

1979

*Fifth  
Annual  
Folk Dance  
Symposium*

*with*

*Kálmán and Judíth Magyar*

*Mihai David*

*Čiga Despotović*

*Tom Bozígian*



# Kalman and Judith Magyar

KÁLMÁN MAGYAR was born in Kiskunhalas, Hungary, and started his dance training in a private ballet school at the age of nine. A year later he was accepted at the Hungarian Ballet Institute (Magyar Állami Balettintézet), which is part of the Hungarian Opera House. Here he received his formal training which included folk dancing.

Shortly after his arrival in the U.S. in 1962, Kálmán joined the "Hungaria" Folk Ensemble in N.Y. City and was soon elected its dance director. In this position, his interest in Hungarian folklore and folk dance intensified and has been studying them ever since. He employed his knowledge in numerous choreographies for the "Hungaria" and several other folk dance ensembles in the U.S. and Canada.

He taught at IFC 3, 4 and 4½; conducted workshops and folk dance weekends in major cities in the N.Y. Metropolitan area. He holds Hungarian character and style classes in New York City on a regular basis. He is an accomplished dancer and performer with "Hungaria", which celebrated its 15th anniversary in 1977. Kálmán has organized and directs PONTÓZO, Hungarian Folk Dance Competition, which aims at bringing Hungarian folk dance groups into communication and help them with their work.

JUDITH MAGYAR was born in Budapest, Hungary. Her interest in the literature, history and music of her native country was reinforced by her formal education, most of which she received in Hungary. She arrived in the U.S. in 1963 and continued her studies in the arts, receiving a degree in interior decoration.

In 1964 she joined the "Hungaria" Ensemble in N.Y. This time marked the beginning of her intense involvement in Hungarian folk dance and folklore. During the years she spent much time studying, researching and promoting the folklore of her native country. Besides being a dancer in the "Hungaria" Ensemble, she employs her talent and knowledge of folk art as the costume director of that group.

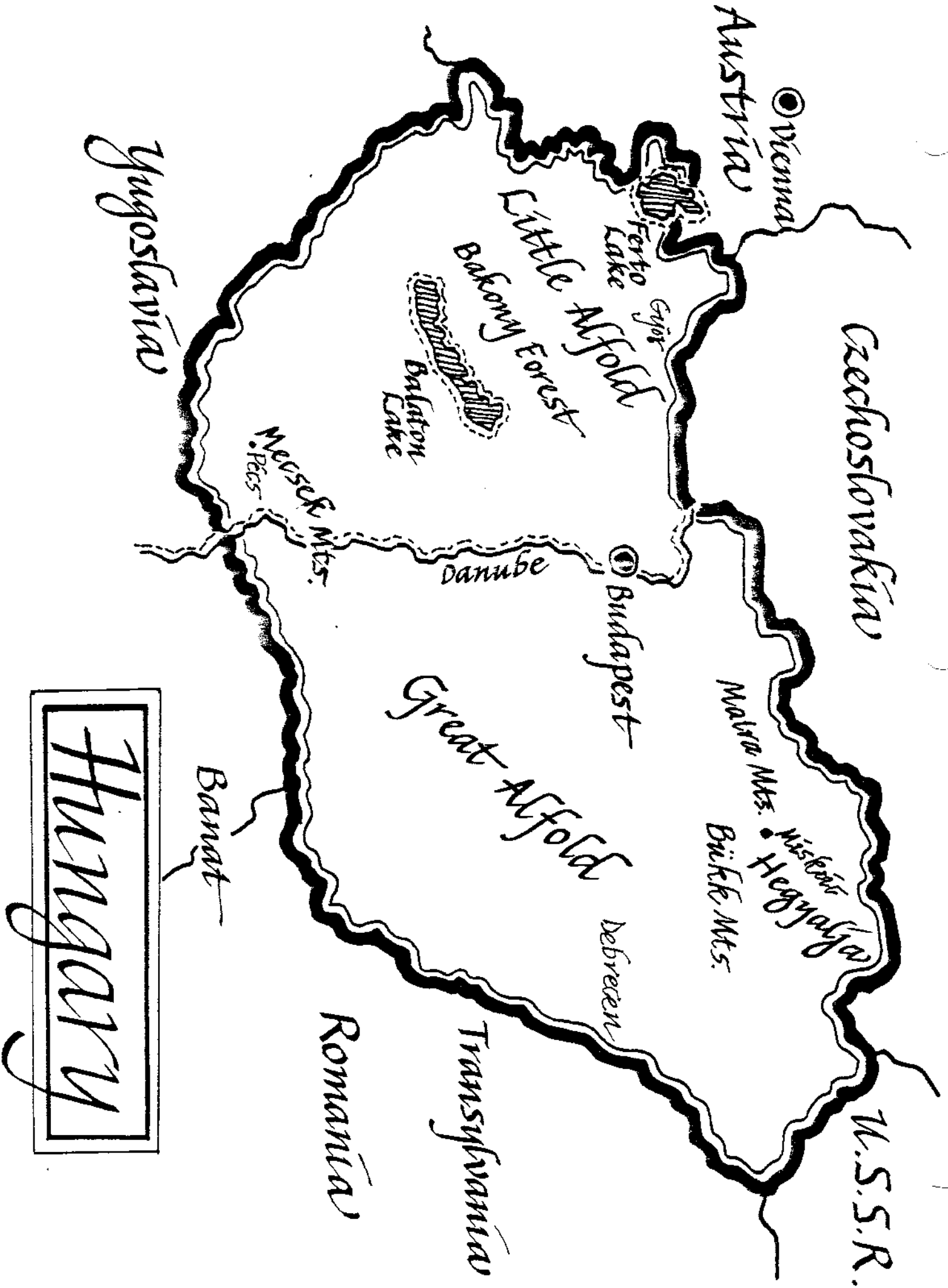
She is a choreographer in her own right, and has taught several performing and recreational groups in America. She also taught at IFC 3, 4, and 4½, as well as gave workshops on the East Coast and Mid-West regions of the U.S. and Canada. Judith regards the education of the children of Hungarian ethnic communities as being extremely important and teaches folklore and dance at the Hungarian School of the Hungarian Reformed Church in Passaic, N.J. She is a member of the Hungarian Teachers Assoc. of America. She publishes and edits KARIKAZO - Hungarian Folklore Newsletter, the only publication in English with the purpose of informing and updating the knowledge of all people interested in Hungarian folklore in the U.S. and Canada.

KÁLMÁN & JUDITH met through folk dancing in the "Hungaria" and have been married since 1969. Their mutual interest in folk dancing makes their lives harmonious and very active. In 1976 they spent the summer in Hungary researching folklore and observing the latest developments in the Hungarian folk dance movement.

They produced a total of three records since then, two of these present an overall picture of Hungarian folk music and related dances, the third one is a collection of Transylvanian and Csango-Hungarian authentic music by Zoltan Kallos (the most reknown living folklorist in Transylvania today.)

In 1978 they organized the American-Hungarian Folklore Centrum, a division of the American-Hungarian Educators' Association. Kalman is Acting Director and Judith is Secretary/Editor. Pontozo Festival, the First Hungarian F.D. Symposium were among the first projects of the AHFC, followed by a Hungarian folk art exhibit and workshop series in N.Y. City, and Hungarian F.D parties (Tanc-haz-es)

*Hungary*



Austria

Vienna

Czechoslovakia

Yugoslavia

Little Alföld

Bokony Forest

Balaton Lake

Neszeck Mts.  
Pécs

Danube

Budapest

Great Alföld

Matra Mts.

Bükk Mts.

Miskolc  
Hegyalja

Debrecen

U.S.S.R.

Transylvania

Romania

Banat

Hungary

FORGATÓS (MAROSSZÉKI)  
(Hungary)

MUSIC: Folkcraft 41, side A, band 6.

FORMATION: Couple dance.

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RHYTHM: 2/4

PATTERN

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STEP 1. KÉT LÉPÉSES ( two step)

- a.) w/R ft step to R, bend knees and w/L ft step back next to R ft, Straighten knees and repeat step-close.
- b.) w/L ft step to L, bend knees and w/ R ft step next to L ft, Straighten knees and repeat step-close.

STEP 2. BEUGRÓ (jump-in)

- a.) Jump to R w/Rft, bend knee, while swinging L lower leg to R, crossing R ft in back and hold it in this position. Step to L w/L ft and close R next to it.
- b.) Jump to L w/ L ft, bend knee, while swinging R lower leg to L, crossing L ft in back, and hold in this pos. Then step to R w/R ft and close L next to it.

STEP 3. FORGATÓS (turning step)

- a.) w/L ft step to L in front of man, turning to L and step w/R ft to complete the turn, arriving on man's L side. Step on L ft to L, bend knee and straighten knee.
- b.) w/R ft step to R in front of man, turning to R and w/L ft step to complete the turn, arriving on man's R side. Step to R w/R ft, bend knee and straighten knee.

STEP 4. FORDULÓS ( turning around )

- a.) WOMAN. starting w/R ft, turn in place ( R-L, etc.) to L.
- b. MAN. walk around woman starting w/R ft. Step to R.

STEP 5. KERESZTEZŐ ( crossing )

- a.) MAN. w/R ft step to R, facing front and w/L ft step to L. Turn back and step w/R ft, face front again. Then step w/L ft next to R

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FORGATÓS: continued

MOTIFS:

I. KÉT LÉPÉSES

POS: In couples, woman on mans R side, her L hand on his back (above waist), His R hand on her back. From above, other hands holding, palms down and extended forward.

MAN: S1a & b

WOMAN: S1b & a

II BEUGRÓ

POS: Same as in motit I.

MAN: S2 & (S1 & b) & S2a

WCMAN: S2b & (S1b & a) & S2b

III FORGATÓS

POS: Same as before, symmetrical when woman is on man's L.

MAN: 2x (S1a & B)

Woman: 2x (S3a7b) at end, let hand holding go, face slightly away from each other.

IV FORDULÓS

POS: Man with arms free  
Woman with arms up

MAN: 8x (S4b)

WOMAN: 8x(S4a)

V. KERESZTEZŐ

POS: Same as before

MAN: (Sa&b) & S5 & 2x S2

WOMAN: 2x (S3a&b) & 2x S2. Second time alone arms free.

\* \* \* \* \*

FORGATÓS continued

SEQUENCE OF DANCE.

AI (measure 2/4)

1-8 2x MOTIF I (Két lépéses)  
9-16 MOTIF II (Beugro)

BI

1-8 MOTIF III (Forgetos)  
9-16 MOTIF IV

B II.

1-8 MOTIF III  
9-16 MOTIF IV

A II

1-8 2x MOTIF I  
9-16 MOTIF II

B III

1-8 MOTIF III  
9-16 MOTIF IV

B IV

1-8 MOTIF III  
9-16 MOTIF IV

CI

1-12 3x MOTIF I (Két lépéses)  
13-24 MOTIF V (Keresztező)  
ref. & "2xS2"  
13-24 MOTIF V & 2x S2

C II

1-24 Repeat Motifs I, V, & V  
ref.  
13-24

CIII

1-24 Repeat Motifs I, V, & V,  
ref.  
13-24

D I

1-12 3x MOTIF I  
13-18 MOTIF III / A  
19-24 MOTIF IV

D II

1-12 3x MOTIF I  
13-18 MOTIF III / A  
19-24 MOTIF IV

Presented by

Kálmán & Judith Magyar

MAGYAR VERBUNK

Hungary

MUSIC: Folkcraft L-P 40, Side B, Band 5

FORMATION: In circle or line;  
arms free moving

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RHYTHM 4/4

PATTERN

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STEP I HAJLONGO (swaying)

- a) Starting position: Small straddle pos. wt on R ft, and partial wt on L ft; knees bent, arms upward and bent. Body turned slightly to R. Bend and flex knees 4x. Turning body even more to the R and repeat to L.

STEP II ELCRE MENC (move forward)

- a) Starting pos: Arms upward and bent at elbows. Wt on L ft; Step on R ft, Turning knees and body to R. Step on L ft and turning to L. Repeat to R in this position. Bend knees even more and repeat starting w/L ft.

STEP III CIFRA & ZARO (Cifra & close)

- a) W/R ft step in front of L w/ a stamp. (knee bent) kick up lower leg (L) in back and step on L ft in place. Pick up R leg in front, w/ knee bent and step on R ft in place. Kick up L leg in back (knee bent) and repeat starting w/ L ft. Jump onto both feet in straddle pos. w/ knees together. Close feet.

STEP IV BOKAZO- CSAPO (Slap w/ click)

- a) Take wt off L ft and slap L thigh w/ L hand. Click L ft to R ankle, while turning on R ball of ft, to L. Repeat slap and click on same ft, and then a small cifra step (R-L-R) in place.

STEP V TAPSOS (Clapping)

- a) Click L ft to R ft and clap in front of body; in this position clap in back, then clap in front again.

STEP VI HATRAFONO (Weave back)

- a) W/ R ft step in back of L ft. Kick L ft in front (knee bent) Hop on R ft in place while swinging L lower leg back. Now step on L ft behind R ft. Kick R ft in front (knee bent. Hop on L ft again while swinging lower R leg back.

MAGAR VERBUNK continued

STEP VII HARANG (Bell)

- a) Step in place on R-L ft. Step on R ft in place. and swing L lower leg to L , ( straight knee) Repeat to L.

