp, Vol. 3

FORMATION: Shoulder Hold

<u>Measure</u>	Description
	Figure 1. Face Center.
1	Step R (ct.1), hop on R raising L in front (ct.2).
2	Step L (ct.1), hop on L raising R in front (ct.2).
3	Step R to R (ct.1), step L behind R (ct.2).
4	Step R to R (ct.1), step L behind R (ct.2).
5	Face slightly LOD, step R (ct.1), hop on R (ct.2).
6	Step L (ct.1), hop on L (ct.2).
7	Face center, cross R in front of L with plie (ct.1), step L to L (ct. 2).
8	Cross R in front with plie (ct.1), step L to L (ct.2).
9-32	Repeat meas. 1-8 three more times.
	Figure 2.
1	Step R (ct.1), stamp L, no weight (ct.2).
2	Step L (ct.1), stamp R. no weight (ct.2).
3	Step R to R (ct.1), cross L behind (ct.2).
4	Step R to R (ct.1), cross L behind (ct.2).
5	Step R (ct.1), hop on R raising L in front (ct.2).
6	Step L (ct.1), hop on L raising R bringing it to back (ct.2).
7	Step R back (ct.1), hop on R bringing L to back (ct.2).
8	Step L back (ct.1), hop on L raising L in front (ct.2).
9-16	Repeat meas. 1-8, Fig. 2.

SIRBA DE LA BELCHESTI

<u>Measure</u>	<u>Description</u>
1	Figure 3. In and out of center. Step on R heel into center (ct.1), close L behind R (ct.&), fall onto R in place (ct.2).
2	Step on L heel fwd. (ct.1), close R behind L (ct.&), fall onto L in place (ct.2).
3-4	Twist heels to R,L,R,L, feet together (cts.1-2, 1-2).
5-6	Back out of center with R (ct.1), L(ct.&), R(ct.2); leap onto L (ct.1), stamp R (ct.2).
7-8	Jump with feet astride (open) (ct.1), jump with feet together (close) (ct.2); repeat cts. 1-2, meas. 7 (cts.1-2).
	Repeat dance from figure 1.

Dance notation by Sherry Cochran

SIRBA OLTENEASCA
Romanian

SOURCE: Learned by Mihai David while a member of the Romanian State Folk Ensemble, 1965-1968.

PRONUNCIATION: SIR-buh 0l-te-NEH-skuh

MUSIC: 2/4 Gypsy Camp, Vol. 3

FORMATION: Hands held down at side.

<u>Measure</u>	Description
1-23	Introduction
	Figure 1. In and out of circle.
1	Into center step R (ct.1), close L, behind R (ct.2).
2	Step R fwd. (ct.1), hop R bringing L behind R calf (ct.2).
3	Out of center step L back (ct.1), close R in front of L (ct.2).
4	Step L back (ct.1), hop L (ct.2).
5	Step R fwd. (ct.1), hop R (ct.2).
6	Step L back (ct.1), hop L (ct.2).
7	Step R to R (ct.1), cross L in front (ct.2).
8	Step R in place (ct.1), hop R raising L in front (ct.2).
9-16	Repeat meas. 1-8 with opp. footwork.
17-32	Repeat meas. 1-16.
	Figure 2. Travel LOD still facing center.
1	Step R (ct.1), cross L behind R (ct.2).
2	Repeat meas. 1, fig. 2.
3	Step R into center (ct.1), hop R (ct.2).
4	Step L back (ct.1), hop L (ct.2).
5	Step R to R (ct.1), cross L in front of R (ct.2).
6	Step R in place (ct.1), hop R (ct.2)
7-8	Repeat meas. 5-6, fig. 2, with opp. footwork.
9-32	Repeat meas. 1-8, fig. 2 three more times.

SIRBA OLTENEASCA, cont.

<u>Measure</u>	<u>Description</u>
1-2	Figure 3. Facing center, travel in CW circle. Start traveling on L, fwd. diagonally stepping R,L,R, hop R (cts. 1,2,1,2).
3	Travel to R cross L in front of R (ct.1), step R to R (ct.2).
4	Cross L in front of R (ct.1), hop L (ct.2).
5-6	Travel on back R diag. stepping R,L,R, hop (cts. 1,2,1,2).
7-8	Travel to L, step L, close R, step L, hop (cts. 1,2,1,2).
9-32	Repeat meas. 1-8, fig. 3 three more times.
1-2	Figure 4. Facing center, traveling in circle. Step to R with R (ct.1), step behind with L (ct.2). Repeat (cts.1-2).
3	Step on R foot (ct.1), hop on R (ct.2).
4	Cross over R with L (ct.1), step back in place on R (ct.2).
5	Step to L side with L (ct.1), step together with R (ct.2).
6	Cross over R with L (ct.1), hop on L (ct.2).
7	Step back on R (ct.1), hop on R (ct.2).
8	Step back on L (ct.1), hop on L (ct.2).
	Repeat dance from beginning. Dance ends with Fig. 2.

Dance notations by Sherry Cochran

YA'AKOV EDEN

Born in Israel, Ya'akov began his performance with "The National Troupe of the Kibutzim" from 1957 to 1959. In the years until 1965 he served as a youth counselor and dance instructor. In 1965 he staged the choreography for the National Convention of the Youth Movement in Israel.

Coming to the United States in 1966, Ya'akov studied dance at the University of Oregon and began teaching workshops in Israeli dance.

After graduating in 1970, Ya'akov became an instructor of folk dance at Ball State University in Muncie, Indiana. He has since been drawing record numbers of students to his classes. He has also actively taught at workshops and folk dance camps. He has been quite busy the past year between teaching and giving workshops in the U.S. and Canada, especially during the summer, and a number of Camps and institutes. Another of his main activities is directing the "Banevolks" Folk Dance Repertory at Ball State.



AHAUAT HADASSA
Israel

TRANSLATION: The love of Haddassa
SOURCE: Rivka Sturman
FORMATION: Line with elbows bent, hands joined L over R.

MUSIC: 4/4 meter Worlstone PATTERN

Measure CHORUS

1 Step R frwd. (ct.1); shift wt. back to L while circling body back(ct.2); shift wt. frwd, to R while completing circling body frwd. (ct. 3); step L frwd. (ct.4).

2-3 Repeat meas. 1 three more times

PART A

1 Step R to R (ct.1); cross L in front of R(ct.2); shift wt. to L (ct.3);small leap onto R (ct.4); cross L in front of R (ct. and).

2-3 Repeat meas. 1 Part A three more times.

CHORUS

1-4 Repeat Chorus meas. 1-4.

PART B

1 Step R to R (ct.1); step L behind R(ct. 2); step R to R (ct.3); step L in front of R (ct.4); hop on L (ct.and).

2-3 Repeat meas. 1 Part B three times more.

VARIATION FOR PART B

1 Step R to R (ct.1); step to L in front of R(ct.2); step R to R (ct.3); step L behind R(ct.4).

2 Step R to R (ct.1); step L in front of R(ct.2); touch R toe in pl. (ct.3); hop on L(ct.and); close R beside L and hold (ct.4).

3-4 Repeat meas. 1-2 Variation. Ftwk. and direction.

Notation by Ya'akov Eden

BO'I TAMA
Israel

TRANSLATION: Come My Innocent One
SOURCE: Danny Uziel
RECORD: Worldtone
BASIC STEPS: Walk, brush
FORMATION: Circle with hands joined in W formation

MUSIC: 3/8 PATTERN

Measure PART A (Face LOD)
1-3 Three walking steps in LOD (RLR),
4 Sway back with L.
5 Place R heel frwd. (ct.1)shift wt. to R ft. (cts. 2-3).
6 Step frwd. w. L
7-8 Two steps back R,L
9-16 Repeat meas. 1-8 Part A
PART B (Face center)
1 Touch ball of R ft. behind L
2 Brush R in front of L.
3 Place R heel frwd.
4 Shift wt. to R.
5-8 Repeat meas. 1-4, Part B , reverse ftwk.
PART C
1 Step R to R.
2 Close L beside R.
3-4 Roll the knees two complete turns CW .
5-8 Repeat Meas. 1-4, Part C, reverse ftwk. and direction.
PART D (Face LOD)
1-3 Three step turn to R, join hands at end.
4 Lean to R while placing L heel to L.
5-8 Repeat meas. 1-4, part D, reverse ftwk. and direction.

Notation by Ya'akov Eden

DEBKA DALIA
Israel

TRANSLATION: Dance from Kibutz Dalia
DANCE: S. Cohen (Vicky)
FORMATION: Line in a simple hold
RECORD: Tivka-117

MUSIC: 4/4 PATTERN

<u>Measure</u>	<u>PART A</u>
1	Two steps in LOD R,L (cts. 1,2); two steps inpl. R,L while turning to face ctr. (cts. 3,4);
2-3	Repeat meas. 1 Part A twice more.
4	Step R in pl. while kicking L frwd. (ct.1); step L in pl. while kicking R frwd. (ct.2); squat, knees together (ct.3); rise on L while R straight frwd. (ct.4).
5-8	Repeat meas. 1-4, Part A.
	<u>PART B</u>
1	Cross over L (ct.1); hop on R to L (cts.2); hop on R back (ct.3); fast Yemenite L (cts. and-4-and).
2	Repeat meas. 1, Part B.
3	Repeat meas. 1, Part A.
4	Repeat cts. 1-3, meas. 1, Part B (cts. 1-and-2); fast Yemenite L(cts. 3-and-4).
5-8	Repeat meas. 1-4, Part B.

Notation by Ya'akov Eden

EL, GINAT EGOZ

Israel

TRANSLATION: To the nut grove

RECORD: Kadima

FORMATION: Couples anywhere in dance area. Woman on man's R. R hands joined in front of man with elbows bent, L hand is bent with thumb and forefinger touching.

MUSIC: 2/4 PATTERN

Measure PART A

1 Step R to R (ct.1); hold(ct.2).

2 Lift L back and brush it frwd. while hopping on R (cts. 1-2).

3 Step L across R (ct.1); hold (ct.2).

4 Close R beside L while bending knees (ct.1); hold(ct.2).

5-7 Repeat meas. 1-3.

PART B

1 Step R behind L (ct.1); step L to L (ct.2).

2 Cross R in front of L (ct.1); hold(ct.2).

3 Close L beside R while bending knees (ct.1); hold(ct.2).

4-6 Repeat Meas. 1-3, Part B.

PART C

1 Leap back on R while L is extended (ct.1); step frwd. on L(ct.2).

2 Cross R over L while turning $\frac{1}{2}$ turn CW (ct.1); hold (ct.2).

3 Close L beside R (ct.1); hold (ct.2).

4-6 Repeat meas. 1-3, Part C.

PART D

1-3 Repeat meas. 1-3, Part A.

4-6 Repeat meas. 1-3, Part B.

Notation by Sara Levi Tana'i

EL MIDBARY
Israel

SOURCE: Bentsy Tiram
TRANSLATION: To My Desert
RECORD: "Dances in the Garden of Eden, " YE 1001
BASIC STEPS: Run, Yemenite, step-hop, buzz
FORMATION: Couples in a double circle, R shoulders adjacent

MUSIC: 4/4 PATTERN

Measure PART A (both start with the same ft.)
1 Four running steps in LOD (CCW).
2 Jump on both feet, land on R (cts. 1-2); fast Yemenite R(cts.3-4).
3-4 Repeat meas. 1-2, Part A; opposite ftwk.
PART B
NOTE: partners face each other L hands joined, M's back to center, W faces him.
1 Step back with L (ct.1); step frwd. with L (ct.2); step-hop R while changing places (cts. 3-4),
2 Two fast Yemenite steps: L,R (cts. 1-4).
3 Leap bk. with L (ct.1); close R beside L (ct.2); raise heels twice while snapping fingers (cts. 3-4).
4 Repeat meas. 3, Part B, with reverse ftwk. and direction (cts. 1-4).
5-8 Repeat meas. 1-4, Part B.
PART C
NOTE: Couples in a single circle, L ahead of M.
1 Leap frwd. with R (W moves back) (ct.1); close L beside R (ct.2); two stams with R (cts. 3,4).
2 Repeat meas. 1, Part C (cts. 1-4).
3-4 One turn in four buzz steps (cts. 1-4). Note: W turns around a second time during the 4 th buzz step.
5-8 Repeat meas. 1-4, Part C

Notation by Bentsy Tiram

GE'ULIM
Israel

SOURCE: Ya'akov Levi
 TRANSLATION: Redemption
 RECORD: "Dances in the Garden of Eden," YE-1001.
 FORMATION: Couples facing, M's back to center, little fingers joined.

MUSIC: 4/4 PATTERN

NOTE: M's steps are given; W does opposite.

<u>Measure</u>	<u>PART A</u>
1-12	Step L to L (cts. 1-2); Yemenite R to R (cts. 3-6); repeat cts. 1-6, Part A (cts. 7-12); step L to L (cts. 13-14); two full turns to R with four steps R,L,R,L and snap fingers high with each step (cts. 15-22); step R to R, join little fingers (cts. 23-24); repeat cts. 1-24, Part A (cts. 25-48).
	<u>PART B</u> Couples face LOD, join inside little fingers.
1-2	Yemenite L to L (cts. 1-4); two slow steps frwd. R,L (cts. 1-4).
3-4	Yemenite R to R (cts. 1-4); two slow steps frwd. L,R (cts. 1-4).
5-8	Repeat meas. 1-4, Part B.
	<u>PART C</u>
1	Step frwd. with L (cts. 1-2); step R frwd. and pivot on it half-way CW, change hands, join little fingers (cts. 3-4).
2	Touch ball of L beside R (cts. 1-2); step back with L (cts. 3-4).
3-4	Repeat meas. 1-2, Part C. Reverse ftwk and direction.
5-8	Repeat meas. 1-4, Part C.

