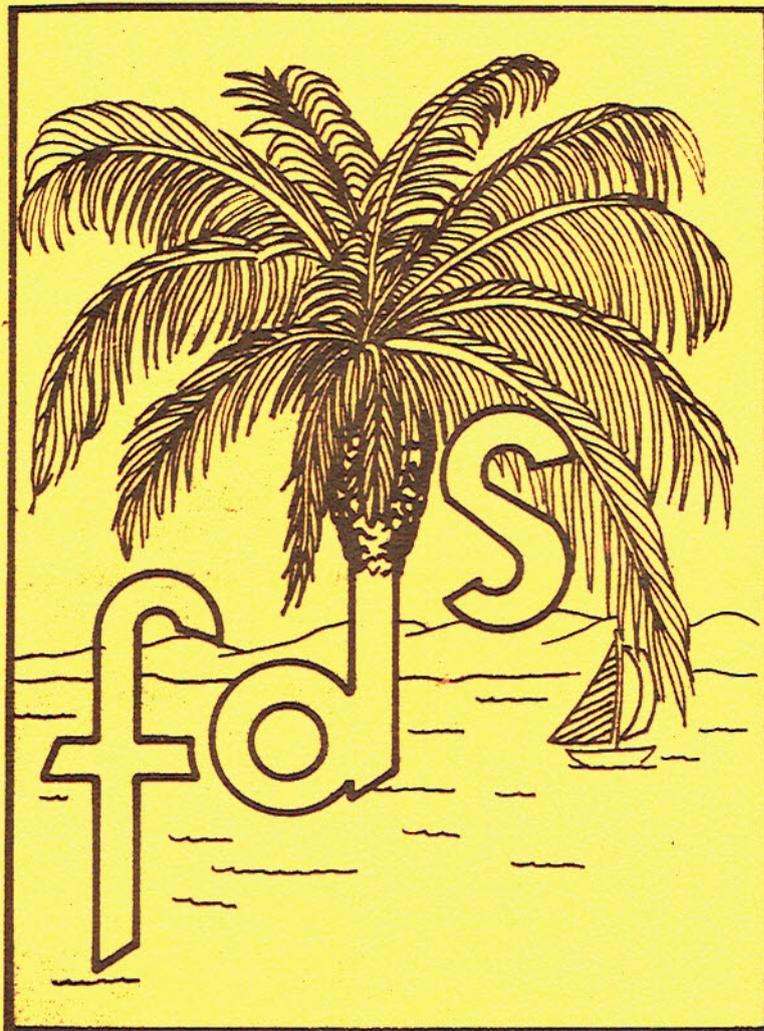


DANI DASSA Israeli
TOM BOZIGIAN Armenian
ATANAS KOLAROVSKI Macedonian
MIHAI DAVID Romanian



no 6

Santa Barbara
FOLK DANCE SYMPOSIUM



ADAMA
Israel

presented by Dani Dassa

Record: Rikud

Source: Dani Dassa

Formation: Couples, boys back to center, girl facing, palms touching,
Boys part is notated - girls do opposite

Introduction:

- 1 - 2 Step L to L side, close R to L
- 3 - 4 Repeat 1-2
- 5 - 8 Reverse 1-4, starting R to R side
- 9 -16 Repeat 1-8

Part I: Boys release L hand, R hands joined

- 1 - 2 Swinging away from partner, L together L (polka step)
- 3 - 4 Facing partner, R together R (polka step)
- 5 Facing CCW, step L fwd
- 6 Step R back
- 7 - 8 Jump hop on L
- 9 Step R back
- 10 Step L fwd
- 11-12 Step Hop R fwd
- 13-14 Leap onto L, step R fwd
- 15-16 Close L to R and Hold
- 17-30 Repeat 1-14
- 31-32 Close L to R, pivoting on R to face partner

Part II:

- 1 - 2 Jump on both feet, hop on R
- 3 - 4 Step L behind R, leap onto R to R side
- 5 - 6 Leap L to L side, leap R to R side
- 7 - 8 Close L to R and Hold
- 9 -16 Repeat 1-8, reversing direction

Part III: Release hands making $\frac{1}{4}$ turn L, boy facing CCW

- 1 - 2 Jump on both feet, hop on R, leaning to R
- 3 - 4 Jump on both feet, hop on L, leaning back on L
- 5 - 6 Two-step full turn (R,L)
- 7 - 8 Jump feet together, hop on L (Going into Butterfly position, girl on outside of circle.
- 9 -11 3 running steps fwd, (R,L,R)
- 12-13 Step L back, step R back
- 14 Releasing R hand, step L making $\frac{1}{4}$ turn R, back to center
- 15-16 Step R back, step L in place

Part IV: Keeping L hands joined

- 1 - 2 Step R fwd (R hand w/harvest motion as if cutting wheat)
Step L back
- 3 - 4 Step R back, step L fwd
- 5 - 8 Changing places w/partner, moving fwd, take 4 walking steps (R,L,R,L)
girl going under boy's arm, making L turn
- 9 -16 Repeat 1-8
- 17 - 20 Repeat 1-4, clapping partner's R hand
- 21 - 24 Same as 17-20
- 25 Close R to L, clapping partner's both hands (Original Position)

Rachel

Israel

Presented by Dani Dassa

Record: Rikud

Source: Dani Dassa

Formation: Couples facing, mens back to center, both hands held down

Part I: Men's step noted; women do opposite

1 - 3 Yemenite step right

4 Step L back

5 - 7 Starting R, 3-step turn to R (R,L,R)

8 - Step L to L side

9 - Step R over L

10 - Jump w/left to L side

11 - Step R fwd (Knee slightly bent)

12 - Shift weight back on L

13 - 14 Jump R to R side; step L fwd, facing partner, crossing hands in front, and snap once.

15 - 16 Shift weight back on R; step on L fwd

17 - Changing places, step R fwd w/snap

18 - Step L forward

19 - 20 Step R fwd with snap making $\frac{1}{4}$ turn to L and HOLD

21 - 24 Making $\frac{1}{4}$ turn to L, pivoting on R, take Yemenite step L (L,R,L) joining both hands, facing partner in opposite place.

25 - 48 Repeat 1-24 ending in starting positions

49 - 62 Repeat Part I, 1-14

63 - 64 Step R back, step L forward

65 - 66 Close R to L making $\frac{1}{4}$ turn L, facing CCW, holding partners L hand fwd, R hand behind womens R shoulder, and HOLD

Part II: Facing CCW - Steps same for both unless otherwise noted

1 - 3 Step forward, R, L, R

4 Step L back releasing R hands

5 Step R making $\frac{1}{2}$ turn to R

6 - 7 Step L forward, step R back

8 Step L to L making $\frac{1}{2}$ turn L (back to starting position Part II)

9 - 12 Step forward R,L,R and HOLD

13 - 16 Yemenite L and HOLD

17 - 20 Hands joined, lifting L arms up, circling to L, make a full turn, men in place, women going fwd, taking 8 steps starting R

21 - 24 3 step L,R,L (men back, women fwd) moving together, & HOLD

25 - 32 Hands joined, lifting L arms up, circling to L, make a full turn, men in place, women going fwd, taking 8 steps starting R

33 - 64 Repeat 1-32, Part II

65 - 66 Transition: Pivoting on R, women take $\frac{3}{4}$ turn to R
Men take 2 steps back R, L

67 - 74 Men: Yemenite step R, Yemenite step L

Women: Yemenite step L, Yemenite step R

HANA*AVA BABANOT (fairest of All)

Israel

Presented by Dani Dassa

Record: Rikud

Source: Dani Dassa

Formation: Couples facing; mens back to center; hands held down, free

Part I: Steps are same for men and women

- 1-2 Step L to L side; shift weight to R side
- 3-4 Cross L in front of R; make full turn R pivoting on L foot
- 5-8 Yemenite R; hold (on count 7 give R hand to partner)
- 9-12 Yemenite L (on count 11 give L hand to partner; count 12 pivot on L foot making full turn R, under arch)
- 13-15 With R, step R back, L fwd, R fwd (you should now be facing partner touching R shoulders, R hand held down, L hands holding above heads, forming arch)
- 16 Hold (in above position)
- 17-18 Shift weight back on L
- 19-20 Shift weight fwd on R
- 21- Shift weight back on L, making $\frac{1}{4}$ turn L
- 22-23 Without releasing hands, bring L hands over R and step R,L, in place
- 25-44 Release hands and repeat Part I, counts 1-20
- 45-48 Girls: Making $\frac{1}{2}$ turn to R, releasing R hands, step L,R close
Boys: In place step L,R close, joining R hands over girls shoulder, L hands joined forward

Part II: Couples Facing CCW

- 1-2 Touch-stamp R fwd; hop on L lifting R off floor, knee bent
- 3-4 Step R, step L fwd
- 5-6 Step R fwd, shifting weight on R, knee bent and Hold
- 7-8 Rock back on L; Rock fwd on R
- 9-12 Yemenite step L and Hold
- 13-16 Yemenite step R and Hold

Releasing R hands:

- 17-20 Boys: Yemenite step L
- 21-24 Yemenite step R
- 17-20 Girls: Step L,R,L making $\frac{1}{2}$ turn L, lifting R leg slightly off floor, and Hold
- 21-24 Step R,L,R turning back to place to hand position as in start of Part II
- 25-28 Moving together, step L,R,L Hold (boys to step fwd L,R,L while girl steps back L,R,L turning in place CW)
- 29-32 Releasing R hands, Boys step fwd R,L,R to original position to begin dance, Part I
Girl steps back R,L,R to original position to begin dance. On count 32, release L hands ready to start Part I.

