

Wednesday, Sept. 2 to Monday, Sept. 7, 1987
12th Annual
SANTA BARBARA FOLK DANCE SYMPOSIUM



FDS

HELD AT THE UNIVERSITY OF CALIFORNIA

WITH

- TIBOR TOGHIA, Hungarian
- TOM BOZIGIAN, Armenian
- IOSIF IZRAILOV, Russian, Soviet Caucasus
- JAAP LEEGWATER, Bulgarian
- ATANAS KOLAROVSKI, Macedonian
- SYLVIA SYKES & JONATHAN BIXBY, American Ballr'm... Swing, Jitterbug



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

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 AVESTISYAN, 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 frwd (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 frwd (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 SEELLA: 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 - khaghaleh - 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.

HEY VALA
Armenia

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

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

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

MUSIC: 2/4 PATTERN

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

Fig. 1

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

Do Fig. 1 three times whenever done.

Fig. 2

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

(cont.)

HEY VALA (cont.)

#1

Keeughen yega kaghak yes	2
Lestsoon aghcheek desa yes	
Amenooeen al Aeederu	2
Garneeru Khuntsor gu gardes	

Sung after each verse:

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

#2

Megu aghvor sheereen e	2
Megoon achku gananch e	
Anonts mechen tegheenu	2
Achku eenzee dubgadz e	

#3

Megu garj pesh hakadz e	2
Yergrort tun al dapad e	
Aees eench anoosh portsankner	2
Vaheen Klookhoon yegadz e	

Notations and Armenian transliteration by Tom Bozigian

MARTOONOO KOCHARI
Armenia

This dance is from Vaspurakan, in ancient Western Armenia. It was learned by Tom Bozigian in April 1974 from the VASPURAKAN VILLAGE FOLK ENSEMBLE OF OKTEMBERYAN, located 35 KM west of Yerevan, Capital of Soviet Armenia.

RECORD: Music for Dances, GT 2002-B, Band 4

FORMATION: Short mixed lines, facing ctr, hands down

PATTERN

Meter NO INTRODUCTION

FIG I

8/8



Hop on L in place as R toe touches over (ct 1) hold (ct 2) hop on L in place, extending R heel fwd and touching floor (ct 3) slight leap on R in place and L heel extends fwd and touches in front (ct 4) hold (ct 5) hop on R in place as L knee raises (ct 6) hold (cts 7-8)

6/8



Step fwd with plie on L as arms swing fwd (ct 1) hold (ct 2) hop on L to face LOD, touching R beside L (ct 3) step on R as L arm goes behind small of back and R arm extends to fwd neighbor (ct 4) hold (cts 5-6)

6/8



Hop on R as L knee lifts (ct 1) leap to L in LOD (ct 2) hold (ct 3) leap LOD on R as L lifts behind (ct 4) leap on L ft LOD --R remains slightly lifted behind (ct 5) Hold (ct 6)

Repeat all of the above once more.

FIG II

9/8



Release hand hold (hands are at side, not joined). Facing and moving to ctr, hop on L, as R knee is raised across L (R side of body faces ctr as L arm raises across in front of body and R raises behind (ct 1) step to R (ct 2) continuing fwd, step L (arms switch-R in front, L behind) (ct 3) hold (ct 4) step R fwd (arms switch-L in front, R behind) (ct 5) hold (ct 6) hop on R as L

raises in front and arms raise above head (ct &) touch
L heel on floor in front and clap hands (ct 8) hold (ct 9)

7/8



Pivot CW on L ft to face twd outside of circle, place
R heel to outside and touching floor. L arm remains
high and R extends twd R ft, palms up (ct 1) hold
(cts 2,3,4). Leap on R in place as hands are lowered
sharply to side (ct 5) continue in same direction, twd
outside, step L across (ct 6) hold (ct 7).

Repeat FIG II in opp direction (same ftwk)

FIG III (Rhythm same as 8/8 FIG I)
Repeat FIG I, cts 1-8

6/8



Leap on L twd ctr as R lifts slightly behind, moving
LOD (ct 1) hold (ct 2) hop on L to LOD as R ft extends
in front (ct 3) leap on R to R as L extends in front
(cut-step) (ct 4) leap L across R as R ft lifts behind
(ct 5) hold (ct 6).

8/8



Hop on L in place as R extends fwd along floor (ct 1)
leap R on R as L kicks fwd (ct 2) hold (ct 3) leap L
across R with stamp as body turns slightly R and R ft
lifts behind (ct 4) hold (ct 5) step R to R (ct 6) step
L across R (ct 7) hold (ct 8)

Repeat FIG II, once more
Dance entire dance 3 times in all

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

TAMZARA-POMPOOREEG
Armenia

This is a medley consisting of two of the most popular dances done by the Armenian people both in Soviet Armenia and in the Armenian Diaspora. The version of these two dances were brought by Western (Anatolyan) Armenians to the U.S. during the last decade of the 19th century and early part of the 20th century. Several other versions exist from the various folk regions of both Eastern and Western Armenia, having been taken there by travelers and having evolved into other variations. Tom Bozigian danced these two variations as a child in Fresno, Calif.

PRONUNCIATION: Tahm-zah-rah - Pahm-poor-eeg

RECORD: Tom Bozigian Presents Songs & Dances of the Armenian People, Vol. II, Gt 4001 (LP), Side 2, Band 6.

FORMATION: Mixed lines with little fingers joined at shldr ht ("W" pos). Leader on R, and face ctr throughout dance.

RHYTHM: Tamzara, 9/8; Pompooreeg, 2/4 & 6/8

PATTERN

Meas.

INTRODUCTION: 2 meas

TAMZARA: (9/8)

- 1 Step R bkwd (cts 1-2); slight hop R in place as L knee raises fwd (cts 3-4); step slightly fwd on L as R lifts slightly bkwd (cts 5-6); step R bkwd (cts 7-8); L kicks fwd low to floor (ct 9).
- 2 Step L bkwd (cts 1-2); slight hop L in place as R knee raises bwd (cts 3-4); step R to R, L stays in place (cts 5-6); step L behind R (cts 7-8); R kicks fwd low to floor (ct 9).
- 3 Moving twd ctr, step R fwd as hands lower to sides (cts 1-2); hop R in place as L lifts behind (cts 3-4); step L fwd as hands raise to "W" pos (ct 5-6); stamp R twice in place (cts 7-8); hold (ct 9).
- 4 Step R bkwd as arms lower to sides (cts 1-2); hop R in place as L lifts behind (cts 3-4); step L fwd as hands raise to "W" pos (cts 5-6); stamp R twice in place as hands clap twice at chest ht (cts 7-8); hold (ct 9).

NOTE: In Armenian line dances where the little fingers are joined and where there is no definite arm movement described, there still exist a slight arm punctuation or bobbing as guided by the rhythm and speed of the music.

POMPOOREEG:

INTRODUCTION:

Momentary pause, then stepping R,L,R,L bkwd and moving into a shldr hold ("T" pos), yell: Hey-hey-pompoor-eeg!

VARIATION I: (2/4)

- 1 In "T" pos with arms straight (L fwd of R) and facing ctr, step R to R (ct 1); step L behind R (ct 2).
- 2 Step R to R (ct 1); hop R in place as L lifts behind (ct 2).
- 3 Touch ball of L ft fwd, leg straight (ct 1); step L beside R as R knee raises fwd (ct 2).
- 4 Touch ball of R ft fwd, leg straight (ct 1); brush ball of R ft bkwd and diag R (ct 2).
- 5 Stamp R in place, no wt (ct 1); hold (ct 2).

NOTE: When working ft makes touches, supporting ft makes slight bounce accent.

POMPOOREEG:

VARIATION I: (6/8 meter described in 2 cts)

- 1 Continuing to face ctr, hop on L sdwd to R as R knee raises fwd (ct &); step R to R (ct 1); leap L across R as R lifts to calf ht (ct 2).
- 2 Jump to R on both ft, knees bent (ct 1); hop R in place as L lifts behind (ct 2).
- 3 Hop R in place as ball of L ft, leg straight, touches fwd (ct 1); leap L in place as R lifts behind (ct 2).
- 4 Hop L in place as ball of R ft, leg straight, touches fwd (ct 1); hop L in place as R, leg straight, is extended fwd diag R and slightly off floor (ct 2).
- 5 Jump onto both ft in place, ft tog, knees bent (ct 1); hold (ct 2).

NOTE: Dance ends on meas 2, ct 2 with a yell of HEY!

Following are additional Pompooreeg variations representing the DARON region of Western Armenia, and collected by Tom Bozigian during the decades of the 1950's and 1960's from original Armenian immigrants.

VARIATION II: (2/4)

- 1 In "T" pos, facing diag R and moving LOD, hop on L as R heel strikes fwd (ct 1); leap onto R where heel struck floor as L lifts behind (ct &); leap fwd on L as R lifts behind (ct 2).
- 2 Step R fwd (ct 1); hop on R in place (ct 2).
- 3 Touch L heel fwd on floor with straight leg as hands clap at chest ht (ct 1); turning to face ctr, leap onto L in place as R heel lifts behind (ct 2).
- 4-5 Repeat Var. I, meas 4-5 (hop L, touch fwd; hop, touch R; both ft)

VARIATION III: (2/4)

- 1 With hands on waist and facing ctr, step R to R (ct 1); step L across R (ct 2).
- 2 Step R,L,R in place (cts 1,&,2).

- 3 Stamp L beside R (no wt) as hands clap at waist ht (ct 1); hold and clap again (ct 2).
- 4 Return hands to waist and step L,R,L in place (cts 1,&,2).
- 5 Turning to face diag L, touch full R ft fwd on floor as W hands raise to chest ht with R hand fwd of L to execute full inward hand turn (ct 1); lift R heel off floor as L heel pivots slightly inwards and W complete hand turn (ct 2).
- 6 Touch full R ft a little further across L and repeat meas 5.
- 7 Touch full R ft twice even further across L, but no heel-pivot as W do another inward hand turn (cts 1-2).
- 8 Step R across L as W complete inward hand turn (ct 1); step back on L as R flicks fwd (ct 2).

VARIATION II: (6/8)

NOTE: Variation II and III, if done, replaces Var. I (6/8).

- 1 Facing ctr with hands joined down to side ("V" pos) and moving bkwd, hop on L as ball of R ft touches bkwd (ct 1); leap back on R (ct &); leap back on L as R lifts behind (ct 2).
- 2 Turning 1/2 R to face outside, step R fwd as hands raise overhead (ct 1); hop on R in place as L lifts behind (ct 2).
- 3 Strike L heel fwd on floor as hands clap overhead (ct 1); turning 1/4 R, leap on L in place as R heel lifts behind and hands grasps waists (ct 2).
- 4 Turning 1/4 R to face ctr, do one two-step (R,L,R) fwd to orig pos (cts 1,&,2).
- 5 Jump fwd onto both ft, knees tog and bent, as hands clap at waist ht (ct 1); hold (ct 2).

VARIATION III: (6/8)

- 1-2 Repeat Var. I (6/8). (hop L, raise R; R to R; leap L x; jump on both; hop R, L bk)
- 3 Hop on R in place as ball of L ft, leg straight, strikes fwd on floor and hands clap at chest ht (ct 1); leap L in place as R heel lifts behind and hands open (ct 2).
- 4 Repeat meas 3 with opp ftwk.
- 5 Returning to "T" pos, jump on both ft, legs straight, in place (ct 1); leap onto R in place as L heel lifts behind (ct &); leap onto L in place as R lifts behind (ct 2).
- 6 Repeat meas 5.
- 7 Moving sdwd in RLOD, hop on L as R heel, leg straight, strikes across L (ct 1); continuing to L, repeat ct 1 (ct 2).
- 8 Continuing L, repeat meas 7, ct 1 (ct 1); hop L in place as R knee raises fwd (ct 2).

NOTE: Variation III (6/8), can begin at meas 5 in this particular variation sequence.

Meas.

Men's variation 2

- 1-4 Same as Basic step
5 Leap on R fwd (1), leap on L fwd and turn CW (2-3)
6 Repeat Meas. 5
7-12 Same as Basic step

Men's variation 3

- 1-5 Same as Basic step
6 Step on L fwd (1), chug on L and raise R in front, facing
ctr (2), hop on L (3)
7 Squat (1), up on L and raise R in front (2-3)
8 Squat (1), up on R and raise L in front (2-3)
9-12 Same as Basic step

Dance notes by Fusae Sensaki

Presented by Atanas Kolarovski

ZENSKO DRAČEVSKO

Character of the dance is lively, quick and temperamental. This dance is one of the best known dances from the region of Skopka Blatija. The dance Zensko Dračevsko is similar to Potrčano. One of the most interesting things about this dance is the contrast between the fast and very dynamic part and the very slow and smooth part, and the men jumping, squatting and going on their knees.