Notation by Ya'akov Eden

MI YITNENI OF
Israel

SOURCE: Yo'av Ashriel
TRANSLATION: Who will
RECORD: "Israeli Folk Dances, " Vol. 3 Effi Netser MM 30922
BASIC STEPS: Walk, brush, Yemenite
FORMATION: Circle in simple hold

MUSIC: 4/4 PATTERN

<u>Measure</u>	<u>PART A</u>
1	Step R to R (ct.1); brush L frwd. (ct.2); lift L while bending R knee (ct.3); hold(ct.4).
2	Bkwd. Yemenite L(cts. 1-4);
3	Step R over L(turn to face L) (ct.1); hold (ct.2);step bkwd. with L, bent knee (ct.3);step R to R (face LOD) (ct.4).
4	Three steps frwd. L,R,L (cts. 1-3);hold (ct.4).
	<u>PART B</u>
1	Cross R over L, while turning L (ct.1);lift L frwd. with bent knee (ct.2); hop twice on R while turning to R and circling L in front with bent knee (cts. 3-4).
2	Cross L over R while turning to R (ct.1); two steps frwd. R,L (cts. 2-3); hold (ct.4).
3-4	Repeat meas. 1-2, Part B
5	Two steps frwd. toward center R,L (cts. 1-2);step R frwd. while going down to L knee (ct.3); hold (ct.4).
6	Thres steps bkwd. L,R,L (cts. 1-3); hold (ct.4).
7-12	Repeat meas. 1-6, Part B.

Notation by Ya'akov Eden

RAKEFET
Israel

SOURCE: R. Spivak
 RECORD: Worldtone 10007
 BASIC STEPS: Waltz, swing
 FORMATION: Man and woman stand with R shoulders adjacent, R hands joined.

MUSIC: 3/4 PATTERN

NOTE: Steps described for M, W does opposite.

<u>Measure</u>	<u>PART A</u>
1	Three steps frwd, R,L,R (LOD) (cts. 1-3).
2	Step frwd. R (ct.1); two steps while turning 1/2 turn CW, end facing R LOD (cts. 2-3).
3-4	Repeat meas. 1-2, Part A. NOTE: During meas. 3-4, LOD is the same but M moves bkwd.
5-6	R shoulders adjacent, R hand behind partner's back L hand holds partner's R hand behind own back(back basket hold). Take six walking steps L,R,L,R,L,R turning CW.
7	M drop E hand and CCW with three steps L,R,L .
8	Step toward W with three steps R,L,R, ending up in butterfly position with the M's back to center.
	<u>PART B</u>
1	Step L to L and swing R across L.
2	Step R to R and swing L across R.
3	Turn W under L arms in three steps, M steps in pl. L,R,L.
4	Take three steps R,L,R and in closed pos. M's back to LOD.
5-8	Four waltz steps turning with partner.
9-16	Repeat meas. 1-8, Part B.

Notation by Ya'akov Eden

SHNEI SHOSHANIM

Israel

SOURCE: Eliyahu Gamliel
 TRANSLATION: Two Roses
 RECORD: "Dances in the Garden of Eden," YE-1001
 BASIC STEPS: Walk, step-hop, grapevine
 FORMATION: Couples in a double circle

MUSIC: 4/4 PATTERN

NOTE: M's steps are described, W does opposite.

Measure PART A (Partners facing, M's back to ctr., no hand hold).

1 Cross R over L, turning R shoulder toward partner (ct.1); snap fingers of R hand (ct.2); step L to L, facing partner (cts.3-4).

2 Step R behind L, turning L shoulder toward partner (ct.1); snap fingers of L hand(ct.2); step L to L, facing partner(cts. 3-4).

3-4 Repeat meas. 1-2, Part A.

PART B (Simple hold, face LOD)

1-2 Grapevine step-cross R over L, L to L, R behind L, L to L, cross R over L, L to L, cross R over L (cts. 1-7);hold(ct.8).

3-4 Repeat meas. 1-2, Part B, reverse ftwk., direction , and handhold

PART C (Partners face with R hands joined).

1 Step-hop with R while changing places (cts. 1-2); step L to L while turning a 1/4 turn to R and getting into Varsouvienne pos. (cts. 3-4).

2 Step R to R (toward ptr.)(cts. 1-2); step L to L (away from ptr.) (cts. 3-4).

3-4 Take two-steps R,L,R,L,R,L- turn 1/2 turn with ptr. (cts. 1-8).

PART D (simple hold)

1 Walk frwd. two steps R,L(cts. 1-2);brush R frwd. (ct.3);step R frwd. (ct.4).

2 Step L frwd. (ct.1); brush R frwd.(ct.2);walk frwd. two steps R,L (join both hands and face ptr.) (cts. 3-4).

3 Step R to R and hold (cts. 1-2); two sways L,R (cts. 3-4).

4 Cross L over R and hold (M's hand joined with W' R) (cts. 1-2); step R back (ct.3); step L to L (ct.4).

5-8 Repeat meas. 1-4, Part D.

NOTATION by Ya'akov Eden

SHTU ADARIM

Israel

SOURCE: Yonatan Karmon
 RECORD: Kadima
 BASIC STEPS: Jump, hop , run , stamp, turn
 FORMATION: Couples in a circle, W wrapped beside M.

MUSIC: 4/4 PATTERN

<u>Measure</u>	<u>PART A</u>
1	Jump w/both ft. and land on L(cts. 1-2); step frwd. while body leans back (ct.3); step back in pl. w/L(ct.4).
2	Step back w/R(ct.5); step frwd. in pl. w/R(ct.6); hop on L frwd. (ct.7); leap frwd. w/R(ct.8).
3-4	Leap frwd. with L(ct.9); fast Yemenite R (R,L,R) (cts. 10-11); fast Yemenite L (L,R,L) (cts. 12-13); two stamps w/R beside L (cts. 14-15); hold (ct.16).
5-7	Repeat cts. 1-9, Part A (cts. 17-25); <u>Woman</u> : 3 step turn to R (R,L,R), while unwrapping (cts. 26-28); stamp L w/out wt. (ct.29); 3 step turn to L (L,R,L) (cts. 30-32). <u>Man</u> : does same ftwk, as woman but in pl. w/out turns (cts. 26-32).
	<u>PART B - WOMAN</u>
1	Leap R and across L over R (cts. 1-2); two following steps: touch R, step L frwd., touch R, step L frwd. (cts. 3-4).
2	Repeat cts. 1-2, Part B (cts. 5-6); turn in 2 steps CW R,L (cts. 7-8).
	<u>PART B - MAN</u>
1	Stamp R, step L across R (cts. 1-2);leap R, cross L over R (cts. 3-4).
2	Turn in 2 steps CW (lead w/R heel) (cts. 5-6); turn in 2 steps CW R,L (cts. 7-8).
	Repeat Part B five more times (cts. 9-48).

NOTE: Part B should be done only four times, but the only recordings available have it six times.

Notation by Ya'akov Eden

U'VAU HA'OVDIM
Israel

SOURCE: Eliyahu Gamli'el
RECORD: Eretz Zavot Slo-3
BASIC STEPS: Walk, turn
FORMATION: Lines facing East

MUSIC: 4/4 PATTERN

<u>Measure</u>	<u>INTRODUCTION</u>
1	Sway to R and snap fingers to R (cts. 1-2); sway to L and snap fingers to L (cts. 3-4).
2	Repeat meas. 1, Introduction (cts. 1-4).
3	Tcherkessia step R frwd., L in pl., R bkwd., L in pl. Arms come up and down (cts. 1-4).
4	Turn 1/2 turn R,L,R,L with arms in front on cts. 1-2 and down with palms up on cts. 3-4 (cts. 1-4).
5-8	Repeat meas. 1-4, Introduction.
	<u>PART A</u>
1	Step R diag. to R, leading with heel (ct.1); close L beside R (ct.2); repeat meas. 1, cts. 1-2, Part A (cts. 3-4).
2	Repeat meas. 1, Part A (cts. 1-4).
3	Step R diag. to R, arms go up (ct.1); cross L over R (ct.2); step R back (ct.3); step L back, arms come down (ct.4).
4	Repeat meas. 3, Part A diag. to L (cts. 1-4).
5-8	Repeat meas. 1-4, Part A, reversing direction.
	<u>PART B</u>
1	Four steps frwd. R,L,R,L, hands coming up slowly (cts. 1-4).
2	Turn 1/2 turn in four steps R,L,R,L CW, ending up facing West (cts. 1-4).
3-4	Repeat meas. 1-2, Part B, ending up facing South (this time turn is 3/4) hands are scooping.
5-6	Repeat meas. 1-2, Part B. End up facing North.
7-8	Repeat meas. 1-2, Part B. End up facing South.
	<u>INTERLUDE</u>
1	Sway with R to South. Hands come up (cts. 1-2); sway with L to North (cts. 3-4).
	<u>PART C- Hands are joined</u>
1	Four steps frwd. R,L,R,L. Hands come up slow (cts. 1-4).
2	Cross R over L (ct.1); hold (ct.2); cross L over R (ct.3); hold (ct.4).

(cont.)

U'VAU HA'OVDIM (cont.)

Measure

- 3-4 Repeat meas. 1-2, Part C. Facing North.
5-6 Repeat meas. 1-2, Part C. Facing West. Hands are crossed. and low.
7-8 Repeat meas. 1-2, Part C. Facing South. Hands are on shoulders.

INTERLUDE

- 1-2 Repeat meas. 3-4, Introduction.

NOTE: Repeat the dance twice more facing North and West. The fourth time dance only Part C.

ENDING: Repeat Part A facing East and then all move to the center to form a closed, clustered circle.

Notation by Ya'akov Eden

VAYENIKEHU
Israel

SOURCE: Raya Spivaka
TRANSLATION: And He Fed Him Honey From a Rock
BASIC STEPS: Step, hop, run, scissors, stamp
RECORD: Raya Spivaka
FORMATION: Line, hands in a simple hold

MUSIC: 4/4 - 5/4 PATTERN

<u>Measure</u>	<u>PART A</u> (4/4 and 2 ct. musical tag)
1	Two step-hops to R (R,L)(cts. 1-4).
2	Four running steps R,L,R,L (while turning back and running in LOD)(cts. 1-4).
3	Two step-hops to R (R,L)(cts.1-2). Musical tag two scissors kicks R,L (cts. 3-4).
4-6 and Tag	Repeat Meas. 1-3 and Tag., Part A.
	<u>PART B</u> (3 meas. of 5/4 and one meas. of 4/4).
1	Stamp R to R (ct.1); cross L behind and stamp R to R (cts.2-3); shift wt. to L and hold (cts. 4-5).
2-3	Repeat meas. 1, Part B.
4	Step R to R and hold (cts. 1-2); step L to L and hold (cts. 3-4).
5-8	Repeat meas. 1-4, Part B.

Notation by Ya'akov Eden

JOHN PAPPAS

John Pappas is a Greek-American raised in San Francisco, California. His family has always stuck close to the folkways of their Greek village. They always had greek dancing and music at their family celebrations and on holidays. It was as a s a young child that he learned the dances ana songs of his family' area, Arkadia. John began to play floyera (sheperd's flnte.) as a boy. John's great-uncle played this, as well as other Greek instruments. John has had his own Greek orchestra since 1962. He plays Klarino, bouzouki, baglamas, lavouto, floyera, karamoudza, daouli and is learning to play gaida and sandouri.

In 1966 he went to Greece for the first time for three months. In 1970-71 he spent spent one year in Greece living with relatives and also traveling all over the meainland. During this time he made a study of costume , as well as dance and music, but one of the primary goals of the trip was simply to enjoy Greece.

He has taught workshops and given institutes all over the U.S. and in Montreal, Canada. Some of these institutes have been: University of the Pacific Dance Camp at Stockton; Texas Camp;Maine Camp; University of California, Berkely; Stanford;Pittsburgh Spring Festival; New York University; Buffalo Gap, West Virginia; Boston; University of California Folk Dance Symposium Seattle, Washington residency, and others.

Currently he is teaching Greek dance, Greek cinilization, English, and other classes at San Joaquin Delta College in Stockton, California.

He holds a Master's degree in English Literatrue plus several teaching credentials.





GREECE

ETHNIC DANCES OF GREECE

The dances of the Greek people are many and varied. The great majority of these dances are done in a broken circle moving CCW. Some dances are for M only, some for W only. There are a few dances which are done in cpls such as Bállos or Karşilama's, and there are some dances which are for a solo dancer such as Zeibekikos.

Each area of Greece, often each village, has its own dances. Often two areas will do the same dance, but with different variations or styling. We can even see the same footwork or dance step done to many different types of music so that it appears to be a completely different dance.

Some dances are common to all Greeks. Examples of these panhellenic dances are: Syrtós, Kalamationós, Tsámikos, and Hasápikos. These dances, like many of our western social or ballroom dances, are done to an infinite number of tunes. They are not done to only one melody, but to any song with the correct rhythm for the dance.

Greek music is different from the music of western Europe. Whereas the average American is used to rhythms in 2's, 3's, or 4's, the Greek sings and dances to rhythms such as: 2/4, 5/4, 6/4, 7/8, 9/8, 8/8, and 12/8. Furthermore, Greek music uses more than just the normal major and minor scales of western music. The Greek musician uses intervals such as the quarter tone, and techniques in playing which a trained musician of western music could not duplicate. Most Greek musicians are self-taught and don't know how to read music. Just as the dances vary from area to area in Greece, the music and instrumentation in each area tends to be different.

Basically, there are two main areas: the Mainland and the Islands. Each of these is further subdivided; the styling of dance and music within each of these subdivisions is similar. One other main group of dances and music is the city or tavern where dances like Argó Hasápiko and Zeibékiko are done.

Islands

1. Aegean
2. Ionian
3. Dodecanese
4. Kriti
5. Kypros

Mainland

1. Macedonia
2. Epiros
3. Thrace
4. Thessaly
5. Peloponissos
6. Póntas (Black Sea area)

Some notes on styling

In general all dancers stand straight and proud. Whereas M often have high leaps and large motions in the dance, W usually dance more sedately. They do not swing their legs very far; their ft do not usually lift very far from the ground. Some of the reasons for this are: the W are lady-like and therefore

ETHNIC DANCES OF GREECE (continued)

dance in a lady-like manner. Another point is their costume. The **W**'s clothes are usually multi-layered and quite heavy. Their skirts are also quite long. When dressed in such clothes, it is not easy to kick your feet very far. Also, because of the length of the costumes, large movements of the legs cannot be seen anyway.

What does one do when leading?