LAYIL BA

Night comes to the desert - Let there be peace in our tents.

Israel

Presented by Dani Dassa

Record: Rikud

Source: Dani Dassa

Formation: Couples, facing: mans back to center holding both hands down.
Steps noted for men - girls steps are opposite.

Part I:

- 1 - 2 Step L back
- 3 - 4 Step R fwd, L back
- 5 - 6 Step R fwd
- 7 - 8 Close L to R and Hold
- 9 -16 Reverse 1-8 starting R fwd
- 17-18 Open L taking $\frac{1}{4}$ turn facing CCW
- 19-20 Lift R fwd, knee bent
- 21,22,23 Step fwd, R,L,R
- 24 Hold
- 25-26 Releasing hands, shifting wieght, step L to L side
- 27-29 Make 3-step turn R,L,R
- 30 Hold
- 31 Close L to R
- 32 Hold (join hands facing original position)
- 33-64 Repeat entire sequence 1-32

Part II:

- 1 Open L taking $\frac{1}{4}$ turn facing CCW
- 2 Lift R fwd - knee bent
- 3 Shift fwd on R
- 4 Shift backward on L
- 5 Step R making $\frac{1}{2}$ turn to R, facing CW (Boys L holding Girls R)
- 6 Lift L fwd, Knee bent
- 7 Shift fwd on L
- 8 Shift back on R
- 9 Release hands, original position, Step L to L side
- 10 Cross R over L
- 11 Step L back
- 12 Step R to R side
- 13 Cross L over R
- 14 Step R back
- 15 Step L to L side
- 16 Step R in place
- 17-24 Boys L hand holding Girls L hand in front - hold girls R hand behing girl at waist. Take 8 running steps starting
- 25-32 Release hands. Repeat 9-16

Part III: Hold partners L hand around waist, R hand free

- 1 - 6 Take 6 step turn CCW starting L
- 7 - 8 Release hands. Step L,R facing original position
- 9-16 Repeat 1-8 reversing direction
- 17-18 Step in place, L,R holding partners hands in original position.

LAYIL BA
Night comes to the desert - Let there be peace in
our tents.

Israel

Presented by Dani Dassa

Record: Rikud

Source: Dani Dassa

Formation: Couples, facing: mans back to center holding both hands down.
Steps noted for men - girls steps are opposite.

Part I:

- 1 - 2 Step L back
- 3 - 4 Step R fwd, L back
- 5 - 6 Step R fwd
- 7 - 8 Close L to R and Hold
- 9 -16 Reverse 1-8 starting R fwd
- 17-18 Open L taking $\frac{1}{4}$ turn facing CCW
- 19-20 Lift R fwd, knee bent
- 21,22,23 Step fwd, R,L,R
- 24 Hold
- 25-26 Releasing hands, shifting wieght, step L to L side
- 27-29 Make 3-step turn R,L,R
- 30 Hold
- 31 Close L to R
- 32 Hold (join hands facing original position)
- 33-64 Repeat entire sequence 1-32

Part II:

- 1 Open L taking $\frac{1}{4}$ turn facing CCW
- 2 Lift R fwd - knee bent
- 3 Shift fwd on R
- 4 Shift backward on L
- 5 Step R making $\frac{1}{2}$ turn to R, facing CW (Boys L holding Girls R)
- 6 Lift L fwd, Knee bent
- 7 Shift fwd on L
- 8 Shift back on R
- 9 Release hands, original position, Step L to L side
- 10 Cross R over L
- 11 Step L back
- 12 Step R to R side
- 13 Cross L over R
- 14 Step R back
- 15 Step L to L side
- 16 Step R in place
- 17-24 Boys L hand holding Girls L hand in front - hold girls R hand behing girl at waist. Take 8 running steps starting
- 25-32 Release hands. Repeat 9-16

Part III: Hold partners L hand around waist, R hand free

- 1 - 6 Take 6 step turn CCW starting L
- 7 - 8 Release hands. Step L,R facing original position
- 9-16 Repeat 1-8 reversing direction
- 17-18 Step in place, L,R holding partners hands in original position.

HANA*AVA BABANOT (fairest of All)

Israel

Presented by Dani Dassa

Record: Rikud

Source: Dani Dassa

Formation: Couples facing; mens back to center; hands held down, free

Part I: Steps are same for men and women

- 1-2 Step L to L side; shift weight to R side
- 3-4 Cross L in front of R; make full turn R pivoting on L foot
- 5-8 Yemenite R; hold (on count 7 give R hand to partner)
- 9-12 Yemenite L (on count 11 give L hand to partner; count 12 pivot on L foot making full turn R, under arch)
- 13-15 With R, step R back, L fwd, R fwd (you should now be facing partner touching R shoulders, R hand held down, L hands holding above heads, forming arch)
- 16 Hold (in above position)
- 17-18 Shift weight back on L
- 19-20 Shift weight fwd on R
- 21- Shift weight back on L, making $\frac{1}{4}$ turn L
- 22-23 Without releasing hands, bring L hands over R and step R,L, in place
- 25-44 Release hands and repeat Part I, counts 1-20
- 45-48 Girls: Making $\frac{1}{2}$ turn to R, releasing R hands, step L,R close
Boys: In place step L,R close, joining R hands over girls shoulder, L hands joined forward

Part II: Couples Facing CCW

- 1-2 Touch-stamp R fwd; hop on L lifting R off floor, knee bent
- 3-4 Step R, step L fwd
- 5-6 Step R fwd, shifting weight on R, knee bent and Hold
- 7-8 Rock back on L; Rock fwd on R
- 9-12 Yemenite step L and Hold
- 13-16 Yemenite step R and Hold

Releasing R hands:

- 17-20 Boys: Yemenite step L
- 21-24 Yemenite step R
- 17-20 Girls: Step L,R,L making $\frac{1}{2}$ turn L, lifting R leg slightly off floor, and Hold
- 21-24 Step R,L,R turning back to place to hand position as in start of Part II
- 25-28 Moving together, step L,R,L Hold (boys to step fwd L,R,L while girl steps back L,R,L turning in place CW)
- 29-32 Releasing R hands, Boys step fwd R,L,R to original position to begin dance, Part I
Girl steps back R,L,R to original position to begin dance. On count 32, release L hands ready to start Part I.

Rachel

Israel

Presented by Dani Dassa

Record: Rikud

Source: Dani Dassa

- Formation: Couples facing, mens back to center, both hands held down
- Part I: Men's step noted; women do opposite
- 1 - 3 Yemenite step right
 - 4 Step L back
 - 5 - 7 Starting R, 3-step turn to R (R,L,R)
 - 8 - Step L to L side
 - 9 - Step R over L
 - 10 - Jump w/left to L side
 - 11 - Step R fwd (Knee slightly bent)
 - 12 - Shift weight back on L
 - 13 - 14 Jump R to R side; step L fwd, facing partner, crossing hands in front, and snap once.
 - 15 - 16 Shift weight back on R; step on L fwd
 - 17 - Changing places, step R fwd w/snap
 - 18 - Step L forward
 - 19 - 20 Step R fwd with snap making $\frac{1}{4}$ turn to L and HOLD
 - 21 - 24 Making $\frac{1}{4}$ turn to L, pivoting on R, take Yemenite step L (L,R,L) joining both hands, facing partner in opposite place.
 - 25 - 48 Repeat 1-24 ending in starting positions
 - 49 - 62 Repeat Part I, 1-14
 - 63 - 64 Step R back, step L forward
 - 65 - 66 Close R to L making $\frac{1}{4}$ turn L, facing CCW, holding partners L hand fwd, R hand behind womens R shoulder, and HOLD
- Part II: Facing CCW - Steps same for both unless otherwise noted
- 1 - 3 Step forward, R, L, R
 - 4 Step L back releasing R hands
 - 5 Step R making $\frac{1}{2}$ turn to R
 - 6 - 7 Step L forward, step R back
 - 8 Step L to L making $\frac{1}{2}$ turn L (back to starting position Part II)
 - 9 - 12 Step forward R,L,R and HOLD
 - 13 - 16 Yemenite L and HOLD
 - 17 - 20 Hands joined, lifting L arms up, circling to L, make a full turn, men in place, women going fwd, taking 8 steps starting R
 - 21 - 24 3 step L,R,L (men back, women fwd) moving together, & HOLD
 - 25 - 32 Hands joined, lifting L arms up, circling to L, make a full turn, men in place, women going fwd, taking 8 steps starting R
 - 33 - 64 Repeat 1-32, Part II
 - 65 - 66 Transition: Pivoting on R, women take $\frac{3}{4}$ turn to R
Men take 2 steps back R, L
 - 67 - 74 Men: Yemenite step R, Yemenite step L
Women: Yemenite step L, Yemenite step R