Locality: from the villages of Dračvo and Zelenikovo Skopsko
Record: AK-013, side B, band 3
Formation: "V" position, hands held down for mixed lines.
When men form separate lines, hands on shoulders and down.
Rhythm: 7/8 S Q Q or 1 2 3

Meas.

Basic Step

- 1 Facing & moving to CCW, lift on L and step on R fwd (1)
step on L fwd (2-3)
- 2 Repeat Meas. 1
- 3 Slightly lift on L (ah), step on R fwd, both knees slightly
bent (1), step on L fwd (2), step on R fwd (3)
- 4 Step on L fwd (1), step on R fwd (2), step on L fwd (3)
- 5 Step on R fwd (1), chug on R (2-3)
- 6 Step on L fwd (1), chug on L (2-3)
- 7 Step on R to R and facing ctr (1), chug on R and raise L
in front (2-3)
- 8 Step on L to L (1), step on R in front of L (2-3)
- 9 Repeat Meas. 8
- 10 Step on L to L (1), chug on L and raise R in front (2-3)
- 11 Repeat Meas. 10 with opp ftwk and direction
- 12 Repeat Meas. 10

When music gets faster, Meas. 8--step on L to L and at the
same time, R ft kicks back (1).
All steps are lighter and bouncier.

Men's variation 1

When the leader gives a signal, men go inside to form
their own line and do men's variations.

- 1-4 Same as Basic step
- 5 Step on R fwd (1), and down on L knee, touch the floor, hold
(2-3)
- 6 Repeat Meas. 5 with opp ft
- 7 Repeat Meas. 5, ct 1-2, stand on R and raise L in front (3)
- 8 Same as Basic step

VALANDOVSKO

Macedonia

Many dance names come from the name of villages, musicians, areas, etc.. This dance is from Valandovo-East Macedonia. Many other dances from this area have rhythm 11/16. The style of this dance is dynamic and basic style is similar to Sedenska

Record: AK-011, side B band 6

Rhythm: 11/16 (12345)

Formation: "V" hold or belt hold, mixed line

Meas.

Part 1

- 1 Facing ctr., Step on R to R (ct.1); Step on L behind of R (ct.2); Step on R to R and face LOD (ct.3); Hop on R (ct.4); Step on L fwd (ct.5)
- 2 Step on R to R and face ctr.(ct.1); Step on L behind of R (ct.2); Step on R to R (ct.3); Hop on R and kick L in front (cts.4-5)
- 3 Leap on L to L and rise R knee in front (cts.1-2); Step on R to R (ct.3); Hop on R and kick L in front (cts.4-5)
- 4 Step on L to L (ct.1); Step on R behind of L (ct.2); Step on L to L (ct.3); Hop on L and rise R knee in front (cts.4-5)

Part 2

- 1 Facing ctr., Step on R to R (ct.1); Step on L behind of R (ct.2); Step on R to R and face LOD (ct.3); Hop on R (cts.4-5)
- 2 Step on L fwd and face ctr. (cts.1-2); Step on R to R (ct.3); Step on L next to R (ct.4); Step on R in place (ct.5)
- 3-4 Repeat Part 1, Meas.3-4

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Toppansko-2

- Meas. Part 5 (women)
- 1 Facing & moving LOD, Hop on L (ct.1); Step on R fwd (ct.2); Slightly hop on R cc (ct.ah); Step on L fwd (ct.3); Small steps on R,L fwd (cts.4-5)
 - 2 Repeat Meas. 1
 - 3 Hop on L (ct.1); Step on R and face ctr.(ct.2); Step on L in front of R (ct.3); Slightly hop on L (ct.4); Step on R in place (ct.5)
 - 4 Repeat Meas. 3 with opp ft and direction
 - 5-6 Repeat Meas.3-4

Repeat Meas. 1-6 till the end

- Part 5 (men) Individual, hands free
- 1-2 Same as Meas. 1-2 of women's part
 - 3 Hop on L (ct.1); Step on R and face ctr.(ct.2); Squat (ct.3); Up on L (cts.4-5)
 - 4 Step on R to L and turn to CCW (ct.1); Step on L and facing ctr.(ct.2); Squat (ct.3); Up on R (Cts.4-5)
 - 5 Repeat Meas. 4 with opp ft and direction
 - 6 Repeat Meas. 4

Repeat Meas. 1-6 till the end

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TOPAANSKO

Macedonia

This dance is from one part of Skopje, call Topaana where 90% of the population are Gypsies. Topaana comes from the word Tapan because gypsies play tapan very often in that area. Music is played by Tapan and Zurla. It is performed in many occasions, especially on Dzurdzovden which is St. George's day which they celebrate for about one week

Record: AK-011, side B bend 4

Rhythm: 11/16 (12345)

Formation: Men and women, separate line. Men-shoulder hold, women-"W" hold

- Meas. Part 1 start with Zurla
- 1 Facing & moving to CCW, Lift on L (ct.1); Step on R fwd (ct.2); Čukče on R (ct.3); Čukče on R (ct.4); Step on L fwd (ct.5)
- 2 Lift on L and face ctr.(ct.1); Step on R to R (ct.2); Čukče on R and rise L knee in front (ct.3); Čukče on R and bring L to left side, like drawing circle to CCW (cts.4-5)
- 3 Lift on R (ct.1); Step on L behind (ct.2); Čukče on L and rise R knee in front (ct.3); Hold (cts.4-5)
- 4 Slightly bounce on L twice (cts.1-2); Step on R in front (ct.3); Lift on R (ct.4) Step on L in place (ct.5)
- 5-24 Repeat Meas. 1-4 five more times.
- Part 2
- 1-2 Repeat Part 1, Meas. 1-2
- 3 Lift on R (ct.1); Step on L behind (ct.2); Čukče on L and rise R knee in front (ct.3); Close R to L (ct.4); Hold (ct.5)
- 4 Twist body slightly to L (cts.1-2); Twist body slightly to R (ct.3); Face ctr (cts.4-5)
- 5-8 Repeat Meas. 1-4
- Part 3
- 1-3 Repeat Part 2, Meas. 1-3
- 4 Stand on R and rise L knee in front (ct.1); Hold (ct.2); Slightly hop on R (ct.ah); Step on L in place (ct.3); Leap on R in place (ct.4); Leap on L across R (ct.5)
- 5-16 Repeat Meas. 1-4 three more times
- Part 4
- 1-8 Repeat Part 2

Record: AK-014, side A band 1

Rythm: 7/8 (1 2 3)

Formation: "W" position

Meas.

Fig. 1

- 1 Facing and moving to R. Step on R to R (ct.1); Čukce on R (ct.2); Step on L across R (ct.3)
- 2 Step on R to R (ct.1); Bounce two times on R ,L knee up in front (cts.2-3)
- 3 Repeat Meas.2 with opp ft.
- 4-9 Repeat Meas. 1-3 two more times
- 10 Repeat Meas.2
- 11 Step on L to L (ct.1); Step on R behind of L(cts.2-3)
- 12 Repeat Meas.3
- 13-14 Repeat Meas.2-3
- 15 Step on R to ctr. (ct.1); Step on L in place (ct.2); Step on R next to L(ct.3)
- 16 Step on L in place (ct.1); Čukce on L and R knee up(ct.2); Hold (ct.3)

Fig.2

- 1 Repeat Fig. 1, Meas. 1
- 2 Still facing LOD, Step on R to R (ct.1); Bounce on R two times and L knee up (cts.2-3)
- 3 Step on L across R and face ctr. (ct.1); Bounce on L two times and R knee up (cts.2-3)
- 4 Repeat Fig. 1, Meas.2
- 5 Step on L to L (ct.1); Čukce on L (ct.2); Step on R across L(ct.3)
- 6 Repeat Fig. 1, Meas.3
- 7-8 Repeat Fig. 1, Meas. 15-16

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STARO MAKEDONSKO

Locality: Skopje, Makedonija
Record: AK-013, side B, band 4
Formation: "W" formation, mixed lines
Rhythm: 8/16

Meas.

Fig. 1

- 1 Facing ctr, hop on L (ct 1), step on R to R (cts 2-3), step on L fwd (cts 4-5), step on R back (cts 6-8)
- 2 Repeat Meas 1 with opp ftwk
- 3-4 Repeat Meas. 1-2
- 5 Facing LOD, hop on L (ct 1), step on R fwd (cts 2-3), chug on R (cts 4-6), step on L fwd (cts 7-8)
- 6 Slightly lift on L (ct 1), step on R fwd (cts 2-3), step on L fwd (cts 4-5), slightly leap on R fwd (ct 6), step on L fwd (cts 7-8)
- 7-8 Repeat Meas 5-6

Fig. 2

- 1 Facing LOD, slightly leap on R fwd (ct 1), step on L fwd (cts 2-3), step on R fwd (cts 4-5) slightly leap on L fwd (ct 6), step on R fwd (cts 7-8)
- 2 Slightly lift on R (ct 1), step on L fwd (cts 2-3), step on R fwd (cts 4-5), slightly lift on R (ct 6) step on L fwd (cts 7-8)
- 3 Facing ctr, hop on L (ct 1), step on R to R (cts 2-3), chug on R and raise L in front (cts 4-5), bounce twice on R and bring L to behind R (cts 6-8)
- 4 Lift on R (ct 1), step on L back (cts 2-3), chug on L and raising R in front (cts 4-5), bounce twice on L (cts 6-8)

Fig. 3

- 1-2 Repeat Fig. 2, meas 1-2
- 3 Leap on R fwd (ct 1), step on L in front of R (cts 2-3), step on R to R (cts 4-5), leap on L to L (ct 6), step on R in front of L (cts 7-8)
- 4 Facing ctr, slightly lift on R (ct 1), step on L fwd (cts 2-3), step on R fwd (cts 4-5), slightly lift on R (ct 6), step on L back (cts 7-8)
- 5-6 Repeat Meas 3-4

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Meas.

Part 3

- 1 Lift on L and face slightly to L (ct. 1); Step on R in front of L (ct.2)
- 2 Step on L in place and face ctr.(ct. 1); Hold (ct.2)
- 3 Lift on L (ct. 1); Step on R next to L (ct.2)
- 4 Hold on R (ct. 1); Step on L in place (ct.2)
- 5 Step on R in place (ct. 1); Lift on R and face slightly to R (ct.2)
- 6 Step on L in front on R (ct. 1); Step on R in place (ct.2)
- 7 Hold on R (ct. 1); Lift on R (ct.2)
- 8 Step on L next to R (ct. 1); Hold (ct.2)
- 9 Step on R,L in place (cts. 1-2)

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Presented by Atanas Kolarovski

ŠARPLANINSKO

Macedonia

The name Šarplaninsko comes from Mt. Šarplanina. Character of the dance is bouncy, slow, tiny steps because people who live in the mountains do not have enough room and flat places, so they have to watch their steps all the time.

Record: AK-011, side B band 1
Formation: "W" hold, open circle

Rhythm: 2/4

Meas.

Part 1

- 1-2 Facing & moving to CCW, Lift on L (ct.1); SStep on R fwd (ct.2); Step on L fwd (ct.3); Hold (ct.4)
- 3 Lift on L (ct.1); Step on R fwd (ct.2)
- 4 Step on L fwd (ct.1); Step on R fwd (ct.2)
- 5 Hold on R (ct.1); Lift on R (ct.2)
- 6 Step on L fwd (ct.1); Step on R fwd (ct.2)
- 7 Hold on R (ct.1); Lift on R (ct.2)
- 8 Step on L fwd (ct.1); Step on R fwd (ct.2)
- 9 Step on L fwd (ct.1); and face ctr.(ct.2)

Part 2

- 1 Facing ctr., Step on R in front of L, turn body slightly to L (ct.1); Step on L in place (ct.2);
- 2 Step on R to R and face ctr.(ct.1); Step on L in place (ct.2)
- 3 Lift on L (ct.1); Step on R next to L (ct.2)
- 4 Hold on R (ct.1); Step on L next to R (ct.2)
- 5 Step on R in place (ct.1); Step on L in front of R and turn body slightly to R (ct.2)
- 6 Step on R in place (ct.1); Step on L to L (ct.2), face ctr.
- 7 Step on R in place (ct.1); Lift on R (ct.2)
- 8 Step on L in place (ct.1); Lift on L (ct.2)
- 9 Step on R,L in place (cts.1-2)

SAL NOK' NE SUM ZASPALO

Macedonia

Sal nok ne sum zaspalo means "All night I couldn't fall asleep". This dance is from the Skopje region and has been done many occasions—mostly weddings, parties, namedays etc.. It used to be performed by just singing. The style of this dance is gentle, soft and elegant. Steps are very simple, small and bouncy.