If you are dancing at the R end of the line or semi-circle (leading), your R arm never just hangs free. The R arm is either held straight out to the side at shoulder or head height, or it is placed on the right hip. Usually W tire more quickly than M, so it is more common for a W to have her free hand on her hip. Either pos, however, is correct for both M and W. If you are at the L of the line (the last dancer), you do the same thing with your free hand.

There are some dances where only the leader can improvise turns, leaps, or slaps the ft. Such dances are: Syrtós-Kalamatiano, Tsámiko. Other dances, such as Hasápiko, Stá Tría allow all dancers to do simple variations such as turning or step variations. Find out whether you are supposed to follow the leader before you attempt to do his variations. And when leading remember that the variations you do in Syrtó or Tsámiko need not be extremely fancy. The leader is not trying to impress anyone. A leader's variations are an expression of his feelings in the dance. They are, therefore, an expression of personality and not intended to dazzle anyone watching (even if they are dazzling in effect). A simple turn or two is often more beautiful than 220 slaps of the ft and standing on one's nose to impress the people watching.

Some of the common handholds



shoulder



hands up



hands down



chain



"Tsakonikos"

Notes by John Pappas. Abbreviations added to fit U.O.P. syllabus format.

LAHANA
Greece - Pontos

- SOURCE:** Lahana (LAH-hah-nah) is also called Omá Kerasounteikon(oh-MAHL-keh-rah-soon-DAY-ee-kohn) after the city of Kerasous. Another name is Kotsihtón Omá. This dance is popular among the Greeks of the Black Sea area of Asia Minor (Pontos). The word "Láhana" meaning "vegetables" or "cabbages" comes from the popular song that is often used for this dance.
- RECORD:** Folkraft LP-8; Philips International LPS-73;NINA 24835-A; NINA 24836-B.
- RHYTHM:** 9/8 or 9/16 meter or short,short,short,long ♪ ♪ ♪ ♪.
- FORMATION:** Dancers in a broken circle with the hands joined at shldr. height, elbows bent and down. The hands should be comfortably back near the shoulders. Dancers may also lower hands so that arms are down and atraight.

Characteristics:Small steps with no large movement.

<u>Measure</u>	<u>cts.</u>	<u>Pattern</u>
1	♪	Wt. on R ft.,step on L across in fron of R.
	♪	Step to R on R ft.
	♪	Step on L in front of R.
2	♪	Step sdwd. to R on R ft.
	♪	Step on L behind R. (or next to R).
	♪	Step sdwd. to R on R ft.
		NOTE: This step is like the Syrtos Sta Dyo or Pogonisios of Epiros.

VARIATION

When the music is peppy or the mood is more vigorous, dancers can add a hop to the basic step.

1	♪	Hop on R ft.
	♪	Step on L ft. in front of R.
	♪	As in basic above.
	♪	As in basic above.
2	♪	Hop on L ft.
	♪	Step to R on R ft.
	♪	As in basic above
	♪	As in basic above.

NOTE: Sometimes the steps are done in place without moving in LOD for awhile.

Notation by John Pappas

MITERITSA
Póntos - Greece

- SOURCE:** The name of this dance, Miterítsa, comes from the words of the song to which it is done. It is a diminutive form of the word "mother." According to Papahristos, the dance is both a dance and a game. It is for both adults and children. The reeks of Póntos are from the Black Sea area. They were evicted by the Turks after over two thousand years of living in this area.
- PRONUNCIATION:** mee-tah-REET-sah
- BIBLIOGRAPHY:** Elliniki Hori, V. Papahristos (Athens, 1960).
- MUSIC:** Folk Dancer MH 4052B. 4/4 meter.
- FORMATION:** For the greatest enjoyment, the Miterítsa should be done in small groups. Dancers should be in an open circle with hands joined and down. Approximately eight or ten men should be together at the R end of the circle; approximately eight to ten women should be joined to this line of men; the last man is holding the R hand of the first woman with his L hand. It is not necessary for each man and woman to have a ptr. There may be more men than women, or vice-versa. This dance is a mixer.
- CHARACTERISTICS:** This is a dance game. The feeling is lively and happy. The dancers should have lots of fun. There is much clapping of hands.

<u>Measure</u>	<u>cts.</u>	<u>FIRST VARIATION</u> (vocal melody)
		(during this variation there should be slight flexes of the knees.)
I	1	Facing LOD, step frwd. on the R ft. (there may be a slight stamp.)
	2	Step next to the R on the L ft.
	3-4	Repeat action of cts. 1,2.
II-IV		Repeat action of meas. I to a total of 16 steps in LOD.
V-VIII		Repeat 16 steps of meas. I-IV in RLOD.

NOTE: Throughout this variation there should be slightly more emphasis on the steps of the R ft., while there may be more flexion of the L knee when stepping on the L.

SECOND VARIATION (Instrumental melody)

All of the dancers drop hands and clap while the lead man dancer does the following step with his ptrs.)

I	&	A small hop on the L. }	This is a skip step.
	1	Step on the R ft. }	
	&	A small hop on the R ft.	
	2	Step on the L ft.	
		Repeat action of cts. 1 and 2.	
II-VIII		Repeat action of meas. I to a total of 32 hop-steps (skips).	

The lead man does the skipping step over to the W and choosing a ptr., hooks R elbows with her and they turn together in a CW direction, doing the skipping step for one meas. They then hook L elbows and do the skipping step turning together in the other direction for one meas. The M then leaves the W and repeats the action with another W. First W returns to her place. The lead M may do this with several ptrs. if he has time. There are eight meas. of instrumental music before the vocal begins again and the leader returns to place and

MITERITSA (cont.)

the first variation is repeated. After eight meas. of the first variation, the second variation is repeated, but this time the W who first danced with the leader leaves the line and chooses a M to dance with her. This M will be the person to begin the variation when it is later repeated for the third time.

The words to Miteritsa:

Miteritsa mou glikia, thelo mia gapitikia.
Miteritsa mou glikia, thelo mia gapitikia
Mavramatia ke megala, zimomena me to gala.
Mavramatia ke megala, zimomena me to gala.

Sweet mother, I want a loved one,
with eyes dark and large and
Beautiful skin. (The idiom says
"Dark eyes kneaded with milk.")














Ithela na'rtho to vradi, m'epiase psili vrohi. I wanted to come to you last
Ithela ne'rtho to vradi, m'epiase psili vrohi. night, a rain caught me. I asked
To Theo parakalousa, yia na se vro monahi. God to let you be alone when I
To Theo parakalousa, yia na se vro monahi. found you.

Notation by John Pappas

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SYRTOS SKYROU
Greece - Skyros

- SOURCE:** Syrtos Skyrou (seer-TOHS-SKEE-roo) is an island form of the Panhellenic Syrtos. Often in the Sporades and Kyklades Island groups, the Syrtos has a bouncy, hopping style. This form features the hopping style Syrtos from the island of Skyros in the Sporades off the coast of Western Greece.
- RECORD:** Society for the Dissemination of National Music, Athens, Greece, 105, side B, band 2. 2/4 meter.
- FORMATION:** Dancers in a broken circle with hands joined at shdl. height, elbows bent and down. The hands should be comfortably back near the shoulders.
- Characteristics:** The styling is rather bouncy with a very characteristic hop after the first long beat. Often the basic Pan-Hellenic Syrtos is done, and as the dancers get into the dance they begin to dance more vigorously, adding the hops and stamps. This Syrtos often breaks up into cpls. and becomes a Ballos with the same type of styling.

<u>Measure</u>	<u>cts.</u>	<u>Pattern</u>
		 slow and quick quick
1	S 	Step sdwd. to R on R ft.
	Q 	Step across in front of R on L fr. (or step behind R on L ft.)
	Q 	Step to R on R ft.
2	S 	Step across in front of R on L ft.
	Q 	Step to R on R ft.
	Q 	Step across in front of R on L ft.
3	S 	Step to R on R ft.
	Q 	Step next to R on L ft.
	Q 	Step in pl. on R ft.
4	S 	Step in pl. on L ft.
	Q 	Step in pl. on R ft.
	Q 	Step in pl. on L ft.

} Facing center

The special style of the Syrtos and Ballos is caused by the hop and the "and" beat after the slow beat of each measure.

		S 	&	Q 	Q 
1		Step sdwd. to R on R ft.			
		Hop on R ft.			
		Step across in front of R on L ft.			
		Step next to L on R ft.			
2-4		Repeat action of basic step.			

Dancers will tend to be on the balls of the feet. You begin to feel as if you are skimming over the ground and barely touching it.

Notation by John Pappas

DENNIS BOXELL

Dennis Boxell has become one of the recognized authorities in the United States on Balkan Dance and customs, as a result of intensive studies in the Balkans during the last fifteen years.

In 1960, while stationed in Germany, Mr. Boxell toured Northern Europe with "KOLO", the national Yugoslav dance ensemble from Beograd. Between 1962 and 1965 he studied dance in the Balkans, working with all the major groups in Yugoslavia, as well as with village dancers. Sponsored by Luk-~~lon~~ Ion of Athens, he was able to visit many of the remoter regions of Greece, such as Greek Macedonia, and collect a great number of authentic dances. Under the auspices of the Bulgarian government he made a regional study of Bulgarian village dances and customs.

These researches led to his first nationwide U.S. tour in 1964 and 1965, and the recording of over 150 dance tunes, many of which have become standards in the American repertoire of Balkan dance. He has just returned to San Francisco from another very successful teaching tour.





A U S T R I A

I T A L Y

H U N G A R Y

S l o v e n i a

C r o a t i a

R O M A N I A

B o s n i a -
H e r c e g o v i n a

Beograd

S e r b i a

A D R I A T I C

S E A

M o n t e n e g r o

A L B A N I A

B U L G A R I A

M a c e d o n i a

YUGOSLAVIA

G R E E C E

BEOGRADSKO MANGUPSKO
Serbia (Beograd)

RECORD: To be released
FORMATION: "V" position. Right foot free

MUSIC: 2/4 PATTERN

Measure PART I

Cross and a quick step on ball on R ft. in front of L ft.
(count "ah" before count 1)

- 1 Step sideward R on L ft. (cts. 1&);; cross and a quick step on ball on R ft. in back of L ft. (ct. "ah");; step sideways R on L ft. (cts.2&); cross and a quick step on ball of R ft. in front of L ft. (ct. "ah"),
- 2 Step sideward R on L ft. (ct. 1); step sideward R on R ft. (ct.2).
- 3 Cross and step on L ft. in front of R ft. (ct.1); step back on R ft. in pl. (ct.&); close and step on L ft. beside R ft. (ct.2).
- 4 Click R heel sharply to L ft., keeping weight on L ft. (ct.1); Pause (ct.2).
- 5-8 Repeat pattern on meas. 1-4, taking weight on R ft. at the end.
- 9-16 Repeat pattern on meas. 1-8, reversing direction and ftwk.

PART II

- 17-19 Facing slightly and moving R, three Hop-step-steps (L) and forward.
- 20 Facing center, leap onto R ft. (ct.1); stamp L ft. next to R (ct.2).
- 21-24 Repeat pattern of meas. 17-20, reversing direction and ftwk.
- 25-32 Repeat pattern of meas. 17-24.







Notations by Dennis Boxell

BILATI
Assyria



RECORD: Folkraft LP-4 "Tanzara"
FORMATION: Arms straight down, fingers interlocked, shoulders close to neighbor's, Kurdish style

MUSIC: 2/4 PATTERN

Measure

- | | | |
|---|---|---|
| 1 |  | Facing center, step-hop frwd. on L ft. (ct.1);
step-hop bkwd. on R ft. (ct.2). |
| 2 |  | Touch L heel frwd. (ct.1);
step-hop on L ft. frwd. (ct.2). |
| 3 |  | Step-hop on R fwd. (ct.1);
touch L heel frwd. (ct.2). |
| 4 |  | Step bwd. on L ft. (ct.1);
touch R heel frwd. (ct. 2). |
| 5 |  | Step-hop frwd. on R (ct.1);
step-hop bkwd. on L (ct.2). |
| 6 |  | Step-hop bkwd. on R ft. (ct.1);
touch L heel frwd. (ct.2). |

Frequent variation for meas. 1 and 2, ct.1:

- | | |
|---|--|
|  | Turning to face R step-hop on L ft. in pl., tucking L hand
into small of back (ct.1). |
|  | Turning to face center, step on R ft. in pl. (ct. 2).
Touch L heel frwd. (ct.1). |

Notation by Dennis Boxell

DJURDJEVICA
South Serbia

RECORD: To be released
POSITION: Starting with R ft. free, "W" pos.

MUSIC: 2/4 PATTERN

Measure FIGURE I (Music A)

- 1 Facing slightly and moving R, step fwd. on R. ft. with double bounces .
- 2 Step fwd. on L with double bounces .
- 3 Two quick steps fwd. (R, L) (cts.1,2).
- 4 Step fwd. on R ft. with double bounces
- 5-6 Same as measures 3-4 only with opp. ftwk.
- 7-8 Same as measures 3-4.
- 9-12 Turning slightly and moving L , repeat pattern of meas.1-4 reversing direction and ftwk.
- 13 Turning and moving R, step fwd. on R ft. (ct.1); step fwd. on L (ct.2).
- 14 Turning to face ctr. , step sdwd. R on R ft. with double bounces .
- 15-16 Repeat pattern of meas. 13-14, reversing dir. & ftwk.

FIGURE II (Music B)

- 1-3 Facing slightly and moving R, three Hop-step-steps (L)
- 4 Facing ctr., three stamps (R,L,R) in pl.
- 5-8 Repeat pattern of meas. 1-4, reversing dir. and ftwk.
- 9-16 Repeat pattern of meas. 1-8.

FIGURE III (Music C)

- 1 Facing ctr. , hop on L (ct.1).; Cross and step on R heel in front of L (ct.&); step bk. on L in pl.(ct.2).
- 2 Hop on L in pl. (ct.1); cross and step on R heel in Back of L (ct. &); step on L in pl.(ct.2).

DJURDJEVICA (cont.)

Measure

- 3 Repeat pattern of meas. 1.
4 Three stamps (R,L,R) in pl.
5-8 Repeat pattern of meas. 1-4, reversing ftwk.
9-16 Repeat pattern of meas. 1-8.