ADAMA

Israel

presented by Dani Dassa

Record: Rikud

Source: Dani Dassa

Formation: Couples, boys back to center, girl facing, palms touching,
Boys part is notated - girls do opposite

Introduction:

- 1 - 2 Step L to L side, close R to L
- 3 - 4 Repeat 1-2
- 5 - 8 Reverse 1-4, starting R to R side
- 9 -16 Repeat 1-8

Part I: Boys release L hand, R hands joined

- 1 - 2 Swinging away from partner, L together L (polka step)
- 3 - 4 Facing partner, R together R (polka step)
- 5 Facing CCW, step L fwd
- 6 Step R back
- 7 - 8 Jump hop on L
- 9 Step R back
- 10 Step L fwd
- 11-12 Step Hop R fwd
- 13-14 Leap onto L, step R fwd
- 15-16 Close L to R and Hold
- 17-30 Repeat 1-14
- 31-32 Close L to R, pivoting on R to face partner

Part II:

- 1 - 2 Jump on both feet, hop on R
- 3 - 4 Step L behind R, leap onto R to R side
- 5 - 6 Leap L to L side, leap R to R side
- 7 - 8 Close L to R and Hold
- 9 -16 Repeat 1-8, reversing direction

Part III: Release hands making $\frac{1}{2}$ turn L, boy facing CCW

- 1 - 2 Jump on both feet, hop on R, leaning to R
- 3 - 4 Jump on both feet, hop on L, leaning back on L
- 5 - 6 Two-step full turn (R,L)
- 7 - 8 Jump feet together, hop on L (Going into Butterfly position, girl on outside of circle.)
- 9 -11 3 running steps fwd, (R,L,R)
- 12-13 Step L back, step R back
- 14 Releasing R hand, step L making $\frac{1}{4}$ turn R, back to center
- 15-16 Step R back, step L in place

Part IV: Keeping L hands joined

- 1 - 2 Step R fwd (R hand w/harvest motion as if cutting wheat)
Step L back
- 3 - 4 Step R back, step L fwd
- 5 - 8 Changing places w/partner, moving fwd, take 4 walking steps (R,L,R,L)
girl going under boy's arm, making L turn
- 9 -16 Repeat 1-8
- 17 - 20 Repeat 1-4, clapping partner's R hand
- 21 - 24 Same as 17-20

- 25 Close R to L, clapping partner's both hands (Original Position)

AGAR MAGAR
Armenia

- SOURCE:** This meaningless title probably evolved from the rhyming of an Armenian male first name. This folk custom of placing a made-up word or two with the same amount of syllables and rhyming with the main word is popular with the Armenian people even to this day. The dance was brought to Los Angeles in the early 1900's by Armenian immigrants from ALEXANDRAPOL, now LENINAKAN, Soviet Armenia, and learned by Tom Bozigian as a youngster from his family. A large group of these Armenians, called "ROOSO HAEE" from the Caucasus (area between the Caspian Sea and the Black Sea) have in the past settled in the eastern metropolitan areas of Los Angeles. Tom Bozigian's father, Napoleon, and family were members of that group.
- RECORD:** "Tom Bozigian Presents Songs and Dances of the Armenian People" Volume II, GT 4001
- FORMATION:** Mixed line dance with dancers facing center utilizing shoulder hold and leader at right.

MUSIC: 6/8 PATTERN

- Measure VARIATION I (Note; any or all of these variations can be danced).
- 1 Moving right, leap to both feet in straddle pos. (wt. more on balls of ft.) (ct.1); leap R slightly R as L kicks frwd. (straight leg) (cts.2-3); leap L across R as R lifts behind (cts.4-6).
- 2 Repeat meas. 1 one more time(cts. 1-6).
- 3 Leap to both ft. in pl. (ct.1); leap to R as L knee raises in front, L ft. beside R calf (cts. 2-3); hop on R as L kicks frwd. above fl. (cts. 4-6).
- 4 Repeat meas. 3 with opp. ftwk.(cts. 1-6).
- 5 Repeat Meas. 3 (cts. 1-6).
- 6 Leap to both feet in pl. , ft. and knees together(ct.1); Hold (cts. 2-6).
- VARIATION II
- 1-2 Repeat Var. I, mea. 1,2 (cts. 1-6) (cts.1-6).
- 3 Leap R in pl. as L heel touches fl. in front (cts. 1-2); hop R as L toes touch fl. across R (cts. 3-4); hop R as L heel touches fl. in front(cts. 5-6).
- 4 Repeat meas. 3, Var. II, with opp. ftwk.(cts.1-6).
- 5 Repeat meas. 3, Var. II (cts. 1-6).
- 6 Repeat meas. 6, Var. I (cts. 1-6). (cont.)

AGAR MAGAR (cont.)

Measure

VARIATION III

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

VARIATION IV

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

VARIATION (COMBINED)

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

Notations by Tom Bozigian

Presented by
Tom Bozigian

BEEJO
Armenia

SOURCE:

Beejo is from a group of dances from the region of SEPASTIA, Ancient Western Armenia. The major list of dances that the "SEPASTATSEE" performs are SEPO, JONPERDE, CHEKEEN HALAEE, and HEKEREE. It was learned by Mr. Bozigian during spring, 1977 research trip in Armenian communities of eastern seaboard states. It was taught to him by ARSEN ANOUSHIAN who conducts the Armenian Folk Dance Society of New York and has worked for decades toward the preservation of original Armenian songs and dances. Beejo to this day is danced consistently by groups of Armenians in the eastern U.S.

RECORD:

"Tom Bozigian Presents Songs & Dances of the Armenian People" Vol III, Side 1, Band 3

FORMATION:

Mixed line dance with leader R as dancers utilize little finger hold at down at side pos (Note--Arms always swing straight)

MUSIC

6/8

PATTERN

Measure

INTRODUCTION Meas described in 2 cts

1-8

Facing ctr & in pl swing arms fwd & bkwd 16 times (cts 1-2 times 8)

1-8

Continuing to swing arms step R to R (ct 1) Close L to R (ct 2) and repeat 7 more times (cts 1-2 times 7)

1

FIG I Step R sdwd R as arms swing fwd (ct 1) Step L to R as arms swing bkwd (ct 2)

2

Step R-L-R in pl turning body slightly diag LOD while arms swing fwd & bkwd (cts 1 & 2)

3

Stamp L ahead of R as arms swing fwd (ct 1) kick L fwd with slight hop on R as arms swing bkwd (ct 2)

4

Step L-R-L in pl turning body slightly diag RLOD while arms swing fwd & bkwd (cts 1 & 2)

5

Stamp R ahead of L as arms swing fwd (ct 1) Kick R fwd with slight hop on L as arms swing bkwd (ct 2)

1-5

FIG II "TSERKER MECHKEEN" (Hands on waist)
Same as Fig I except hands on waist and at meas 3 clap on ea ct (cts 1-2 times 5)

1-5

FIG III "BUDOOBET" (Turn)
Same as Fig II except at meas 1 body makes full CW turn (cts 1-2 times 5)

1

FIG IV "TSATK" (Hop)
Repeat Fig I meas 1 cts 1-2 (cts 1-2)

2

Skip L to R in pl as body turns slightly diag LOD while arms swing fwd (ct 1) Hop R in pl as L lifts behind while arms swing bkwd (ct 2)

3

Repeat Fig I meas 3 cts 1-2 but with stronger hops & kicks (cts 1-2)

BEEJO (cont)

Measure

- 4 Repeat Fig IV meas 2 cts 1-2 but with opp ftwk & dir (cts 1-2)
- 5 Repeat Fig IV meas 3 cts 1-2 with opp ftwk & dir (cts 1-2)
- 1 FIG V "TSAKHEEN" (To L)
Repeat Fig IV meas 1 cts 1-2 (cts 1-2)
- 2 Repeat Fig IV meas 2 cts 1-2 (cts 1-2)
- 3 Repeat Fig IV meas 3 cts 1-2 (cts 1-2)
- 4 Moving sdwd L with large steps step L to L as arms swing fwd (ct 1) Close R to L (ct &) Large step L to L as arms swing bkwd (ct 2)
- 5 Repeat Fig IV meas 5 cts 1-2 (cts 1-2)

Description by T. Bozigian

ABBREVIATIONS USED IN THIS BOOKLET

approx	approximately	H	hand
beg	begin or beginning	L	left
bk	back	LOD	line of direction
bwd or bkwd	backward	M	man, men
CCW	counterclockwise	meas	measure
cpl	couple	opp	opposite
ct or cts	count	orig	original
ctr	center	pl	place
CW	clockwise	pos	position
diag	diagonal	ptr	partner
dir	direction	R	right
fl	floor	RLOD	reverse line of direction
ft	feet or foot	sdwd or swd	sideward
ftwk	footwork	twd	toward
fwd or frwd	forward	W	woman, women
		wt	weight

PRONUNCIATION GUIDE (as utilized in this booklet)

- a = all (AGAR)
- e = ever (MEDAX)
- ee or i = even (TEEN)
- o = over (KOCHAREE)
- oo = gook (POMPOOREEG)
- u = hut (GUNEEGA)
- gh = r (french) (DZAGH)
- kh = loch (XORO)

NOTE: In the Eastern Armenian dialect, T's, K's, P's, J's, and Ts's are sometimes unaspirated.