Record: AK-011, side A band 6
Formation: "W" hold

Rhythm: 11/16

Meas.	Step
1	Facing & moving to CCW, Hop on L (S); Step on R fwd(QQ); Step on L,R fwd(QQ)
2	Slightly leap on L fwd (S); Step on R fwd(QQ); Step on L,R fwd (QQ)
3	Slightly leap on L fwd (S); Step on R fwd (QQ); Step on L in front of R (Q); Step on R in place and face ctr.(Q)
4	Hop on R (S); Hop on R (Q); Step on L to L (Q); Step on R in front of L(Q); Step on L in place (Q)
5	Repeat Meas.4 with opp ft. and direction
6	Repeat Meas.4

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Sai nok' jas ne sum zaspalo
Sai nok' jas ne sum mignalo
Momite velat pijan sum
Pijan od ljuta rakija
A jas sum pijan od merak
Toj pusti merak za tebe

Presented by Atanas Kolarovski

<u>Meas.</u>	<u>Ct.</u>	<u>Transition</u> (cont.)
3	S	Touch R to R
	S	Step on R in place
	Q	Step on L to ctr
	S	Step back on R
4	S	Leap on L to L
	S	Step on R in front of L
	Q	Step on L to ctr
	S	Step on R in place
5	S	Hop on R
	S	Step on L next to R
	Q	Slight leap on R in place
	S	Slight leap L in place

Part 5 7/16

1	S	Facing & moving to CCW, step on R fwd
	S	Step on L fwd
	Q	Slight leap on R fwd
	S	Step on L fwd
2	Q	Step on R to R
	Q	Step on L behind R
	S	Step on R to R
	Q	Step on L in front of R
	S	Step back on R
3	S	Leap on L to L
	S	Step on R in front of L
	Q	Step on L to ctr
	S	Step on R in place
4	S	Hop on R
	S	Step on L next to R
	Q	Slight leap on R in place
	S	Slight leap L in place
5-20		Repeat Meas. 1-4 four more times (5 in all)

Part 6 7/16, 11/16, 7/16, 7/16

1	S	Facing & moving to CCW, step on R fwd
	S	Step on L fwd
	Q	Slight leap on R fwd
	S	Step on L fwd
2	Q	Step on R to R
	Q	Step on L behind R
	S	Step on R to R
	Q	Step on L in front of R
	S	Step back on R
	S	Hop on R
	S	Step on L next to R
3	S	Hop on L
	S	Step on R next to L
	S	Step on L in front of R
	S	Step back on R
4	S	Hop on R
	S	Step on L next to R
	S	Slight leap on R in place
	S	Step on L in place
5-8		Repeat Meas. 1-4

Presented by Atanas Kolarovski

Part 3 7/16, 11/16, 7/16, 7/16

<u>Meas.</u>	<u>Ct.</u>	
1	S	Facing & moving to CCW, step on R fwd
	S	Step on L fwd
	Q	Slight leap on R fwd
	S	Step on L fwd
2	Q	Small step on R fwd
	Q	Small step on L fwd
	S	Small step on R fwd and facing ctr
	Q	Hop on R
	S	Step on L back
	S	Step on R back
	S	Lift on R and raise L in front
3	Q	Hop on R
	Q	Step on L to L
	S	Step on R in front of L
	Q	Step on L to ctr
	S	Step back on R
4	S	Hop on R
	S	Step on L in place
	Q	Slight leap on R in place
	S	Step on L in place
5-8		Repeat Meas. 1-4

Part 4 11/16, 11/16, 11/16, 7/16, 7/16

1	S	Facing & moving to CCW, step on R fwd
	S	Step on L fwd
	Q	Slight leap on R fwd
	S	Step on L fwd
	Q	Small step on R fwd
	Q	Small step on L fwd
	S	Small step on R fwd and facing RLOD
2		Repeat Meas. 1 with opp ftwk and direction
3	QQ	Facing ctr, bounce on both ft twice
	S	Step on R in place
	Q	Step on L in front of R
	S	Step back on R
	S	Hop on R
	S	Step on L next to R
4	S	Hop on L
	S	Step on R next to L
	Q	Step on L in front of R
	S	Step back on R
5	S	Hop on R and turn to CCW
	S	Step on L in place and facing ctr
	Q	Slight leap on R in place
	S	Step on L in place
6-10		Repeat Meas. 1-5

Transition 7/16

1	S	Facing & moving to CCW, step on R fwd
	S	Step on L fwd
	Q	Slight leap on R fwd
	S	Step on L fwd
2		Repeat Meas. 1

REKANSKO

With an interesting combination of meter, it is most often performed by the best dancers, who have a well developed sense of rhythm. Dancers are always facing center.

Locality: from the region of Ovčepole--Štípsko in Makedonija

Record: AK-013, side B, band 2

Formation: Mixed lines, hands in "W" position

Rhythm: 11/16, 7/16 S S Q S S S, S S Q S

Meas. Ct. Part 1 11/16, 11/16, 11/16, 7/16, 7/16

- 1 S Facing & moving to CCW, step on R fwd
S Step on L fwd
Q Slight leap on R fwd
S Step on L fwd
S Step on R fwd and facing ctr
S Chug on R and raise L in front
- 2 Repeat Meas. 1 with opp ftwk and direction
- 3 S Touch R to R
S Step on R in place
Q Step on L in front of R
S Step back on R
S Hop on R
S Step on L to L
- 4 S Hop on L
S Step on R to R
Q Step on L in front of R
S Step back on R
- 5 S Hop on R
S Step on L next to R
QS Small leap step R,L in place
- 6-10 Repeat Meas. 1-5

Part 2 7/16

- 1 S Facing & moving to CCW, step on R fwd
S Step on L fwd
Q Slight leap on R fwd
S Step on L fwd
- 2 S Touch R to R
S Step on R in place
Q Step on L in front of R
S Step back on R
- 3 S Leap on L to L
S Step on R in front of L
Q Step on L to ctr
S Step on R in place
- 4 S Hop on R
S Step on L next to R
Q Slight leap on R in place
S Slight leap on L in place
- 5-16 Repeat Meas. 1-4 three more times (4 in all).

5 Leap on L across R (ct.1); Step on R to R (cts.2,3); Step on L in front of R (ct.4); Step back on R (cts.5,6)

Krstenoto-2

Meas.

Part 3

6 Hop on R (ct.1); Step on L to L (cts.2,3); Step on R to R and facing LOD (cts.4,5); Hold (ct.6)

7-8 Repeat Meas.5-6

Repeat Part 3 from the beginning with Leap on L (ct.1) instead of Hop

Sequence:

Part 1 x 5 (fifth time, repeat Meas.2 two times)

Part 2 x 2 (second time, do Meas.1 through Meas.8)

Part 3 x 4 (Part 3 start with Gajda play)

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KRSTENOTO

Skopje-Makedonija

Record: AK-014, side A band2

Rhythm: 13/16 (123456)

Formation: "W" position, mixed line

Meas.

Part 1

- 1 Facing & moving to CCW, Hop on L (ct.1); Step on R fwd (cts.2,3); Small step on L fwd (ct.4); Small step on R fwd (cts.5,6)
- 2 Leap on L fwd (ct.1); Repeat Meas.1, cts.2-6 (cts.2-6)
- 3 Repeat Meas.2, cts.1-3 (cts.1-3); Step on L fwd (ct.4); Step on R in place and face ctr. (cts.5,6)
- 4 Hop on R, rise L knee in front (ct.1); Step on L next to R (cts.2,3); Step on R in place (ct.4); Step on L in place (cts.5,6)
- 5 Step on ball of R ft in place (ct.1/2); Step on L in place (ct.1/2); Step on R in place (cts.2,3); Step on L in front of R (ct.4); Step back on R (cts.5,6)
- 6 Repeat Meas. 5 with opp. ft.
- 7-8 Repeat Meas.5-6

Part 2

- 1-4 Repeat Part 1, Meas.1-4
- 5 Facing ctr., Hop on L and rise R knee in front (ct.1); Step on R fwd (cts.2,3); Lift on R (ct.4); Step back on L (cts.5,6)
- 6 Hop on L and rise R knee in front (ct.1); Step on R next to L (cts.2,3); Small leap on L next to R (ct.4); Step on R in place (cts.5,6)
- 7-8 Repeat Meas.5-6 with opp. ft.
- 9-10 Repeat Meas.5-9

Part 3

- 1 Facing & moving LOD, Hop on L (ct.1); Step on R fwd (cts.2,3); Small step on L (ct.4); Small step on R (cts.5,6)
- 2 Small hop on R (ct.ah); Step on L fwd (ct.1); Four small steps fwd R,L,R,L, (cts.2,3,4,5); Hold (ct.6)
- 3 Small hop on L (ct.ah); Step on R fwd (ct.1); Hop on R (ct.2); Step on L fwd (ct.3); Two small steps fwd R,L, (cts.4,5); Hold (ct.6)
- 4 Small hop on L and face ctr. (ct.ah); Step on R to R (ct.1); Step on L next to R (ct.2); Step on R to R (ct.3); Step on L next to R (ct.4); Step on R to R (ct.5); Hold (ct.6)

DVANAESTORKA

✓ This dance is from the Skopje area. It is of the same family as Postupano, Zensko Krsteno, Adana, Baba Gjurja and many more from that area. Its name comes from the 12/16 rhythm--"dvanaest" is the word for twelve.

Locality: Makedonija

Record: AK-013, side A, band 5

Formation: Men shoulder hold, women "W" position in separate lines or men and women in mixed lines, "W" position

Rhythm: 12/16 S Q Q S Q or 1 2 3 4 5

Meas.

Fig. 1

- 1 Facing & moving to CCW, lift on L (S), step on R fwd (QQ), chug on R and raise L in front (S), hold (Q)
- 2 Slight leap on L, R in place (S), step on L fwd (QQ), chug on L and raise R in front (S), hold (Q)
- 3 Step on R fwd and facing ctr (S), step on L in front of R (QQ), step back on R (S), hold (Q)
- 4 Lift on R (S), step on L to L (QQ), touch R towards the ctr, weight on both ft (S), step on L in place (Q)
- 5 Repeat Meas. 4 with opp ft
- 6 Lift on R (S), step on L to L and facing LOD (QQ), small leap on R in place (Q), step on L fwd (Q), hold (Q)

Fig. 2

- 1 Lift on L (S), step on R fwd (QQ), leap on L, R fwd (S), Hold (Q)
- 2 Leap on L fwd (S), step on R fwd (QQ), step on L fwd (SQ)
- 3 Leap on R fwd (S), step on L fwd (QQ), small leap on R, L and facing ctr (S), hold (Q)
- 4 Step on R to back (S), hop on R (Q), step on L to L (Q), small step on R fwd (Q), step back on L (Q) hold (Q)
- 5 Hop on L (S), step on R to R (QQ), step on L in front of R (Q) Step back on R (Q), hold (Q)
- 6-7 Repeat Meas. 4-5
- 8 Repeat Meas. 4 and face LOD

Dance notes by Fusae Senzaki

Presented by Atanas Kolarovski

Record: AK-013, side A band 6

Rhythm: 11/16 (12345)

Formation: Men & women mixed "W" position on men shoulder hold

Meas.