FIGURE IV

- 1-2 Facing and moving R, two Hop-step-steps (L) fwd.
3 Turning to face L, two steps bkwd. (R,L).
4 Three stamps in pl. (R,L,R).
5-8 Reverse pattern and ftwk. of meas. 1-4.

Dance Notations by Dennis
Boxell

DORCOLKA
Serbia

RECORD: MH 1011
FORMATION: Hands joined in open or closed circle

MUSIC: 2/4

Measure PART I

1 Facing slightly and moving R, two steps frwd. (R,L).

2 Step R ft., close L ft., without taking weight on L ft.

3 Step L ft., close R ft., without taking weight on R ft.

4 Same as meas. 2.

Part II

1-2 Facing center, "sevens" to L, beginning with L ft., stepping
R ft. in front.

3-4 Two "threes" (RLR, LRL).

5-8 Same as meas. 1-4 but with opp. direction and ftwk.

Part III

1 Facing slightly and moving R, two running steps frwd. (L,R).

2-4 Three "threes" (LRL,RLR,LRL).

5-8 -Same as meas. 1-4, but opp. ftwk. and direction.

Next repeat all of parts I,II,III, but with opp. ftwk. and direction, i.e.,
beginning movements of Part I to L with Lft.

PART IV

1-32 Do the "running steps" of Part III, beginning with R ft. to R.
When Part I music reappears, begin the dance over again.

Notation by Dennis Boxell

HOBERBAN
Assyria

RECORD: Folkraft LP-4

FORMATION: Shoulder-hold

MUSIC: 2/4 PATTERN

MeasureFIGURE I

- 1 Facing and moving slightly R, two steps frwd. (R,L).
 2 Turning to face center, step sideward R on R ft. (ct.1); touch L heel frwd. (ct.2).
 2 Close and step on L ft. in pl. (ct.1); touch R heel straight frwd. (ct.2).
 4 Touch R heel diagonally frwd. R (ct.1); touch R heel straight frwd. (ct.2).
 5 Close and step on R ft. in pl. (ct.1 and 2).

FIGURE II

- 1 Facing and moving R, two running steps frwd. (R, L).
 2 Turning to face center, leap sideward R on R ft. , simultaneously kicking L ft. in front on R ft. (ct.1); hop on R ft. and kick L ft. again(ct.2).
 3 Same as meas. 2 only opp. ftwk. and direction.
 4 Hop on L ft., kicking R heel diagonally frwd. R (ct.1); then across in front on L ft. (ct.2).
 5 Close and stamp R ft. next to L ft. (ct.1); pause (ct.2).

Notation by Dennis Boxell

SKOPJE Region

MACEDONIA

I	II	III
Lift, step, cross, step	Lift, step, cross, step	Lift, step, cross, step
<p>Lift* on Rft in place swinging Lft slightly in front (1).</p> <p>Step on Lft in place (2).</p> <p>Step on Rft slightly in front of Lft (3).</p> <p>Step on Lft in place (4).</p>	<p>Lift on Lft in place swinging Rft slightly in front (1).</p> <p>Step on Rft in place (2).</p> <p>Step on Lft slightly in front of Rft (3).</p> <p>Step on Rft in place (4).</p>	<p>Lift on Rft in place swinging Lft slightly in front (1).</p> <p>Step on Lft in place (2).</p> <p>Step on Rft slightly in front of Lft (3).</p> <p>Step on Lft in place (4).</p>

IV	V	
Lift, step, step, step	Step, step, cross, step	
<p>Lift on Lft, turning to face slightly right (1).</p> <p>Step forward on Rft (2).</p> <p>Step forward on Lft (3).</p> <p>Step forward on Rft (4).</p>	<p>Continuing, step forward on Lft (1).</p> <p>Step forward on Rft, turning to face center (2).</p> <p>Cross and step on Lft in front of Rft (3).</p> <p>Step back on Rft (4).</p>	

Lift* - A lift starts from a bent knee stance. Straighten R knee raising R heel slightly, (count & before the beat). Bend R knee, lowering R heel (count 1 of the beat). Vice versa for L lift.

Recording: Folk Dancer MH 3055B

OBLUK
Bulgaria

RECORD: To be released
FORMATION: Belt hold

MUSIC: 7/8

Measure Start dance after 16 meas. Introduction.

FIGURE I

- 1-2 Facing slightly L and leaning frwd. from waist, two Hop-step-steps L backward, trailing R ft.
- 3-4 Turning to face slightly R, two rucenica steps frwd.
- 5 Turning to face center, a small leap sdwd. R on R ft. raising L knee (cts. 1-2); Straightening knee, simultaneously hop on R (ct.3).
- 6 Hop on R ft. again (ct.1); facing alightly L, a small step sdwd. on L ft. (ct.2); cross and step on R ft. in front of L(ct.3).
- 7 Facing center, hop on R ft.(ct.1); step sdwd. L on L ft. (ct.2); cross and step on R ft. behind L(ct.3).
- 8 Step sdwd. L on L ft. (ct.1); describing a large CCW arc, circle R leg in air waist-high to cross in front and to L of L leg (ct. 2-3).
- 9 Touch R toe just in front of L ft.(ct.1); hold (ct.2); step on R ft. to L of L ft.(ct.3).
- 10 Touch L toe pidgeon-toed next to R (ct.1); hold (ct.2); Cross and step on L ft. to begin again.

TRANSITION

- 1-2 Facing center, two steps backward(R,L).
- 3 Cross and a large step on R ft. in front of L ft. (ct.1); Pause (ct.2).
- 4 Pivoting to face center. cross and a large step on L ft. in ft. of R ft. (ct.1); pivot R heel next to L ft. (ct.2).

FIGURE II

- 1-7 Same as Figure I
- 8 Turning to face center, a small leap sideward L on L ft.(cts. 1-2); hop on L ft. , turning slightly L, bending and raising R knee, bending forward at waist (ct.3).
- 9-10 Four mincing steps frwd. (R,L,R,L).
- 11 A gentle touch frwd. with R toe (cts. 1-2); a small leap frwd. on R ft. (ct.3).

(cont.)

OBLUK (cont.)

Measure

12 A gentle touch forward with L toe (cts. 1-2); a small leap forward on L ft. (ct,3).

Figures I and II are danced four times through.

RUCENICA STEP:

(R) a series of three steps in 7/8 rhythm . Step forward on R ft. (ct.1). Step on L ft. slightly in front of R ft. (ct,2); Step forward on R ft., bending R knee slightly (ct,3).

Notations by Dennis Boxell

SHEIKHANI

Assyria

SOURCE: Sheikhani is the national Assyrian dance. The Assyrians today are a minority living in Iraq and parts of Iran. Sheikhani is a boy's name and it is derived from the ancient Assyrian ta-ka'-ni which means "come, be happy."

RECORD: Folkraft LP-4; Folkraft 1547 "Aino Kchume"

FORMATION: Arms straight down, shoulders close to neighbor's, fingers interlocked, Kurdish style

MUSIC: 2/4 Pattern

MEASURE

1 Facing center, step frwd. ln L ft. (ct.1); step-close R,L (cts. 2,2&).

2 Step frwd. on R ft. (ct.1); touch L heel frwd.(ct.2).

3 step bkwd. on L ft., pivoting to face R, tucking L hand and neighbor's R hand into small of back (ct.1).; continuing R, step frwd. on R ft. (ct.2).

4 Step frwd. on L ft. (ct.1); step close R, L (ct.2, 2&).

5 Step frwd. on R ft. (ct.1); step-close L, R(ct.2,2&).

6 Step frwd. on L ft. (ct.1);turning to face center, step bkwd. on R ft. and bring hands straight down to begin dance steps.

NOTE: The walking in meas. 3 and 4 (ct.1) can also be step-hops. same in meas. 5 (ct.1) and meas. 6 (ct.1).

Notation by Dennis Boxell

SHOPSKO HORO

Bulgaria

RECORD: Folklore Dances of Bulgaria LP-4000 or XOP0 309
FORMATION: Men and women using a belt hold. Lines of 8-10 dancers.
SOURCE: This dance is actually a medley of steps from Graovsko Horo, Zidarsko Horo, and original source material learned by Dennis Boxell in Bulgaria.

MUSIC: 2/4 PATTERN

Measure

"SHOPSKA" step

- 1 Weight on balls of both ft., predominantly on R ft. (ct.1); bounce on balls of both ft., barely leaving ground. Weight is for a moment predominantly on L ft. (ct. 2); put all weight on R ft., raising L ft. off ground and bending L knee.
2 Same as above, but opposite footwork.

"GROVSKO" step (Sequence of four meas.)

- 1 R ft. traces a double circle CW in air, R knee bent, weight on L ft.
2 Step on R ft. in pl. (ct.1); slap sole of L ft. strongly frwd. on ground, L knee straight, bending R knee (ct.2).
3 Step backward with L ft. (ct.1); step backward with R ft. (ct.2);
4 Step backward with L ft.(ct.1); hop on L ft. in place, R knee bent in low lift.

"ZIDARSKO" step (Sequence of five meas.)

- 1 Hop on L ft. in pl. , bending R knee and raising it high (ct.1), strike R heel one ground forcefully, slightly frwd. (ct.2).
2 Step on R ft. in pl., bending L knee and raising it high (ct.1); strike L heel on ground forcefully, slightly frwd. (ct.2).
3 With scissors-like movement, slide L ft. back and put weight on it momentarily (ct.2); with scissors-like movement, slide R ft. back and put weight on it momentarily(ct.2).
4 Step on L ft. in pl., beginning to raise R leg frwd. (ct.1); continue to raise R leg(ct.2).
5 Hop on L ft. in pl. (ct.1); bring R ft. down with a slap on the ground(ct.2)

"TRAVELING HEEL" step

- 1 R leg straight, hit R heel frwd., weight on L ft. (ct.1); step on R ft. frwd. (ct.2).
2 Alternate footwork .

(cont.)

SHOPSKO HORO (cont.)

<u>Measure</u>	<u>Dance Sequence and Pattern</u>
<u>FIGURE I</u>	
1-2	Four running steps to R, knees raised slightly (R,L,R,L).
3-6	Four SHOPSKA steps in place.
7-10	Four TRAVELING HEELS forward, beginning on R ft.
11-14	GRAOVSKO step.
15	Step R ft. in pl. (ct.1); hop on R ft. , raising L knee to low lift (ct.2);
16	Step L ft. in pl. (ct.1); hop on L ft., raising R knee to low lift (ct.2),
<u>FIGURE II</u>	
1-4	Four light "running threes" to R, beginning on R ft.
5-7	Three SHOPSKA steps in pl., facing center, but on ct. 2 extend free ft. frwd. close to ground.
8	Close L ft. with click of heel to R ft.
9	PAWING step. Hop on L ft. bringing R ft. straight up below knee (ct.1); in a circular motion, extend R ft. out and down, brushing fl. (ct.2).
10	Repeat meas. 9.
11	Hop on L ft. , raising R knee (ct.1); strike R heel on ground forcefully, slightly frwd. (ct.2).
13	Run back on L ft. (ct.1); run back on R ft.(ct.2).
14-16	Three lift-steps as in Fig. I, beginning with L ft.
<u>FIGURE III</u>	
1-2	Four running steps to R .
3-6	Four SHOPSKA steps in pl.
7-11	ZIDARSKO step.
12	Step on R ft. in pl. with emphasis (ct.1); stamp L ft. close behind R almost perpendicular to R ft.,L ft. does not take wt. (ct.2).
13-16	Same as meas. 13-16 in Fig. II
<u>FIGURE IV</u>	
1-2	Four running steps to R (R,L,R,L)
3	Turning to face center but moving sideward R, cross and step on R ft. across L ft. (ct.1); cross and step on L ft. behind R ft. (ct.2).
4	step sdwd. R on R ft. (ct.1);cross and step on L ft. in front of R ft. (ct.2).
5	Hop on L ft. extending R ft. in air sdwd. R (ct.1); cross and step on R ft. in front on L ft. (ct.2); step sdwd. R on L ft. (ct. 2&).

(cont.)

SHOPSKO HORO (cont.)

Measure

- 6 Same as meas. 5
- 7 Leap sdwd. R on R ft. (ct.1); stamp L ft. next to R ft. (ct.2).
- 8 Leap sdwd. L on L ft. (ct.1);stamp R ft. next to L ft.(ct.2).
- 9 with a circular motion of R ft. from L to R, a large leap frwd. on R ft. (ct.1); close and step frwd. on L ft. (ct.2).
- 10-12 Repeat meas. 9 three more times.
- 13-15 Slow GRAOVSKO step, R ft. takes a large circle CW in the air for three meas.
- 16 Leap on R ft. in pl. (ct.1); slap sole of L ft. forcefully frwd. on ground, L knee straight (ct.2)
- 17-20 Same as meas. 13-16 in Fig. II.

Notation by Dennis Boxell

Presented By Dennis Boxell

SLAVJANKA (MALO JA, MALO TI)
Vojvodina, Yugoslavia

RECORD: National N-454-A
FORMATION: Shoulder-hold, line moves to L

MUSIC: 2/4 PATTERN

<u>Measure</u>	<u>PART I</u>
1	Facing ctr. , jump both ft. together and bounce on heels twice (cts. 1-2).
2	Step sideward R on R ft. (ct. 1); close R ft. to L ft, and bounce on heels twice (cts. 2, 2&).
3-8	Repeat pattern of meas. 2.
9	Same as meas. 1
10-16	Same as meas. 2-8 only with opp. ftwk. and direction.
	<u>PART II</u>
1	Facing center, step frwd. on L ft. (ct.1); Step back in pl. on R ft. (ct.2).
2	Step-hop on L ft. in pl.
3	Step frwd. on R ft. (ct.1); step back on L ft. (ct.2).
4	Step-hop on R ft. in pl.
5-16	Repeat pattern on meas. 4 three more times for a total of four times .

Notations by Dennis Boxell

^v
ZITA
Croatia - Slavonija

RECORD: To be released

FORMATION: Closed circle, front basket hold, joining middle fingers, R arms over, L arms under

MUSIC: 2/4 PATTERN

Measure PART I (Music A)

1-4 Four step-bounce-bounces sdwd. L.

5-8 Four step-bounce-bounces sdwd. R.