Presented by
Tom Bozigian

DALDALA-CHANDROZHEE
Western Armenia

SOURCE: From the series of dances learned by Tom Bozigian during his research in Detroit, Michigan Armenian community and taught by Yenovk Kazarian to Mr. Bozigian. Mr. Kazarian learned a large group of dances from his father who was an acknowledged specialist in regional folk dances of his native VASPOORAKAN-VAN. With this list of dances Mr. Bozigian is doing a comparative study with "VANETSEE" Armenians living in "OKTEMBERYAN" Soviet Armenia.

RECORD: "Tom Bozigian Presents Songs & Dances of the Armenian People" GT5001, Side 1, Band 4

FORMATION: Mixed lines, leader at R end, little fingerhold shoulder ht.

5/8-2/4

PATTERN

Measure

5/8 DALDALA means up and down in the dialect of GAREEN province to which area the dance was originally traced with the various figures connected to the family of dances called "TAMZARA"

- 1 Facing ctr throughout step bkwd on R (cts 1-2) Hop R in pl as L knee raises (cts 3-4-5)
- 2 Step ahead on L lifting R behind (cts 1-2) Step R in pl as L kicks ahead (cts 3-4-5)
- 3 Repeat meas 2 (cts 1-5)
- 4 Repeat meas 1 with opp ftwk (cts 1-5)
- 5 Step R sdwd R (cts 1-2) While R remains on fl step L behind (cts 3-4-5)
- 6 Tap R toe to pt diag R (cts 1-2) Tap R toe to pt ahead (cts 3-4-5)
- 7 Moving ctr step ahead on R as hands lower to sides (cts 1-2) Hop on R as L lifts behind (cts 3-4-5)
- 8 Step ahead on L as hands raise to orig pos (cts 1-2) Stamp R beside L (cts 3-4-5)

ANOTHER VARIATION

- 1 Moving bkwd skip L to R with L heel pivoting inward as R makes outward half circle (CW) from fwd to behind (cts 1-2) Hop on R as L makes outward half circle (CCW) from fwd to behind (ct 3) Leap on L as R kicks fwd (cts 4-5)
- 2 Repeat meas 1 (cts 1-5)
- 3 Moving fwd skip L to R with R straight as arms swing down to side (cts & 1) Hold (ct 2) Hop on R as L lifts behind (ct 3) Leap ahead on L as R lifts while arms raise to orig pos (ct 4) Hold (ct 5)
- 4 Stamp R with wt ahead (cts 1-3) Leap-stamp L in pl as

DALDALA-CHANDROZHEE (cont)

Measure

4 (cont)

R kicks fwd (cts 4-5)

2/4 CHANDROZHEE means "Dear, what's your wish?"

1 Facing diag LOD do two-step (R-L-R) ahead (cts 1 & 2)

2 Cross L over R as R lifts behind (ct 1) Step R in pl
as L kicks ahead (ct 2)

3 Repeat CHANDROZHEE meas 2 (cts 1-2)

4 Step bk on L as R ft in attitude swings across L (ct 1)
Swing R ft to R bending L slightly (ct 2)

5 Swing R ft again across L with slight bend on L (ct 1)
Repeat meas 4 ct 2 (ct 2)

Description by T. Bozigian

Presented by
Tom Bozigian

HARSANEEK
Armenian

- SOURCE: Tom Bozigian first learned the "MOM" or Candle part of this dance as a child at various Eastern Armenian weddings in the Los Angeles area where a great majority of the Caucasian Armenians settled, his father and family being part of it. The "HARSANEEK" or Wedding part of the dance was learned from Jora Makarian, now of Los Angeles and later from members of the "Shaboyan Agoomp" Railroad Workers Ensemble of Leninakan, Soviet Armenia, during Bozigian research in spring, 1974.
- RECORD: "Tom Bozigian Presents Songs and Dance of the Armenian People" Volume III, GT 5001, Side 2, Band 4
- FORMATION: Mixed line dance with leader R as dancers utilize little finger hold at shoulder ht but changing to hands at 6/8.

HARSANEEK (cont)

MUSIC: 6/4-6/8 PATTERN

Measure 6/4 "MOM" described in 2 cts

1 Variation I--Facing diag R step R ahead (ct 1) Step L across R (ct 2)

2 Facing ctr step R to R (ct 1) Touch L toe beside R (ct 2)

3 Step fwd L as hands lower to side (ct 1) Touch R toe ahead of L (ct 2)

4 Step bkwd on R as hands raise to orig pos (ct 1) Step bkwd on L (ct 2)

1 Variation II--Facing & moving ctr step R ahead as arms parallel bend from elbows R--windshieldwiper (ct 1) Touch L beside R (ct 2)

2 Repeat Var II meas 1 cts 1&2 with opp ftwk & arm motion (cts 1-2)

3 Turning to diag RLOD step R to R as arms bend R (ct 1) Touch L toe beside R (ct 2)

4 Repeat Var II meas 3 cts 1-2 with opp ftwk, arm motion & dir (cts 1-2)

1-4 Repeat Var II meas 1-4 one more time

1-4 Moving bkwd do 8 walking steps begin R as arms bend each time also begin R (cts 1-2 times 4)

Note: Do Var I one more time

6/8 Harsaneek--in most cases described in 2 cts

1-6 Changing to hand hold down at side execute 6 running two-steps begin with R (cts 1&2)

7 Facing ctr & moving R skip-step L to R as straight arms swing bk & fwd (cts &1) Leap L across R as R heel lifts behind & arms swing bk (ct 2)

8 Skip-step L to R as arms swing fwd (ct &1) Hop R in pl as L lifts behind & arms raise to orig pos (ct 2)

9 Hop R in pl as L heel straight leg touches on fl ahead (ct 1) Hold (ct 2)

10 Hop R in pl as L toe touch fl across R (ct 1) Hop R in pl as L extended kicks out over fl (ct &) Leap L to L as R kicks out over fl (ct 2)

11 Continuing to face ctr but moving L leap R over L as L heel lifts behind (ct 1) Leap L to L as R kicks out over fl (ct 2)

12 Repeat meas 11 cts 1-2 (cts 1-2)

Note: To end touch L heel straight leg on fl in RLOD at meas 12 ct 2

HEENG OO MEG (cont.)

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

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

Notation by Tom Bozigian

KOCHAREE
Armenia

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

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

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

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

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

(cont.)

KOCHAREE (cont.)

Measure

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

Notation by Tom Bozigian

Presented by
Tom Bozigian

PAEELANJO
Armenia

SOURCE: This dance was first learned by Tom Bozigian in the fall of 1965 from Jora Makarian, director and choreographer of the California Armenian Folkloric Ensemble. Mr. Makarian was director of folk dance in the district of Ashtarakee, northern Soviet Armenia. He had formal dance training in Tiflis, Soviet Georgia, and later, he directed a professional dance ensemble in Stuttgart, West Germany. He immigrated to the United States in 1950 and he continues to direct his ensemble in Los Angeles, California. This dance is still being performed throughout the many northern regions of Soviet Armenia. The root comes from the word "Paeelag" which means lightning and some of the movements are linked to the tight-rope dancer.

RECORD: "Tom Bozigian Presents Songs and Dances of the Armenian People" Volume III, GT 5001, Side 2, Band 3

FORMATION: Mixed line dance with leader R as dancers utilize little finger hold at shoulder ht but changing to hands at 6/8.

MUSIC: 2/4-6/8 PATTERN

Measure 2/4 Note: working ft flexed throughout

1 Facing diag R step R ahead (ct 1) Step L across R (ct 2)

2 Facing ctr step R to R as arms swing down & bk (ct 1)
Hop R in place as L lifts behind (ct 2)

3 Raising hands to orig pos touch L heel on floor ahead
of R wiggling whole leg (ct 1) Lift L heel sharply
behind with slight hop on R (ct 2)

4 Repeat meas 3 ct 1 (ct 1) Kick L sharply in front
above fl (ct 2)

5 Step L in pl prancing as arms swing down & bk (ct 1)
Step R in pl prancing as arms swing up to orig pos (ct 2)

6 Step L in pl prancing (ct 1) Hop L in pl as R lifts
behind (ct 2)

7 Repeat meas 3 ct 1 with opp ftwk (ct 1) Repeat meas 4
ct 2 with opp ftwk (ct 2)

8 Step R in pl prancing as arms swing down & bk (ct 1)
Step L in pl prancing as arms swing up to 45 deg arms
straight (ct 2)

9 Bending torso fwd touch R heel on fl straight leg diag
R (ct 1) Touch R heel straight leg on fl ahead (ct 2)

10 Turning to face diag RLOD skip off L to straight-legged
R as arms swing up to orig pos (ct 1) Skip bkwd on R to
L as arms swing down & bk (ct 2)

FAEELANJO (cont)

Measure

Note: When repeating step hands swing fwd bk fwd.