Fig. 1

- 1 Facing & moving CCW, Hop on L (ct.1), Step on R fwd (cts.2-3)
Step on L fwd (cts.4-5)
- 2 Hop on L and facing ctr. (ct.1), Step on R to R (cts.2-3),
Touch L next R (cts.4-5)
- 3 Hop on R (ct.1), Step on L back (cts.2-3), Step on R to R
and facing LOD (cts.4-5)

Repeat from the beginning but Leap on L fwd on ct.1 insted on hop

Fig. 2

- 1 Leap on L fwd (ct.1), Step on R fwd (cts.2-3), Step on L fwd
(ct.4), Step on R fwd (ct.5)
- 2 Leap on L fwd (ct.1), Step on R fwd and facing ctr (cts.2-3)
Step on L next to R (ct.4), Step on R in place (ct.5)
- 3 Repeat Fig.1, Meas.3

Fig. 3

- 1-2 Repeat Fig.2, Meas.1-2
- 3 Hop on R and facing RLOD (ct.1), Step on L fwd (cts.2-3),
Step on R fwd (cts.4-5)
- 4 Repeat Fig.1, Meas.3

Fig. 4 (Men)

- 1 Same as Fig.2, Meas.1
- 2 Leap on L fwd (ct.1), Step on R fwd (cts.2-3)and facing ctr.
Squat (cts.4-5)
- 3-4 Repeat Fig.3, Meas.3-4

ATANAS KOLAROVSKI

Atanas Kolarovski, a native of Dracevo, a village near Skopje, Macedonia in Yugoslavia, comes from a family of outstanding musicians and dancers. While growing up, he also had the opportunity to observe and participate in the dances of the Serbians, Albanians and Gypsies who live in the Skopje area. After World War II, he danced for two years with the Yugoslavian Army Ensemble, until he was asked to help form "Tanec," the Macedonian State Folk Ensemble, where he remained for 19 years as artistic director, choreographer, and lead solo dancer, earning his reputation as the Macedonian dance nonpareil. In 1964, Atanas made his first teaching tour of the United States, awakening interest in Macedonian dance and music around the country. He returned countless times and has also taught throughout Europe and East Asia.

**BULGARIAN
FOLK DANCES**

by

Jaap Leegwater



SYLLABUS

JL 1987.01

BIOGRAPHY

JAAP LEEGWATER, a native of Holland, started his dance education at the State Choreographer Schools in Sofia and Plovdiv, Bulgaria, in 1969. At that time he was one of the first non-Bulgarians invited to study there. Since then he has travelled to Bulgaria many times where he regularly took part in the rehearsals of several dance ensembles, both amateur and professional. Realizing that the very source of folk dance is not to be found in the stage ensembles, Jaap concentrated his research in the villages of the different ethnographic regions, where he enjoyed the rich culture and warm hospitality of its people. With the help of the older villagers he learned many authentic dances and songs.

As a result of the diversity of his dance experience in Bulgaria, the material Jaap presents in his dance classes comes from different sources: the villagers themselves, well-known dance schools, and respected Bulgarian dance researchers. For the past fifteen years Jaap has taught different types and levels of folk dance groups in the Netherlands. There he founded and directed his own performing group *Praznik* and worked for the Dutch Folk Dance Society (NEVO) and the professional International Dancetheater (IFD). Several dance companies have included a Bulgarian suite staged and choreographed by Mr. Leegwater.

Jaap still continues to undertake study trips to Bulgaria, not only to collect new material, but also to expand his knowledge of the style, character and interpretation of Bulgarian dance.

In addition to dancing, Jaap also enjoys playing the flute. As a member of the folk dance bands *Brandon* and *Ranja* he toured throughout Holland and other Western European countries, performing and accompanying at many camps and international folk dance festivals. He is also the producer of four dance instruction albums, of which two are recorded in Holland and played by his own bands. The other two records he made in Bulgaria in cooperation with the Bulgarian record company *Balkanton*.

Jaap's extensive teaching activities, choreographies, lectures and publications, have contributed to the increasing popularity of Bulgarian dance and culture within the folk dance community. In recognition of his efforts to promote Bulgaria's folklore, he received a medal awarded by the Bulgarian government in 1981.

During his dance classes, Jaap likes to work on styling and technique, at the same time emphasizing the fun of dancing together and the natural emotions present in the dances and their music. He has recently relocated and now makes Carmichael, California his home.

BACKGROUND AND ORIGIN : *Danec* is a dance connected with a Spring ritual done by young girls on St. Lazarus day in the villages of the region of Dobruđža, North-East Bulgaria.

On the saturday before Palm Sunday (*Lazarova Sâbota*) the St. Lazarus holiday (*Lazaruvanè*) is observed. It is celebrated in Bulgaria in different ways, forms and choreographies. They always have the same ritual background and context and are accompanied by songs and dances.

The girls in the villages of Dobruđža are dressed up in their most beautiful folk costumes and gather in small groups. The first girl will lead the dance in chain from house to house, where they pay a short visit to the families. The *Lazarkî*-girls then perform dances and songs in the courtyard expressing good wishes for health, prosperity and fertility for all family members and livestock as well.



A frequent theme in *Lazarkî*-songs is beginning romance. Plans for future marriages are often announced on this day.

The dance consists originally only of one basic step: the "step-dip" or "stamp-dip" - step described in Part 6 and Part 7. During the latter one the girls gently twist their shoulders to the right and back, accompanying themselves with a high-pitched yell *Lyu-lyu-lyu-lyu-lyu-lyu-lyu*.

The first dancer, also called the *Vodaŝka* (leader), leads her chain into different patterns, curves and choreographies.

SOURCE : This version of *Danec* was taught to Jaap Leegwater by Dončo Donev in Russe, Bulgaria in the Spring of 1979.

MUSIC : Cassette "BULGARIAN FOLK DANCES" - JL1987.01 by Jaap Leegwater

METER : 2/4  also counted as 

STYLE : Light and feminine. Small steps, straightening the knees (ct 1) and bending the knees ("dip") on ct &.

FORMATION : One straight line or two straight lines facing each other. Hands held in V-position. See the diagrams on the last page for the choreography of this dance.

INTRODUCTION : None.

DANEC

MEAS PATTERN

Part 1

- 1 facing ctr, moving sdwd R,
step on R ft (ct 1), bend R knee (ct &),
step on L ft in front of R ft (ct 2), bend L knee (ct &)
- 2 step on R ft (ct 1), bend R knee (ct &),
step on L ft behind R ft (ct 2), bend L knee (ct &)
- 3-8 repeat action of meas 1-2 three more times
Note: step on L ft next to R ft, with wt, on last ct.

Part 2

- 1 facing and moving in LOD,
step on the ball of R ft (ct 1), bend R knee (ct &),
step on the ball of L ft (ct 2), bend L knee (ct &)
- 3-4 repeat action of meas 1-2
- 5-8 facing and moving twd ctr, repeat ftwk of meas 1-4

Part 3

- 1 turning body face LOD and look across L shoulder,
step on R ft sdwd leaving the ball of L ft on the floor
pointed twd ctr (ct 1),
step and close L ft next to R ft in the 3rd-position (ct &),
repeat action of ct 1-& (ct 2-&)
- 2 repeat action of meas 1
- 3 turning body face RLOD, small step on R ft sdwd R (R shoulder
is now twd ctr), step on L ft in place (ct &),
turning body face RLOD, small step on R ft behind L ft
in the 3rd-position (L shoulder is now twd ctr) (ct 2),
step on L ft in place
- 4 facing and moving twd ctr, 4 small steps RLRL
Note on the arms: Hands at waist (meas 1-2)
 Down at sides (meas 3-4)
- 5-16 repeat action of meas 1-4 three more times

Part 4

- 1 facing ctr, small step on R ft fwd (ct 1),
stamp with L ft, without wt, next to R ft bending both
knees (ct &),
small step on L ft fwd (ct 2),
stamp with R ft, without wt, next to L ft bending both
knees (ct &)
- 2 4 steps on the ball of the ft RLRL, making a full turn
CW in place
Note on the arms: No hand hold, both hands high up,
 Sway hands to the R (meas 1, ct 1-&)
 Sway hands to the L (meas 1, ct 2-&)
 Hands at waist (meas 2)
- 3-8 repeat action of meas 1-2 three more times

DANEC

MEAS PATTERN Part 5

- 1 facing and moving sdwd R,
low leap onto R ft (ct 1), step on L ft in front of R ft (ct &),
low leap onto R ft (ct 2), step on L ft behind R ft (ct &)
- 2 repeat action of meas 1
- 3 facing ctr, dancing in place,
step on R ft (ct 1),
stamp L ft, without wt, next to L ft (ct &),
step on L ft (ct 2),
stamp R ft, without wt, next to L ft (ct &)
- 4 step on R ft (ct 1),
stamp L ft, without wt, next to R ft (ct &),
stamp L ft, without wt, next to R ft (ct 2), hold (ct &)
- 5-6 facing ctr, moving sdwd L, making two full CCW turns,
hands at waist, 4 big steps L,R,L,R
- 7-8 repeat action of meas 3-4 with opp ftwk
- Note on the arms: The hands are in a individual W-position
meas 1-2: Sway hands to the R (ct 1-&)
 Sway hands to the L (ct 2-&)
meas 3-8: Hands at waist
- 9-18 repeat action of meas 1-8

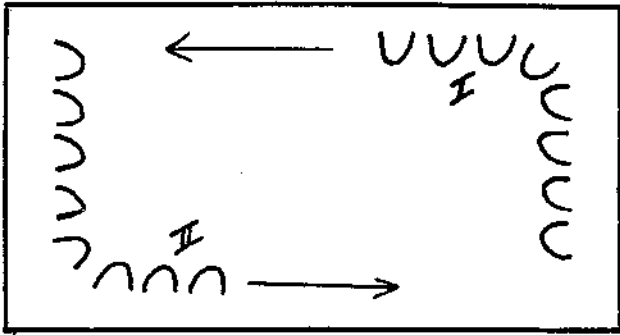
Part 6

- 1 facing and moving in LOD, hands held in V-position,
low and subtle leap onto R ft (ct 1), small step on L ft (ct &),
repeat action of ct 1-& (ct 2-&)
- 2-16 repeat action of meas 1 fifteen more times

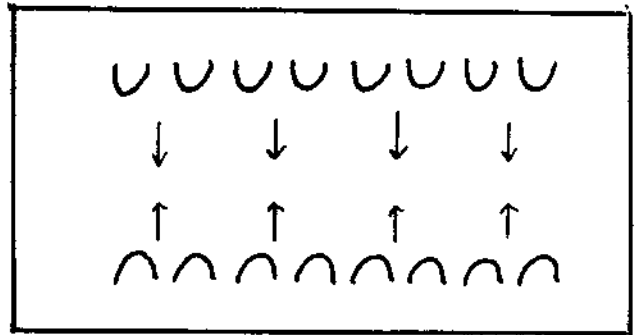
Part 7 "Danec"

- 1 facing and moving in LOD, hands are held in kind of
"Debka" position ("hooked palm hold"),
strong step on R ft, straightening both knees, at the
same time pull R shoulder slightly back (ct 1),
small step on L ft, bending L knee, shoulders straight (ct &),
repeat action of ct 1-& (ct 2-&)
- 2-8 repeat action of meas 1 seven more times
- 9-16 repeat action of meas 1-8 of Part 6
finish the dance with three stamping steps RLR.