PART II (Music B)

1 Touch L heel diag. frwd. L (ct.1); touch L heel across in front of R (ct.2).

2 Same as meas. 1.

3 Two quick-step.-close steps sdwd. L.

4 One quick step-close sdwd. L (cts. 1, 1&); step sdwd. L on L ft. (ct.2).

5-8 Repeat pattern of meas. 1-4, reversing ftwk. and direction.

Notation by Dennis Boxell

TOM BOZIGIAN

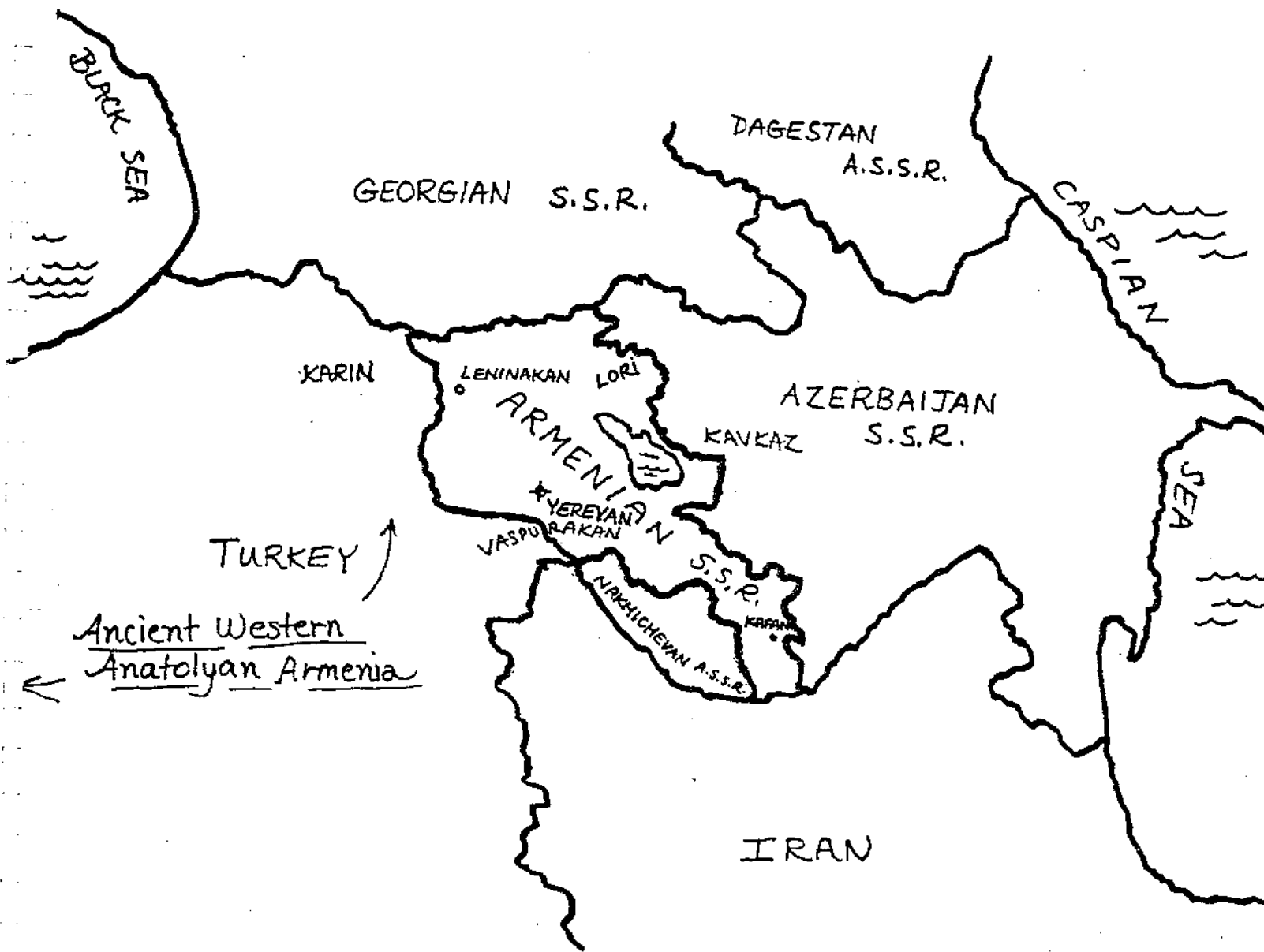
Born in Los Angeles of Armenian parents, his father having immigrated to the U.S. from Alexandropol (Lenakan), Armenian SSR, Tom Bozigian grew up in Fresno, California in the Armenian community studying and experiencing the Armenian music, language and dances.

Schooled at Fresno State University, he holds a Master's degree in education and has taught Russian at Fresno City College and in the Pasadena school system. An all-conference football player in high school, he achieved his highest sports in 1967 when his Fresno Volleyball Club won the National Championships in Detroit, Mich. where he was selected "Most Valuable Player" and received the "All American" award.

Tom has just recently returned from his second trip to Soviet Armenia where he graduated from the Sayat Nova Choreographic School of Erevan. He also traveled as a graduate with the Ethnographic Institute of the University of Erevan into the interior of Armenia researching, recording and filming the dances and music of many target regions and their villages. During 1976-77 he toured and taught in the U.S. and many parts of Europe.

The EREVAN SAYAT NOVA CHOREOGRAPHIC SCHOOL folk dance program is a 4 year study course leading to a diploma in dance choreography and the certificate "Professional Dancer of the Soviet Union." Students study, besides Armenian folk dance, classical ballet plus character and international dance forms. Various types of examinations are given periodically during the four year period, and the final examination is made up of a large concert at the Philharmonic in Erevan, capital of Soviet Armenia. There are 3 state dance ensembles (one is both song and dance). Two are located in Erevan and the third in Kirovakan, in northern Armenia. Many factories throughout the republic sponsor dance organizations, many of the groups of which are quite good. Folk dance throughout the regions is still ver- much a part of the village environment. Most of the in-coming dancers of the state ensembles are selected and auditioned from the list of graduating students of the Sayat Nova Choreographic School. However, some exceptionally talented factory and even village products have made the grade. The dances from within the syllabus were selected from three main sources: state ensembles, factories, and village groups.





Ancient Western Anatolyan Armenia

Armenia

ARMENIA AND THE ARMENIANS

The Armenians are the descendants of a branch of the Indo-Europeans, represented by the ancient Greek historians Herodotus and Eudoxus of Rhodes as being related to the Phrygians, who entered Asia Minor from Thrace. The peoples of the ancient kingdom, mainly Urartians, were destroyed in 585 B.C. under the blows of the Scythian, Assyrian and Median armies. Armenians took advantage of the opportunity and established themselves in the inner regions of the Armenian plateau and founded their new state. Known to the Persians as Armina and to the Greeks as Armenioi, the people call themselves Hay and their country Hayastan, and they look back to a folk hero, Hayk.

The Armenian language is Indo-European, but the phonetics and grammar have some features in common with the Caucasian languages. The Armenians are traditionally Monophysite Christians and belong to the Armenian Apostolic (Orthodox) Church.

Occupying a landlocked area just south of the great mountain range of the Caucasus, between the Caspian and Black Seas, and fronting on the northwestern extremity of Asia, the Armenian Soviet Socialist Republic, popularly known as Armenia, is the smallest of the 15 republics making up the Soviet Union. By the early 1970's it was the home of some 2,500,000 people. Its area--11,500 square miles--is no more than 0.13 percent of the entire national territory. To the north and east, Armenia is bounded by the Georgian and Azerbaijan Soviet Socialist Republics, while its neighbours to the west and southeast are respectively, Turkey and Iran.

Modern Armenia is part of ancient Armenia, one of the world's oldest centres of civilization, whose peoples have long inhabited the highlands of the area.

Armenia is a mountainous country, characterized by a rich variety of scenery. Its average altitude is 5,900 feet above sea level. There are no lowlands; half the territory lies at altitudes of 3,300 to 6,600 feet; a mere 10 percent lies below the 3,300 foot mark.

Armenia's climate, because of its deep inland position in the northern part of the subtropical zone, enclosed by lofty ranges, is dry and continental. Average temperature range: 10° F - 77° F; extremes: -22° F, 108° F.

Armenians constitute nearly 90 percent of the republic's population. The other 10 percent consist mainly of Russian, Turkish, and Kurdish minorities. They consolidated as a nation in the second half of the 1st millennium BC.

Once a backward Russian colonial province, Armenia has been transformed, in a historically short period, into an industrial country with an advanced agriculture.

At the end of the XV century the invasion of Armenia by the Ottoman Turks began. For the next two and a half centuries wars between the Persians and the Ottomans all but crippled the Armenian people. In the latter part of the XVI century the Armenians were for the most part under the domination of Turkey. The following *décadés* proved to be extremely tragic for the Armenian people. Over two million Armenians were killed by the Turks in an attempt to destroy the Armenian nation.

After many centuries of slavery, on the 28th of May, 1918, Armenia was declared an independent republic, thanks to the heroism of the Armenians. During the Treaty of Sevres (August, 1920) it was decided that President Wilson would draw the boundaries for the free and independent Armenian state. Unfortunately the realization of this decision did not come to pass. In a severely weakened condition after the genocide, without a mandate from the great powers, and being attacked by the Turks, the Independent Republic of Armenia was forced to go over to the Soviets.

Under Soviet influence Armenia was proclaimed a Soviet Socialist Republic on December 2, 1920, as it remains today.

AGAR MAGAR
Armenia

SOURCE: This meaningless title probably evolved from the rhyming of an Armenian male first name. This folk custom of placing a made-up word or two with the same amount of syllables and rhyming with the main word is popular with the Armenian people even to this day. The dance was brought to Los Angeles in the early 1900's by Armenian immigrants from ALEXANDRAPOL, now LENINAKAN, Soviet Armenia, and learned by Tom Bozigian as a youngster from his family. A large group of these Armenians, called "ROOSO HAAE" from the Caucasus (area between the Caspian Sea and the Black Sea) have in the past settled in the eastern metropolitan areas of Los Angeles. Tom Bozigian's father, Napoleon, and family were members of that group.

RECORD: "Tom Bozigian Presents Songs and Dances of the Armenian People" Volume II, GT 4001

FORMATION: Mixed line dance with dancers facing center utilizing shoulder hold and leader at right.

MUSIC: 6/8 PATTERN

Measure VARIATION I (Note; any or all of these variations can be danced).

1 Moving right, leap to both feet in straddle pos. (wt. more on balls of ft.) (ct.1); leap R slightly R as L kicks frwd. (straight leg) (cts.2-3); leap L across R as R lifts behind (cts.4-6).

2 Repeat meas. 1 one more time (cts. 1-6).

3 Leap to both ft. in pl. (ct.1); leap to R as L knee raises in front, L ft. beside R calf (cts. 2-3); hop on R as L kicks frwd. above fl. (cts. 4-6).

4 Repeat meas. 3 with opp. ftwk. (cts. 1-6).

5 Repeat Meas. 3 (cts. 1-6).

6 Leap to both feet in pl., ft. and knees together (ct.1); Hold (cts. 2-6).

VARIATION II

1-2 Repeat Var. I, mea. 1,2 (cts. 1-6) (cts.1-6).

3 Leap R in pl. as L heel touches fl. in front (cts. 1-2); hop R as L toes touch fl. across R (cts. 3-4); hop R as L heel touches fl. in front (cts. 5-6).

4 Repeat meas. 3, Var. II, with opp. ftwk. (cts.1-6).

5 Repeat meas. 3, Var. II (cts. 1-6).

6 Repeat meas. 6, Var. I (cts. 1-6). (cont.)

AGAR MAGAR (cont.)

Measure

VARIATION III

- 1-2 Repeat mea. 1-2, Var. I (cts. 1-6) (cts. 1-6).
3 Repeat meas. 3, Var. II (cts. 1-2); Hop R as L toes touch fl. to L and L knee turns to point diag. R and Hips twist R (cts.3-4); repeat meas. 3, Var. II, cts. 5-6 (cts. 5-6).
4 Repeat meas. 3, Var. III with opp. ftwk. and motion (cts. 1-6).
5 Repeat meas. 3, var. II (cts. 1-6).
6 Repeat meas. 6, Var. I (cts. 1-6).

VARIATION IV

- 1-2 Repeat mea.s 1-2, Var. I (cts. 1-6) (cts. 1-6).
3 Leap R in pl. as L kicks frwd. above fl. (cts. 1-2); chug frwd. on R with plie as L lower leg is drawn to inside of R knee, ft. in flex pos. (cts. 3-4); chug bkwd, straight on R as L kicks frwd. once again above fl. (cts. 5-6).
4 Repeat mea.s 3, Var. IV with opp. ftwk. (cts. 1-6).
5 Repeat meas. 3, Var. IV (cts. 1-6).
6 Repeat meas. 6, Var. I (cts. 1-6).

VARIATION (COMBINED)

- 1-2 Repeat m eas. 1-2, Var. I (cts. 1-6) (cts. 1-6).
3 Repeat meas. 3, Var. II (cts. 1-6).
4 Repeat meas. 3, Var. III (cts. 1-6).
5 Repeat meas. 3, Var. IV (cts. 1-6).
6 Repeat meas. 6, Var. I (cts. 1-6).

Notations by Tom Bozigian

Presented by Tom Bozigian

THE ARMENIAN TURN

Armenia

- SOURCE: This dance, along with "SEEROON AGHCHEEK", is a popular "turning" line dance (body makes a 360 degree revolution in either or both directions) among Armenian- American youth. At any particular Armenian function, one can discover this dance danced to any number of melodies performed by the live orchestra. Learned and danced by Tom Bozigian during the late 50's at various Armenian gatherings in California.
- RECORD: "Tom Bozigian Presents Songs and Dances of the Armenian People," Volume II, GT 4001.
- FORMATION: Mixed line dance with little fingers grasped at above shoulder height and away from chest and dancers facing center with leader at R.