STEP VIII CSAPO (Slap)

- a) Jump on R ft . Swing lower L leg to L and slap outer boot w/ L hand. Jump on L ft and repeat step w/ R ft and hand. Close feet together.

STEP IX CSAPO II

- a) Hop on R ft in place. Swing L lower leg diagonally fwd. Slapping inner boot w/ R hand. Put L ft on ground slap L lower hip (behind) W/ L hand . Put wt on L ft and slap R thigh w/ R hand. In this pos slap L behind again Hop on L ft. Swing R lower leg diagonally fwd and slap inner boot w/ L hand and put R ft on ground. Slap L hip again .

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MOTIFS

MOTIF I HAJLONGO  
S1&S2 & (2xS3)

MOTIF II CSAPO I  
(7xS4) & S5

MOTIF III FONO  
2x / (2xS6) & S7 & S8 /

MOTIF IV CSAPO II  
2x / (3xS9) & S5 /

\* \* \* \* \*

SEQUENCE Meas. 4/4

① A1 MOTIF I. (Hajlongo)	② A3	
<u>1-8</u>	<u>1-8</u>	Same as A1
A2 MOTIF II. (Csapo) I.	A4	
<u>1-8</u>	<u>1-8</u>	Same as A2
B1 MOTIF III (Fono)	B3	
<u>1-8</u>	<u>1-8</u>	Same As B1
B2 MOTIF IV. (Csapo II)	B4	
<u>1-8</u>	<u>1-8</u>	Same as B2



MGAR VERBUNK continued

SEQUENCE continued

A5  
1-8 Same as A1  
A6  
1-8 Same as A2  
B5  
1-8 Same as B1  
B6  
1-8 Same as B2

A7  
1-8 Same as A1  
A8  
1-8 Same As A2  
B7  
1-8 Same as B1  
B8  
1-8 Same as B2

LÖRINCRÉVI SZAPORA  
(Hungary)

MUSIC: HUNGARIAN FOLK DANCES OF TRANSYLVANIA, Folkcraft  
Record LP-41, Side: A, Band: 4

FORMATION: In couples; shoulder-waist pos.

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MUSIC: 4/4

PATTERN

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Step 1. LIBBENŐ (Leaping) Woman's step

Step on R ft. hop on R again, swinging lower L leg to back, crossing R ft. Repeat to L.

Step 2. CIFRA (men's step)

Step to R with R-L-R ft.  
Repeat to L.

Step 3. FORGÓ (Turning)

a) With R ft step to R, rolling from heel to toe. Small step with L ft.

WOMAN:

b) With S3a step, turn out under man's L arm to R. Close ft and face slightly to L.

c) Same as S3a, move to L, starting with L ft.

Step 4. ZÁRÓ (Closing step) Man

Hop on L ft, raising R ft in front, knee bent. Small stamping step (R-L-R). Step on L ft with R ft close next to L.

Step 5. KOPOGÓS (heel stamping)

Hop on R ft and raise L ft. Step on L-R ft. Repeat hop-step-step. Hop on R ft, raise L ft. Small steps with R-L-R-L-R-L-R ft. Repeat hop-step-step twice. Step on L ft. and step on R heel next to L ft. Repeat to R. Jump onto both heels. Stamp onto both ft.

LÖRINCRÉVI SZAPORA continued

MOTIFS

Pos: in shoulder-waist

- I. PÁROS  
Man: 12 times S2                      Woman: 12 times S1
- II. FORGÓ (move to R)  
pos: couples face r; L hand on partner's waist in back,  
R hand on other's upper arm  
Man: (6 times S3) + S4              Woman: (6 times S3) + S3b
- II/A. (move to L)  
8 times S3c
- III. FORGÓ KOPOGÓVAL (move to L)  
Man: S5                      Woman: 8 times S3c  
(face R at end, her R hand holding his L,  
other arms in shoulder-waist pos.)

\* \* \* \* \*

SEQUENCE OF DANCE

CHANTS

<u>A1</u>		
<u>1-12</u>	MOTIF I. (páros)	
<u>A2</u>		
<u>1-4</u>	MOTIF II (Move to R)	Szár az kóró...
<u>5-8</u>	MOTIF II/A (Move to L)	
<u>9-12</u>	MOTIF III (Kopogós-move to L)	Aki most...
<u>A3</u>		
<u>1-12</u>	Same as A1	Török búza...
<u>A4</u>		
<u>1-12</u>	Same as A2	Járj előttem...
<u>A-5</u>		
<u>1-12</u>	Same as A1	
<u>A6</u>		
<u>1-12</u>	Same as A2	
<u>A7</u>		
<u>1-12</u>	Same as A1	Nincs magasabb...
<u>A8</u>		Ez a kicsi...
<u>1-12</u>	Same as A2	
<u>A9</u>		
<u>1-12</u>		

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CHANTS ON FOLLOWING PAGE

RÁBAKÖZI CSÁRDÁS  
(Hungary)

SOURCE: Couple dance from Rábaköz.

MUSIC: FOLKRAFT LP-40

FORMATION: Couples facing each other in shoulder-waist position.

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MUSIC: 2/4                      PATTERN

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Step 1. 2 LÉPÉSES CSÁRDÁS (Two-step)

- a) With R ft step to R. With L ft close next to R. Repeat these two meas. Repeat to L, but with smaller steps.
- b) Csárdás with turn (Man)  
Start with wt on R ft.  
With L ft step behind R. With R ft step to R, turning  $\frac{1}{2}$  to L. With L ft step to L. With R ft step next to L. Small steps to R with R ft, closing L ft next to it. Step to R with R ft and kick L ft off the ground to arrive in starting pos. Repeat to same dir., turning woman  $\frac{1}{2}$  with each 2 step motif, to R (girl does Sla meanwhile)

Step 2. SZÖKKENŐS (leaping) (Woman)

- a) Jump on R ft slightly to R, bending knee. Hop again in place, bringing L ft to R ankle. Repeat to L.

Step 3. SARKAZO (heel-step) (Man)

- a) Step on L ft to L, bending knee. Straighten L knee, while placing R heel on ground slightly towards front. Repeat step to R.

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Sequence of Dance

A1		
1-4	Sla	(two-step csárdás to R & L)
5-8	repeat meas 1 - 4	
9-12	repeat meas 1 - 4	
13-16	repeat meas 1 - 4	

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RÁBAKÓZI DUS continued

B4  
1-12            repeat B1, meas 1 - 12

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B5  
1-12            repeat B2, meas 1 - 12

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B6  
1-12            repeat B3, meas 1 - 12

---

B7  
1-12            repeat B1, meas 1 - 12

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B8  
1 - 12           repeat B2, meas 1 - 12

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B9  
1-12            repeat B3, meas 1 - 12

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Presented by  
Kalman and Judith Magyar

RÁBAKÖZI DUS  
(Hungary)

MUSIC: FOLKRAFT LP 40, Side A, Band 2

FORMATION: Men in shorter lines, with one dancer in front of them as the "leader." The leader did the dance with a bottle in his hand. At the end of the dance the others in the line lifted him up in the air and he drank from the bottle. The position of the arms is free.

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MUSIC: 2/4 PATTERN

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Step 1. ELŐL CIFRA (cifra in front)

- a) With R ft step in front of L ft. Step on L ft in pl. Step on R ft in place (in front of L).
- b) Repeat with L ft.

Step 2. ZÁRÓ (closing)

- a) Jump to straddle pos., wt on both ft. Close ft.

Step 3. CSAPO (slapping)

- a) Jump on R ft, turnings twds R, bring lower L leg up and slap inner boot with R hand and L hand.

Step 4. TAPSOS (clapping)

- a) With ft parallel, bend knees. Straighten knees. Repeat these two meas. two more times. Clap with hands.

Step 5. TOPOGÓ (pattering)

- a) With R ft step fwd. With L ft step behind R ft. Repeat these two meas. moving fwd. Stamp on R ft in front, picking up L ft behind.
- b) Same, as S5a, but start with L ft in front first, move back with step.

Step 6. FELUGRÓS (jump up)

- a) In small straddle pos., knees together, move fwd with small steps, starting on R ft. Bend knees more in this pos. Jump up from both ft, knees still together, kicking lower legs apart and arrive on both ft. again. Jump up from both ft, R ft crossing

RÁBAKÖZI DUS continued

- a) continued  
L in front, and arrive on both ft. Jump up,  
this time L ft crossing R in front and arrive  
on both ft. Close ft together. Jump into straddle  
pos.
- b) Same as S6a, but moving back, then do jump - up in  
place.

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Sequence of Dance

A1  
1-4            2x(S1a+b)            (2 x cifra in front to R & L)  
5              S1a                (cifra in front to R)  
6              S2                    (closing)  
7-11          10xS3                (slapping)  
12             (closing)

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A2  
1-12           repeat A1, meas 1 - 12

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A3  
1-12           repeat A1, meas 1 - 12

---

A4  
1-12           repeat A1, meas 1 - 12

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B1  
1-4            S4                    (clapping)  
5-8            repeat meas 1 - 4  
9-12          repeat meas 1 - 4

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B2  
1-4            2x(S1a+b)            (2 x cifra in front to R & L)  
5-6            S5a                   (pattering, start with R ft)  
7-8            (S1b+a)              (cifra in front to L & R)  
9-10          S5b                   (pattering, start with L ft)  
11-12        S1a+b                (cifra in front, to R & L)

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B3  
1-12           S6a+b                (jump up)

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SARKÖZI UGRÓS  
(Hungary)

MUSIC: Folkcraft L-P 40 , side A, Band 4

FORMATION: MEN holding shoulders  
WOMEN holding hands  
COUPLES facing each other.

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RHYTHM  $\frac{2}{4}$  PATTERN

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STEP I UGRÓ (jump)

- a) jump on R ft in place, while placing L ft in front w/ knee bent. Jump on R ft again, while placing L ft diagonally to L in front, (knee turned in) Then jump on both feet together twice, and repeat to L.
- b) repeat to R
- c) repeat first two measures of S1a and step forward w/R-L-R ft. Repeat to L. Then repeat to R.

STEP II RAKOSGATÓ (placing ft in front)

- a) Hop on L ft in place, and place R ft in front; hop on L ft again, while placing R ft diagonally fwd to R. Repeat these meas. 4x. Then jump on both ft in place. 2x
- b) Hop on R ft, placing L ft in front, hop again on R ft. Placing L ft diagonally fwd to L. Repeat above meas.
- c) Hop in place on L ft. Place R ft in front & hop on L ft again. Place R ft diagonally fwd to R. Repeat these meas. 2x. Then jump on both feet in place 2x.
- d) Same as S2c, but start to hop on R ft and place L ft in front (3x) Jump on both ft in place twice.

NOTE: If couples do this step they face each other, woman starts by placing R ft diagonally fwd to R first. They hold R hands, Arm movements follows ft movements by swinging them parallel w/ ft.

STEP III UGRÓ CIFRA (jumping cifra step)

- a) Jump in place so that R ft is in front of L ft. Knee is slightly bent, w/ partial wt. on it. Repeat jump w/ L ft in front and hop on R ft, raising L leg, knee bent, Then step on L-R ft.
- b) Repeat above pattern with opposite foot.



SARKÖZI UGRÓS continued

STEP IV LÉGBOKÁZÓ (Click in air)

- a) Hop on L ft, click w/ R ft to L ankle. Repeat 2x more. Click R ft to L ft, w/ wt on both ft move w/ step to R.
- b) Same as S4a, but move to L and hop on R ft.

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MOTIFS

I. UGRÓS

POS: Men holding shoulders, or women holding hands or couples facing each other; R hand to R hand. S1c & S1a&b)

II RAKCSGATÓ

POS: Same as above. S2a & S2b

II A

POS: Same 2x (S2c & S2d)

III UGRÓ CIFRA

POS: Same, Line moves L-R, Couples move same. 2x S3a7b

III A

POS: Same as in III. S3 a&b & a

IV LÉGBOKÁZÓ

POS: Same as in I, II, & III, S4 a&S4 & (S3 a&b)

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SEQUENCE

4 BEATS INTRODUCTION.

A I  
1-12 MOTIF I. UGRÓS

A III  
1-12 MOTIF II RAKCSGATO

A II  
1-12 MOTIF I

B I A bátaí bíró...  
1-12 MOTIF II  
ref.  
7-12 MOTIF III / A Ugró Cifra

SARKOZI UGROS continued

SEQUENCE continued

B II

1-12 same as B I & refr.  
7-12

B III

Erre gyere...  
1-12 Same as B I & refr.  
7-12

C I 1-8 MOTIF IV (Légbokázó)

C II

1-8 Same as C I

C III

1-8 Same as C I

D I

Hol jártál...  
1-16 MOTIF II / A  
refr.  
9-16 MOTIF III

D II

1-16 Same as D I & refr.  
refr.  
9-16

D III

Nincs itthon...  
1-16 Same as D I & refr.  
refr.  
9-16

Presented to you by

Kálmán and Judith Magyar

SZANYI KÖRVERBUNK  
(Hungary)

SOURCE: Recruiting dance from Rabakoz.

MUSIC: Folkraft LP-40

FORMATION: Men in small groups or circle. The "hej-leny" is the caller.

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MUSIC: 4/4

PATTERN

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Step 1. Bemérés (measuring-in)  
Measure:

- a) With feet together, bend knees & straighten knees, Extend arms in front (1) & Bend knees again (2), Straighten knees and clap hands together in front (3) Bend knees again (4)
- b) Straighten knees and clap (1), Bend knees and clap (2) Straighten knees and clap (3), Bend Both knees (4)

NOTE: Every pattern in this dance will be introduced by the measuring-in pattern.