6/8 In most cases each meas described in 2 cts
Working ft flexed throughout

- 1 Facing ctr & moving R skip-step L to R as arms swing bk & fwd (cts &l) Leap L across R as R heel lifts behind & arms swing bk (ct 2)
- 2 Skip-step L to R as arms swing fwd (ct &l) Hop R in pl as L lifts behind & arms raise to orig pos (ct 2)
- 3 Hop R in pl as L heel straight leg touches on fl ahead (ct 1) Hold (ct 2)
- 4 Chug fwd on R bent knee as L heel is drawn to inside of R knee (ct 1) Chug bk on R straight leg as L kicks fwd straight & above fl (ct &) Step bk on L as R scissors fwd touching heel to fl (ct 2)
- 5 Chug fwd on L bent knee as R touches bk straight leg (ct 1-2)
- 6 Bending torso fwd & extending arms out hop on L to L as R heel touches ahead (ct 1) Repeat meas 6 ct 1 (ct 2)
- 7 Repeat meas 6 ct 1-2 (cts 1-2) Note: touches graduate RLOD

Turning Variation--For meas 6-7 with the 4 touches of R heel and hands releasing to clap with each touch the body executes 360 degree counter clockwise turn. This variation may be done every other time or at discretion of leader.

Description by T. Bozigian

Presented by
Tom Bozigian

SEENJANE-OVSANA
Western Armenia

SOURCE: Another pair of dances from the Yenovk Kazarian group representing VAN-VASPOORAKAN province of Western Armenia. SEENJANE is linked to the pair of words "EEM JANUS" which in Armenian mean My Dear. OVSANA is a female name.

RECORD: "Tom Bozigian Presents Songs & Dances of the Armenian People" GT5001, Side 1, Band 5

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

2/4-6/8

PATTERN

Measure

2/4 SEENJANE

- 1 Facing LOD with R hand ahead & L hand on lower bk touch R to R (ct 1) (Note: When touching support heel accents by striking fl slightly throughout) Kick R ahead (ct &) Step R ahead (ct 2)
 - 2 Touch L to L (ct 1) Kick L ahead (ct &) Step L ahead (ct 2)
 - 3 Touch R to R (ct 1) Touch R beside L (ct 2)
 - 4 Touch R to R (ct 1) Kick R ahead (ct &) Step R ahead (ct 2)
- 1-4 Repeat SEENJANE meas 1-4 with opp ftwk

6/8 OVSANA (each meas described in 2 cts)

- 1 Facing diag LOD with hands at shoulder ht step R to R as arms swing fwd (ct 1) (Note: Arms swing with elbows bent throughout) Step L across R as arms swing bkwd (ct 2)
 - 2 Step R to R as arms swing fwd (ct 1) Hop R in pl lifting L behind as arms raise to orig pos (ct 2)
 - 3 Touch L toe ahead (ct 1) Leap L in pl as R lifts behind (ct 2)
 - 4 Touch R toe ahead (ct 1) Touch R diag R (ct 2) (Note: Support ft hops slightly)
 - 5 Touch R toe ahead as L hops slightly (ct 1) Hold (ct 2)
- 6-8 Repeat OVSANA meas 1-3 (cts 1-2 times 3)
- 9 Turning gradually to face diag RLOD and moving RLOD step R ahead (ct 1) Bounce on R (ct &) Leap ahead on L as R lifts behind (ct 2)
- 10 Repeat OVSANA meas 9 (cts 1 & 2)
- 11 Step R ahead with plie lifting L behind as hands are drawn closer to chest (ct 1) Turning to face ctr step L in pl as arms push away from chest (ct 2)

Description by T. Bozigian

Presented by
Tom Bozigian

VANA LOREEG (SOOLEMANEE)-KERDZE
Vaspoorakan Province-Western Armenia

SOURCE: Suleman was the governor of VASPOORAKAN during the end of the Ottoman Empire and the dance is linked to the mimicry of his movements, expressions and gestures during his visits. VANA LOREEG refers to the village youth who display that mimicry. KERDZE was an Armenian village in the province and many of the various Armenian hop-step-step patterns are traced to this area so in many cases "KERDZE" refers to that step. This pair of dances is from the YENOVK KAZARIAN series taught to T. Bozigian.

RECORD: "Tom Bozigian Presents Songs & Dances of the Armenian People" GT5001, Side 1, Band 6

FORMATION: Mixed line dance in column form with each facing LOD leader at R holding handkerchief in L hand to signal changes.

10/4-2/4

PATTERN

<u>Measure</u>	<u>10/4 FIG I SULEMANEE</u> (each meas described in 2 cts)
1	Facing & moving LOD following leader touch L heel ahead body slightly L as arms bend from elbows to hands parallel to L (ct 1) Slight kick L ahead (ct &) (Note: Kicking ft flexed throughout) Step L in pl (ct 2)
2	Repeat SULEMANEE meas 1 with opp ftwk arms & body turn (cts 1 & 2) (Note: All "touch steps" throughout

VANA LOREEG (SOOLEMANEE)-KERDZE (cont)

Measure

- 2 (cont) the dance SULEMANEE can be substituted with two-steps)
Repeat FIG I until signaled to change
FIG II "ARACH" Moving fwd at leader's signal
- 1 Facing & moving ctr repeat action of meas 1 using two-steps & torso bent slightly fwd (cts 1 & 2)
- 2 Repeat FIG II ARACH with opp action (cts 1 & 2)
- 3 Repeat two-step beg L and turning CW 1/2 to face outside as hands clap in front
- FIG III "BADOOEEET" Moving bk to orig pos
- 1 Repeat two-steps and arms beg R (cts 1 & 2)
- 2 Repeat two-step and arms beg L (cts 1 & 2)
- 3 Repeat two-step in pl beg R turning 1/4 to face once again LOD as hands clap in front (cts 1 & 2)
- FIG IV "HED" Moving bkwd with leader's signal
- 1-2 Moving bkwd in RLOD repeat opp action of SULEMANEE Fig I meas 1-2 (cts 1 & 2) Repeat Fig IV until signaled to move once again in LOD
- 2/4 KERDZE
- 1 Facing ctr with little fingers held at shoulder ht touch L ahead (ct 1) (Note: Whenever touching support ft makes slight bounce) Touch L beside R (ct 2)
- 2 Repeat KERDZE meas 1 (cts 1-2)
- 3-4 Walk 4 steps fwd beg L (cts 1-2 times 2)
- 5 Plie to both in pl straddle pos L ahead of R (ct 1) Bounce on both straight leg (ct &) Bounce again (ct 2)
- 6 Plie once again (ct 1) Step bkwd on L as R kicks fwd (ct 2)
- 7-8 Continue bkwd with 4 more step kicks beg R (cts 1-2 times 2)
- 9 Step bkwd on R (ct 1) Hop R in pl as L lifts behind (ct 2)
- 10 Repeat KERDZE meas 5 (cts 1 & 2)
- 11 Plie once again (ct 1) Turning 1/4 R to face LOD small leap L ahead as arms lower to R ahead & L on lower bk (ct 2)
- 12 Step ahead on R in slight plie as torso leans out (ct 1) Step L ahead as torso becomes upright (ct 2)
- 13 Repeat meas 12 (cts 1-2)
- 14 Turning 1/4 L to face ctr step R to R as arms swing down(ct 1) Hop R in pl lifting L behind as arms swing bk (ct 2)

CIGANSKO POVRATENO

Cigansko Povrateno means gypsy returning dance. Povrateno is a type of Macedonian dance which first moves to the right and then returns to the left with similar footwork but with different styling. Cigansko are the gypsies who learned this dance from the Macedonians as they travelled from village to village. The gypsies adopted it as a gypsy dance with their special style of movement and music. Today it is danced in about 20 villages in the vicinity of Skopje for "Slovos" (holiday) such as weddings, birthdays, and church celebrations. The music is in 2/4 time with a gypsy rhythm and melody probably of Oriental origin.

by Atanas Kolarovski

Formation: Hands held above shoulders with elbows pointed down. No set sequence for the dance - change indicated by leader.

Introduction: 2 measures - drum

Part A:

- 1- Facing R and moving in LOD, step R
- 2- Lift L
- 3- Step L
- 4- Lift R

- 1- Step R
- 2- Step L, Lift body (skip) on L foot
- 3- Step on both with R in front of L -knees bent
- 4- Step L - replacing R foot, Step R

- 1- Facing ctr, step L into ctr with foot pointing to the L - knees bent
- 2- Lift R
- 3- Facing L, step R in RLOD
- 4- Lift L

- 1- Facing ctr, step L diagonally back to L
- 2- Facing R, step R diagonally back to R
- 3- Step L in LOD
- 4- Step R, Step L

Part B:

Triple steps in LOD facing R

- 1- Step R
- 2- Step L, replacing R foot, Step R quickly
- 3- Step L
- 4- Step R, replacing L foot, Step L quickly

- 1- Step R
- 2- Step L, Lift body (skip) on L foot
- 3- Step on both with R in front of L -knees bent
- 4- Step L, replacing R foot, Step R

- 1- Facing ctr, step L into ctr crossing in front of R foot - knees bent
- 2- bounce, bounce
- 3- Step R, crossing in front of L - knees bent
- 4- bounce, bounce

- 1- Step L diagonally back to L
- 2- Step R diagonally back to R
- 3- Place L foot towards ctr next to R foot, sway knees to L
- 4- Sway knees to R, Step L in place

DRENICA

A Siptar Albanian dance from the village of the same name. It is interesting to note that because of the difficulty of the 12/16 rhythm, this dance is usually done only by good dancers who follow festivals and weddings from village to village.