MUSIC: 2/4 PATTERN

Measure

- 1-2 Turning to face diag. R and moving R, do two two-steps (see the dance "HEENG OO MEG " for a description and discussion of Armenian two-steps) (cts. 1-and-2) (cts. 1-and-2).
- 3 Turning to face ctr., step R to R, as hands begin to lower (ct.1); step L behind R, as lowering of hands to side completed to behind body (ct.2).
- 4-5 With three walking-pivoting steps, beginning R (each 1/3 revolution and moving R) , execute 360 degree turn of the body - CW (cts. 1-2) (ct.1); facing ctr. with wt. on R and L touching fl. to L, clap hands at chest level to R side (ct.2). NOTE: Upon turning, dancers release little finger hold and men raise their hands to beginning height position beyond shoulder width while women raise hands above head at shoulder width and turn their hands at wrist inwards towards each other to execute 360 degree turn.
- 6-7 Repeat meas. 4-5 in opp. direction, rotation, and ftwk. (cts. 1-2) (cts. 1-2).

Notation by Tom Bozigian

DZAKH PAR
Armenia

~~SECRET~~

SOURCE: "Dkakh" means left and "Par" means dance. In various folk regions of both Eastern and Western Armenia there exist line or open circle dances which are led opposite the general LOD (to right) direction and move instead to the left. DZAKH PAR is one such dance. The dance was learned by Tom Bozigian in February, 1975, in YEREVAN, capital of Soviet Armenia, from AZAT GHARIBYAN, ballet maestro and choreographer of the Armenian State Song and Dance Ensemble and Merited Artist of Armenian SSR. Mr. Gharibyan constantly travels to various selected regions in the Armenian interior to research village song and dance.

RECORD: " Tom Bozigian Presents Songs and Dances of the Armenian People," Volume II, GT 4001

FORMATION: Mixed line dance with leader at L end and dancers drawn closely side by side facing center with the following hold pos.: L arm across lower back of adjoining dancer on L and R arm across each dancer's own front waist, the hand of which grasps the hand of the arm that's behind him. Short lines of no more than ten dancers are recommended and free, ungrasped hands either wave handkerchieves or gesture during dancing. (Note: optional beginning position can be back basket pos. - arms extended to each side, crossing lower back area of adjoining dancers, whose waists the hands rest on).

MUSIC: 4/4, changing to slower, then faster 6/8. PATTERN

Measure	FIGURE I (4/4)
1	Moving sdwd. RLOD (or L), step L (cts. 1-2); close R to L (cts. 3-4).
2	Again step sdwd. L to L (cts. 1-2); touch ball of R beside L (cts. 3-4).
3	Step R to R, L remaining in pl. with no wt. (cts. 1-2); switch weight once again to L ft. (ct. 3); kick R ahead and above fl. (ct.4). (NOTE: On even-numbered cts. of meas. 1-3, slight flexions of knees are executed so as not to create complete holds or pauses.)
4	Cross R over L with plie (ct.1); step L to L, straight leg (ct.2); repeat ct.1 of this meas. (ct.3); hop-pivot on R to CCW 180 degrees touching ball of L in pl. as hands, remaining grasped with adjoining dancers, are raised above head to form cross, R arm in front of L arm (ct.4).
5	Step fwd. on L with plie as ball of R remains touching fl. behind (cts. 1-2); bounce twice on L, flexing knees (cts. 3-4).
6	Pivot CW off L to R, slight plie, to face ctr. in orig. pos., ball of L remains touching fl. behind as arms are brought down also to orig. pos. (cts.1-2); double bounce on R, flexing knees (cts. 3-4).

Measure

7 Pivoting on R, once again to CCW 180 degrees, repeat meas. 5 cts. 1-2 of this fig. , no plie on ct. 1 (cts. 1-2); hold (cts. 3-4).

8 Repeat meas 6 cts. 1-2 of this fig. (cts. 1-2); closing L beside R, execute two small bounces in pl. (cts. 3-4).

FIGURE II (6/8)

1 Switching to back basket hold (described under optional hold of FORMATION), jump to both ft. in pl. with plie (straddle pos. ft. shoulder width apart and L ahead of R) (cts. 1-3).; bounce twice in pl., legs straightened (cts. 4-5); hold (ct.6).

2 Repeat ftwk. of meas. 1, cts. 1-3, of Fig. II (cts. 1-3); leap to L in pl. as R lifts behind, R knee raised in front and ft. at calf level (ct. 4); hold (cts. 5-6).

3 Step bk. on R (cts. 1-3); step L beside R as R extends frwd., above fl., torso slightly frwd. (cts. 4-6).

4 Step frwd. on R (cts. 1-3); hop R in pl. as L heel lifts behind at calf level of R leg, L knee raised in front(cts. 4-6).

5 Repeat action of meas. 1, Fig. II (cts. 1-6).

6 Repeat ftwk. of meas. 1, cts. 1-3 of Fig. II (cts. 1-3); leap L in pl. and extend R frwd. and above fl. and slightly across L and arcing approx. 30 degrees to R, leg straight (cts. 4-6).

7 Leap on R ahead on fl. as L, then, repeats action of meas. 6, cts. 4-6, but with opp. ftwk., and motion (cts. 1-3); repeat action of meas. 7, cts. 1-3, but with opp. ftwk. and motion (cts. 4-6).

8 Leap on R ahead asball of L touches fl., behind R (cts. 1-3); hop R in pl. as L heel lifts behind at calf level, L knee raised in front (cts. 4-6).

FIGURE III (6/8 faster)

1 Switching to shoulder hold (arms extended to sides and hands grasping on adjoining dancers' shoulders). leap to both ft. in pl. as L heel lifts sharply behind (cts. 2-3); leap L in pl. as R heel lifts sharply behind (ct. 4); hold (cts. 5-6). NOTE: this is "KERTSEE" step.

2 Repeat action of meas. 1, cts. 1-3 of Fig. III (cts. 1-3); hop R in pl. as L kicks sharply frwd. above fl., ft. extended (ct. 4); hold (cts. 5-6).

3 Leap L in pl. as hip swivels L and R knee raises in front to point L while R ft. is above fl. to R (cts. 1-2); hop L in pl. as hip, leg, ft. execute opp. action on ct.1, meas. 3 of Fig. III (ct. 3); hop L in pl. and repeat hip, leg, ft. action of (cts. 1-2), fig;III (ct.4);Hold (cts. 5-6).

4 Hop L in pl. as R heel extends frwd. to touch fl. (ct.1); hold (cts. 2-6).

NOTE: Fig. III progresses to R each time it's executed.

Dance notations by Tom Bozigian

HEENG OO MEG - means "Five and One"
Armenia

SOURCE: During the mid 1950's and even before, interest on Armenian folk dance and song increased tremendously among the first and second generation Armenian-Americans. Orchestras were formed throughout the major Armenian communities of the U.S. and as increase in weekend functions (dances, picnics) developed. In reality, the Armenian youth realized the rich culture their immigrant parents had brought. This realization occurred among other ethnic groups also. However, by the mid-50's, as a result of the immigrants' growing old; unfortunately, many original dances had dissolved. What evolved, then, was the creation of a series of dances using many original steps fitted to older, traditional folk melodies and even songs. HEENG OO MEG was one of those dances. Others were "Sweet Girl," "California Hop," "Armenian Turn," "Detroit Hop," "New York Shuffle," "Guneega," etc. These dances have now become standard at most Armenian gatherings and done to a wide variety of melodies, even newly-written ones.

RECORD: "Tom Bozigian Presents Songs and Dances of the Armenian People," Volume II, GT 4001.

FORMATION: Mixed line dance with the leader at R and dancers facing center with little fingers grasped at above shoulder height and away from chest.

MUSIC: 6/8 **PATTERN:**

Measure VARIATION I (sometimes called "California Hop" and can be danced with shoulder hold)

- 1 Facing slightly LOD, step R to R (cts. 1-3); step L across R (cts. 4-6).
- 2 Facing ctr., step R across L (cts. 1-3); hop Bkwd, on R as L heel lifts behind, knee frwd. (cts. 4-6).
- 3 Step bkwd. on L (cts. 1-3); step R to R (cts. 4-6).
- 4 Moving LOD, step L across R(cts. 1-2); step R beside L(ct.3); step L across R (cts. 4-6). NOTE: Meas. 4 is running "Two-step."
- 5 Step R to R (cts. 1-3); kick L across R (cts. 4-6).
- 6 Step L in pl. (cts. 1-3); kick R across L(cts. 4-6).

VARIATION II - Five and One

- 1-4 Facing diag. LOD, with little fingers grasped and down at side, Step R ahead (cts. 1-2); step L ahead of R(ct.3); step R ahead of L(cts. 4-6). Do this Armenian two-step four times.

NOTE: The two step is a very important item in the Armenian dance vocabulary and is present in many line and solo patterns. Several ct. values are evident as, for example, in the 6/8 tempo which is described above and in meas.4. There are also other vari-

(cont.)

ations of the two-step which differ in ct. value, stress, and style-application. The 2/4 meter also utilizes this step. It's probably one of the first steps as Armenian youngster learns.

- 5 Facing ctr., step R in pl., as grasped little fingers raise to shoulder height and forearms bend to slightly R (cts. 1-2); step L in pl. (ct.3); step R in pl, as L kicks in front above fl. (cts. 4-6).
- 6 Repeat Var. II, meas. 5, with opp. ftwk., direction, and arm movements (cts. 1-6).
- 7 Moving slightly frwd., repeat ftwk, of Var. II, meas. 5 as grasped fingers are lowered again to side (cts. 1-6); (cts. 1-6).
- 8 Moving slightly bkwd., repeat ftwk. of Var. II, meas. 5 as grasped fingers are raised once agin to shoulder height(cts. 1-6).
- 9 Facing ctr, step sdwd. R as forearms bend R (cts. 1-3); close L to R as forearms bend L(cts. 4-6).
- 10 Repeat Var. II, meas. 9, cts. 1-3 (cts. 1-3); slight hop R in pl. touching L beside R (cts. 4-6).
- 11 Moving Bkwd., step on L, pivoting on R heel to turn toes out about 45 degrees while forearms bend L (cts. 1-3); repeat this meas., cts. 1-3 with opp. ftwk. and direction of arms (cts. 4-6).
- 12 Repeat Var. II, meas. 11, cts. 1-3 (cts. 1-3); repeat Var. II, meas. 10, cts. 4-6 (cts. 4-6).

Notation by Tom Bozigian

HEY VALA
Armenia

SOURCE: Choreographed and taught by Tom Bozigian in Los Angeles, California to the various Armenian youth organizations. The music is an old folk song sung by Armenians throughout the diaspora.

RECORD: "Songs and Dances of the Armenian People," Side 1, band 2.

FORMATION: Line dance with the leader at R end and dancers holding little fingers at shoulder height.

MUSIC: 2/4 PATTERN

Measure

Note: The dance can start at the beg. of any meas.

Fig. 1

- 1 Facing diag. and moving LOD, step R to R (ct.1); step L across R (ct.2).
- 2 Step R to R to face ctr. (ct.3); touch L toe (heel turned in) beside R (ct.4).
- 3 Step L slightly L (ct.5); touch R toe (heel turned in) beside L (ct.6). Note: Steps are bouncy and sharp causing arms to move slightly from elbow to side of each stepping foot.

Do Fig. 1 three times whenever done.

Fig. 2

- 1 Facing ctr. touch R heel in front hopping slightly on L (ct.1); leap on R where heel touched as L lifts behind (ct.2).
- 2 Starting L, do two-step (bouncy) moving ctr. (cts. 3,4).
- 3 Step frwd. on R with plie as upper body and arms bend back (cts. 5,6).
- 4 Leap to both ft. in pl. (R bk.) in plie as arms are lowered to side and beyond(ct.7); hop bk. on L as R kicks frwd. along fl. and arms raise to orig. shoulder height pos. (ct.8); repeat ct.8 with opp. ftwk. (ct.and).
- 5 Moving R step L over R with plie as arms bend from elbow to L (ct.9); Returning from plie step R to R as L toe pivots out and arms bend to R (ct.10).
- 6-7 Repeat meas. 5 two more times (cts. 11-14).
- 8 Facing LOD, touch L heel ahead of R as hands clap at chest level (ct.15); step L beside R (ct.16).
- 9 Touch R heel ahead of L and again Clap (ct. 17); hold(ct.18);
Note: on mea.s 8 and 9, upper body bent slightly frwd.

(cont.)

HEY VALA (cont.)

#1

Keeughen yega kaghak yes 2
Lestsoon aghcheek desa yes

Amenooeen al Aeederu 2
Garneeru Khuntsor gu gardes

Sung after each verse:

Garmeeru (Anoosh) Khuntsor gu Dzakhem 1
Aghcheekneru gu khapem 1
Anonts duvadz tramov 1
Keenee garnem gu Khumen 1
Hey Vala..... (chorus)

#2

Megu aghvor sheereen e 2
Megoon achku gananch e

Anonts mechen tegheenu 2
Achku eenzee dubgadz e

#3

Megu garj pesh hakadz e 2
Yergrort tun al dapad e

Aees eench anoosh portsankner 2
Vaheen Klookhoon yegadz e

Notations and Armenian transli-
teration by Tom Bozigian

JO JON
Armenia

- SOURCE:** This dance was originally taught by Tom Bozigian throughout the U.S. during the early 1970's and was learned from ZHORA MAKARIAN, director of the California Folkloric Ensemble. Mr. Makarian did the dance as a child in his native region of SPEETAK, situated in the northern part of the Armenian SSR. The dance was originally taught under the title of ZHORA BAR, and in Armenia, it is performed as a men's dance.
- RECORD:** "Tom Bozigian Presents Songs and Dances of the Armenian People," Volume II, GT 4001,
- FORMATION:** Line dance with the leader at R end and dancers' arms resting on adjoining dancers' shoulders and facing center. Optional hold is front basket (arms extending to each side, over abdominal area of adjoining dancers, where the hands grasp the outreached hands of the second dancer on each side.)