Step 2. BOKAZÓ-FORDULÁSSAL (click-with-turn)  
Measure:

Starting position: Facing ctr. of circle turning to the R

- a) Step in place with L ft CW (1) and continue stepping CW, with R ft (2) & Close with L ft to R ft with small heel click (3) and Pause in this pos. (4) & finish facing 1/4 to the R.
- b) Repeat opp. dir. & footwork (CCW): Step with R ft CCW (1) & continue with L ft (2) & close R ft to L ft (3) and Pause in this position (4) Finish facing ctr. of circle.

NOTE: Figure can be done to the left starting on measure 1, 1 CCW and continue on meas. 2, ct 1 CW.

Step 3. BERUGÓS Kick-in  
Measure:

Starting Position: wt on L ft, R lower leg up, diagonally back and out.

- a) Hop on L ft in place, while kick R lower leg fwd, with straight knee (toes turned out slightly) (1) And jump on R ft. while kicking L lower leg, (diagonally back) to L. Knee bent and turned in, (2) and Click L ft. to R ft. (3) and Arrive in starting position. by jumping on L ft, Kicking R lower leg back and out. (4)

NOTE: This step can be done starting to R with wt on L ft. on measure one, ct. 1, or to L, with wt. on R ft.

SZANYI KÖRVERBUNK continued

Step 4. CSAPÓS (slap)

Measure: Moving to R.

- a) Hop on L ft in place, while bringing R lower leg up in front, slapping inner lower leg with R hand (1) and Jump on R ft, lifting L leg off the ground, bending knee, turned in, lower leg out (2) and Click L ft to R (3) and bend both knees in this position. (4)

NOTE: Step can be done starting to R on meas. 1, ct. 1, slapping R leg with R hand, or to L leg with L hand.

Step 5. HCSSZÜ PUTO' (long running)

Measure:

- a-b) Do measuring-in figure (cts: 1,2,3,4, and 1,2,3,4 )
- c) Straighten knees, while extending R arm up & snap fingers. (1), bend knees, bring arm down (2) and Straighten knees, extend L arm up and snap with fingers (3) and bend knees again (4)
- d) Straighten R knee, bring L lower leg up, knee bent, slapping inner lower leg with L hand (1) and Stamp on L ft, Bending knee (2) and straighten L knee, bring R lower leg up, knee bent, slapping inner lower leg with R hand (3), And running step moving CCW with the circle to the R, Starting with R ft (4)
- e) Take two more running steps to R (CCW), L-R ft (1,2) Close L ft to R ft with small heel click (3). Bend both knees felt parallel (4)

SEQUENCE:

GREETING WORDS

INTRODUCTION: Start in small circle, facing ctr. Stand in place for the first two 4/4 meas. of introduction. ( cts. 1,2,3,4,5,6,7,8) On the third meas. run backwards to form a larger circle (R-L-R close feet together step) ( cts. 1, 2,3,4, )

I SEQUENCE

"Measure-in" once, then "Click with turn ("Bokázó fordul-óval) to R 3x

II SEQUENCE

"Measure-in" once, then "Click with turn to L 3x

III SEQUENCE

"Measure-in" once and "Kick-in" (Berugós) to R once. Repeat these two figures 3x to R.

IV SEQUENCE

Repeat sequence III to the L 3x.

V SEQUENCE

"Measure-in" once, then "Slap" (Csapós) to R once. repeat these two figures to R, 3x.

SZANYI KÖRVERBUNK sequence continued

VI SEQUENCE

Repeat sequence IV to the L, 3x.

VII SEQUENCE

"Long running" (Futó). Do 4x to the R.

Repeat sequences I through VII.

NOTE: The "Inner rhythm" of the dance dictates that the movements do not always follow the musical sentence. This "Slide-over" makes the dance unique, exciting and allows the dancers to feel a sense of togetherness, not really understood by the on-lookers, who are unfamiliar with the logic of the structure. When the movements and music unite again, the tension is resolved.

Presented by  
Kalman and Judith Magyar

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The Szanyi Körverbunk is a men's circle verbunk (recruiting) dance, from the village of Szany, in the Western part of Babokoz and of Hungary as well.

Its present structure is defined. \*Change of figures is called by the "hej-legendy", who signals with his voice before a new step is to be done.

The set structure does not mean that the dance is the same in all the villages of the region. It is practiced in small groups, village by village, or even in "lads'-groups" within a village. Each group strives for individually in the figures and sequence of their dance.

The learning of the verbunk played a very important role in the dance life of Babokoz. Mastering it took place during the months preceding the yearly Patronal Festival of a certain village and was to be taken very seriously. Then the performance of the verbunk was at the Fair of the Festival, for the enjoyment and judgement of the crowd. Any dancer making a mistake had to pay a penalty after.

SZATMARI CSARDAS  
(Hungary)

MUSIC: Folcraft LP 40, side B, band 6

FORMATION: Couple dance

RHYTHM 4/4

PATTERN

Step 1. ELORE HATRA (move front and back)

MAN: Start with wt on L

- a) with R ft step in front of L ft and step with L -R ft similarly, and small hop on R ft in place, while kicking L ft fwd, slightly off the ground, and repeat steps moving back, stepping behind other foot each time (L-R-L) & small hop on L ft in place. Swing R lower leg behind L, Crossed off the ground.

WOMAN: Start with wt on R ft

- a) with L ft forward and R ft moving back. (R-L-R) otherwise same as S1a.

Step 2. HARANG (Bell Step)

Man start w/wt. on L ft:

- a.) small step in place on R-L ft and step on R ft. while kick L leg to L, straight knee, repeat to other side.

Woman starts w/wt on R ft.

- b.) otherwise same as S2a (L-R-L) and R-L-R.

Step 3. DOBOGO (Stamping)

Man start w/wt. on L ft.

- a.) stamp in place on R-L-R ft.

Woman start w/wt. on R ft.

- b.) stamp in place on L-R-L ft.

Step 4. SERGO (Turning Step)

- a.) W.R ft. step to R, rolling from heel to toe and bend

*Handwritten notes:*  
SE NCE INCE  
A4 HASNALTON  
A1 1-8 Motif I (Elore-hatra) Same as A1  
A2 Szol a figenadar  
A5 1-8 Motif II (Harang) Same as A2  
A3 1-4 Motif III (Sergo) Same as A3  
A6 1-8 Motif IV (Dobalas) Same as A3  
A7 1-8 Same as A3

SZATMARI CSARDAS - contd.

both knees, take wt off R ft, slight turn to L on L ball of ft.

b.) same as S4a to L, start w/L ft.

Step 5. MARTOS (Dunking)

a.) w/ R ft step to R into straddle pos, knees bent.

b.) same as S5a to L

Step 6. DOBALOS (Switch Sides)

Woman:

a.) w/L ft step to R, turning body to R and step w/R ft and complete turn twds R and w/R ft jump into straddle pos, wt on both ft and repeat to L.

Man:

B.) same as Soa, without turn - do step to R and L

\*\*\*\*\*

MOTIFS

I. ELORE-HATRA

pos: woman on man's L side, her R arm on his shoulder, other arm free moving.

man's L hand holding woman's waist, other hand on his waist.

Man: 4xS1A

Woman: 4xS1b

II. HARANG

pos. 1.: same as Motif I

pos 2.: opp. of above

Man: (4x S2a) and (pos 1) Woman: (4xS2b) and (pos 1)

(3xS2a) S3a (pos 2) (4xS2b) and S3b (pos. 2)

III. SERGO

pos: couples in shoulder-waist

(3x S4b) and S5b

(3xS4a) and S5a

IV. DOBALOS

pos: woman starts on man' L side, her L arm on his waist, his R arm on her back, from above; other arms free.

2x(S6a and b)

\*\*\*\*\*

# Mihai David

MIHAI DAVID was born in Bucharest, Romania, and at an early age began his dance training at the Pioneer Youth Palace. Shortly thereafter, he entered the State Choreographic School in Bucharest where he studied extensively the various forms of dance -- classical ballet, character, modern and folk. Upon graduation, he auditioned and entered the Romanian State Dance Ensemble, Ciocirlia (the "Lark"), sometimes known as "Romanian Rhapsody". After touring with this ensemble for two years, he immigrated to the United States where for the past ten years he has been teaching Romanian dance.

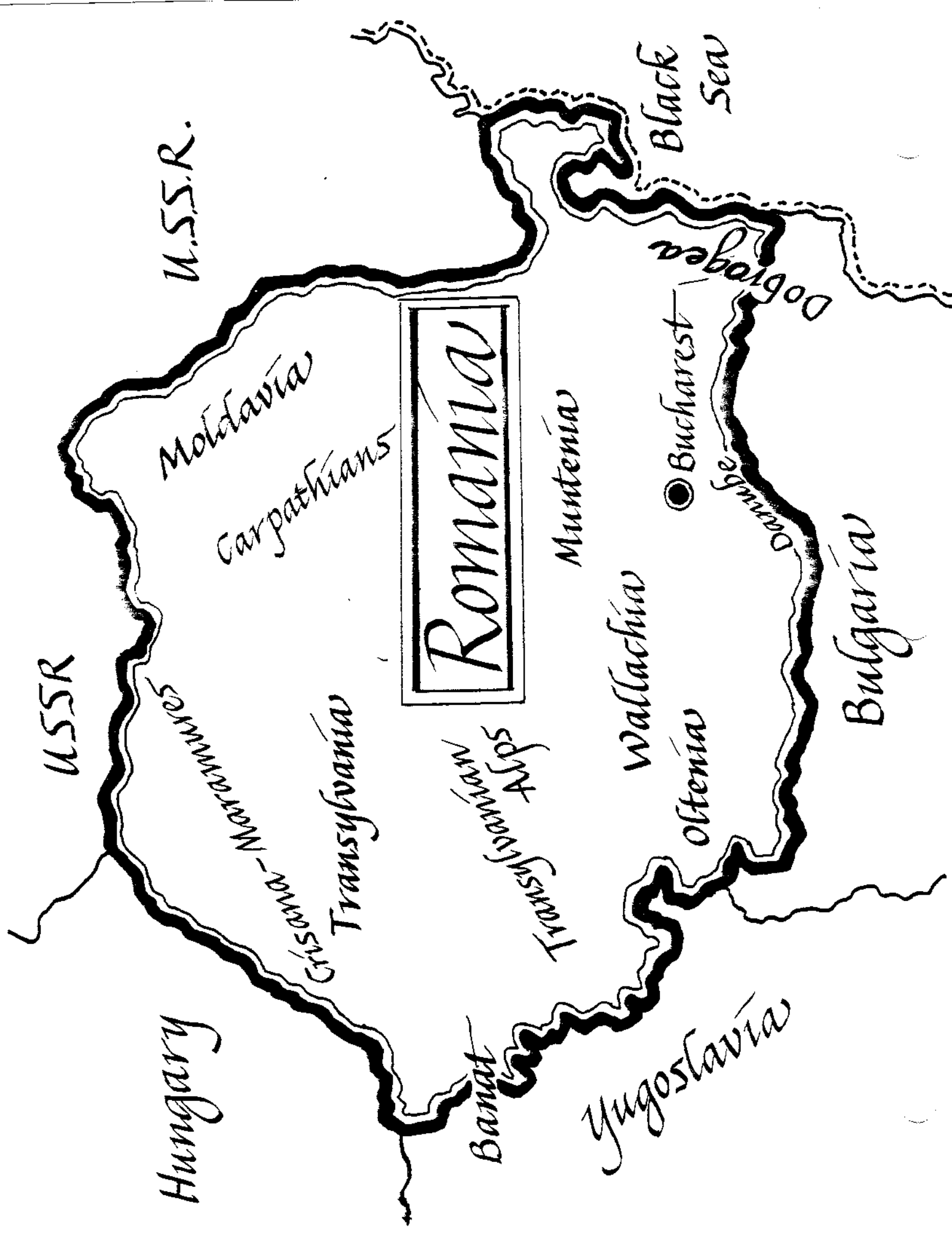
Mihai has travelled throughout the United States and Canada and other parts of the Northern Hemisphere presenting his folk dance and cultural workshops. He has also taught at most of the major folkdance camps throughout the United States.

This past year has found Mihai extremely busy. In addition to teaching in Los Angeles and at summer camps and conferences, conducting folk-culture tours to Romania, he has produced a new album of Romanian dances and has opened his own travel office in Los Angeles. He has also been actively involved in organizing Symposium Hawaii.

Mihai David co-directs the Santa Barbara and Hawaii Folk Dance Symposiums.

## Romania





U.S.S.R.

Black Sea

Dobruja

● Bucharest

Danube

Bulgaria

**ROMANIA**

Muntenia

Wallachia

Oltenia

Transylvania

Transylvania

Banat

Yugoslavia

Hungary

USSR

Crisana-Maramures

Moldavia

Carpathians

BRIULETUL  
(Romanian) (Briule'tzul - Little Belt Dance)

RECORD: RT # 77

FORMATION: Circle or lines, low hand hold.

METER: 2/4

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MEASURE:

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PART I: Moving in and out of ctr.