The orchestra is a group of seven musicians from Pristina who are all members of the professional ensemble, Sota.

Meter: 12/16 卩卩卩卩卩 卩卩卩卩卩
 s q s q q or 1 2 3 4 5

Music: LP--AK005

Formation: mixed lines, "W" hand hold

N.B. These notes are to serve only as a reminder to those who have learned the dance from Atanas, not as instructions to those who have never been taught the dance.

PART I

Meas. Ct.

Knees slightly bent throughout dance, not stiff

- | | | |
|---|----------------------------------|--|
| 1 | <u>1</u>
2 | Facing ctr, Step R ft to R
With a light leap, close L ft to R, while taking wt off
of R ft for next step |
| | <u>3,4</u>
<u>5</u> | Repeat ct <u>1-2</u>
Step R ft to R |
| 2 | <u>1</u>
2 | Facing slightly in LOD, cross L ft in front of R
Step R ft to R |
| | <u>3,4</u>
<u>5</u> | Repeat cts <u>1-2</u>
Cross L ft in front of R |
| 3 | <u>1</u>
2
3
4
5 | Facing ctr, Lift on L ft while giving the R ft a lift-push
out in front
Step R ft in place
Repeat ct 1 with opposite ftwk
Step L ft to L
Step R ft behind L |
| 4 | <u>1,2</u>
<u>3</u>
4
5 | Step L ft to L
Step R ft in front of L, L ft lifted slightly behind R
Lift on R ft
Step back in place on L |

Repeat Part I until leader signals change.

PART II

- | | | |
|-----|------------------------------|--|
| 1-2 | | Repeat meas 1-2, Part I |
| 3 | <u>1</u>
2
3
4
5 | Swinging R ft fwd, stamp R ft taking no wt
Lift on L ft, continuing to swing R ft to L
Cross R ft over L and step on R ft
Lift on R heel, while starting to bring L ft fwd
Lift on R heel, while bringing L ft fwd in front of R |

DRENICA (cont)

PART II (cont)

Meas. Ct.

- 4 1 Stamp fwd on L ft, taking no wt
- 2 Lift on R heel while swinging L ft behind R
- 3 Step L ft behind R
- 4 Step R ft to R
- 5 Cross L ft over R to face slightly in LOD

Repeat PART II until leader signals change.

PART III

- 1 1 Moving in LOD, Lift on L ft while placing heel of R ft on floor
 - 2 Step R ft to R
 - 3 Step on L ft
 - 4 Step on R ft
 - 5 Step on L ft
 - 2 Repeat meas 2, Part I, more subdued
 - 3 1 Facing ctr, lift on R while giving the L ft a lift-push out in front
 - 2 Step L ft in place
 - 3 Step on R ft in place
 - 4,5 Repeat steps of meas 1
 - 4 Repeat meas 4, Part I
- Repeat PART III until leader signals change.

PART IV

- 1-3 Repeat meas 1-3, Part III
- 4 1,2 Facing slightly RLOD, step L ft to L
- 3 Turning to face slightly in LOD, Step R ft to R
- 4,5 Cross L in front of R

Repeat PART IV until leader signals change.

LAZI VERE
Macedonia

A simple lesnoto-type dance, done at weddings and on many other occasions.

by: Atanas Kolarovski

Formation: Separate or mixed lines. If separate lines, men use shoulder hold and women use "W" hold with arms bent fwd at elbows in typical Macedonian style. Or, women may use the hooked arm hold as in Setnja.

PATTERN:

Facing LOD, moving R:

- 1- Step fwd onto R ft
- 2- Step back onto L ft behind R ft
- 3- Step onto R to R
- 4- Lift L ft in front of R ft
- 5- Step onside onto L ft
- 6- Lift R ft up behind L ft

Repeat to end of music

Words to LAZI, VERE

Lazi, Lazi, Vere, lazi, koj ke lazis
Samo mene, Vere, nemoj da me lazis (2)
Jas i imam, Vere, Lele, jas i imam
Jas i imam, Vere, do tri bolesti.
Prva bolest, Vere, Lele, prva bolest,
Prva bolest, Vere, Iz gore za tebe. (2)
Vtora Bolest, Vere, Lele vtora bolest,
Vtora Bolest, Vere, Ladni te me jani. (2)
Treta bolest, Vere, Lele treta bolest,
Treta bolest, Vere, Umiram za tebe!

Translation

Lie, lie Vera; lie to whom you will;
Only to me, Vera, do not lie!
I have, Vera, for you, Oh! I've suffered three illnesses.
The first illness, Vera, Oh! with the first illness, I burned for you
The second illness, Vera, Oh! with the second illness, the cold wounded me.
The third illness, Vera, Oh! with the third illness, I'm dying for you!

MOJ MINIRE (My Minire, A girl's name)

This dance comes from the town of Pristina, in the region of Kossovo-Metchija. It is still used for recreation and festivals.

The orchestration is from the ensemble "SHOTA", an all-gypsy ensemble.

Presented by Atanas Kolarovski

RECORD: A 1005, Side B, Band 3

RYTHM: 4/4

FORMATION: If done in traditional separate lines, M use shoulder hold and W "W" hold. If done in mixed lines, all use "W" hold.

One Phrase Introduction

PART I: MOVING LOD

Measure 1:

Step R to R (ct. 1) (ct. 2) Step L (ct. 3) (ct. 4)

Measure 2:

Step R (ct. 1) (ct. 2) Raise L behind R calf (ct. 3) (ct. 4)

Measure 3:

Step L to L (ct. 1) (ct. 2) Step R to L across in Front (ct. 3) (ct. 4)

Measure 4:

Step L in place (ct. 1) (ct. 2) Lift R in front (ct. 3) (ct. 4)

Repeat at option of leader

PART II:

Measure 1:

Step R on R (ct. 1) Lift L slightly in front (ct. 2) (ct. 3) Step L (ct. 4)

Measure 2:

Lift R (ct. 1) Step R (ct. 2) (ct. 3) Step L across (ct. 4)

Measure 3:

Step R (ct. 1) (ct. 2) Raise L behind (ct. 3) (ct. 4)

Measure 4:

Slight lift on R (ah) Step L to L (ct. 1) (ct. 2) Cross R in front of L (ct. 3)
Step back on L (ct. 4)

PART III:

Measure 1:

Step R on R (ct. 1) Lift on R (ct. 2) (ct. 3) Step L (ct. 4)

Measure 2:

Lift on L (ct. 1) (ct. 2) Step R (ct. 3) Step L across in LOD (ct. 4)

Measure 3:

Step R to R (ct. 1) (ct. 2) Lift on R, Raise L (ct. 3) (ct. 4)

Measure 4:

Step L to L (ct. 1) (ct. 2) Lift on L, raise R (ct. 3) (ct. 4)

PART IV:

Measure 1:

Step R on R (ct. 1) Lift R (ct. 2) (ct. 3) Step L (ct. 4)

Measure 2:

Lift on L (ct. 1) (ct. 2) Step R (ct. 3) Step L across in LCD (ct. 4)

Measure 3:

Step R to R (ct. 1) (ct. 2) Step forward on L (ct. 3) Step R in place (ct. 4)

BOJ FINIRE CONTINUED

PART IV:

Measure 4:

Lift on R (ah) Step L to L (ct. 1) (ct. 2) Step R across to L (ct 3)
Step Back in place on **L** (ct. 4)

This description is meant as refresher notes only, for use after having learned this dance from a qualified instructor. Proper styling must be learned in person as it cannot be adequately described in writing.

OVCEPOLSKA
Macedonia

Named after Ovcepole, an area in the middle of Macedonia between the towns of Sveti Nikolay and Stip. The name means "sheep field", a flat field used for grazing. This dance shows a heavy brought into Macedonia while it was under the Serbs and spread through the country largely by itinerent gypsien. Ovcipolska exhibits the short walking steps typical of the Ovcepole and Stip area.

By Atanas Kolarovski

Formation: Separate lines were common until 60-70 years ago, today either separate or mixed lines are used. Arms in belt-hold, L over R. Styling is the same for both men and women.

Meter: 2/4

Pattern: Below are two basic steps, which may be embroidered upon by any of the dancers as he wishes:

Facing LOD:

Step Diag fwd onto R ft
Step Diag fwd onto L ft
Step Diag fwd onto R ft
Step Diag fwd onto L ft
Step Diag fwd onto R ft quickly
Leap fwd onto L ft
Step bkwd onto R ft
Change wt onto L ft

Variation:

Do above steps with hop:
2 hop-step-steps to R in LOD
Step onto R ft
Close L ft to R and change weight
1 hop back onto L ft
Step onto R ft bkwd
Step onto L ft bkwd
3 steps, R,L,R, in place

Repeat to end of music

PLETENICA

A line dance from Eastern Macedonia, Sveti Nikola, Oveepole region. This dance is from a family of dances called Potrculki. One of these Potrculki has named Pletenica because some of the steps resemble braiding. This dance has been seen very often at monastery celebrations (slavas), festivals, and weddings.