MUSIC: 2/4 PATTERN

- | <u>Measure</u> | <u>PART I</u> |
|----------------|---|
| 1 | Facing ctr., leap R in pl. as L knee raises at waist level in front (ct.1); step L(wt. on ball of ft.) ahead of R as R lifts slightly off fl. (ct.and); step R in pl. as L knee raises in front (ct.2).
This step is called "PAS DE BASQUE." |
| 2 | Repeat "pas deBasque" step on meas. 1, but with opp. ftwk. (cts. 1-and-2). |
| 3-6 | Repeat meas. 1-2 two more times (cts. 1-and-2 times four). |
| 7 | Moving frwd., leap R to R of ctr. with slight plie as L heel lifts off fl. behind (ct.1); leap L to L and slightly frwd. and in slight plie as R heel lifts off fl. (ct.2). |
| 8 | Step bkwd. on R as L knee raises slightly up (ct.1); leap bkwd. on L as R knee raises in front at waist level and R ft. (extended) ahead of L shin(ct.2). |
| 9-12 | Repeat "Pas de Basque" step of <u>Part I</u> , meas. 1 and 2, two more times (cts. 1-and-2 times four.) |
| | <u>PART II</u> |
| 1 | Extend R ahead (leg straight and ft. extended) above fl. and swing to point diag. LOD (ct. and); leap R to R as L kicks ahead (leg straight and ft. extended) above fl. and swing to point diag. LOD across R(ct.1); leap L to R, across R ft., as R heel lifts off fl. behind L(ct.2); hop on L off fl. to slightly R as R extends to diag. LOD(leg straight and ft. flexed) (ct.and). |
| 2 | Landing on L in pl., knee flexed, bend bottom half of extended R leg across L (R ft. flexed and above fl. while R knee points to diag. LOD(ct.1); repeat meas.1 of Part II, ct. and (ct. and); repeat meas. 2 of Part II, ct.1, but with bottom half of ft.(R)behind L (ct.2); repeat meas. 1 of Part II, ct.and (ct. and). |

(cont.)

Measure

- 3 Repeat meas. 2 of Part II, cts. 1-and-2-and (cts. 1-and-2-and).
4-12 Repeat Part II, meas. 1-3, three more times except at meas. 12, execute ct.1, ct. and, ct.2, but then hold on ct. and.

PART III

- 1 Twisting to face diag. RLOD and moving bkwd., hop on L, heel pivoting inward, raising R knee in front with heel behind (ct. and); step bkwd. on R(ct.1); repeat meas. 1 of Part III, cts. and 1, with opp. ftwk. but still moving bkwd. (cts. and-2).
2 Repeat Part III, meas. 1, one more time (cts. and-1-and-2).
3 Twisting to face diag. LOD and moving ahead, pivot on L raising R knee in front with heel at inside of L calf (ct. and); step ahead on R (ct.1); repeat meas. 3 of Part III, cts. and-1, with opp. ftwk. (cts. and-2).
4 Twisting to face diag. RLOD, hop bkwd. on L as R, straight leg and ft. extended, kicks above fl. ahead on L(ct.1); twisting once again sharply to diag. LOD, leap R ahead as L heel lifts sharply behind at R calf level (ct. and); step L ahead of R (ct.2).
5-8 Repeat Part III, meas. 1-4, one more time.

NOTE: Complete dance done four times in all and ends sharply on Part III, meas. 8, ct. 2, with L heel touching fl. ahead of R instead of stepping.

Notation by Tom Bozigian

KOCHAREE
Armenia

SOURCE: This dance is also called "HALE" or "HALAEE" by original Armenian immigrants from Western Armenia, which today takes up much of the eastern part of Turkey. It is one of the most popular Armenian dances and is done throughout Soviet Armenia and by the Armenians dispersed throughout the world. There are many regional styles and figures. This particular "KOCHAREE" was researched in several northwestern regions of Soviet Armenia-Leninkan, Spitak, Artik, Talin- but has spread throughout the republic. In the higher mountain areas where the shepherds-"HOVEEV" in Armenian- are grazing their herds during the hot summer, KOCHAREE is the most popular dance. The orchestra consists of two ZURNA- a double-reeded, conical pipe with one producing the melody and the other holding the main drone or "DAM" and one double-skinned drum called "DUHOL." Some of the more complex movements are called "GHOCH," from the butting of the mountain ram and the "KHACHADZEV," from the jumping style of the mountain deer. The dance was learned by Tom Bozigian as a youngster in Los Angeles during the summer, early 1950's.

RECORD: "Tom Bozigian Presents Songs and Dances of the Armenian People," Volume II, GT 4001.

FORMATION: Mixed line dance with the dancers facing center and drawn closely side by side with palms grasped and fingers interlocked plus arms straight down at sides. Leader, called "PAREE-GLOOKH," is at R and waves a handkerchief with free hand over the head throughout the dance.

MUSIC: 2/4, changing to 6/8 PATTERN

- Measure FIGURE I
- 1 Moving sdwd., step R to R (ct.1); (NOTE: As the dance gets on, the participant has the option to make the initial R step a small double-bounce (ct.1-and); step L beside R as R lifts slightly off fl. (ct.2).
- 2 Step R to R with slight plie (ct.1); double-bounce twice in pl. with R as L remains to L, touching fl. (ct. 2-and).
- 3 Switch body wt. to L with slight plie(ct.1); switch body wt. again to R with double-bounce (ct.2-and).
- 4 Switch wt. again to L with slight plie (ct.1); slight hop on L in pl. as R knee raises in front and heel lifts behind (ct.2).
- FIGURE II (6/8)
- 1 Quickly switching arm hold to grasp shoulders of adjoining dancers, hop on L to R as R knee raises in front and R heel is pulled sharply behind to calf level (ct.and); step R to R with slight plie (cts. 1-3); leap L across R still in slight plie (cts. 4-6).

(cont.)

KOCHAREE (cont.)

Measure

- 2 Leap R to R as ball of L touched beside R (cts. 1-3); hop R in pl. as L ft. raises in front above fl., knee at waist level (cts. 4-6).
- 3 Leap L in pl. as ball of R ft., with heel turned in, touches fl. in front of L (cts. 1-3); repeat this meas. 3 of Fig. II, with opp. ftwk. (cts. 4-6).
- 4 Repeat meas. 3 of Fig. II, cts. 1-3 (cts. 1-3); hop L in pl. as R knee, bent, raises in front, waist level, not across (cts. 4-5); NOTE: The dance begins on ct. 6 as described on meas. 1, ct. and, of Fig. II.

Notation by Tom Bozigian

Presented by Tom Bozigian

LOORKE
Armenia

SOURCE: Another dance brought by Armenian immigrants from ancient Western Armenia- this time from the town KHARPURT near the region of Taron. The "Kharpurtsee", as the Armenians from this town were called, would dance their famous "Halay" or "Kocharee" immediately following Loorke. Learned by Tom Bozigian in his youth during the mid-50's from various Armenian immigrants at social gatherings in Fresno, California.

MUSIC: " Songs and Dances of the Armenian People" GT 3001-LP, Side 1, Band 5.

FORMATION: Line dance. At beginning hands are held down with little fingers interlocked. Leader is on R.

MUSIC: 2/4 PATTERN

<u>Measure</u>	Dance begins on 5th meas. of music.
1	Hop on L ft. facing LOD, at the same time place R heel fwd. (ct.1); leap slightly ahead on R as L lifts sharply behind (ct. &); leap on L ahead of R as R lifts sharply behind(ct.2).
2	Repeat meas. 1 .
3	Leap to face ctr. onto both ft. with plie, L ahead of R (straddle pos.) (ct.1), bounce twice on both ft. legs straight (cts.2&).
4	Repeat meas. 3.
5	Repeat meas. 3, ct. 1(ct.1); leap to L in pl. to face RLOD as R ft. lifts behind and arms raise to above head. pos. (ct.2).
6	Facing RLOD , touch R heel in front of L (ct.1); still facing RLOD, leap on R where heel touched as L lifts behind (ct.2).
7	Begin to turn to LOD, leap to both ft., but L taking wt. (arms remain up) (ct.1); leap R to R as L lifts sharply behind (ct.&); leap L across R as R lifts sharply behind and arms, remaining straight, are lowered to side (ct.2).

Notations by Tom Bozigian

LOREE
Armenia

SOURCE: LOREE is the name of one of the folk regions in Eastern or Caucasian Armenia (Soviet Armenia since 1920) and is situated in the northern part of the republic. The dance was learned by Tom Bozigian in Feb. 1974 in YEREVAN, capital of the Armenian SSR, as a performer at the GABELEE GORDZARAN BARAKHOOMB (WIRE FACTORY AMATEUR DANCE ENSEMBLE). It is one of many dances researched by AZAT GHARIBYAN, now choreographer of the Armenian State Song and Dance Ensemble. LOREE is a men's dance.

RECORD: "Tom Bozigian Presents Songs and Dances of the Armenian People,"

FORMATION: Line dance with the leader at R end and with little fingers joined and arms down at side. Dancers face center and bodies aligned side by side.

MUSIC: 6/4, changing to 6/8 **PATTERN**

- Measure VARIATION I (6/4)
- 1 Step sdwd, R to R (cts. 1-3); close L to R (cts. 4-6),
- 2 Step R to R (ct. 1); step L behind R (ct. 2); step R to R(ct.3); turning to face diag. LOD, touch toes of L to fl. in front of R, L knee bent and facing diag. LOD (ct.4); hold (cts. 5-6).
- 3 Turning to face ctr. once again, step bkwd, on L (cts. 1-2); kick R straight frwd., then up up and around (simulating reverse bicycle peddling motion) to touch ball of ft. at ct.4 on fl. beside L as hands (little fingers grasped) are raised to shoulder height pos. (cts. 3-4); hold (cts. 5-6).
- 4 Step frwd. on R as hands, thrusting up and outward, clap at face level (as if trying to smack at a fly) (ct.1); arms continue down to side and little fingers rejoined (cts. 2-3); close L to R and bounce twice on both ft., legs straight and together (cts. 4-5); hold (ct.6); (NOTE: Dance Var. I the final time as far as the music permits.
- VARIATION II (6/8) (NOTE: Var. II is introduce by a transition step, done only once, which finds the dancers changing to shoulder hold and executing the following step: Meas. 1- Facing diag. LOD, step R to R (cts. 1-3); step L across R (cts. 4-6). Meas. 2- Step R to R(cts. 1-3); pivoting on R to face diag. RLOD, touch ball of L beside R (cts. 4-6); Meas. 3-4: Repeat action of meas. 1-2, but with opp. ftwk. and direction, except on meas. 4, cts. 4-6, step R with wt. beside L (cts. 1-6) (cts. 1-6).
- 1 Facing ctr., extend L, straight leg, to touch heel on fl. ahead while T is in slight plie (cts. 1-3); hop slightly R in pl. as L knee raises to almost waist level in front and flexed L ft. is drawn to inner side of R knee (cts. 4-6).
- 2 Twisting waist to slightly RLOD, touch heel of extended L to fl. in diag. RLOD(cts. 1-3); turning to slightly diag. LOD, step L across R in slight plie as R remains on fl. behind L(cts. 4-6),

(cont.)

LOREE (cont.)

Measure

- 3 While L remains in slight plie, touch R heel, leg extended to fl. in diag. LOD (cts. 1-3); pivoting on L to face ctr., touch R heel, leg extended, on fl. ahead(cts. 4-6).
- 4 Execute four scissors kicks ahead and above fl. with L kicking first (L-R-L-R), legs straight and each kick receiving one ct. (cts. 1-4); raise R knee ahead at almost waist level as R ft., extended . is drawn to beside L calf(cts. 5-6).
- 5 Hop L in pl. as R kicks ahead and above fl., leg straight and ft. extended (cts. 1-2); leap R beside L as L scissor-kicks ahead with leg straight and ft. extended (ct.3); repeat action of meas. 5, ct.3, Var. II , with opp. ftwk. (cts. 4-6).
- 6 Drawing R ft., knee remaining extended , beside inner L calf, pivot on L to face RLOD with R knee raised to almost waist level and pointed diag. RLOD (cts. 1-3); with body remaining in same pos., pivot on L to face beyond diag. LOD (cts. 4-6).
- 7 Releasing hands from shoulder hold and turning body to face diag. R beyond LOD as L arms lowers to side, step R ahead while L hand straight arm, palm facing away, raises above head, and R hand extends to side, straight arm with palm facing away (cts. 1-2); step L beside R as arms remain same (ct.3);step R ahead as arms remain same (cts. 4-6).
- 8 Turning to face R of ctr., step L ahead. diag. R as hands once again grasp shoulders (cts. 1-3); leap both ft. in pl. with stamp, slight plie, and legs together (cts. 4-6).

Notation by Tom Bozigian

MEDAX TASHGINAG
Armenia

SOURCE: In 1915, because of religious and political differences in Western Armenia, from 1 1/2 to 2 million Armenians were massacred by the Ottoman Turks. A diaspora (dispersion) resulted, and hundreds of thousands Armenians found new homes in other parts of the world. Discovering similar homeland conditions in Fresno, California, thousands of Armenians elected to make this town their 'home away from home.' The Fresno Armenian community has, through the decades, continued to thrive through its pride in the preservation of the Armenian language, the history, the songs, and the dances. MEDAX TASHGINAG was brought to Fresno by Armenian immigrants from YERINGA in the region of KARIN, western armenia (now in eastern Turkey.) It was originally one of a list of dances from Yeringa researched and collected by Frances Ajoian of Fresno, California. The title means "Silk Handkerchief", a very important item in the Armenian women's folk apparel.

RECORD: "Tom Bozigian Presents Songs and Dances of the Armenian People," Volume II, GT 4001.

FORMATION: Line dance utilizing little finger hold at shoulder height with dancers facing ctr. and leader at L end. (NOTE: The "w" Armenian arm position finds fingers or hands grasped at around shoulder height and slightly beyond shoulder width apart with the wrists in a plane beyond that of the elbows.)

MUSIC: 4/4 **PATTERN**

Measure

- 1 Step L sdwd. to L as hip and torso twist slightly R and R fore-arms bend parrell to L (simulating windshield wiper) (ct.1); close R to L as L toe pivots off fl. slightly L and arms, hip, and torso repeat opp. action of ct.1(ct.2); repeat cts. 1-2 of meas. 1 (cts. 3-4).
- 2 Repeat cts. 1-2, meas. 1(cts. 1-2); step bkwd. on L as arms, hips and torso repeat action of ct.1, meas. 1(ct.3); hop slightly L in pl. (heel only leaves fl.) as R knee raises in front with R ft. above fl. and across (ct.4).
- 3 Repeat meas. 1, cts. 1-4, but with opp. direction, body motion, and ftwk. (cts. 1-4).
- 4 Closing ft. and knees together, make a demi-plie, maintaining erect torso as arms lower to side (cts. 1-2); straighten legs as arms return to orig. pos. (cts. 3-4).
- 5 Moving ctr., step frwd. on R as arms begin lowering once again (cts. 1-2); continue frwd. on L as arms lower to side (cts. 3-4).
- 6 Stamp R, no wt., beside L as arms return to orig. pos. (ct.1); kick R frwd. above fl., hopping slightly on L in pl. (ct.2); step bkwd. on R (ct.3); repeat action of meas. 2, ct.4, but with opp. ftwk. (ct. 4).