- 1 With light running steps. Step R ft fwd (ct 1) step L ft fwd (ct 2) step & hop on R ft fwd (ct 3,4)
- 2 Moving out of circle step on L ft bkwd (ct 1) step on R ft bkwd (ct 2) step & hop on L ft bkwd (ct 3,4)
- 3-6 Repeat meas. 1 & 2, same ftwk, same direction two more times ( a total of 3)
- 7 Step & hop on R ft in place (ct 1,2) step & hop on L ft in place (ct 3,4)
- 8 Step & hop on R ft in place (ct 1,2) step & hop on L ft in place (ct 3,4)  
Swing free ft in front while doing the step hops.

PART II: Facing ctr, steps are done in place.

- 1 Weight on L ft. cross & touch R ft in front of L (ct 1) touch R ft to R side (ct 2) touch R ft across in front of L (ct 3) fall on R ft in place next to L (ct 4) while touching R ft in front & to side of L ft you do hop on L ft.
- 2 Repeat Part II meas. 1 once more with opp ftwk.
- 3 Touch R ft in front of L (ct 1) step on R ft (ct 2) touch L ft in front of R (ct 3) step on L ft (ct 4)
- 4 Repeat Part II meas. 1 once more, only.
- 5-8 Repeat Part II meas. 1-4 once more with opp ftwk. (Starting with L ft)

Start with Part I once more - followed by Part III

PART III: Facing ctr, steps are done in place

- 1-7 Repeat Part II meas. 1 - 7 same ftwk.
- 8 Jump both ft apart (ct 1,2) slide both ft together (ct 3,4)
- 9 Hold (1,2) fall on L ft fwd (ct 3,4)  
(in part III last touch step done with L ft is eliminated, in its place the steps described above are done).

Start with part I once more.

The dance is done as follows: Part I, Part II, Part I, Part III. Start Again Part I, Part II, Part I, Part III. Start Again and on it goes.....

Presented by: Mihai David

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), click 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

CA LA BREAZA

PRESENTED BY: Mihai David and Alexandru David.

SOURCE: Ca La Breaza, a line dance from the Breaza region of Romania, was learned by Alexandru David while he was dancing with the Romanian State Ensemble Perinita.

MUSIC: 4/4, counted 1 & 2 & 3 & 4 &, quick-slow, quick-slow, slow.

FORMATION: broken circle, low handhold.

MEASURE            DESCRIPTION

introduction:

FIGURE 1: facing center, moving LOD with small running steps.

1 hop on L, (ct 1), stamp R in front of L, taking weight, picking L foot up slightly, but leaving L foot behind R (ct &), hold (ct 2), step L behind R (ct &), step R to R side (ct 3), hold (ct &), step L to R side, crossing in front of R (ct 4), hold (ct &).

repeat FIGURE 1, 15x more (16x total).

FIGURE 2: facing center, moving side to side

1 repeat cts 1&2&3 of meas. 1, fig. 1 (cts 1&2&3), step L beside R (ct &), step R to R side (ct 4), hold (ct &).

2 repeat meas 1, fig. 2, with opp. footwork and directions.

repeat FIGURE 2 3x more (4x total).

FIGURE 3

1 repeat cts 1&2& of meas. 1, fig. 1 (cts 1&2&), step R to R side, leaving L foot in place (ct 3), hold (ct &), step L in place (ct 4), hold (ct &).

2 hop on L, turning  $\frac{1}{2}$  way round to L, lifting R knee fwd, R foot beside L knee (ct 1), step R beside L, completing turn to L (ct &), hold (ct 2), stamp L slightly to L side, taking weight, leaving R foot in place (ct &), stamp R in place, taking weight (ct 3), stamp L in place (ct &), stamp R in place, taking weight (ct 4), hold (ct &).

3-4 repeat meas. 1 & 2, fig. 3, reversing footwork and directions.

repeat FIGURE 3 3x more (4x total).

repeat entire dance in sequence until end of music

CRIHALMA  
(Romania)

Mihai David learned Crihalma (CREE-hah-mah) when touring Romania in 1978 from Ion Vasiliu, director of Poenitza Ensemble from Brasov, Romania. The dance is from the region of Fagaras and comes from the village of Crihalma.

Record: Romania Romania, Vol. I. 2/4 meter.

Formation: Individual dancers in a line. Arm movements are free.

Meas Pattern

1-8 INTRODUCTION.

FIGURE I.

- 1 Moving in RLOD, and facing ctr, do a grapevine step to the L by stepping: step R behind L (ct 1); step L to L (ct &); step R across L (ct 2); step L to L (ct &).
- 2-3 Repeat action of meas 1 two more times (11 steps in all, except on last (&) ct leap fwd diag L on L).
- 4 Jump diag fwd on both ft and land with knees bent (ct 1); bounce once on both ft (ct &); step on R while L lifts bkwd from knee (ct 2); hold (ct &).

FIGURE II.

- 1-2 In place, step on L (ct 1); with wt on L, extend R fwd and touch heel, toe, heel (cts &,2,&).
- 3-4 Reverse ftwk of meas 1-2.
- 5-8 Repeat action of meas 1-4.

FIGURE III.

- 1 In place, small leap on L (ct 1); touch R toe fwd (ct &); small leap on R (ct 2); touch L toe fwd (ct &).
- 2 Small leap on L as R moves fwd low to ground (ct 1); reverse ftwk of ct 1 (ct &); repeat action of cts 1,& (cts 2,&).
- 3-8 Repeat action of meas 1-2 three more times.

FIGURE IV.

- 1-2 Repeat action of meas 1-2, Figure III.
- 3 Moving into circle, leap fwd on L (ct 1); move fwd by stepping R,L,R (cts &,2,&). Knees and body bend fwd slightly when moving fwd.
- 4 Moving bkwd out of circle, step L,R,L,R. Straight while moving bkwd.
- 5 In place step on L (ct 1); extend R fwd and touch heel, toe, heel (cts &,2,&).
- 6-10 Reverse ftwk of meas 1-5.
- 11-20 Repeat action of meas 1-10 two more times (four in all - in, out, in, out).

Repeat dance from beginning.

Presented by Mihai David

DAMA  
(Romania)

Dama, an open circle dance from the area of Gorj in Oltenia, Romania. was originally learned by Alexandru David from the Ensemble Perinita.

Record: Romania, Romania 4/4 meter.

Formation: Open circle, arms stay in W hold.

Meas

Pattern

No Introduction.

FIGURE I. Small circle CCW, CW.

- 1 Walk R to R (ct 1); cross L in front (ct 2); R fwd (ct 3); L fwd (ct 4).
- 2 Cross R in front (ct 1); L back (ct 2); R back (ct 3); stamp L, no wt (ct 4)
- 3-4 Reverse action of meas 1-2.
- 5-8 Repeat action of meas 1-4.

FIGURE II. Travel LOD, RLOD, raise knees slightly on triplets.

- 1 Travel LOD, R, close L, R (cts 1,&2), L close R, L (cts 3,&4).
- 2 Face ctr, slight body lean to R side, step R to R (ct 1); cross L behind (ct 2); body up R.L.R in place turning to face RLOD (cts 3,&4).
- 3-4 Reverse action of meas 1-2.
- 5-8 Repeat action of meas 1-4.

FIGURE III. High knee lifts.

- 1 Repeat action of meas 1, Figure II.
- 2 Repeat action of cts 1,&2 of meas 1, Figure III. Leap L, R lifting knees high (cts 3,4), turning to face RLOD.
- 3-4 Reverse action of meas 1-2.
- 5-8 Repeat action of meas 1-4.

Repeat entire dance twice more.

Dance notes by Maria Reisch.

HORA PE BATAIE  
(Romanian)

RECORD: RT # 77

FORMATION: Circle or open lines, "W" hand hold, arms moving slightly up & down with body motion.

MEAS: 2/4

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MEASURE:

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PART I:

- 1 Traveling into circle, in LOD, CCW. Step L ft across in front of R (ct 1) step R ft to R (ct 2) step L ft fwd (ct 3) touch R ft next L, no weight (ct 4)
- 2 Traveling deag out of circle in LOD, step back on R ft (ct 1) step back on L ft (ct 2) step back on R ft (ct 3) touch L ft next to R, no weight (ct 4)

Repeat meas 1 & 2 until leader calls for change.

Same step is done traveling in RLOD, there is a transition step before you change directions.

TRANSITION:

- 1 Step on L ft straight toward ctr (ct 1) touch R ft next to L (ct 2) step on R ft fwd (ct 3) touch L ft next to R (ct 4)
- 2 Back out of circle with 3 steps R,L,R (ct 1,2,3) touch L ft next to R (ct 4)

Start traveling in RLOD, this time by stepping R ft across in front of L. SAME TRANSITION STEP IS DONE WHEN SWITCHING TO TRAVEL IN LOD.

PART II: Only when traveling to the R, in LOD can one go into part II. It comes as a continuation of part I meas. 1, cts 1,2 (step L in LOD in front of R, step L fwd).

- 1 Fall on R ft in place (ct 1) stamp L heel in place (ct 2) weight is on R ft, L ft free. Lift R heel (ct 3) stamp L heel in place, while bringing R heel down at the same time (ct 4). No weight on L ft.
- 2 Repeat meas. 1 cts 1-4 once more with opp ftwk
- 3 Repeat meas. 1 cts 1-4 once more with original ftwk (ct 1,2,3,4)
- 4 Fall onto L ft (ct 1) hold (ct 2) hop on L ft in place (ct 3) step R ft next to L (ct 4)
- 5 Step L ft next to R (ct 1,2) step R ft fwd, NO WEIGHT (ct 3,4) take two steps bkwd R,L (ct 1,2)
- 6-10 Repeat meas. 1 - 5, part II once more same ftwk.

IN ORDER TO GET BACK TO PART I, BACK UP FOUR STEPS R,L,R,L, AND START DANCE FROM THE BEGINNING.

Presented by: Mihai David

LAMILITA  
(Romania)

RECORD: Romanian Tour 77  
Side 2 - Band 7

METER: 2/4

NO INTRODUCTION

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COUNT:

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MOVING RLOD

Ct.(I) Step R over L with slightly bent knees  
(&) Step L to L

Repeat 7 more times. On ct. 8 (with weight on R) L swings in front and crosses over (ct. &).

Repeat pattern with opp. ftwk, moving to R

FIG. II, Step I

Facing ctr., moving diagonally L and R

Ct.(I) R crosses over L  
(&) L steps to L

Ct.(II) R crosses over L  
(&) L swings over

Repeat same Pattern with opp. ftwk moving diagonally to the R

FIG. II, Step II

Moving directly to ctr.

Ct.(I) R swings over L  
(&) Weight on R with very slight hop

Ct.(II) L swings over R  
(&) Weight on L with very slight hop

With weight on L

Ct.(I) Stamp R  
(&) Lift R

Ct.(II) Stamp R  
(&) Lift R

Moving Backwards

Ct.(I) Step back on R  
(&) Move L next to R

Ct.(II) Move R Back with full weight  
(&) Move L next to R

Reverse ftwk starting with L

Ct.(I) With wt on L, R free step back on R bearing full wt  
(&) Lift L ft

Ct.(II) Step L back  
(&) With full wt on L lift R

Ct.(I) Stamp R in place  
(&) Lift R

Ct.(II) Stamp R  
(&) Lift R

START DANCE FROM BEGINNING

Presented by: Mihai David

(UCSB FOLKDANCE SYMPOSIUM)



## SCHIOAPA

Romanian Line Dance: Steps are very fast. Hands are held down.

Count: 12 (Longer counts are written as 1-and, 2-and etc.)

### COUNT

1-3 Stand on left foot. Right foot reaches straight out in front and slaps 3 times. Each slap counts as 1-and. First slap is a little to left, second straight out in front and third a little to the right.

Crossovers (9 steps before leap)

4 Step on right  
5 Step on left crossed over in front of right  
6 Step on right  
7 Step on left  
8 Step on right crossed over in front of left  
9 Step on left  
10 Step on right  
11 Step on left crossed over in front of right  
12 Step on right

1-and Left foot is raised, left knee bent. Do a scissors-step by stretching left leg out in front and stretching right leg out in front, leap from right foot and land on left foot (This step is so fast the scissors is almost an illusion)

Crossovers (6 steps before going into center)

2 Step on right crossed over in front of left  
3 Step on left  
4 Step on right  
5 Step on left crossed over in front of right  
6 Step on right  
7 Step on left  
8 Go into center on next step by stepping on right crossed over in front of left  
9 Step heavy on left, still continuing into center  
10 Step on right foot a little out to right side, still going into center  
11 Step heavy on left, still continuing into center  
12 Step on right

1 Cross left in front of right and step on it  
2 Cross right in front of left and step on it

SCHIOAPA, Cont.

COUNT

Go out of circle diagonally to left, left shoulder leading

- 3 Step towards left with left foot
- 4 Cross right foot over in front of left and step on it
- 5 Step towards left with left foot
- 6 A slight hop on left foot

Crossovers (6 before stamping)

- 7 Step on right
- 8 Step on left crossed over in front of right
- 9 Step on right
- 10 Step on left
- 11 Step on right crossed over in front of left
- 12 Step on left

Stamping step

- 1 Step on right
- 2 Stamp with left
- 3 Step on left
- 4 Stamp with right
- 5 Step on right
- 6 Stamp with left
- 7 and Step on left - with a small bounce after

Crossovers (5 before hold step)

- 1 Step on right crossed over in front of left
- 2 Step on left
- 3 Step on right
- 4 Step on left crossed over in front of right
- 5 Step on right

Hold step

- 6 and Step on left and bend right knee inward and hold
- 7 and Step on right and bend left knee inward and hold

Go sideways out of circle, left shoulder leading

- 1 Step left
- 2 Close right
- 3 Step left
- 4 Close right
- 5 Step left
- 6 Slight hop on left

Crossovers (9- count is 9 crossovers before leap to left foot)

- 1 Step on right
- 2 Step on left crossed over in front of right
- 3 Step on right
- 4 Step on left
- 5 Step on right crossed over in front of left
- 6 Step on left
- 7 Step on right
- 8 Step on left crossed over in front of right
- 9 Step on right
- 10 and Leap to left foot by first raising left foot, knee bent, Do scissors-step.