Meter: 2/4

Music: LP AK 006

Formation: mixed lines; hands held down or belts with left over right

Part I: Facing slightly and moving in LOD

- 1- Step R ft to R, Step L ft, Step R ft
- 2- Repeat with opposite footwork
- 3- Step R ft, Hop on R ft
- 4- Step L ft, Hop on L ft
- 5-8 Repeat measure 1-4
- 9- Step R ft to R, Step L ft behind R
- 10- Step fwd on L foot, Hop on L ft
- 11- Step bkwd on R ft, Step bkwd on L ft, Step bkwd on R ft
- 12- Step on L ft, Hop on L ft in place
- 13-16 Repeat measure 9-12

Part II: Facing slightly R and moving in LOD

- 1- Hop on L ft, Step on R ft, Step on L ft, Hop on L ft, but don't lift completely off floor
- 2- Bending both knees slightly, step on R ft, wt fwd, Hop on R ft, Facing ctr, L shoulder leading in; moving in RIOD slightly toward ctr.
- 3- Step L ft to L, Step R ft in front of L, Repeat ct 1
- 4- Repeat ct 1, meas 3 part II, Step L ft to L, facing ctr and moving slightly back in LOD
- 5- Step back on R ft, leaving ball of L ft in place, but twisting L heel to R, Repeat ct 1 but with opposite ftwk
- 6- repeat meas 5
- 7- Step R ft to R, Hop on R ft
- 8- Step L ft fwd, Step R ft in place, Step L ft in place

Repeat Part II till end of dance

STIPSKO ORO

This dance comes from the region of Stip, in eastern Macedonia. It is still danced around this area at every opportunity. Part of its popularity comes from the fact that the musicians in the area move from village to village and both the music and dance develop as they spread from village to village. The musicians often teach dances, although nobody teaches verbally--just by demonstration. When the musicians dance, the village dancers learn by following.

by Atanas Kolarovski

RECORD: AK 005, Side B, Band 6

RHYTHM: 2/4

FORMATION: Mixed lines. Belt hold preferred, L over R. Girls can use promenade position. When moving to right or left, knees are very flexible. When dancing in place, use more moderate knee action.

Part I: (Seven Measure Phrase)

- 1- Step R, Step L close to R
- 2- Step R, Lift L slightly
- 3- Step L across in LOD, Step R
- 4- Step L, Lift R slightly
- 5- Bend L knee and step R to R with slight lift, Hold
- 6- Step L to L with slight dip, Step R close to L with slight lift
- 7- Step L with flexed knee, Slight lift on L, raising R knee to side, in preparation to repeat pattern

Repeat Part I, three more times (4 times in all)

Part II: Facing Center

- 1- Step R to R, Close L to R
 - 2- Step R, Close L to R
 - 3- Step R, Lift L with R foot forward
 - 4- Step L, Lift R with L foot forward
 - 5- Step R to R, Close L
 - 6- Step R, Lift L with R foot extended to side
- Repeat 5-6 with opposite footwork in opposite direction

Part III: Following foot is closed to arch of leading foot throughout

- 1- Step R to R, Close L to R
- 2- Step R, Close L to R
- 3- Step R, Lift L with R foot forward
- 4- Step L, Lift R with L foot forward
- 5- Step R, Hold (lift)
- 6- Step L, Step R (like a rocking step)
- 7- Step L, Cross R
- 8- Step L, Slight lift, with R foot slightly in front in preparation to repeat pattern

Part IV:

- 1-4 Repeat 1-4 Figure III, with L foot closing to arch of R
- 5- Step R, Lift L
- 6- Step L, Step R behind
- 7- Step L to L, Step R across in front
- 8- Step back on L, Lift on L with R slightly to side

Part V: Done with bent knees and feet flat and very close to floor, giving a skipping effect

- 1- Hop on L, Step R, Close L
- 2- Hop on L, Step R, Close L
- 3- Lift on L and thrust R forward, Lift on L, Step R
- 4- Lift on R and Kick L foot to side, heel out, Click L to R
- 5- Hop on R (lifting L and swinging in a small circle to left, Step L slightly to L
- 6- Step R in place, Step L in place, Step R in place

STIPSKO ORO CONTINUED

Part IV: (continued)

- 7- Hop on R, Swing L in small circle to left, Step L slightly to L
- 8- Lift on L, swing R to side, Click R to L

Figures change as called by leader

This description is meant as refresher notes only, for use after having learned the dance from a qualified instructor. Proper styling must be learned in person as it cannot be adequately described in writing.

VLASKO KOLO
YUGOSLAVIAN

Presented by Atanas Kolarovski

From the town of Zahecar in eastern Serbia. Vlasko means of the Vlacko, a nomadic tribe of sheepherders. Their sheep graze in the mountains in summer and in winter they seek new pasture in the warmer valleys.

FORMATION: HANDS IN BELT HOLD, L OVER R

METER: 4/4

PATTERN:

PART I:

1- face R line of Direction, R to R, hold, L, hold

PART II:

1- R, hold, L, hold

PART III: Facing center, moving to R

1- hop on L, R to R, L close R to R, Hop on R

PART IV: OPPOSITE OF PART III OR

1- hop on R, L to L, R close, L to L, R in place, L in place

DO STEP I UNTIL LEADER CALLS A CHANGE

SECOND PART OF DANCE:

PART I: FACING AND MOVING R

1- Hop on L, R, L, Hop on L, R, L

PART II: FACING RIGHT, MOVING TO R

1- R, bounce a little on R, L, Bounce a little on L

PART III:

repeat measures two and three from first part of dance

Do step II until leader calls change

VRANJANKA KOLO

Presented by Atanas Kolarovski

METER: 7/8 slow/quick/quick

FORMATION: Hands held in W position

PART I: FACE AND MOVE TO RIGHT

1- R, lift on R, L

Part II: FACE A LITTLE L OF CENTER

1- R, bounce, bounce

PART III: FACE A LITTLE R OF CENTER

1- L, bounce, bounce

PART IV:

1- Repeat Part II

PART V: FACE CENTER

1- L behind, R to R, L to R, turning to face R

STARA VRANJANKA

METER: 7/8 slow/quick/quick

FORMATION: HANDS IN W POSITION

PART I: MOVING R

1- R, L (2-3)

PART II: FACE CENTER

1- R (L foot lifts up behind R calf), bounce on R (2-3)

Part III:

counts 1,2 & 3, stay on R foot, no bounce

lift L leg in front, count 1

swing it back/again, count 2

PART IV: A LITTLE BACK AND LEFT

1- L, R to R, L to R

BRIUL CA LA FRUMOASA

Romania

Presented by Mihai David and Alexandru David

Briul ca la Frumoasa comes from the region of Bucharest (Muntenia). It was learned by Mihai David while dancing with the Romanian State Ensemble.

Record : Romania Romania vol 1 Jocuri Populare Romanesti
The Lark Md 3703 45xRPM

Rhythm : 4/4

Formation : line dance, low handhold or belthold, leader is on left

Style : light movements, leader calls yells followed by group, in fig 1 there is a definite bending and straightening action of the knees. when returning in place fig 3,4 it is on balls of the feet.

1-8 hold

Fig 1 travel RLOD

1 step L to L (ct1), close R to L (ct3)
2-3 repeat ms 1 fig 1 twice
4 hold (cts1,2), leap L to L (ct3), cross R in front of L (ct4)
5-24 repeat ms 1-4 fig 1

Fig 2 travel RLOD on balls of ft

1 leap L to L (ct1), cross R behind (ct2), step L to L (ct3), cross R behind (ct4)
2 hold (ct1), leap L to L (ct2), cross R in front (ct3)
3-16 repeat ms 1-2 fig 2, on ct3 of ms 16 stamp R no wt

Fig 3 in place on balls of ft

1 step R,L,R (cts1,2,3), stamp L no wt (ct4)
2 reverse ms 1 fig 3
3 repeat ms 1 fig 3
4 leap L (ct1), leap R (ct3)
5-8 reverse ms 1-4 fig 3
9-16 repeat ms 1-8 fig 3

Fig 4

1 step R,L,R (cts1,2,3), stamp L no wt (ct4)
2 reverse ms 1 fig 4
3 repeat ms 1 fig 4
4 step L,R (cts1,2), stamp L (ct3), jump be in air (ct4)
5 land ft apart (ct1), jump touch ft tog in air (ct2), land ft apart (ct3)
jump touch ft tog in air (ct4)
6 land ft apart (ct1), jump touch ft tog in air (ct2), land ft tog (ct3)
7 step L,R (cts1,2), stamp L (ct3)
8 chug back ft tog on balls of ft (ct1), chug frwd flat, knees bent (ct3)
9-16 repeat ms 1-8 fig 4, on last ct ms 16 R leg raised frwd knee bent