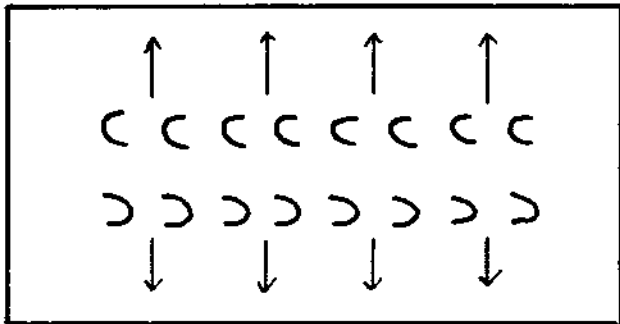
CHOREOGRAPHY OF DANEC



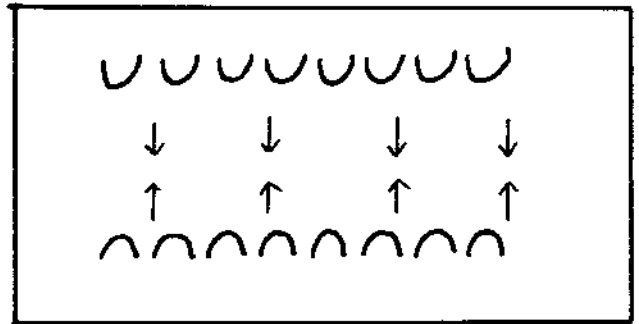
Part 1 - Part 2 (meas 1-4)



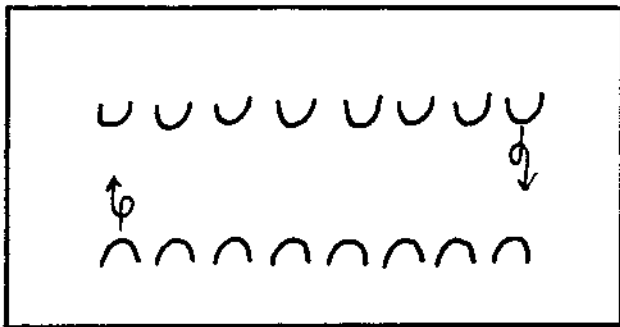
Part 2 (meas 5-8)



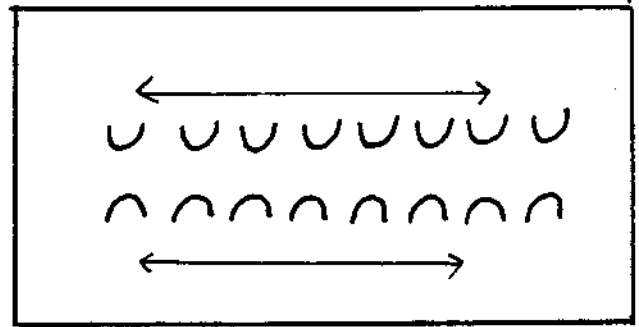
Part 3 (meas 1-3)



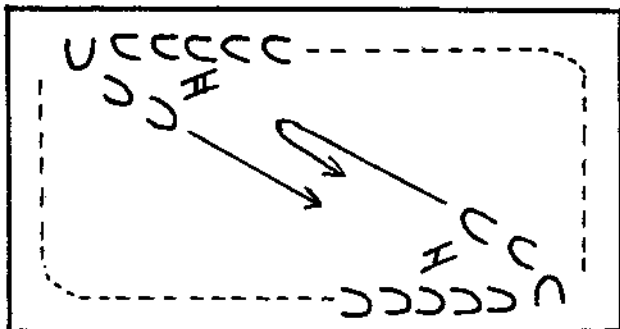
Part 3 (meas 4)



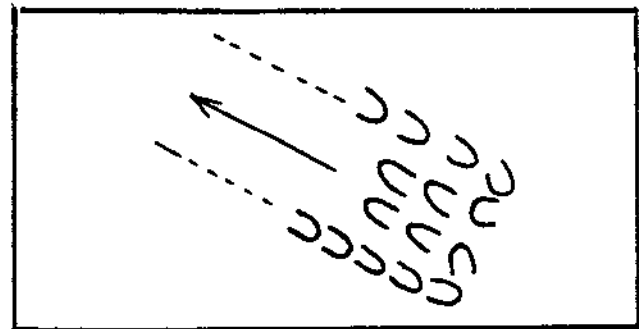
Part 4



Part 5



Part 6 - Part 7 (meas 1-8)



Part 7 (meas 9-16)

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Presented by Jaap Leegwater at SANTA BARBARA FOLK DANCE SYMPOSIUM
September 2-7, 1987



DENINKA

TRANSLATION : Deninka is a girl's name. The accompanying melody is the original tune of the dance song: *Milo pile Radujle* (Radka my dear...)

This dance is from Bulgarian Macedonia, also called Pirin.

SOURCE : Taught at Jaap Leegwater's 2nd annual Summer Dance Seminar 1982 in Bulgaria by Nina Lukanova.

MUSIC : Cassette "BULGARIAN FOLK DANCES" - JL1987.01 by Jaap Leegwater

METER : 7/8 

STYLE : Light and feminine with high and bouncy steps. Gentle and gracefull arm and hand movements, holding a handkerchief in the R hand.

FORMATION : Circle facing LOD.
L hand at waist, extending R hand fwd, elbow slightly bend.

INTRODUCTION : None

<u>MEAS</u>	<u>PATTERN</u>	<u>Part 1</u>
1-2		facing and moving LOD, four walking steps fwd, R,L,R,L
3		small step on R ft fwd (ct 1), small step on L ft fwd (ct 2), small step on R ft fwd, with slight knee bending (ct 3)
4-5		four walking steps fwd L,R,L,R
6		repeat action of meas 3 with opp ftwk
7		repeat action of meas 3
8		keep facing LOD, small leap onto L ft sdwd (ct 1), step and cross on R ft in front of L ft, bending both knees and moving R arm in front sdwd L (ct 2), step on L ft back in place, bending L knee, leaning slightly fwd (ct 3)
9		straighten slowly L knee, lifting R knee in front with slightly bent knee, moving R arm slowly back to starting position
10-18		repeat action of meas 1-9

Part 2

1	turning to face ctr, keep arms in starting position, bounce on L ft extending R ft fwd close to the floor (ct &), step on R ft in front of L ft with slightly bend knee (ct 1), stretch R knee (ct 2), bounce on R ft (ct 3), bounce on R ft (ct &)
2	repeat action of meas 1, with opp ftwk and direction

DENINKA (continued)

<u>MEAS</u>	<u>PATTERN</u>	<u>Part 2 (continued)</u>
3		turning diagonally R and moving LOD, bounce on L ft, extending R ft sdwd R close to the floor, moving R arm via sdwd to the waist (ct 1), step on R ft sdwd R (ct 2), step and cross on L ft in front of R ft (ct 3)
4		step on R ft fwd (ct 1), step on L ft fwd (ct 2), step on R ft fwd, bending R knee (ct 3)
5		repeat action of meas 4, with opp ftwk
6		small leap onto R ft sdwd, turning to face ctr (ct 1), step and cross on L ft in front of R ft, bending both knees (ct 2), step on R ft back in place (ct 3)
7		bounce on R ft (ct 1), step on L ft sdwd L (ct 2), step and cross on R ft in front of L ft, bending R knee (ct 3)
8		bounce on R ft (ct 1), step on L ft sdwd L (ct 2), step and cross on R ft behind L ft, bending R knee (ct 3)
9		step on L ft in place, bending L knee and leaving R ft close to the floor (ct 1-2), stretch L knee, lifting R knee (ct 3)
10-18		repeat action of meas 1-9, moving R arm back to starting position in a horizontal curve CCW, in front at waist level (meas 19)

Part 3

1-9 make a half turn L (ct & before meas 1) and repeat ftwk and directions of meas 1-9 of Part 2, now facing out

Arm movements:

1-5 as described in meas 1-5 of Part 2

6 describe a vertical circle CW with R arm in front of the body, starting moving down and ending across in front of the chest

7 describe a vertical circle CCW with R arm

8 describe a vertical circle CW with R arm, ending sdwd in front

9 move arm to starting position (ct 1-2), move R arm towards the waist (ct 3)

10-18 make a half turn L (ct & before meas 10) and repeat action of meas 1-9, now facing ctr, bring R arm fwd again to starting position (ct of meas 10)

DENINKA (continued)

<u>MEAS</u>	<u>PATTERN</u>	<u>Part 4</u>
1-2	couples turn to face each other on circle line, repeat action of meas 1-2 of Part 2	
3-5	repeat action of meas 3-5 of Part 2, now making a full turn CW around each other's R shoulder	
6-8	repeat action of meas 6-8 of Part 2, making smaller steps on meas 7-8 and ending in front of each other	
9	repeat action of meas 9 of Part 2	

Part 5

1-9	repeat action of meas 1-9 of Part 4, adding the arm movements as described in Part 3
10-18	repeat action of meas 1-9

D E N I N K A

- | | |
|--|--|
| 1. <i>Milo pilè Radujlè,
Ajde da sè ljubimè</i> | 1. Dear lovely Radka
Let's fall in love |
| 2. <i>Sladko da si dumamè
v čičovata gradina</i> | 2. Let's talk sweetly to each other
In uncle's garden |
| 3. <i>Pod čârvena kalina
Nad zelena morava</i> | 3. Under the red snow-drop-tree
In the green meadows |
| 4. <i>Milo pilè Radujlè
Ajde da sè ljubimè</i> | 4. Dear lovely Radka
Lets fall in love |



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KAPANSKO HORO

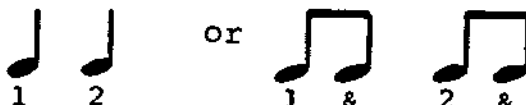
TRANSLATION : Dance from the *Kapanci* population in North-
AND Eastern Bulgaria.
ORIGIN

The *Kapanci* are descendents from the early Bulgarian settlers also known as the Proto-Bulgars. They first came to the stream area of the Volga river in the 5th century under the leadership of Han Asparuch.

The word *Kapanci* comes from *kapka*, Bulgarian for drop or dot, which refers to the dot-like embroidery patterns in their folk costumes.

The *Kapanci* mainly live in the area between the towns of Razgrad, Šumen and Târgovište. They have their own distinct folklore such as dances, songs and rituals. The dance style is a combination of the jumpy and fast movements typical for North Bulgarian (*Severnjaški*) and the self-assured *Dobrudžanski* "earthiness"

MUSIC : Cassette "BULGARIAN FOLK DANCES" - JL1987.01
by Jaap Leegwater.

METER : 2/4 

SOURCE : Learned by Jaap Leegwater in Russe, Bulgaria from Ivan Donev, choreographer and specialist in the *Kapanci* dancestyle.

FORMATION : Medium-length lines.
Belt hold position for the hands.

INTRODUCTION : 24 measures

<u>MEAS</u>	<u>PATTERN</u>	<u>"INTRODUCTION"</u>
1	facing ctr, moving sdwd R, step on R ft (ct 1), hop on R ft, swinging L knee up (ct 2)	
2	step on L ft in front of R ft (ct 1), hop on L ft, lifting R ft off the floor (ct 2)	
3	step on R ft (ct 1), step on L ft behind R ft (ct 2)	
4	repeat action of meas 3	
5-44	repeat action of meas 1-4 ten more times	

- | <u>MEAS</u> | <u>PATTERN</u> | <u>Part 1</u> |
|-------------|---|---------------|
| 1 | facing and moving twd ctr,
step on R ft (ct 1),
hop on R ft, lifting L knee in front (ct 2) | |
| 2 | step on L ft (ct 1),
hop on L ft, lifting R knee in front (ct 2) | |
| 3 | low leap onto R ft in place (ct 1),
step on ball of L ft across behind R ft (ct &),
"fall" back onto R ft in place (ct 2) | |
| 4 | step on L ft, extending R leg diag R fwd low (ct 1),
strike R heel diag R in front (ct 2) | |
| 5 | facing ctr, moving slightly bkwd,
low leap onto R ft next to L ft, at the same time
swinging L leg sdwd low (ct 1),
low hop on R ft, swinging L leg across in front low (ct 2) | |
| 6 | low hop on R ft, swinging L leg sdwd low (ct 1),
low hop on R ft, swinging L ft up across behind R leg (ct 2) | |
| 7 | low jump on both ft slightly apart (ct 1),
low jump on both ft together (ct 2) | |
| 8 | dancing in place,
low jump on both ft together (ct 1),
leap onto L ft, swinging R heel behind (ct 2) | |
| 9-16 | repeat action of meas 1-8 | |

Part 2

- | | | |
|------|--|--|
| 1-2 | repeat action of meas 3-4 of Part 1 | |
| 3 | place R heel straight fwd (ct 1), hold (ct 2), | |
| 4 | hop on L ft, turning R knee high out, at the same time
bring R ft in an arc bkwd (ct 1),
stamp with the ball of R ft, without wt, next behind L
heel (ct 2) | |
| 5 | hop on L ft, swing R leg in sdwd arc fwd (ct 1),
strike R heel diag R fwd (ct 2) | |
| 6 | low hop on L ft, swinging R leg up fwd low (ct 1),
small step on R ft in front of L ft (ct &),
step on L ft in place (ct 2) | |
| 7 | step on R ft in place, swinging L heel behind (ct 1),
hop on R ft, kicking L leg in front (ct 2) | |
| 8 | step on L ft in place, lifting R heel behind (ct 1),
hop on L ft, kicking R leg in front (ct 2) | |
| 9-16 | repeat action of meas 1-8 | |

- | <u>MEAS</u> | <u>PATTERN</u> | <u>Part 3</u> |
|-------------|---|---------------|
| 1 | facing ctr, ft slightly apart and knees bent,
balance R (ct 1),
balance L (ct 2) | |
| 2 | balance R (ct 1),
leap onto L ft sdwd L, lifting R knee slightly turned out
in front (ct 2) | |
| 3 | facing ctr, moving sdwd L, ft slightly turned out,
step on R ft in front of L ft (ct 1),
leap onto L ft, lifting R knee in front (ct 2) | |
| 4 | repeat action of meas 3 | |
| 5 | turning body face diag L, step on R ft sdwd (ct 1),
hop on R ft (ct 2) | |
| 6 | step back on L ft (ct 1),
hop on L ft (ct 2) | |
| 7 | facing ctr, moving slightly bkwd,
step on R ft (ct 1), step on R ft (ct 2), | |
| 8 | dancing in place,
step on R ft (ct 1), hop on R ft (ct 2) | |
| 9-16 | repeat action of meas 1-8 | |

Repeat Part 1 - 3



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RĂČENICA NA HORO

TRANSLATION : "Line-Răčenica"
AND
BACKGROUND

- 1) The word *Răčenica* is derived from the noun *răka* (sg), *răce* (pl); hand or forearm. Many *Răčenicas* are accompanied by beautiful hand and arm movements.
- 2) In dance and music terminology the term *Răčenica* is used to indicate a dance in 7/8 meter (2-2-3) and it is also the name of its basic three-step.