SCHIOAPA, cont.

COUNT

Crossovers (12 - 12th count is leap to left foot)

- 1 Step on right foot crossed over in front of left
- 2 Step on left
- 3 Step on right
- 4 Step on left foot crossed over in front of right
- 5 Step on right
- 6 Step on left
- 7 Step on right foot crossed over in front of left
- 8 Step on left
- 9 Step on right
- 10 Step on left foot crossed over in front of right
- 11 Step on right
- 12 and Leap to left foot by raising left foot, knee bent, do a scissors-step by stretching left leg out in front and stretching right leg out in front and then land on left foot. (This is very fast and scissors is almost an illusion)

Dance Notations by Karila

*Karila Enterprises* ©

TREI PAZESTE  
(Romanian)

RECORD: Romanian Tour 77 ( RT # 77 )

FORMATION: Mixed lines, low hand hold

METER: 2/4

INTRODUCTION: 16 counts (4 meas.)

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MEASURE:

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FIGURE I: Facing ctr.

- 5 Weight on L ft. Stamp R ft to R side, R heel should be close to L ft, L toe points in LOD, CCW (ct 1&). Drag R ft next to L (ct 2&). Repeat ct 1&, 2& once more (ct 3&, 4&)
- 6 Repeat meas. 5, ct 1&, 2& once more (ct 5&, 6&) - total of 3 times. Fall on L ft to L (ct &) step on R ft next to L (ct&) fall on L ft to L (ct&) step R ft next to L (ct 8) fall on L ft to L (ct&)

FIGURE II:

- 7 Weight on L ft, step on R ft across in front of L (ct 1) fall back on L ft, knee bent (ct&) step R ft to R (ct 2) fall on L ft in Place (ct&) step on R ft across in front of L (ct 3) fall on L ft in place (ct &) fall onto R ft to R (ct 4)

FIGURE III: Facing slightly to the R, moving in LOD, CCW.

- 8 Weight on R ft, L ft free. Step L across in front of R ft (ct 1) fall onto R ft to R side (ct&). Repeat ct 1& two more times (ct 2&, 3&) - a total of 3 times. Fall onto L ft (ct 4) changing directions.

FIGURE IV: Facing ctr.

- 10 Step R ft across in front of L (ct 1) step back on L ft in place (ct 2) step R ft to R (ct 3) step L ft across in front of R (ct 4)
- 11 Step back on R ft in place (ct 1) step L ft to L (ct 2) step R ft across in front of L (ct 3) step L ft back in place (ct 4)

Figure IV is done on the balls of your feet, lightly.

Repeat dance from the beginning.

Presented by: Mihai David

# *Ciga Despotović*

MICDRAG DESPOTOVIĆ (CIGA), born in Belgrade, Yugoslavia, was a former soloist in the world famous Yugoslav State Company "KOLC". One of the original members who started "KOLC" in 1948, for 18 years he toured many countries of the world: India, the United States (1956), Israel, China, Australia, Japan, Egypt, as well as the East and West European countries. He has also choreographed for many Yugoslavian dance ensembles and continues to return frequently to teach at U.S. camps, conferences and workshops.

Ciga and his wife, Ivon, moved to the Netherlands in 1966 and have been active in that country in a variety of ways: teaching ballet, instructing folk dance teachers, doing choreographic work for professional and amateur groups such as "KOLC", Scapino Ballet and the International Folkloristisch Danstheatre.

Their own dance ensemble, Joegoslavisch Danstheatre "ORC", consisting of young Dutch amateur dancers, performs throughout the country. During summer holidays Ciga and Ivon organize study tours to Macedonia in order to familiarize the participants with the authentic folk dance, music and local color of this part of Yugoslavia; one of the highlights of the program being the Balkan Festival at Orchid.

In the last few years they have been choreographing new dances based on authentic motifs from various styles of Yugoslavian dancing (Serbian, Macedonian, Shiptar) making use of music which originates from the ancient folk music traditions of these regions.

# *Yugoslavia*



Austria

Italy

Hungary

Slovenia • Zagreb

Croatia

Romania

• Beograd

Bosnia—  
Herzegovina

Serbia

Adriatic  
Sea

Montenegro  
Dubrovnik

Skopje

Macedonia

Bulgaria

Albania

Greece

Yugoslavia

AGIMI  
(Albania)

A dance for men and women in segregated lines.

Pronunciation: AH-gee-mee

Record: Ciga & Ivon Despotović, Vol 3, Side 2, Band 2.  
7/8 meter counted 1,2 - 1,2 - 1,2,3.

Formation: M in "T" pos; W in "V" pos.

Basic Step: Used throughout dance unless otherwise indicated:  
Wt on L ft, lift L heel (small hop) raising R  
knee (cts 1,2); step on R (cts 1,2); step  
L,R,hold (cts 1,2,3).

Meas

Pattern

Dance may begin at the beginning of any 4 meas phrase.  
In class a 4 meas introduction was taken.

I. FACING CENTER

- 1 M: Do Basic Step swinging R leg in a wide CW arc (cts 1,2);  
turn to face LOD and step fwd on R (cts 1,2); step on L  
beside R, turn to face ctr and step R beside L, hold (cts 1,2,3).
- 2-4 Repeat Basic Step 3 more times, alternating ftwk and direction.
- 1-4 W: Dance 4 Basic Steps just as M do, but free ft comes to  
calf of supporting leg on the heel lift (cts 1,2).
- 5-8 M and W: Face diag L of ctr, move bkwd in LOD with 4  
Basic Steps. M lift free knee high on heel lifts.
- 9-16 Repeat action of meas 1-8.

II. M AND W VARIATIONS

- 1-4 M: move fwd with 4 Basic Steps.
- 5 Do full squat, knees together (cts 1,2); jump up to demi-  
squat, ft widespread (cts 1,2); hop on L, turning CW one  
full turn in air (ct 1); step R to R to stop turn (cts 2,3).
- 6 Repeat action of meas 5 (Fig II), reversing ftwk and  
direction of turn
- 7-8 Repeat action of meas 5-6 (Fig II).
- 9-12 Move bkwd with 4 Basic Steps  
OR: During meas 5-8 M sway R and L alternately, one sway  
per meas, bending and straightening knees on each meas.

W: Release hands. Hold hands in front of face just below  
eyes, R hand closer to face, palms out.

- 1-4 Move twd ctr with 4 Basic Steps.
- 5 Hands: Move R hand up and over L (cts 1,2); continuing to  
circle R hand around L, turn palms twd face, fingers  
pointing up (cts 1,2); rotate palms inward to end with  
hands in orig pos (palms out) (cts 1,2,3). Hand movements  
are flowing.

Footwork: With ft together, turn heels to R, body turns  
slightly to L (cts 1,2); bend both knees (cts 1,2); straighten  
knees and face ctr (cts 1,2,3).

AGIMI (continued)

- 6-8 Repeat action of meas 5 Fig II, 3 more times, alternating ftwk. Hand movements repeat exactly.  
9-12 Move bkwd with 4 Basic Steps, lowering hands and rejoining them in "V" pos on meas 12.

Repeat dance from beginning.

Dance notes by Virginia Wilder

Presented by Ciga Despotović

ŠUMADINSKO KOLO  
(Serbia)

Serbian line dance.

Pronunciation: SHOO-mah-deen-skoh KOH-loh

Record: Ciga & Ivon Despotović Vol 3, Side II, Band 3. 2/4 meter

Formation: Escort pos, face R of ctr, wt on L ft.

Meas Pattern

1-24 INTRODUCTION. (This is the music for Fig II).

I. CHUG BACKWARD; GRAPEVINE

- 1-2 Moving in LOD, step R,L,R (cts 1,&,2); L,R,L (meas 2 cts 1,&,2,  
3 Face ctr, jump onto both ft in stride pos, knees bent (ct 1); hop on R, lifting L ft in back (ct 2); step on L ft in back of R (ct &).  
4 Step on R ft to R side (ct 1); step on L ft in back of R (ct &); step on R ft beside L (ct 2).  
5-6 Chug bkwd 4 times (2 per meas).  
7 Moving sdwd RLOD, step on L ft to L (ct 1); step on R ft across in front of L (ct &); step on L ft to L (ct 2); step on R ft across in back of L (ct &).  
8 Continuing in RLOD, step on L ft to L (ct 1); step on R ft across in front of L (ct &); step on L ft to L with plié (ct 2); hold (ct &).  
9-32 Repeat action of meas 1-8, 3 more times (4 in all).

II. STEP-HOP FORWARD AND BACK Hands in "V" pos.

- 1-4 Repeat action of Fig I, meas 1-4, but much bigger - really move!  
5 Step diag fwd L on L ft (ct 1); hop on L (ct 2); step on R ft fwd of L (ct &).  
6 Step bkwd on L ft (ct 1); hop on L, circling R ft around behind L (ct 2); step on R ft behind L (ct &).  
7-8 Repeat action of Fig I, meas 7-8 (Grapevine)  
9-24 Repeat action of Fig II, meas 1-8, 2 more times (3 in all).

Repeat dance from beginning.

Dance notes by Virginia Wilder

Presented by Ciga Despotović



BRACNO ORO  
(Albania)

Bračno means marriage. This is a couple dance.

Pronunciation: BRAHCH-noh OH-roh

Record: Ciga & Ivon Despotović Vol 3, Side II, Band 7.  
7/8 meter: 1,2,3-1,2-1,2. Notated as cts 1,2,3.

Formation: Cpls in a single circle, W to R of ptr, hands joined in widespread "W" pos. Face R of ctr, wt on L ft. Can also be danced in an open circle (W would lead).

Meas

Pattern

1-16 INTRODUCTION

CHORUS

- 1 Move in LOD with long, reaching steps R,L,R (cts 1,2,3).
- 2 Step fwd (LOD) on L with plié (ct 1); continue fwd R,L (cts 2,3).
- 3 Step fwd (LOD) on R (ct 1); lift L leg fwd, knee bent, L ft hanging down naturally (M lift L leg high, W more modestly) (ct 2); hold (ct 3).
- 4 W: Bending R knee, beg to circle L leg vertically (ct 1); straighten R knee as L leg finishes circle (ct 2); hold (ct 3).  
M: Bending R knee, keeping L ft in pos, turn L knee out (ct 1); return to pos as in ct 3 of meas 3 (ct 2); hold (ct 3).
- 5 W and M: Step twd ctr on L ft with plié, raising R ft to L calf (M higher) (ct 1); lift and lower L heel (ct 2); step bkwd on R ft (ct 3).
- 6 W - Hands: Release hands and extend arms fairly wide-spread, palms facing out. Turn palms up as though scooping up water, flex fingers turning palms downward letting water drip out. As body turns to R, L arm sweeps twd ctr and R arm moves to outside of circle.  
Footwork: Step fwd on L ft, diag R of ctr, L ft pointed in LOD, turn body to R, but look to L, R ft at L calf (ct 1); step bkwd on R (ct 2); step L beside R (ct 3)  
M: Release hands, face LOD, step bkwd on L with plié, leaving R ft in place, heel up (ct 1); hold (cts 2,3). Place R hand on chest, L hand behind back and look at W ahead in LOD on ct 1.
- 7 W: Repeat action of meas 6 with opp ftwk and direction. Same hand motion, but R arm sweeps twd ctr, L back.  
M: Shift wt to R with plié, raising L heel. Reverse hand pos and look at W in RLOD.
- 8 W and M repeat action of meas 6.

BRACNO ORO (continued)

FIGURE

- 1 Hands joined in widespread "W" pos, face R of ctr, step fwd on R ft (ct 1); lift L leg, knee bent (cts 2,3).
- 2 Step twd ctr on L ft (ct 1); lift on ball of L ft (ct 2); step bkwd on R ft (ct 3).
- 3 Move in LOD L,R,L (cts 1,2,3).
- 4 Face ctr, step on R ft to R (ct 1); turning to face L of ctr step on L ft in back of R (ct 2); step on R ft in back of L (ct 3).
- 5-8 Repeat action of meas 1-4 (Fig) with opp ftwk and direction.

SEQUENCE OF DANCE: Dance Chorus during vocal; Figure during instrumental.