ALUNELUL DE LA GOICEA
Romanian

- SOURCE: Learned by Mihai David while performing with the Romanian State Folk Ensemble.
- MUSIC: 2/4. Gypsy Camp Vol. 3
- FORMATION: Low handhold or basket.
- | Measure | Description |
|---------|---|
| 1-8 | Introduction |
| | Figure 1. To R. |
| 1 | Touch R (ct.1), step R (ct.&), touch L (ct.2), step L (ct.&). |
| 2 | Click R to L (ct.1), clock L to R (ct.2). |
| 3 | Touch R (ct. 1), step back on R (ct.&), touch L (ct.2,) step back on L (ct.&). |
| 4 | Click R to L (ct.1), open (astride)(ct.&), close feet together (ct.2). |
| 5-16 | Repeat meas 1-4 Fig. 1 three more times (4 total). |
| | Figure 2. To left. |
| 1 | Cross over with R (ct.1), step L to L (ct.&), repeat (ct.2&). |
| 2 | Cross over with R (ct.1), step L to L (ct. &), cross over with R (ct.2), hop on R (ct.&). |
| 3 | Cross to R with L (ct.1), step R to R (ct&), cross over with L (ct.2), hop on L (ct.&). |
| 4 | Reverse meas. 3 footwork and direction. |
| 5-8 | Reverse entire sequence meas 1-4 footwork and direction. |
| | Figure 3. Bend body forward. |
| 1-2 | Repeat meas 1-2, Fig.2. |
| 3 | Step L (ct .1), hop on L (ct.&), step R (ct.2), hop on R (ct.&). |
| 4 | Step L (ct.1), step R (ct.&), step L (ct.2), moving backward and straightening up. |
| 5-16 | Repeat meas. 1-4 Fig. 3 three more times (4 total). |
| | Repeat dance from beginning. |

Dance notation by Sherry Cochran

CINTEC
Romania
Presented by Mihai David and Alexandru David

Cintec is from southern Romania, the area of Muntenia. It was learned by Mihai David during the years 1963-65 while dancing with the Romanian State Folk Dance Ensemble.

Record : Romania Romania vol 1 Jocuri Populare Romanesti
The Lark FLDR

Rhythm : 4/4

Formation : open circle

Style : when travelling from side to side arms are down and swing; when travelling in and out of circle hands are at shoulder level, elbows bent. when doing the step hops leg is raised with bent knee.

1-4 hold

Fig 1 travel LOD and RLOD, arms down swinging back on ct1

- 1 travelling LOD hop on L (upbeat ct&), step R (ct1), hop on R (ct&), step L (ct2), hop on L (ct&), step R to R facing center with bent knee (ct3), cross L in front of R with whole ft (ct&), step R behind (ct4), hop on R (ct&)
- 2 step L to L (ct1), cross R in front of L with whole ft (ct&), step L behind (ct2), hop on L (ct&), step R to R (ct3), cross L in front of R with whole ft (ct&), step R behind (ct4), hop on R (ct&)
- 3-4 reverse ms 1-2 fig 1 travelling RLOD ending with hop on L ct& to face LOD

Fig 2

- 1 travel LOD step R (ct1), hop on R (ct&), step L (ct2), hop on L (ct&), step R (ct3), hop on R (ct&), step L (ct4), hop on L (ct&)
- 2 face center repeat cts 3&4& ms 1 fig 1 for (cts1,&,2,&), step L behind R (ct3), hop on L (ct&), step R behind L (ct4), hop on R (ct&)
- 3-4 face and travel RLOD reverse ms 1-2 fig 2

Fig 3 in and out of circle, hands at shldr level, elbows bent

- 1 step R to R (ct1), stamp L no wt (ct&), accent R heel (ct2), stamp L no wt (ct&), reverse cts L,&,2,& (cts3,&,4,&)
- 2 travel into cntr step on R heel (ct1), close L to R (ct&), step R heel frwd (ct2), close L to R (ct&), step R heel frwd (ct3), close L to R (ct&), stamp R frwd (ct4)
- 3 step L to L turning to face RLOD (ct1), circle R leg in abd out to side (ct2), rapevine out of circle R crossing in front of L (ct&), L to L (ct3), R behind L (ct&), L to L (ct4), R in front (ct&)
- 4 continue rapevine L to L (ct1), R behind (ct&), L to L (ct2), R in front (ct&), L to L (ct3), stamp R no wt twice (cts&,4) ending to face cntr
- 5-8 repeat ms 1-4 fig 3

Repeat fig 1,2

Dance notes by Maria Reisch

BRIUL CA LA FRUMOASA - cont

- Fig 5 travel in and out of center
- 1 hop on L (ct1), run in place R,L,R (cts2,3,4)
2 Run in place L,R,L (ctsl,2,3), lift R knee bent (ct4)
3 hop on L lifting R knee (ct1), run R,L (cts2,3), lift R knee (ct4)
4 repeat ms 3 fig 5
5-6 hop on L lifting R knee (ct1), leap R with L knee raised frwd (ct2),
hop on R twice kicking L leg frwd twice (cts4,2), leap L with R
knee frwd (ct3)
7-8 hop on L (ct1), step R back (ct2), hop on R (ct3), step L back (ct4),
hop on L (ct1), step R,L (ctsl,2)
9-16 repeat ms 1-8 fig 5

Repeat figs 3,4,5 to finish dance

Dance notes by Maria Reisch

JOC din ALMAŞ - cont

Fig 5 turning around ptr shldr/waist
1-4 basic step R, travel R turning CCW
5-8 basic step L, continue turning CCW end on ms 8 with jump tog
9-16 reverse ms 1-8 fig 5 turning CW and starting basic step L,R, at end
return to beg handhold- hands crossed, L on top

Repeat dance from beg - last tim4 fig 5 ms 16 - 3 runs L,R,L, jump tog

Dance notes by Maria Reisch

JOC din ALMAȘ

Romania - presented by Alexandru David

Joc din Almas is a couple dance from the Banat region of Romania. Alexandru David learned this dance from the Research Study Center of Bucharest in 1979.

Record: Romania Romania vol 1 Jocuri Populare Romanesti

Rhythm: 2/4

Formation: cpls in circle, W inside, M outside, face ptrn, both hands held low crossed, L on top

Basic step: 4 ms 2 running 2-steps = R,L,R (ctsl,&,2), L,R,L (ctsl,&,2), 2 runs R dipping-bending knee (ct1), L (ct2), 1 running 2-step R,L,R (ctsl,&,2), reverse ftwk

Introduction

1-16

Fig 1 move slightly around ptrn, arms extend with movement
1-4 step R to R (ct1), step L to L (ct1), step R to R (ct1), close L to R (ct2), step R to R (ct1)
5-8 reverse ms 1-4 fig 1
9-16 repeat ms 1-8 fig 1 ending by raising R knee sharply on last ct2 and turning to face LOD

Fig 2 travel LOD & RLOD with basic step
1-8 travel frwd LOD with 2 basic steps starting R,L on ms 7-8 M turns W CCW retaining hands, arms gping over W's head to end facing RLOD
9-16 repeat ms 1-8 fig 2 travelling RLOD on ms 15-16 M turns W CW to end facing ptrn

Fig 3 turning in place
1-4 1 basic step R,M turns W $\frac{1}{2}$ CCW, W continues to travel around and behind M ending behind M's R shldr, M helps by going around W
5-8 1 basic step L, turning tog CCW, M in place, W frwd 1 complete turn ms 5-6, M continues to turn W under arm $1\frac{1}{2}$ times to end facing ptrn R hands ending on top
9-16 reverse ms 1-8 fig 3 basic step still starting R,L

Fig 4 side and turn, M starts R, W starts L, written for M
1 sway R to R (ct1), sway L to L (ct2)
2 step R to R (ct1), close L to R (ct&), step R to R (ct2) turning W CCW retaining hands
3-4 reverse ms 1-2 fig 4
5-8 repeat ms 1-4 fig 4 ending in shldr/waist pos

Presented by Mihai David

SIRBA DE LA BELCHESTI
Romanian

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

PRONUNCIATION: SIR-buh-lah bel-CHEST

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

FORMATION: Shoulder Hold

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

MOLDOVENEASCA DIN PASCANI

Romania

Presented by Alexandru David

Moldoveneasca din Pascani is a circle dance from Moldovana, also called Ruseasca "the Russian One". The dance was learned by Alexandru David from the Research Study Center of Bucharest in 1979.

Record : Romania Romania vol 1 Jocuri Populare Romanesti

Rhythm : 2/4

Formation : circle, back baskethold

Intro

1-16 walk LOD R,L,R,L (cts1,&,2,&)

Fig 1 travel LOD in circle

1 step R,L,R (cts1,&,2)

2 step L,R (cts1,2)

3-4 reverse ftwk ms 1-2 fig 1 continuing in LOD

5-32 repeat ms 1-4 fig 1

Fig 2 travel LOD, accent on L

1 fall on L knee bent (ct1), stamp R (ct&), fall on L knee bent (ct2), stamp R (ct&)

2 repeat cts 1,&,2 ms 1 fig 2

3 jump twice ft tog toes pt L (ct1), toes pt R (ct2)

4-6 repeat ms 1-3 fig 2

7-8 repeat ms 1-2 fig 2

9-16 repeat ms 1-8 fig 2

Fig 3 2 short, 1 long

1 hop on L (ct1), step R,L (cts&,2)

2 repeat ms 1 fig 3

3-4 hop on L (ct1), step R,L,R,L,R,L (cts&,2,&,1,&,2)

5-8 repeat ms 1-4 fig 3

Fig 4 in LOD, buzz step

1-16 step R to R on ball of ft (ct1), step L across (ct2)

Dance notes by Maria Reisch