The *Răčenica* is the most widespread dance in Bulgaria and therefore sometimes called "the Bulgarian national dance". It is performed in all kinds of formations and throughout the whole year. Some other *Răčenicas* however, are only done on special occasions, like the ones that are connected with wedding and seasonal festivities.

This *Răčenica* is done in an open circle and therefore gets the extension *na Horo*. It is performed in Trakija and Northern Bulgaria. Simular versions are known danced to a song.

SOURCE : Learned by Jaap Leegwater from Dimitâr Dojčinov, choreographer and dancerresearcher from Plovdiv, Bulgaria.

MUSIC : Cassette "BULGARIAN FOLK DANCES" - JL1987.01
by Jaap Leegwater

METER : 7/8  counted here as 

FORMATION : Open circle. Hands held in W-position.

INTRODUCTION : 16 measures

MEAS PATTERN Part 1

- 1 facing ctr, moving sdwd R,
lift on ball of L ft (ct 1),
step on R ft, extending arms fwd high (ct 2),
step on L ft across behind L ft, swinging arms down (ct 3)
- 2 step on R ft diag R fwd, swinging arms bkwd (ct 1),
bring L leg fwd with knee bent and turned out,
swinging arms fwd low (ct 2-3)
- 3 step on L ft in front of R ft in 4th-position, bending
both knees and swinging arms back in W-position (ct 1-2),
lift on ball of L ft, taking R ft off the floor (ct 3)
- 4-30 repeat action of meas 1-3 nine more times
- 31-32 two three-steps (*răčenicas*) in place RLR, LRL,
placing both hands at waist

MEAS PATTERN Part 2

- 1 hands at waist, facing ctr and moving sdwd R,
lift on ball of L ft, extending R leg sdwd R close
above the floor (ct 1),
step on R ft (ct 2),
step on L ft next to R ft, taking R ft off the floor (ct 3)

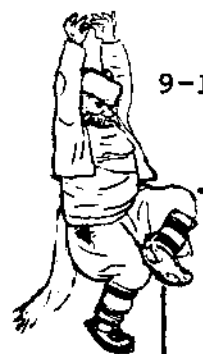
Note on movements of the upper body:
slightly sdwd R (ct 1),
straighten up to starting position (ct 2), hold (ct 3)
- 2-3 repeat action of meas 1 two more times
- 4 flat three-step (*răcenica*) RLR, making a half turn CW,
bend body slightly at waist
- 5-8 repeat action of meas 1-4 with opp ftwk & directions,
now facing out and turning back CCW on the last meas.
- 9-16 repeat action of meas 1-8

Part 3

- 1 hands held in V-position,
facing ctr, moving sdwd R,
low leap onto R ft (ct 1),
step on L ft in front of R ft (ct 2),
step on R ft in place (ct 3)
- 2 hop on R ft, bringing L ft in an arc sdwd-behind (ct 1),
step on L ft across behind R ft (ct 2),
step on R ft sdwd R (ct 3)
- 3 hop on R ft and extend L leg fwd low,
L heel touching the floor momentarily (ct 1),
step on L ft in front of R ft (ct 2),
step on R ft sdwd R (ct 3)
- 4-5 repeat action of meas 3 two more times
- 6 facing ctr, dance in place,
bounce on R ft, pumping L leg fwd down (ct 1),
hop on R ft, bring L ft in an arc bkwd (ct 2-3)
- 7 step on L ft behind R ft (ct 1),
hop on L ft, bring R ft in an arc bkwd (ct 2-3)
- 8 step on R ft behind L ft,
extending L ft close along the floor fwd (ct 1),
low leap onto L ft,
extending R ft close along the floor fwd (ct 2),
low leap onto R ft,
extending L ft close along the floor fwd (ct 3)
- 9-16 repeat action of meas 1-8 with opp ftwk & directions

} *Pletî* or
"Reel - step"

} *Noşica* or
"Scissors"



SAMOKOVSKO HORO

TRANSLATION AND ORIGIN : *Samokovsko Horo* originates from the area around the town of Samokov, *Šopluk* region in Bulgaria, from which it got its name.

Nowadays it is done throughout all of Bulgaria and has become one of the most popular whirling circle dances at weddings and holiday gatherings.

There is also a version known in Greece.

The dance is known under many different names often indicating where it is being done, by whom and to what song or melody. Here are some examples:

Samokovsko Horo (from Samokov), *Kjustendilsko Horo* (from Kjustendil), *Kasapsko Horo* (butcher's dance) *Čareni Čorapi* ("colorful socks").

The later one is derived from the original dance song to which it is performed in West-Bulgaria, *Šopluk*.

MUSIC : Cassette "BULGARIAN FOLK DANCES" - JL1987.01 by Jaap Leegwater.

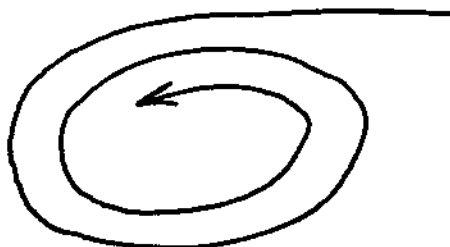
METER : 9/8



The dance consist of a 3-measure pattern done to a song or musical accompaniment that has a 8-measure musical phrase. Therefore there is no synchronization between music and dance phrasing. This is a characteristic feature in the relationship between music and dance in many Bulgarian folk dances. The beginning of both the music and dance phrase coincide after every 24th measure.

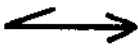




STYLE : Light and jumpy.

FORMATION : Open circle, hands held in V-position. This dance is a *Vodeno Horo*, which means a "lead chain-dance". The first dancer (*Vodač* or *Horovodec*) often winds the circle into itself.




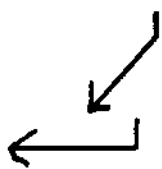



Vodeno Horo

INTRODUCTION : One can start at the beginning of any musical phrase.

<u>DIRECTION</u>	<u>MEAS</u>	<u>PATTERN</u>	<u>Part 1 "BASIC"</u>
	1		facing and moving in LOD, step on R ft (ct 1), step on L ft (ct 2), lift on L ft followed by a step on R ft (ct 3), lift on R ft followed by a step on L ft (ct 4)
	2		turning face ctr, moving sdwd R, step on R ft (ct 1), step on L ft across behind R ft (ct 2), step on R ft bending R knee (ct 3), bounce on both ft together and bounce on R ft, lifting L ft off the floor (ct 4)
	3		repeat action of meas 2 with opp ftwk & directions

Part 2 "ELLIPSE"

	1		facing ctr, describing the left half of an ellipse fwd twd the ctr with the steps of meas 1 of Part 1
	2		facing ctr, moving diag R bkwd, step on R ft (ct 1), step on L ft (ct 2), hop on L ft followed by a step on R ft (ct 3), step on L ft and step on R ft ft bending R ft (ct 4)
	3		facing ctr, moving diag L bkwd, step on L ft (ct 1), step on R ft (ct 2), hop on R ft followed by a step on L ft sdwd L (ct 3), step on R ft next to L ft and step on L ft sdwd L (ct 4)

Those two variations, Part 1 and Part 2, are alternated based on the directions of the *Horovodec* (the first dancer).



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SITNO KRAJDUNAVSKO HORO

MEAS PATTERN

Part 3 "Hej"

- 1 facing ctr, strong step on R ft fwd (ct 1), hands down,
hop on R ft, turning body face diag R and swing L heel
sdwd up (ct 2),
step back on L ft across behind R ft (ct &)
- 2 repeat action of meas 1
- 3 facing ctr, step on R ft sdwd R (ct 1),
step on L ft behind R ft (ct &),
step on R ft in place (ct 2),
step on L ft sdwd L (ct &)
- 4 step on R ft behind L ft (ct 1),
step on L ft in place (ct &),
step on R ft sdwd R (ct 2),
step on L ft behind R ft (ct &)
- 5-16 repeat action of meas 1-4 three more times

Part 4

- 1 facing ctr, hop on L ft, quickly swinging R ft
in an arc through sdwd behind (ct 1),
step on R ft behind L ft (ct &)
step on L ft sdwd L (ct 2) } "Reel-Step"
- 2 step on R ft across in front of L ft (ct 1),
step back on L ft in place (ct 2),
- 3 facing ctr and moving sdwd R, step on R ft (ct 1),
step on L ft across behind R ft (ct &),
step on R ft (ct 2)
- 4 step on L ft across in front of R ft (ct 1),
step back on R ft in place (ct 2)
- 5 hop on R ft, quickly swinging L ft in an arc
through sdwd behind (ct 1),
step on L ft behind R ft (ct &),
leap onto R ft in place, sharply lifting L knee
in front (ct 2) } "Reel-Step"
- 6 facing ctr and moving sdwd L, step on L heel (ct 1),
step on R ft behind L ft, slightly bending L knee and
lifting R knee in front (ct &),
repeat action of ct 1-& (ct 2-&)
- 7 facing and moving twd ctr,
low leap onto R ft, swinging L heel behind (ct 1),
low leap onto L ft, swinging R heel behind (ct 2)
- 8 step on L ft (ct 1), step on R ft (ct &), step on R ft (ct 2)
Note: this three-step fwd has the character of stamps.
- 9-16 repeat action of meas 1-8

Repeat the whole dance from the beginning two more times,
finishing with a stamp on L ft next to R ft.

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STRANDŽANSKO HORO

TRANSLATION : Dance from Strandža region, Eastern Thrace,
AND Bulgaria.
ORIGIN

MUSIC : Cassette "BULGARIAN FOLK DANCES" -JL1987.01
by Jaap Leegwater.

METER : 2/4  or 

SOURCE : Learned by Jaap Leegwater from Dimitâr Dojčinov
in Plovdiv, Bulgaria in the fall of 1980.

FORMATION : Half circle or lines.
Hands held in V-position.

INTRODUCTION : 8 measures

<u>MEAS</u>	<u>PATTERN</u>	<u>Part 1</u>
1	facing and moving in LOD, 2 low running steps R,L (cts 1-2)	
2	repeat action of meas 1	
3	low and small leap on both ft together (ct 1), hop on L ft, swinging R heel behind (ct 2)	
4	repeat action of meas 1	
5	repeat action of meas 3	
6-20	repeat action of meas 1-5 four more times	

Reference text for Part 1 :
Run-two-three-four, together-up, run-two, together-up

		<u>Part 2</u>
1	turning body facing diag L off ctr, step on R ft across in front of L ft (ct 1), turning body facing diag R, hop on R ft (ct 2)	
2	facing and moving diag R fwd, step on L ft (ct 1), step on R ft next to L ft (ct 2)	
3	step on L ft (ct 1), low leap on both ft together (ct 2)	
4	still facing diag R but now moving bkwd, lift of from both ft, landing on R ft (ct 1), step on L ft (ct 2)	
5	step on R ft next to L ft (ct 1), turning body face ctr, small step on L ft fwd (ct 2)	} Jemenite - step LRL

MEAS PATTERN Part 1 (continued)

- 6 facing ctr, dance in place,
hop on L ft, lifting R knee in front (ct 1),
stamp R heel, without wt, next L toes (ct 2)
- 7 leap onto R ft, lifting L knee in front (ct 1)
brush L heel fwd (ct 2)
- 8 facing ctr, moving bkwd,
hop on R ft, swinging L ft in an arc bkwd (ct 1),
step on L ft behind R ft (ct 2)
- 9 hop on L ft, swinging R ft in an arc bkwd (ct 1),
step on R ft behind L ft (ct 2)
- 10 jump on both ft together in place (ct 1),
hop on L ft, lifting R knee in front when repeating
Part 2 (ct 2) or,
hop on L ft, swinging R heel behind and turning body
face LOD when going back to Part 1 (ct 2)
- 11-20 repeat action of meas 1-10

} Reel-step



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SVORNATO

SOURCE : This version of *Svornato Horo* is done to the song "Gajda na sviri, horo se vije" (a gajda plays, a dance is whirling). It was taught at the Fourth Annual Summer Dance Seminar 1986 in Plovdiv, Bulgaria by Stanka Petrova.