Dance notes by Virginia Wilder

Presented by Ciga Despotović

## KUČEVAČKO KOLO

Formation: Men and Women in Serbian-style escort hold  
 Source: Authentic dance motifs from the town of Kučevo in Serbia. Dance on full foot with knees slightly bent to cause Serbian style of fine bounce.  
 Record: Ciga & Ivon Volume 1, Side A, Band 7  
 Rhythm: 2/4

Meas                    Pattern I  
 1-4                    Moving fwd and back in a zig-zag pattern, always progressing R or LOD. Notice 1 ct per meas in Pattern I.  
                          Moving fwd with a bouncing walk, step R, L (cts 1,2), accented step fwd R (ct 3), step L, R (cts + 4)  
 5-8                    Moving bwd with a bouncing walk, step L, R (cts 1,2), accented step L (ct 3), step R, L (cts + 4)  
 9-32                    Repeat meas 1-8, same dir, same ftwk

Pattern II  
 1                    Changing to hands down and moving LOD, step R, hop on R, step L (cts 1+2)  
 2                    Facing ctr, in place, step R (ct 1), bounce twice on both (ct 2+)  
 3-6                    Repeat meas 1-2, same dir, same ftwk  
 7                    Repeat meas 1  
 8                    In place, step R (ct 1), L across in frt (ct 2), R in place (ct +)  
 9                    Repeat meas 3, opp ftwk  
 10                    Repeat meas 8  
 11-12                    Repeat meas 1-2, opp dir, opp ftwk  
 13-14                    Repeat meas 8-9  
 15-16                    Repeat meas 1-2, same dir, same ftwk

Change to escort-hold and continue alternating Patterns I and II

Kučevacko kolo

The musical score consists of four staves of music. The first staff is the melody, written in treble clef with a key signature of one sharp (F#) and a tempo marking of 1=132. The second and third staves are guitar accompaniment, with chords indicated by letters (A, E, D, A, E, A, A, E, D, A, E, A). The fourth staff is a bass line, with chords indicated by letters (F#, C#, F#, C#, F#, B, E, A, A, C#, F#, F#, G#, C#, F#). The score includes various musical notations such as slurs, accents, and dynamic markings.

## MIRKOVO KOLO

Formation: Men and Women in a closed circle, front basket hold,  
L arm over.

Source: Authentic motifs from Požarevac in Serbia. Steps are  
light. Title translates "Mirko's Dance."

Record: Ciga & Ivon Volume 1, Side B, Band 2

Rhythm: 2/4

<u>Meas</u>	<u>Pattern I</u>
1	Face ctr and grapevine to R: Step R in frt, L, R in back, L (cts 1+2+)
2-3	Repeat meas 1
4	In place, stamp R, L, R, hold (1+2+)
5-8	Repeat meas 1-4, opp dir, opp ftwk

	<u>Pattern II</u>
1	Facing ctr and moving to R, step R to R, L across in back, R to R, hold with L lifted to L (cts 1+2+)
2	Moving to L, step L to L, R across in back, L to L, touch R flat in frt (cts 1+2+)
3	Scissors-change, stepping R, L (ct 1, 2)
4	Step R to R, L across in back, R to R, hold (cts 1+2+)
5-8	Repeat meas 1-4, opp dir, opp ftwk

Mirkovo kolo

SVEKRVINO ORO

Formation: Men and Women in a circle, hands joined and down  
Source: Macedonian dance done at wedding celebrations. Title translates "Mother-in-law's Dance."  
Record: Ciga & Ivon Volume 1, Side B, Band 3  
Rhythm: 7/8, counted as  $\frac{123}{1} \frac{12}{2} \frac{12}{3}$  or SQQ  
Dancers counts:  $\frac{123}{1} \frac{12}{2} \frac{12}{3}$  or SQQ

Meas

Introduction

Three times the drum going boom-tak-tak

Pattern

- 1 Facing and moving LOD, step R (ct 1), lift L by ankle (ct 2), step L (ct 3)
- 2 Repeat meas 1
- 3 Step R as you start to raise hands and close L foot behind R (ct 1), body is still facing LOD; keeping wt on R, twist body sharply to face ctr as hands go straight up (cts 2-3)
- 4 Step fwd L and close R behind, body facing slightly L (ct 1), change wt to R as you twist body sharply to face ctr (cts 2-3)
- 5 With hands at shldr ht, face RLOD, step fwd L (ct 1), R across in frt (ct 2), L to L as you face ctr and bring R behind L (ct 3)
- 6 Flex L knee (ct 1), straighten L knee (ct 2), flex L knee (ct 3)
- 7 Hands coming down slowly on meas 7-8, stepping bwd R, L, R (cts 1, 2, 3)
- 8 Step bwd L, R, L (cts 1, 2, 3)

Pattern remains the same as music gets faster

# TOIČEVO KOLO

Formation: Men and Women in an open circle, hands joined and down

Source: Dance is in syncopated style, typical of many Serbian dances. Title translates "Toiče's Dance."

Record: Ciga & Ivon Volume 1, Side B, Band 4

Rhythm: 2/4

## Meas Pattern I

1-3 Facing ctr with feet tog and bouncing a little, shift heels to R, L, R, L, R, L (cts 1,2,3,4,5,6)

4 In place, step R to R (ct 1), L behind (ct +), R in place (ct 2)

5-8 Repeat meas 1-4, opp dir, opp ftwk

## Pattern II

1 In place, step R to R (ct 1), L behind (ct 2), R in place (ct +)

2 Repeat meas 1, opp dir, opp ftwk

3 Step R to R (ct 1), L behind (ct 2), R fwd with R knee bent (ct +)

4 Straighten R knee as you bring feet tog (ct 1), flex knees down, up, down (cts +2+)

5-8 Repeat meas 1-4, opp dir, opp ftwk

## Pattern III

1-2 Facing half-R and moving R, step R toe close behind L (ct 1), step L with flat foot (ct +) and continue thus R, L, R, L (cts 2+3+), step R to R with R knee flexed (ct 4)

3 Lift L knee (ct 1), step L next to R (ct +), lift R knee (ct 2), step R next to L(ct +)

4 Repeat Pattern II, meas 4: up, down, up, down

5-8 Repeat meas 1-4, opp dir, opp ftwk

9-16 Repeat meas 1-8

## Pattern IV

1-4 Change to escort-hold and move diag fwd R with R heel in frt, stepping R, L, etc for cts 1+2+3+4+5+6+7+8+

5-7 Move diag bwd R, still stepping on R heel as in meas 1-4, for cts 1+2+3+4+5+6+

8 In place, step R, L, R, hold (cts 1+2+)

9-16 Repeat meas 1-8, opp dir, opp ftwk

Repeat dance from beginning to end of music

*Toičevo kolo* ♩ = 120

The musical score is written on three staves. The top staff is the melody, the middle staff is the accompaniment, and the bottom staff is the bass line. Chord symbols are placed below the notes. The tempo is marked as ♩ = 120. The piece is in 2/4 time and G major. The notation includes various musical symbols such as slurs, accents, and dynamic markings.

ZAPLET KOLO

Side I, Band 7. 2/4 meter

Serbian line dance, "V" pos

Measures

Pattern

1-16

Introduction

I.

- 1 Facing and moving in LOD, step R to outside, L ft following closely ankle high (ct 1); hop on R moving t inside quite a lot (ct 2); step on L beside R (ct &).
- 2 Repeat action of meas 1
- 3 Step fwd on R, L ft raised in back (ct 1); kick L ft fwd low (ct 2);
- 4 Step bkwd L,R,L,R (cts 1,&,2,&) turning to face ctr on final step on R.
- 5-8 Repeat action of meas 1-4 with opp ftwk and move in RLOD.
- 9-16 Repeat action of meas 1-8.

II.

- 1-2 Repeat action of meas 1-2, Fig I.
- 3 Face ctr, step R to R (ct 1); step L in front of R (ct 2); step R in place (ct &).
- 4 Repeat action of meas 3, Fig II with opp ftwk.
- 5-7 Repeat action of meas 1-3, Fig II.
- 8 Fall on L, knees bent (ct 1); click-close R to L (ct 2).
- 9-16 Repeat action of meas 1-8, Fig II with opp ftwk and direction.

III.

- 1 Step on R (ct 1); hop on R (ct 2); step<sup>L</sup>/in front of R (ct &).
- 2 Step R to R side (ct 1); click-close L to R (ct 2).
- 3 Moving slightly to L, step on L toe in back of R (ct 1); step R in front of L (ct &); Repeat for cts 2,&.
- 4 Step L to L side (ct 1); step R behind L (ct 2); step

L across in front of R (ct &).

5-16

Repeat action of meas 1-4, Fig III three more times  
(4 in all).

Repeat dance from beginning.

Dance notes by Virginia Wilder

Presented by Ciga Despotović



VASKINO ORO

Formation: Men and Women in an open circle, hands joined and up  
 Source: Steps are Macedonian in a popular Macedonian rhythm.  
 Title translates "Vaska's Dance."  
 Record: Ciga & Ivon Volume 1, Side A, Band 6  
 Rhythm: 11/16, divided into  $\frac{12}{1}$   $\frac{12}{2}$   $\frac{123}{3}$   $\frac{12}{4}$   $\frac{12}{5}$  or QQSQQ  
 Dancer's counts:

Meas

- 1 Hands joined and up, facing and moving LOD, step R (cts 1-2), step L (ct 3), rock in place R, L (cts 4,5)
  - 2 Face ctr and step R to R (cts 1-2), touch L in frt (ct 3), lift L in frt (cts 4-5)
  - 3-4 Repeat meas 1-2, opp dir, opp ftwk
  - 5-8 Repeat meas 1-4
  - 9 Hands down, facing and moving LOD, hop on L (ct 1), running steps R, L (cts 2,3), step R (ct 4), close L behind (ct 5)
  - 10 Step R (ct 1), step L in frt (ct 2), jump on both facing ctr (ct 3), hop on R lifting L and turning to L (ct 4), hold (ct 5)
  - 11-12 Repeat meas 9-10, opp dir, opp ftwk
  - 13-16 Repeat meas 9-12
- Repeat meas 1-16 three times  
 Transition: one meas of meas 1 above and start dance over beginning with meas 1 in RLOD with opp ftwk



# Tom Bozigian

TOM BOZIGIAN was born in Los Angeles, California, but was brought up in a very active Armenian community in Fresno, California, an agricultural heritage and geared in a high degree around its songs and dances. Mr. Bozigian was educated in Fresno and holds an M.A. Degree in Education. With his B.A. in Russian Area Studies, he has taught that language in both the Fresno and L.A. school systems.

An athlete throughout high school and college, he achieved highest honors in Power Volleyball for which in 1967 he was voted Player of the Year and placed on the All American Team.

Bozigian has traveled to various parts of the world presenting his workshops. He spent two years in Soviet Armenia and graduated from the State Choreographic Schools. He has researched and taught Armenian dances in Armenian Communities, to performing groups in various parts of the world and has worked closely with Cahper, a physical education organization in California. The Brigham Young University and Duquesne University Dance Ensemble, along with the Amsterdam Dance Theater have been presented choreographic suites by him.

In the past he has been on the staff at the IFC Camp in Pawling, N.Y. (most recently, August 1979) and both the Stockton and San Diego Camps. This past year has taken him on extensive teaching tours throughout the United States and Canada, with a special invitational trip to Japan in the spring. Two of his most exciting projects to date, have been the establishment of Symposium Hawaii (to take place in December) and the production of a new Armenian folk dance and music album.

Tom Bozigian co-directs the Santa Barbara and Hawaii Folk Dance Symposiums.

## Armenia



Armenia

# Armenia

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 decades 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.

AGHCHEEKNEROO PAR  
Armenia

This dance was learned by Tom Bozigian at the SAYAT NOVA STATE CHOREOGRAPHIC SCHOOL IN Yerevan. Director TERESA GREKORYAN, MERITED ARTIST, SOVIET UNION; NORIG KHACHATURYAN, BALLET MAESTRO. The music was written recently by composer, director KHACHATUR AVETISYAN, now director of the Armenian State Song and Dance Ensemble. This dance was presented by Tom Bozigian to the 3rd level class of the SAYAT NOVA CHOREOGRAPHIC SCHOOL, which presented the dance at the final school recital in May of 1974 at the Yerevan Philharmonic. Dance depicts movements of spinning wheel (JAKHARAK).

RECORD: Music for Dances                      GT 2001-A, band 3  
FORMATION: Women in                      circle.

MEASURES	PATTERN
	<u>INTRODUCTION</u>
	<u>FIG I:</u>
	R arm extended above head, hand in "Y" pos., L hand thumb frwd on R waist of neighbor, body facing diagLOD.
1	R to R (cts 1,2,3) L over R (cts 4,5,6)
2	R to R in plie (ct 1-2) straight back on L, L heel slightly raised (cts 3) step R beside L, heel raised (cts 4) Step L ahead (cts 5-6).
3-4	Repeat meas. 1-2 except on meas. 2 step R to R, heel raised.
	<u>FIG II:</u>
1	Step L across R (cts 1-2) R to R, heel raised (ct 3) repeat cts 1-2 (cts 4-5). Repeat ct 3 (ct 6).
2	NOTE: R hand makes inward circle in "Y" pos. Repeat cts 1-5, pivot L on L to face RLOD, R heel 1" cts, R arm ends twd RLOD (ct 6)
	<u>FIG III:</u>
1	<u>Backing</u> in LOD, take 6 small steps, heels slightly raised, beginning with R (cts 1-6)
2	Rock bwd on R (cts 1-3) Rock fwd on L (cts 4-6).
	<u>FIG IV:</u>
1	Moving to outside of circle to make one small individual CCW circle, step R fwd, as hands are lowered to R, shldr ht (ct 1) hold (ct 2) continue in circle, step L as arms move to L (ct 3) step R as arms move to R (ct 4) plie on L ahead as hands in "Y" pos, do inward turn (ct 5) hold (ct 6). Do FIG IV--4 times in all, ending to face in plie LOD.
	<u>FIG V:</u>
1	Step bwd on R raised heel as L arm is raised in front of body straight overhead, palm in, hand in "Y" pos, and at the same time, R arm moves straight down in back, palm facing away. (cts 1-2) step L,R,L turning 1/2 turn in place CCW, L palm ends facing out (cts 3-4) plie R ahead as arms move to side body, waist level, palms down (ct 6).