(cont.)

MEDAX TASHGINAG (cont.)

Measure

- 7 Repeat action of meas. 2, cts. 1-4 (cts. 1-4).
- 8 Repeat action of meas. 2, cts. 1-4, but with opp. direction, ftwk., amd arm, hip and torso motion (cts. 1-4).

Notation by Tom Bozigian

MISIRLOU
Armenian versions

SOURCE: The first variation evolved from "LORKE LORKE," a dance brought by Armenian immigrants from Daron, Western Armenia, during the early 1900's. The second variation came about as a result of an almost identical pattern done to what 2nd and 3rd generation ARMENIAN-AMERICANS called the "GREEK MISIRLOU." Both variations were learned by Tom Bozigian during the late 50's and early 60's at Armenian youth functions held throughout California.

RECORD: "Tom Bozigian Presents Songs and Dances of the Armenian People," Volume II, GT 4001.

FORMATION: Mixed line dance with little fingers grasped at above shoulder height and away from chest and dancers facing center with leader at R.

MUSIC: 4/4 PATTERN

Measure (NOTE: Either or both of these variations can be danced)

VARIATION I

- 1 Cross L over R, touching L toes on fl. (ct.1); lift toes on fl. (ct.1); lift toes from the fl. (ct.2); touch L toes on fl. to L (ct.3); lift toes from fl. (ct.4).
- 2 Repeat action of meas. 1, cts. 1-4(cts. 1-4).
- 3 Pivoting on R, step L with wt. across R to face diag. LOD (cts. 1-2); repeat action of meas. 2, cts. 1-2, with opp. ftwk. and motion (cts. 3-4).
- 4 Repeat action of meas. 3, ct.1 (ct. 1); step R to R (ct.2); step L behind R (ct. 3); step R to R (ct.4); Meas. 4 is "grapevine step."

VARIATION II

- 1 Brush L on fl. beside R and swing frwd. (ct.1); slight hop on R as L continues to swing with CCW movement to behind R (ct.2); step on L (ct.3); step R to R (ct.4).
- 2 Step L over R (ct.1); pivot on L to face diag. RLOD as R knee is raised slightly (ct.2); moving RLOD, step R across L(ct.3); step L to L, facing ctr.(ct.4).
- 3 Step R behind L(ct.1); slight hop on R as L swings frwd. and CCW (ct.2); L continues to swing with CCW movement to step L behind R (ct.3); step R to R(ct.4).
- 4 Step L across R (cts. 1-2); slight stamp R beside L with wt., pivoting to face ctr.(cts. 3-4).

When and number of times to dance the variations is left to the leader's discretion.

Notation by Tom bozigian

SASOONASHENTSEE

Armenia

- SOURCE:** Sasoonashen is the name of a village in the western part of Soviet Armenia and is in the district of TALEEN, northwest of YEREVAN. "TSEE," which is generally written at the end of a town or village name, means "person from." SASOONASHEN and another nearby village named ASHNAK were two target areas on Tom Bozigian's research itinerary while he was a dance student in Armenia during Spring, 1975. TALEEN is a district, very rich in song and dance and heavily populated with Armenians, whose original immigrants came from TARON-SASOON, Western (Anatolian) Armenia. A similar form of this dance was learned by Tom Bozigian in Fresno, California during the 1950's from original MOOSHETSEE Armenians who called the dance "MAELOORKE" or "MOOSH."
- RECORD:** "Tom Bozigian Presents Songs and Dances of the Armenian People," Volume II, GT 4001.
- FORMATION:** Mixed line dance with leader at L end and hands grasped at shoulder height with starting position facing center.

MUSIC: 2/4 PATTERN

Measure

- 1 Twisting body to face L, step R over L as L heel lifts sharply behind and while hands remain grasped, L hand lowers to front waist level and R hand to bk, waist level (ct.1); turning body to face ctr., step L in pl. as R raises off fl, while arms return to starting pos. (ct.2).
- 2 Step sdwd. on ball of R(heel slightly elevated) as body leans R while straightened L leg extends sdwd. to L and above fl, and arms swing swing (to become straightened) down and behind body (ct.1); returning to upright pos., step L across R in plie as straight arms swing frwd. in front of body (ct.2).
- 3 Step R to R as L remains to L on fl. while straight arms swing once again behind body (ct.1); hop slightly on R in pl. as L heel lifts sharply behind, knee level (ct.2).
- 4 Dip on both ft. in pl. (shoulder width apart) with L ahead of R as arms return to starting pos. (ct.1); straighten knees to take wt. on R while L remains ahead on fl., no wt.(ct.2); hop on R in pl. but not leaving fl. as L ft. kicks ahead and above fl. (ct. and).
- 5 Repeat ftwk. of meas. 4, ct.1(ct.1); straighten to take wt. on R as L ft. kicks ahead and above fl. (ct.2).
- 6 Execute 3 single steps in pl., starting with L (L-R-L) as arms swing down to side and up once again to staring pos. while body turns to face diag. to L (cts. 1-and-2).
- 7 Moving L and raising grasped hands to above head level, hop ahead on L as R heel touches fl. in front(ct.1);leap ahead on R as L heel lifts behind (ct.and);leap ahead on L as R heel lifts behind (ct.2). This is "KERTSEE" step.
- 8 Execute one more "KERTSEE" step (cts. 1-and-2).

Notation by Tom Bozigian

SEPO
Armenia

SOURCE: Learned by Tom Bozigian at the Various Armenian youth social gatherings in Los Angeles , California, during the Mid-1960's. The dance has other variations taught by Tom in the early 1960's which he learned from Armenian immigrants from Sepastia, Ancient Western Armenia, which since 1920 has been occupied by Turkey.

RECORD: "Songs and Dances of the Armenian People, " GT3001-LP, Side 1, Band 4.

FORMATION: Line dance with leader at R, little fingers grasped at shoulder level.

MUSIC: 2/4, changing to 6/8 PATTERN

Measure Dance begins on the 5^(2/4) meas. Each meas. described in 2 cts.

1 Facing diag. LOD, touch L heel on fl. across R with slight plie (ct.1); slight hop on R in pl. to face center as L raises in front and across R(ct.2).

2 Turning to face diag. L, step L to L (ct.1); slight hop on L as R lifts behind (ct.2).

3-4 Repeat meas. 1-2 with opp. ftwk. and dir. (cts. 1,2-twice).

5-8 Repeat meas. 1-4 one more time (cts. 1,2- four times).

9 Moving R, do 2-step starting with L as hands come down to side (cts. 1, and, 2).

10 Step R to R as hands are raised to original pos. (ct.1), lift L ft. behind (ct.2).

6/8 RHYTHM

1 Releasing little finger hold, touch L ft. (on fl. across R with plie) as hands clap at waist level (ct.1); turning to face ctr. hop on R in pl. as L raises in front and across R while R hand (4 fingers in front) is placed on R waist and L hand (palm away) is raised high over head (ct. 2).

2 With hands remaining in same position, jump in pl. with plie to both ft. in diag. RLOD (ct.1); leap L in pl. as R heel lifts behind (ct.2).
NOTE: Steps of meas. 1-2 are same as steps described at beg. of dance (2/4 rhythm) but with stronger hops and more aggressive movements.

3-4 Repeat meas. 1-2 (6/8 rhythm) but with opp. ftwk., arm movement, body dir.. (cts. 1-2 - twice).

5-8 Repeat meas. 1-4 (6/8 rhythm) one more time (cts. 1-2- four times).

9 Moving R, do one running two-step in slight plie starting with L as hands clap waist level each time L steps (cts. 1,and,2).

SEPO (cont.)

Measure

10 .

Skip off L to R as arms swing fwd. and bk. (ct.1); hop R in pl. as L heel lifts behind and arms swing further back(ct.2).

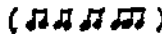
NOTE: Optional small "Kertsee" steps as in Wedding Dance from Kafan may be executed at meas. 2,4,6,8 in place: Leap on both ft. (ct.1); leap on R as L heel lifts behind (Ct.2).

Notations by Tom Bozigian

TAMZARA-POMPOOREEG
Armenia

- SOURCE: This is a medley consisting of two of the most popular dances done by the Armenian people both in Soviet Armenia and in the Armenian Diaspora. The versions of these two dances were brought by Western (Anatolian) Armenians to the U.S. during the last decade of the 19th century and early part of the 20th century. Several other versions exist from the various folk regions of both Eastern and Western Armenia, having been taken there by travelers and having evolved into other variations. Tom Bozigian danced these two variations as a child in Fresno, Calif.
- RECORD: "Tom Bozigian Presents Songs and Dances of the Armenian People," Volume II, GT 4001.
- FORMATION: Mixed line dance with leader at R end and dancers grasping little fingers of adjoining dancers at shoulder height. This is called "W" position.

MUSIC: 9/8 for TAMZARA; 2/4 - 6/8 for POMPOOREEG PATTERN

Measure TAMZARA ()

1 Facing ctr. throughout, step bkwd. on R (cts. 1-2); slight hop R in pl. as L knee raises in front of R leg, L ft. ahead of R shin (cts. 3-4); step slightly frwd. on L as R lifts slightly off fl. behind (cts. 5-6); repeat action of cts. 1-2 (cts. 7-8); hop slightly on R as L ft. kicks a little frwd. still above fl. (ct.9).

2 Repeat action of Meas. 1, cts. 1-2, but with opp. ftwk. (cts. 1-2); repeat action of meas. 1, cts. 3-4, but with opp. ftwk. (cts. 3-4); step R to R as L remains on fl. to L (cts.5-6); step L behind R (cts. 7-8); slight hop on L as R ft. raises slightly off fl. (ct.9).

3 Moving twd. ctr., step ahead on R (cts. 1-2); hop on R in pl. as L knee raises in front and L heel lifts behind to inside of calf (cts. 3-4); step ahead on L (cts. 5-6); stamp R, no wt., twice beside L (cts.7-8); hold (ct.9).

Optional for meas. 3 are the following: hands (little fingers remaining grasped) are lowered to side at cts. 1-4 and raised again to orig. pos. at ct.5; hands clap at chest level twice at same time double stamp occurs at cts. 7-8.

NOTE: In Armenian line dances where the little fingers are grasped with adjoining dancers and where there are no definite vertical, horizontal, sideward, or rotating arm movements described, there still exist slight arm punctuations or bobbings as guided by the rhythm and speed of the music.

POMPOOREEG (2/4)

1 Changing to hands on shoulders of adjoining dancers, arms straight and dancers continuing to face ctr. throughout, step R sdwd. to R (ct.1); step L behind R (ct.2).

TAMZARA-FOMPOOREEG (cont.)

Measure

- 2 Step R to R (ct.1); hop R in pl. as L knee raised in front of R and L heel is lifted to inside of R calf (ct.2).
- 3 Touch ball of L in front on fl., leg straight, as R makes small hop in pl.(ct.1); small leap L beside R as R knee raises in fr. of L and R heel lifts sharply to inside of L calf(ct.2).
- 4 Touch ball of R, straight leg, on fl. ahead of L as L makes slight hop (ct.1); touch ball of R, straight leg, to diag. LOD as L makes another slight hop (ct.2).
- 5 Stamp R, no wt, beside L (ct.1); hold (ct.2).

POMPOOREEG (variation, changing to 6/8)

- 1 Continuing to face ctr. throughout, hop on L sdwd. to R as R knee raises in front and R heellifts sharply off fl. (ct.1); leap R to R as L heel lifts sharply off fl. (cts. 2-3); leap L across R as R heel lifts sharply to inside of L calf, knee in front (cts. 4-6).
- 2 Leap R to R as ball of L touches fl. beside R (cts.1-3); hop R in pl. as L heel lifts to inside of R calf, knee in front (cts. 4-6).
- 3 Hop R in pl. as ball of L, straight leg, touches fl. in front (cts. 1-3); leap L beside R as R knee raises in front of L and R heel lifts sharply to inside of L calf (cts. 4-6).
- 4 Hop L in pl. as ball of R, straight leg, touches on fl. ahead of L (cts. 1-3); hop L in pl. as R, straight leg, is extended to diag. LOD above fl. (cts. 4-6).
- 5 Leap to both ft. in pl., ft. together in slight plie (ct.1); hold (cts. 2-6).

Notation by Tom Bozigian

TEEN TEEN
Armenian-Kurdish

SOURCE: The name is taken in part from the title of another folk melody. The dance was learned by Tom Bozigian in the early '60s from Jimmy Haboian of Detroit, Mich. Mr. Haboian learned the dance in his youth from the Kurdish minority of that city. The dance is now extremely popular throughout the various Armenian communities of the U.S.

RECORD: "Tom Bozigian Presents Songs and Dances of the Armenian People," Volume II, GT 4001.

FORMATION: Mixed line dance with dancers side by side, facing center, their elbows with hands clasped and fingers interlocked and leader at right. NOTE: Arms can also be straight.

MUSIC: 2/4 PATTERN

Measure

1 Facing slightly diag. and moving LOD, do two-step, starting on R (cts. 1,&,2); swing L in front and across R(ct.&).

2 Step L across R with plie (ct.1); step R ahead (ct.2); once again swing L in front and across R (ct.&).

3 Repeat meas. 2, ct.1(ct.1); bounce twice on L as R heel lifts behind at calf level (ct.2, &).

4 Step R ahead (ct.1); close L, no wt., to R, pivoting to face ctr. (ct.2).

5 Moving bkwd. step L as R toes turn out ahead about 45 degrees (pivoting on R heel, no wt.) (ct.1); continuing bkwd., repeat opp. movement of Meas. 5, ct.1 (ct.2).

6-8 Repeat meas. 5, cts. 1,2 three more times except on meas. 8, ct.2, touch ball of R beside L.

Notation by Tom Bozigian