MUSIC : Cassette "Bulgarian Folk Dances" - JL1987.01 by Jaap Leegwater.

ORIGIN : Rhodope Mountain Region

METER : 9/8



FORMATION : Open circle. Hands held in V-position (down at sides)

INTRODUCTION : 4 measures

MEAS PATTERN Part 1 "Gajda na sviri"

- 1 facing diag R and moving in LOD, fall onto R ft, bending R knee and swing L heel up (ct 1), step on L ft (ct 2), step on R ft (ct 3), step on L ft (ct 4)
- 2 repeat action of meas 1
- 3 repeat action of ct 1-2 of meas 1 (ct 1-2), turning face ctr and step on R ft sdwd R (ct 3), close and step on L ft, without wt, next to R ft (ct 4)
- 4 facing ctr moving sdwd L, step on L ft (ct 1), step on R ft next to L ft (ct 2), step on L ft (ct 3), step and close R ft, without wt, next to L ft (ct 4)
- 5-8 repeat action of meas 1-4
- 9 facing and moving twd ctr 4 steps R,L,R,L, bringing arms gradually fwd and up (ct 1-4)
- 10 3 steps R,L,R, continue bringing arms up to W-position (ct 1-3), step and close L ft, without wt, next to R ft (ct 4)
- 11-12 repeat action of meas 9-10 bkwd with opp ftwk, bringing arms slowly down to V-position
- 13-24 repeat action of meas 1-12

SVORNATO (continued)

<u>MEAS</u>	<u>PATTERN</u>	<u>Part 2 "Eh mări Gano"</u>
1	facing diag R, moving in LOD, fall onto R ft, swing L heel up (ct 1), step on L ft across in front of R ft (ct 2), turning fact to ctr, step on R ft sdwd R (ct 3), step and close L ft, without wt, next to R ft (ct 4)	
2	repeat action of meas 1 with opp ftwk and direction	
3	facing and moving twd ctr, step on R ft (ct 1), step on L ft (ct 2), step on R ft (ct 3), step and close L ft, without wt, next to R ft (ct 4)	
4	Bring arms up to W-position during this meas repeat action of meas 3 bkwd with opp ftwk, bringing arms slowly down to V-position	
5-8	repeat action of meas 1-4	

Part 3 "Instrumental"

1	facing ctr, moving diag R fwd, step on R ft (ct 1), hop on R ft, swinging L ft in an arc close to the floor fwd (ct 2), step on L ft (ct 3), hop on L ft, swinging R ft in an arc close to the floor fwd (ct 4), low leap onto R ft, swinging L heel up (ct &)
2	facing ctr, moving diag L bkwd, step on L ft (ct 1), step on R ft (ct 2), step on L ft (ct 3), step on R ft across in front of L ft (ct 4), step back on L ft (ct &)
3	facing and moving twd ctr, repeat ftwk of meas 7
4	facing ctr, moving bkwd, step on L ft (ct 1), step on R ft (ct 2), step on L ft (ct 3), step on R ft next to L ft (ct 4), step on L ft next to R ft (ct &)
5-8	repeat meas 1-4

Repeat the whole dance sequence one more time from the beginning.

SVORNATO

<i>Gajda na sviri, horo se vi-e</i>	} 2	A gajda is playing, a horo dance is winding
<i>horo se vi-e, moma go vodi</i>		



<i>Eh mări Gano, belo Gano</i>	} 2	Eh Gano, you beautiful Gano
<i>izgori ma, izsuši mā</i>		



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VAKLAJ VAKLAJ

- TRANSLATION : *Vaklaj* is the name for a typically beautiful dark-skinned girl. It is derived from the accompanying dance song *Lele Vaklaj, Vaklaj*.
- ORIGIN : *Vaklaj Vaklaj* is a lyrical girls dance which is done in the village of Debren, Gotce Delčevski district in the ethnographical region of Pirin (Bulgarian Macedonia).
- MUSIC : Cassette "BULGARIAN FOLK DANCES" - JL 1987.01 by Jaap Leegwater
- METER : 7/8  counted here as: 
1 2 3
S Q Q
- STYLE : The dance is performed in a graceful way with turns and elegant hand gestures. The steps are light with a subdued bouncy character.
- SOURCE : Learned from Kostadin Rujčev, danceresearcher and choreographer from Blagoëvgrad, Bulgaria. He introduced this dance at the 1985 Easter Dance Seminar in the Netherlands. It is also described in Mr, Rujčev's ethnographic study of Pirin dances and songs published in *Tancovo Iskustvo* magazine 1-2, 1977.
- FORMATION : Half or open circle. Hands in W-position.
- INTRODUCTION : None.

MEAS PATTERN Part 1 "Instrumental"

- 1 facing and moving LOD, hands held in W-position, lift on L ft followed by a step on the R ft (ct 1), step on L ft (ct 2), step on R ft (ct 3)
- 2 repeat action of meas 1 with opp ftwk
- 3-4 repeat action of meas 1-2
- 5 facing ctr, lift on L ft followed by a small step on R ft sdwd R (ct 1), step on L ft across in front of R ft (ct 2), step on R ft in place (ct 3)
- 6 repeat action of meas 5 with opp ftwk & directions
- 7 repeat action of meas 5
- 8 repeat action of meas 6, releasing hand hold and making a full turn CCW around the L shoulder sdwd L

*pas de
bras*

- | <u>MEAS</u> | <u>PATTERN</u> | <u>Part 2 "Vaklaj Vaklaj"</u> |
|-------------|--|-------------------------------|
| 1 | facing and moving in LOD, hands held in W-position, step on R ft (ct 1), step on L ft (ct 2-3) | |
| 2 | repeat action of meas 1 | |
| 3-4 | turning face RLOD and move bkwd in LOD with the steps of meas 1-2
Hand position: hold arms fwd low, elbows slightly bent and fingers pointing twd each other
Hand movements: make a CW circular movement with both hands on each ct. | |
| 5 | making a full turn around R shoulder in LOD, step on R ft (ct 1), step on L ft (ct 2)
Hand position: hold R hand high up at the right side with the palm facing in, extend L arm sdwd low with the palm facing down, look at R hand. | |
| 6 | facing ctr, step on R ft sdwd R (ct 1), step on L ft next to R ft, lifting R ft of the floor (ct 2)
The hands remain in the same position as in meas 5 | |

DANCE SEQUENCE

Part 1 "Instrumental"	2x
Part 2 "Vaklaj Vaklaj"	2x
Part 1 "Instrumental"	2x
Part 2 "Vaklaj Vaklaj"	4x
Part 1 "Instrumental"	3x

The above sequence is based on the accompanying recording



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VAKLAJ VAKLAJ

(Womens dancesong from the village of Debren, Pirin region, Bulgaria)



Le- le Vak-laj Vak- laj Vak-laj ja- re bi- ce-
 -e -e -e Koj ti ku- pi Vak-laj mo-ri
 zâl- ti pa- pu- ci.

1. Lele Vaklaj, Vaklaj
 Vaklaj, jarebice -e-e-e
 I koj ti kupi, Vaklaj mori
 Zjâlti papuci

1. Dear Vaklaj, Vaklaj
 Vaklaj, you little chick
 And who buys you, Vaklaj dear
 Yellow slippers

2. I kupi mi gi, kupi
 Koj si mene ima -e-e-e
 I koj si mene ima
 I ludo i mlado

2. And let him buy them for me, buy them
 The one who loves me
 The one who loves me
 A young handsome lad

3. Lele Vaklaj, Vaklaj
 Vaklaj, jarebice -e-e-e
 I koj ti kupi, Vaklaj mori
 Jašmak tjulben

3. Dear Vaklaj, Vaklaj
 Vaklaj, you little chick
 And who buys you, Vaklaj dear
 A beautiful headress

4. I kupi mi gi kupi
 Koj si me ima -e-e-e
 I koj si mene ima
 I ludo, i mlado

4. And let him buy it for me, buy it
 The one who loves me
 The one who loves me
 A young handsome lad

Notation and translation by Jaap Leegwater ©1987



Dancenotes by Jaap Leegwater ©1987

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VRAČANSKA RÂČENICA

TRANSLATION : *Râčenica* from the town of Vraca, North Bulgaria.
The name *Râčenica* is derived from:
1. *Râka* = hand, forearm
2. *Râcen* = manual, with the hand
3. *Râcenik* = scarf, shawl, kerchief

In dance & music terminology the term *Râčenica* is used to indicate a dance in 7/8 meter (2-2-3) and is also the name of its basic three-step.

MUSIC : Cassette "BULGARIAN FOLK DANCES" - JL1987.01
by Jaap Leegwater

SOURCE : This version is also known as *Severnjaška Râčenica*, named after the region *Sever na Bâlgaria*, North Bulgaria. Jaap Leegwater learned it from the Bulgarian dance teacher Zdravka Dimova when she was on her teaching tour in the Netherlands in 1975.

STYLE : Light and "jumpy"

METER : 7/8 

INTRODUCTION : 2 measures

<u>MEAS</u>	<u>PATTERN</u>	<u>Part 1</u>
1	facing & moving in LOD, hop on L ft (ct &), step on R ft fwd (ct 1-2), hop on R ft (ct 3)	
2	hop on R ft (ct &), step on L ft fwd (ct 1-2), hop on L ft (ct 3)	
3-4	repeat action of meas 1-2	
5	facing ctr, moving sdwd R, hop on L ft, raising R ft close to the floor (pointing twd ctr) swing arms fwd low (ct 1), step on R ft sdwd R, swinging arms bkwd (ct 2), step on L ft across behind R, swinging arms down (ct 3),	
6-8	repeat action of meas 5 three more times	
9-16	repeat action of meas 1-8	

Part 2

1	arms in W-position, facing and moving twd ctr, step on R ft (ct 1), step on L ft (ct 2), step on R ft (ct 3) This step is called a <i>RÂČENICA</i> -step RLR	
2	repeat action of meas 1 with opp ftwk, <i>RÂČENICA</i> -step LRL	
3	facing ctr, moving bkwd away from ctr, hop on L ft, swinging arms fwd low (ct 1), step on R ft, swinging arms bkwd (ct 2), step on R ft, swinging arms low (ct 3)	
4	repeat action of meas 3	
5-16	repeat action of meas 1-4 three more times	

VRAČANSKA RÂČENICA (continued)

<u>MEAS</u>	<u>PATTERN</u>	<u>Part 3</u>
1	facing ctr, dancing in place, hop on L ft, lifting R knee slightly turned in (ct 1), turning face diag L, step on R ft in front of L (ct 2) step on L ft back in place (ct 3)	
2	hop on L ft, lifting R knee slightly turned out (ct 1), turning face diag R, step on R ft behind L (ct 2), step on L ft back in place	
3	repeat action of meas 1	
4	RÂČENICA RLR in place	
5-8	repeat action of meas 1-4 with opp ftwk & directions	
9-16	repeat action of meas 1-8	

Part 4

1-4	4 RÂČENICA steps in place, RLR, LRL, RLR, LRL
5	repeat action of meas 1 of Part 3
6	RÂČENICA RLR
7	repeat action of meas 13 of Part 3
8	RÂČENICA LRL
9-16	repeat action of meas 1-8

SEQUENCE OF THE DANCE

Introduction	: 2 measures	
Part 1	2x	
Part 2	4x	
Part 3	2x	2x
Part 4	2x	
Part 1	2x	
Part 2	4x	



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ADJON AZ ISTEN
Hungary

This is a contemporary folk dance in Hungarian "Karikázo" style. It is a nice closing number for an enjoyable evening of dancing. Arrangement by Andor Czompo and presented by Tibor Toghia with his permission.