- 2 Repeat cts 1-6 with opp ftwk and direction and arm movement.
- 3-4 Repeat meas 1-2, but on 6th ct of meas 4, arms return to pos as in beginning of dance, and L steps across R on ct 6 with no plie, body facing LOD. Repeat FIG I THRU V, one more time.

TRANSITION VI:

- 1 Facing ctr with plie on L step R ball of ft over L as arms open to side, then legs straightening, heels up, to execute 360 CCW turn, L ft ending in front of R with weight on R & arms doing inward "Y" turn to end R across L, chest level (ct 1-3) slide frwd on L (ct 4-6)
- 2 Deep plie, R knee to floor, L ft in front, hands to L in "Y" pos, chest ht (cts 1-6) (R instep is on floor).

FIG VII: There is only arm action in FIG VII. hands in "Y" pos throughout

- WAVING 1 Arms swing to R, as hands wave once (cts 1-3) arms swing to L as hands wave once (cts 4-6)
- 2 Arms swing to R and make 1 CCW circle in front of body-- hands wave twice (1-6)
- 3-4 Repeat meas 1-2 in opp direction
- LEAVING 5 Arms do 2 revolutions around each other with an inward motion (from down to up) in front of chest (hands in "Y" pos & waving with each turn) ending R arm up, palm away, bent at elbow, L fingers touching R elbow (cts 1-6).
- 6 Repeat meas 5 with opp movements (R always initiates movement)
- 7 Repeat meas 5
- 8 Repeat meas 6

FIG VIII: Hands in "Y" pos throughout

Facing ctr, rise to standing pos with wt on L, R behind, --arm raises above head level, wrist bends down, at same time L is lowered below waist level, wrist bends up (cts 1-3) Repeat cts 1-3 with opp hand motions (cts 4-6) Repeat-cts 1-3 in one ct (ct 1) repeat cts 4-6 in 2 cts (cts 2-3) Repeat FIG VIII, one more time.

FIG IX:

- 1 Step R to R as R hand is raised to level of L, hands in "Y" pos (cts 1-3) Cross L over R in plie as arms move down and up to L in CCW circular motion (windmill) (cts 4-6)
- 2-4 Repeat meas 1 three more times but R remaining up on last CCW arm circular motion & L extends to orig beg pos in FIG I. Repeat FIG I through FIG V one more time, except in FIG V, meas 4, L hand is placed on front neighbor's L waist, as R ft moves on floor in an arc to LOD and body turns to face LOD, R arm and head turning to outside of circle.

Notes by Tom Bozigian

DARONEE YERKER YEV BARER (AZGAGRAKAN)  
Armenia

This is a medley of Armenian village songs and dances from the DARON region, ancient Western Armenia. It was learned by Tom Bozigian in February, 1974 from MANOOK MANOOKYAN, director-- Wire and Binding Factory of Yerevan, where Bozigian performed.

RECORD: Tom Bozigian Presents Songs & Dances of the Armenian People GT5001, Side 2, Band 5  
Music for Dancers GT 2001-B, Band 2

FORMATION: Mixed lines, leader at R end

MEAS.

PATTERN

INTRODUCTION--4 measures

FIG I 5/4

Facing ctr, L hand on L waist, fingers fwd, R hand on shldr of dancer on R. Dances moves LOD.

- 1 Step R to R as body turns slightly to R (ct 1) Hold (ct 2)  
Close L to R to face ctr again, bounce (ct 3) Bounce (ct 4)  
Hold (ct 5)
- 2-3 Repeat above two more times
- 4 Repeat cts 1 and 2, plie on L in front (ct 3) Bring L quickly beside R (ct 4) Hold (ct 5).

FIG I--2nd part

- 1 Step bwd on R as R hand drops to side and extends 45 degrees up, palm facing away and L hand is placed behind neighbor's lower back. L remains pointing (cts 1-5).
- 2 Step where L was pointed, with plie as R arm comes down in a CW circular motion to side (ct 1-2) Bring R beside L, bounce as R hand comes up to chin level, palm facing in (ct 3) Bounce (ct 4) Hold (ct 5).
- 3 Facing ctr, moving RLOD, step, L to L, turning slightly R, as the arm and hand change to horizontal pos, palm down (ct 1) Hold (ct 2) Close R to L facing ctr, hand as in meas 2, ct 3 (ct 3) Hold (cts 4-5).
- 4 Repeat meas 3  
Repeat all of FIG I one more time, *but hand straight up without dropping*

FIG II 6/8 (Described in 2 cts each)

Join hands, shoulder level, do 3 two-steps LOD (cts 1-6)(1-6)(1-6)  
Plie L over R, R lifts behind (ct 7) Step bwd on R as L raises and extends in front (ct 8) Moving RLOD, step up L to L, heel raised, body leaning RLOD as arms are brought down and back 45 degrees and R leg extended to LOD (ct 9)  
R crosses over L with slight plie and arms come fwd 45 degrees (ct 10)

Repeat cts 9, 10 (cts 11-12) Step L to ctr and diag L, as arms come to shldr ht (ct 13) Step R fwd in strong plie, arms drawn down sharply to side. (ct 14) Step bwd on L as arms return to orig pos (ct 15) Stamp R beside L, no wt (ct 16)

FIG II, PART II

Making 360 sm CW circle, dance 3 two-steps beg R, arms doing windshield wipers (R-L-R) (ct 1-6) Grasping hands at shldr ht, repeat FIG II PART I ct 7 (ct 7) Repeat FIG II PART I ct 8 (ct 8). Repeat FIG II, PART I cts 9-16, except clap hands with sharp down motion on ct 14.

ELLOO YAR  
Armania

This dance is from Yerevan, Capital of Soviet Armenia. It was learned by Tom Bozigian from the Armenian State Song and Dance Ensemble. Director, KHACHATUR VESTISYAN, COMPOSER, MERITED ARTIST, SOVIET UNION. Azat GHARIBYAN, BALLET MAESTRO, in February 1974.

RECORD: Music for Dances GT 2002-b, band 5.

FORMATION: Couples facing ctr.

BASIC STEP: Open circle with M to R of ptr., hands at sides. Only ptrs join hands during the dance  
6/8 meter: (described in 2 cts).

- & moving LOD, hop on L to R as R knee raises and arms swing bwd.  
1 Step R to R with plie as arms swing fwd (ct 1) cross L over R in plie as arms swing fwd (ct 1) hop on R in place as L kicks across R and arms swing bk.  
3 Leap to both in place (slight plie) immediately raising R knee as arms swing fwd (ct 1) hop on L in place as R kicks across L and arms swing bkwd (ct 2).

Dance Basic Step 4 times in all every time it is done.

6/8

## PATTERN

Measure Begin dance by doing BASIC STEP starting on the 13th meas of music. Note: Do all 2-steps so as to keep head same level.

FIG I:

Upon releasing hand holds W does larger 2-step to catch up to L side of ptr both facing LOD.

M: L arm extends behind ptr, palm facing ctr, R arm curved over head, palm up. (M hands in 4th pos)

W: R hand in front of chest, L arm extended toward ctr, hands in "Y". See Male-Female Arm Positions.

1-6 Beginning with R ft, do six two-steps, (W heels off floor). On last step of two-step partners kick R slightly across L.

Note: Throughout meas. 1-6, W heads turned slightly to R and M looking at W.

7 Do three very small steps, step R to R, close L to R, step R to R as L kicks slightly across R.

8 Repeat meas 7 with opp ftwk.

9 Repeat meas 7.

10-12 W: Repeat meas 7-9

M: Beginning with L ft, do 3 two-steps CCW around W, ducking under W's extended L arm (meas 11), & end to R of ptr as his L arm reaches to grasp ptr's R hand.

## DANCE BASIC STEP

FIG II:

1-2 W: Dance 2 two-steps toward ctr moving away from ptr, beginning R ft, as in Fig I. L arm extended to L and R arm in front of chest (hands in "Y" pos). Female 3rd pos.

3 Making a CCW arc, R crosses over L as arms open to side and body makes a 1/2 turn CCW on both ft on 1/2 toe ending L in front of R, arms crossing R over L in front of body, chest ht, palms facing out, hands turning inward to "Y" pos.



- 4-6 Do 3 bkwd Pas- de- Basque, beginning L, step R behind L. On 1st PDB, hands execute a circle inward, "Y" pos, R hand close to L cheek, L extended above head. On 2nd PDB, held hands while head turns slightly to R. On 3rd PDB, repeat action of 1st PDB.
- 7-9 Move to orig pos with 3 two-steps beg R ft. Hands lower to pos as in meas 1-3 (turn to face LOD on meas 9).
- 10-12 2 slight hops on R in pl as L at same times extends frwd touching heel to fl twice (ct1, and); step L beside R (ct 2). Arms lowered to front of body at chest level & palms facing out do inside wrist turn in line with extended ft (meas 10). Repeat meas 10 but with opp ftwrk (cts 1 and 2). (Meas 11) Repeat meas 10 (meas 12).

M:

- 1 Do 1 two-step turning to R away from line, beg R ft, R arm over head, palm up, L extends to L, palm facing out (cts 1-2).
- 2 Walk L, R (cts 1-2)
- 3 Leap to L in front, as body turn CW to face ctr and R ft is placed behind, hands clap (ct 1) hold (ct 2).
- 4 Clap (ct 1) hold (ct 2)
- 5-6 Repeat meas 4 twice.
- 7-9 Do 3 two-steps starting R with arms same as meas 1 (Fig II-M).
- 10 M ends to R of ptr and ahead while facing ctr as in beginning of dance. In place, execute 3 "VOT NAZARK" or "SELLA" steps CCW to make complete revolution. Note: M facing ctr; W facing LOD.
- VOT NAZARK or SELLA: Arms in Armenian 3rd pos, hop on R ft in place as L leg makes a reverse bicycle motion and L toe touches beside R (ct 1) hop on R again, slightly back, as L kicks out (ct &) leap on L beside R as R kicks out (ct2)
- Note: Vot Nazark or Seella step can also be done without CCW turn. 3rd pos Armenian mens' arms: arms circled overhead, palms facing up, finger tips touching.
- 11 Repeat meas 10 with opp ftwk.
- 12 Repeat meas 10

DO DANCE FROM BEGINNING 1 MORE TIME.

Ending For W, ending is completion of Fig. II 2nd time through. For M as described when using CCW turn on Vot Nazark step. Without optional turn ending is completion of Fig II 2nd time through.

Dance notes by Tom Bozigian

Kanach artu-hats tara - elloo yar (Repeat)  
Yarees tesa - het tara - elloo yar ( "" )  
Yela saru - sar tesa -- elloo yar ( "" )  
Seeptak mazov - yar tesa - telloo yar ( "" )  
Mera baghu - kunalen - elloo yar ( "" )  
Jureroo hed - khaghalen - telloo yar ( "" )  
Kanach artu - hats tara - elloo yar ( "" )  
Yarees tesa - het tara - telloo yar ( "" )

1. Seeing my sweetheart in a green field, I took her some bread and brought her back with me.
2. And habing climbed the mountain, I saw my sweetheart with white hair.
3. I love to see the grapevines climbing up as they play games with the water, my sweetheart.

KAFAN WEDDING DANCE

Armenia

SOURCE: Learned by Tom Bozigian from Kafan (Ghapan) Village Dance Collective in Southern Armenia, just west of Soviet Azerbaijan border.

RECORD: Music for Dances - GT 2002-A, band 1.

FORMATION: Mixed line -- little finger hold, shldr high.

STEPS: KAFAN-ARMENIAN 3 PLUS 1 STEP: Facing slightly diag LOD step R, leap slightly L beside R, step R (cts 1-3); swing L across R (ct 4); step L to L (ct 5); swing R across L (ct 6). Arms swing, beg with & of ct 1, bwd, and thereafter, fwd, bwd, fwd, bwd, fwd, bwd (ct 1-6).

(DVEL) WESTERN ARMENIAN TWO-STEP: Facing diag & moving LOD with slightly less than full wt, step R to R (ct 1); L ft is placed more quickly beside R than in conventional two-step (ct and); slight leap R to R as L lifts behind (ct 2).

ARMENIAN KERTSEE: Leap on both, L arm swing slightly across front of body and R arm across back (ct 1); leap on R, L heel lifts behind arms remain as in ct 1 (ct &) repeat (ct and) with opp ftwk and arms (cts 2).

---

2/4

PATTERN

Dance described in counts each meas  
has 2 cts.

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NO INTRODUCTION

FIG I:

Do Armenian 3 plus 1 step--three times (18 cts); on 18th count, body turns to RLOD hopping on L as R lifts behind and arms raise above head; do one Armenian 2-step to L beg with R ft (cts 19-20); stamp L beside R with st (ct 21); pivot to face diag LOD (ct 22).

FIG II:

Moving LOD, do 15 Armenian 2-steps beginning with R ft (30 cts); Stamp L beside R with wt (ct 31); arms come down, hold (ct 32).

FIG III:

Do one Armenian 3 plus 1 step (6 cts); but on ct 6, turn slightly RLOD, hop on L in place, raising R knee in front as arms raise over-head; touch R over L (ct 7); arms come down, held (ct 8).  
Repeat FIG III ONCE AGAIN.

FIG IV:

Releasing little finger hold, hands raised even further up--do 5 Armenian Dvel steps beg. with R as arms move slightly to side of each lead ft (10); clapping hands in front of body, leap on L (ct 11); leap on R turning to LOD, lower.

FIG V:

Facing LOD, starting hands down to side, do 9 Armenian Kertsee steps (18 cts); stamp R beside L without wt (ct 19); hands come down and hold (ct 20).

DANCE ENTIRE DANCE THREE TIMES IN ALL

Notes by Tom Bozigian

PAR KAFANEETS  
Armenia

SOURCE: Learned by Tom Bozigian from KAFAN VILLAGE COLLECTIVE in Southern Armenia, on the Soviet Azerbaijan border and approx 50 km north of Iran. Bozigian accompanied field workers from Dept. of Ethnology, Univ Yerevan, to do research in this area.

RECORD: Music for Dances GT 2001-A, Band 1

FORMATION: Mixed straight lines (max of 20), hands held down at sides.

STEPS: DVELEE STEP: A 2-step (step-close-step) done with small steps with a sharp lifting of the heel bwd on the last step, which is sm. leap.

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Meas	PATTERN
	16 meas (fill with walking steps)
	<u>FIGURE</u> <i>close</i>
1	Facing and moving LOD, step R (cts 1-2) L to R (cts 3-4) Step R, with <del>leap</del> leap, as arms swing bkwd (cts 5-6)
2	Step L diag to ctr with slight plie as hands swing fwd (cts 1-3) Pivot on L to face LOD as R touches beside L, hands down pos. (cts 4-6)
3-8	Repeat meas 1-2, 3 more times, except on meas 8, cts 4-6, pivot on L in place as body turns 1/2 R, hands swing straight up over head releasing.
9	Step fwd on to R as hands clap over head (ct 1-3) <i>Pivot L to ctr again (ct 4-6)</i>
10-11	Rejoining hands, 4 walking steps beg L to ctr (ct 1-6) (ct 1-6)
12	Touch L heel ahead on Floor (ct 1) Hold (ct 2) Leap onto L as R heel touches ahead on floor (ct 3) Repeat ct 3 with opp ftwk (ct 4) Hold, as arms swing bwd (cts 5-6)
13	Step in place on L as body turns 1/4 L and hands release, swinging overhead, palms away (cts 1-3) Hop on L in pl as R knee raises in front (cts 4-6)
14-16	Starting with R, do 3 DVELEE steps. Arms over head, windshield wiper R-L-R. (ct 1-6) (ct 1-6) (ct 1-6)
17	Step L sdwr L, close R to L, step L sdwr L as R kicks slightly across L. Arms windshield wiper L (ct 1-6)
18	Repeat meas 17 with opp ftkw and hands (ct 1-6)
19	Repeat meas 17 (ct 1-6)
20	Step 1/4 R with R as hands clap over head (ct 1-3) 1/2 pivot L on R, hands grasped down (ct 4-6)
21-23	Do 3 dvelee steps starting L (ct 1-6) (ct 1-6) (ct 1-6)
24	Releasing hands, turn 1/4 L, step fwd R rejoining hands (cts 1-3) Step fwd L (cts 4-6)

Dance is done 4 times in all.

VANA BYOND (SOGHAG)  
VASPOORAKAN, Armenia

This dance was learned by Tom Bozigian from ARSEN ANOUSHIAN of New York, one of the original members of the New York Armenian Folk Dance Society. This organization collected the original dances of the Armenian immigrants who came to the United States during the early part of this century. Mr. Anoushian continues to perform these dances in the New York area. His parents are from SEPASTIA.

RECORD: Tom Bozigian Presents Songs & Dances of the Armenian People  
GT5001 Side 1 Band 1

FORMATION: Mixed lines, leader at R end, little finger hold, shldr ht

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MEASURE 2/4

PATTERN

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- 1 Facing ctr touch left toe ahead (ct 1) Touch L toe beside R (ct 2)
- 2 Repeat meas 1, cts 1 & 2 (ct 1 & 2)
- 3 Leap slightly forwd to both feet in slight plie. (ct 1) Leap ahead on L, R lifting behind (ct 2)
- 4 Step ahead on R (ct 1) Sm hop on R (ct and) Step ahead on L (ct 2)
- 5-6 Repeat meas 4 2 more times (cont to move ctr) (cts 1-2) (cts 1-2)
- 7 Step ahead on R (ct 1) Slight hop R in pl as L lifts behind (ct 2)
- 8 Touch L toe ahead (ct 1) Touch L toe beside R (ct 2)
- 9 Chug frwd on R as L toe touches ahead (ct 1) Leaping on L 1/4 turn across R to face LOD as hands lower to L behind lower back (ct 2)
- 10-12 Repeat meas 4 moving back to orig pos three more times (cts 1-2) (cts 1-2) (cts 1-2)
- 13 Step R ahead (ct 1) Hop R in pl as L lifts behind (ct 2)
- 14 Touch L toe ahead (ct 1) Leap on L ft where touching as R lifts behind (ct 2)
- 15 Touch R toe ahead (ct 1) Pivoting 1/4 L to face ctr, step on R as hands come up to orig pos (ct 2)

YERZENGATSEE--MAEEROKE  
GAREEN, Armenia

This dance was learned by Tom Bozigan in Fall of 1976 from YENOVK GHAZARYAN of Detroit, Michigan, an original immigrant of VASPOORAKAN-VAN, Western Armenia. Mr. Ghazaryan's father was acknowledged dancer specializing in the dances of this region. His job was travelling throughout the area to teach dance to the many amateur groups. Yenovk continues to dance in Detroit at the many Armenian functions.

RECORD: Tom Bozigan Presents Songs & Dances of the Armenian People  
GT5001 Side 1 Band 2

FORMATION: Mixed lines, leader at R end, little finger hold, shldr ht

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MEASURE 9/8 (described in 4 cts) PATTERN

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1 Step back on R (ct 1) Hop on R as L knee raises (ct 2)  
Step L to L (ct 3) Step R behind L as L kicks out (ct 4)  
2 Repeat meas 1 (ct 1-4)  
3 Step back on L (ct 1) Hop on L in pl as R knee raises (ct 2)  
Step R to R (ct 3) Step L behind (ct 4)  
4 With R remaining on floor, pivot the toe to R touching floor  
YERZENGATSEE (ct 1) Pivot toe to face ahead (ct 2) Repeat meas 4 cts 1-2  
(ct 3-4)  
5 Moving ctr step R ahead as arms lower to side (ct 1) Hop R  
in place as L lifts behind (ct 2) Step ahead on L as arms raise  
to orig pos (ct 3) Stamp R ahead no wt (ct 4)  
6 Step back on R as arms lower to side and L lifts behind (ct 1)  
Hop R inpl as L lifts behind (ct 2) Step ahead on L as arms  
raise to orig pos (ct 3) Stamp R ahead, no wt (ct 4)

1 2/4 Step ahead on L (ct 1) Close R beside L (ct and ) Step  
L ahead (ct 2)  
2 Touch R toe ahead (ct 1) Step back on R foot, turning to face  
LOD (ct 2)  
3 Touch L in pl (ct 1) Step L in LOD as L hand lowers to lower  
MAEEROKE back (ct 2)  
4 Step ahead on R leaning torso to R (ct 1) Step ahead on L  
torso returning to orig pos (ct 2)  
5 Repeat meas 4 (ct 1-2)  
6 Turning to face ctr step on R in pl as arms lower and swing back  
(ct 1) Hop R in pl as L lifts behind (ct 2)

SIRBA DE LA FOLTICENI

Record: Romania, Romania Vol.I, #6565 Side 1 Band 2  
Formation: Circle...facing centre...arms on shoulders

Intro of 8 counts

counts      Figure I      ("Step behind")

- 1      Step R, step L behind R
- 2      Repeat 1
- 3      Step R, Swing L in front of R and hop on R
- 4      Step L, Swing R in front of L and hop on L
- 5      Step R, Step L behind R
- 6      Step R, Step L in front of R
- 7      Step R behind L, and hop on R
- 8      Step L behind R, and hop on L
- 9-32      Repeat 1-8 three times

Figure II      ( "Run")

- 1      Moving CCW, Run    RLR
- 2      Run    LRL
- 3      Step R, Hop R
- 4      Step L, Hop L
- 5-6      Step R, Step L behind R, Step R, Step L in front of R
- 7-8      Repeat 5-6
- 9-32      Repeat 1-8 three times

Figure III      ("Slide")

- 1      Slide R, Close L to R
- 2      Repeat 1
- 3      R hop diagonally forward to the R
- 4      L hop forward towards centre, swinging R foot in an arc  
in front of L so that R crosses in front of L
- 5      Step R, (now moving back out of circle), Step back on L
- 6      Step R across L, Step back on L
- 7      Step R behind L and hop on R
- 8      Step L behind R and hop on L

(note: In this figure, each dancer describes a CCW  
circular pattern on the floor)

- 9-32      Repeat 1-8 three times

Dance sequence:    I,II,III,  
                          I,II,III,  
                          I,II

Presented by Alexandru David  
North Country Folk Dance Camp 1979

ROATA DIN BIHOR  
(ro-ah-tah deen bih-hohr)  
(Romania)

PRESENTED BY: Mihai David

SOURCE: Roata, literally wheel, names this as a circle dance from Bihor, which is in the northern Transylvanian Mountains. It was learned by Mihai David when he was with the Romanian State Folk Dance Ensemble.

RECORD: Gypsy Camp Vol. II (LP) GC 5201-II.

FORMATION: Closed circle of mixed M and W with hands on neighbors' shoulders in "pp" position.

MUSIC: 4/4

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MEASURE            DESCRIPTION

no introduction

FIGURE I: heel twist

- 1 softly hop on L (ct 1), touch R heel fwd (ct 2), twisting heels to R, close R to L (ct 3), twist heels to L retaining st on R (ct 4).
- 2 reverse action of meas. 1 w/ opp ftwk.
- 3-24 repeat action of meas. 1-2 eleven more times.

FIGURE II: leap stamps

- 1 facing ctr, but twisting hips slightly on the leaps, leap L(ct 1), stamp R beside L (ct 2), leap R (ct 3), stamp L beside R (ct 4).
  - 2 Leap L (ct 1), swinging straight R leg across L, step R across and to L of L ft "embracing" the L (ct 2), step L in place (ct 3), step R swd to R (ct 4).
  - 3 Leap L (ct 1), stamp R beside L (ct 2), leap R (ct 3), stamp L beside R (ct 4).
  - 4 Step L to L (ct 1), swing straight R leg fwd and around to side (ct 2), hop on L (ct 3), step R behind L (ct 4).
- 5-24 repeat action of meas. 1-4, five more times.

repeat entire dance from beginning

Dance notes by Dick Oakes.

BRIUL OLTENESC  
(bree-ool ohl-tehn-esk)  
Romania

PRESENTED BY: Mihai David and Alexandru David

SOURCE: This "belt dance from Oltenia" was taught to Mihai David by his brother Alexandru, who learned it while with the Romanian State Ballet. The dance has a "stacatto feeling, and is done mostly on the balls of the feet.

RECORD: GYPSY CAMP Vol II (LP) GC 5201-II

FORMATION: Lines of mixed M and W, holding neighbors' belts, R arm under.

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MUSIC 2/4                      PATTERN

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MEAS.                      INTRODUCTION--none

I. TRAVELLING

- 1 with body erect and facing to the R, run RLR (cts 1&2),
- 2 Run LRL (cts 1&2),
- 3-4 With body slightly bent & turned to face to L, run backwards seven steps cts (1&2&,1&2).
- 5-8 Reverse action of meas. 1-4 to L with opp ftwk.
- 9-16 Repeat action of meas. 1-8.

II. IN PLACE WITH HEEL-CLOSE

- 1 Facing to ctr, jump to land with R behind L (ct 1), jump to land with L behind R ct (2)
- 2 jump to land with R behind (ct 1), jump to land with L behind (ct 2).  
(NOTE--these two meas. very closely resemble a backwards "Russian skip step" with the "hop" coming simultaneously with the step instead of between.)
- 3 Step swd R (ct 1), touch L heel to L bending supporting R knee (ct &), close heels together (ct 2).
- 4 Reverse action of meas 3 with opp ftwk.
- 5-16 Repeat action of meas. 1-4 three more times.

III. IN PLACE WITH SLAP-STEP

- 1 jump to land with R behind (ct 1), jump to land with L behind R (ct 2)
- 2 jump to land with R behind L (ct 1), turning to face L, fall onto L (ct 2) slap ball of R out twd ctr momentarily taking wt (ct &).

--continued--



BRIUL OLTENESC (con.)

III. (con)

- 3 fall fwd L (ct 1), slap ball of R out twd ctr (ct &), fall fwd L (ct 2),  
slap ball of R out twd ctr (ct &).
- 4 fall fwd L (ct 1), slap ball of R out twd ctr (ct &), fall fwd L (ct 2), hold (ct &).
- 5-16 repeat action of meas. 1-4 three more times.

SEQUENCE OF FIGURES:

I, II, III, II  
I, II, III, II  
I, II, III, II, III.

Dance notes by Dick Oakes.