TRANSLATION: Let God give

PRONUNCIATION: AHD-yohn ahz EESH-ten

MUSIC: Pepita (Sebö) LPX 17482, or;
Rounder Records, 5005 (LP), side 2, band 1

FORMATION: Mixed circle, hands joined down, "v" pos.

METER: 2/4

PATTERN

Cts

INTRODUCTION: 18 meas (beg with singing)

DANCE:

- 1-4 Facing R of ctr, do 4 slow walking step in LOD: R,L,R,L.
5 Facing ctr, step R to R.
6 Step L behind R with slight knee bend.
7 Step R to R (sway R).
8 Step L to L (sway L).
9-16 Repeat cts 1-16 (RLRL, R sdwd, L behind, sway RL).
17-18 Close R to L; hold.

Repeat dance from beg to end of music.

Presented by Tibor Toghia

KALOCSAI TÁNCOK
Hungary

The village of Kalocsa is located near the Danube River in Southern Hungary, and is renowned for its colorful floral embroideries and for its paprika.

This cycle consists of:

1. Mars (March) (Pronounced: MAHRSH)
2. Lassu Csárdás (Pronounced: lah-shoo CHAHR-dahsh)
3. Friss Csárdás (Pronounced: freesh CHAHR-dahsh)

The Mars is considered an intermediate to advanced level step. The dance was arranged by Andor Czompo and Tibor Tohia.

TRANSLATION: Dances from Kalocsa

PRONUNCIATION: kah-LOH-chah-ee tahnts-OHK

MUSIC: Cassette tape, Special recording by Kárpátok Orchestra

FORMATION: The mars step can be done individually, by couples (M & W, or W & W, or M & M), or small circles of M or W, or both. The lassu csárdás and friss csárdás is done by cpls (M & W).

MOTIFS: MARS
(same ftwk for both)

#1 Basic Mars Step:

Jump onto balls of both in 3rd pos (touch R in front of L) (ct 1); leap on L in place as R kicks up to R side (ct &); leap on R as L kicks up to L side (ct 2); jump into air in prep (ct &) (1 meas). Repeat with opp ftwk.

Variation: M can slap their R boot heel with R hand on ct 1 & (when R is up and bk sdwd).

Hand Movement:

1) Individually, starting pos: Place arms up in the air and slightly fwd, then bend lower arm twd each other so that fingers are almost touching each other (horizontally):

Lift arms up in the air and slightly fwd (ct 1); bend lower arms in (ct 2).

2) Cpls, starting pos: Side by side, W on M R, inside hands joined. Elbows bent and lower arm in vertical pos, free hand (WR, ML) in bent pos (horizontal):

Lift free hand (WR, ML) up in air and slightly fwd; joined inside hands go straight up (elbows straightens) (ct 1); repeat (ct 2).

#2 Cross Cifra Step:

Position: When done by W only in a small circle of 4-5 or as cpls, hands are joined low ("V" pos).

Turning twd L, leap R across L (ct 1); step L back in place (ct &); step R in place (ct 2) (1 meas). Repeat with opp ftwk and direction.

LASSU CSÁRDÁS

- #1 Csárdás with Cifra: (W opp ftwk)
Position: Shldr-shldr blade
Step R to R (ct 1); step L beside R (ct 2). Small step R to R (ct 1); step L-R in place (cts &,2) (2 meas). Repeat with opp ftwk.
NOTE: The first step is wide, the last 3 are very small. In the dance, the steps move sdwd, fwd or bkwd.
- #2 Rida: up beat or open rida (same ftwk, 2 rida per meas)
Position: Shldr-shldr-blade
Step on ball of R ft to R (ct 1); step L across R with small knee bend (ct &); repeat (cts 2-&) (1 meas). Continue with same ftwk and direction.
This step can also be done with opp ftwk and direction.
- #3 Csárdás with Bounces: (W opp ftwk)
Position: Shldr-shldr blade
Step R to R (ct 1); step L beside R (ct 2). Small bounce on both ft 3 times (cts 1,&,2) (2 meas). Repeat with opp ftwk and direction.
NOTE: The bounce is done in the ankles rather than the knees. Also, M can do 3 small steps in place instead of the bounce. This combination can move fwd or bkwd.
- #4 Step Back Turn: (same ftwk)
Starting pos: Ptrs facing in shldr-waist pos.
Step R bkwd, let got of ptr, R arm into air, L hand on waist (ct 1); step L bkwd (ct 2). Turn R while stepping R,L,R,L (cts 1,&,2,&). Step R twd ptr (ct 1); step L fwd and join in shldr-waist pos with L hips adjacent and beg turning CCW (ct &); step fwd R,L,R,L (cts 2-1-&-2). (4 meas)

FRISS CSÁRDÁS
(same ftwk)

- #1 Step-hop: (2 step-hops per meas)
Step R slightly R (ct 1); hop on L as R lifts next to L ankle (ct &); repeat (cts 2-&). (1 meas). Repeat with opp ftwk.
- #2 Running Forward & Backward: (same ftwk)
Position: Cpls side by side, W on M R, W L hand on M R shldr, M R hand behind W and on W R waist.
Beg R, run fwd 4 steps, (1 meas); run 4 steps bkwd (1 meas). (2 meas in all)
- #3 M Throw W with alternate hands:
MAN: Run R,L in place (cts 1-2). Stamp R diag R slightly (ct 1); hold (ct 2). (2 meas). Repeat with opp ftwk.
M can also do Lippentő.

NOTE: During cts 1-2, the M help their ptr with his R arm to cross over from M R side to his L side. During cts 5-6, M help W cross over to M R side with his L arm.

WOMEN: Repeat M, cts 1-2, but W turn once in front of M from ptrs R side to his L side (cts 1-2). Jump softly (with plie) on both ft (ct 1); hold (ct 2). (2 meas) Repeat meas 1-2 with opp ftwk crossing again to M R side.

#4

Lippentö:

Leap R on R (ct 1); step L across R (ct 2). Step R to R in 2nd pos (stride) in soft plie (ct 1); hold (ct 2). (2 meas) Repeat with opp ftwk.

#5

Rida: down beat or closed rida (2 per meas)

Step R across L with small plie (ct 1); step L to L on ball of ft (ct &); repeat (cts 2-&). (1 meas)

METER: 2/4

PATTERN

Meas

INTRODUCTION: 4 cts

MARS

Melody A I:

Starting pos: Cpls side by side, W on M R, face LOD. Ftwk is same for both.

1-8 Do Basic Mars Step (#1), 8 times.

9-12 Cpls release hands - Individual Hand Movement (1). M and W will do Basic Step (#1), 4 times. W will move around ptrs CCW in a circle while M turn CCW following W in place.

Melody A II:

1-4 Ptrs move apart. W: Basic Mars Step beg R and Individual Hand Movement (1), 4 times. W join into small circles of 2,3,4, and join hands in "V" pos.

M: Basic Mars Step and Individual Hand Movement (1), 4 times. M follow W stay behind them as they dance forming a circle. M dance alone.

5-12 W: Cross Cifra Step (#2), 8 times moving CW.

M: Variation of Basic Mars Step #1.

Melody B II:

1-4 Basic Mars Step (#1), 4 times. M and W join with ptr.

5-12 Join hands in "V" pos and do Cross Cifra Step (#2), 8 times.

LASSU CSÁRDÁS

Melody A I:

1-6 Csárdás with Cifra (#1), 3 times.

7-9 Do 5 Rida (#2) CCW, beg R, end with R,L,R at end of meas.

10-12 Do 5 Rida (#2) CW, beg L, end with L,R,L at end of meas.

Melody A II:

1-12 Same as Melody A I.

Melody B I:

- 1-4 Csárdás with Bounces (#3), 2 times. (R-L)
5-6 Csárdás with Bounces (#3), 2 times fwd (W will step bkwd).
7-8 Csárdás with Bounces (#3), 2 times bkwd (W will step fwd).
9-12 Step Back Turn (#4), 1 time.

Melody B II:

- 1-12 Repeat Melody B I.

FRISS CSÁRDÁS

Melody A I:

- 1-6 Step-hop (#1), 6 times ; shldr-shldr blade pos. W: On last step-hop which would normally be a step R, hop L step R and hold.
7-12 Lippentö (#4), 3 times.
13-15 Step-hop (#1), 3 times with W closing on R.
16-18 Lippentö (#4), 1 time.

Melody B I:

- 1-2 Step-hop (#1), 4 times (side by side, W on MR)
3-4 Running Fwd and Bkwd (#2), 1 time.
5-8 M Throw W with Alternate Hands (#3), 2 times.
9-12 Lippentö in shldr-shldr blade pos (#4), 2 times.

Presented by Tibor Toghia

LÖRINCREVI TÁNCOK
Hungary

Lörincréve is a village located in Transylvania. This group of dances from Lörincréve will be presented in three distinct sections: the oreges, which translates to "old folks' dance the lassu csardas (slow csárdás), and the szapora, which is a fast and lively paced "friss" all done in man and women couples. At the end of the szapora, it was customary for the men to lift up their partner in a hug, called the ölelés (thanking them for the dance), and the men went to join each other in front of the orchestra to dance the pontozó, a rhythmically complex dance for men.

TRANSLATION: Dances from Lorincreve

PRONUNCIATION: ler-reents-ray-vee tahnts-OHK

MUSIC: Cassette tape, Special recording by Kárpátok Orchestra

MOTIFS:

#1 DOUBLE CSÁRDÁS: (shldr-waist pos)
Step R to R (ct 1); step L beside R (ct 2); step R to R (ct 3); close L to R with partial wt (ct 4). (1 meas) Repeat with opp ftwk.
WOMEN: Use opp ftwk.

#2 RIDA TO R: (Turn CCW; both use same ftwk)
Position: L hip to L hip, own R hand on ptrs L upperarm, W L hand just above ptrs R waist while M L hand is on W R upper arm. Reverse pos when doing Rida to L.
(2 rida per meas) - Step R to R (ct 1); step L across R (ct 2). Repeat 5 more times.
NOTE: This Rida is done in a somewhat flat footed down beat style.

Ending:

MEN: Step R-L in place (cts 1-2); step R-L-R in place (ct 3,&,4). (1 meas)

WOMEN: Step R-L turning across M (under joined hands - MR, WL) (cts 1-2); step R-L-R ending on M L side (cts 3,&,4). (1 meas).

#3 RIDA TO L: (same ftwk; 2 rida per meas)
Preparation: Because W ends on M L sided at end or R rida, he has to lead W to his R side (L hip to L hip) on cts 1-2 so that they may do L rida.
Step L to L (ct 1); step R across L (ct 2), repeat (cts 3-4).

Ending: Close L next to R (ct 3); hold (ct 4).

NOTE: This Rida is done in a somewhat flat footed down beat style.

#4 CIFRA: (shldr-shldr blade pos)
Leap on R to R (ct 1); step L beside R (ct 2); step R in place (ct 3); hold (ct 4). (1 meas) Repeat with opp ftwk.
WOMEN: Use opp ftwk.

Style: M usually move fwd (W bk) during this step.

M Variation: Beg L, M may do a hop on L (ct 1); step R-L (cts 3-4); hold (ct 4). (1 meas) Do either 2 or 4 times replacing regular cifra. M moves fwd (W bk) during this variation.

#5 BOKÁZÓ (Heel Clicks): (shldr-shldr blade pos)
Close R to L heel with click (ct 1); close L to R heel with click (ct 2); close R to L heel with click, no wt (ct 3); small drop on R as L is kicks diag L fwd, turn body slightly L (ct 4). (1 meas) Repeat with opp ftwk.

#6 STAMP SEQUENCE:
Position: Semi open pos, both some what face fwd; M bend fwd slightly while W dance upright. MR hand on WL upper arm and L hand holding top of WR wrist; WL hand on M shldr blade.

MEN:

Step L fwd (ct 1); touch R heel fwd (ct &); step R fwd (stamp) (ct 2); touch L heel fwd (ct &); step L fwd (ct 3); touch R heel fwd (ct &); step R fwd with accent (ct 4). Repeat 2 more times with same ftwk (3 in all, 3 meas)

WOMEN:

Starting with R walk fwd, R-L, etc....as M do stamp sequence.

METER: 4/4

PATTERN

Meas

INTRODUCTION: none

OREGES

Melody A I:

- 1-5 Double Csárdás (#1), 5 times, beg R.
- 6-8 Stamp Sequence (#2), 1 times.
- 9-12 Rida to R (#3), 7 times + ending.
- 13-16 Rida to L (#4), 7 times + ending.

Melody A II, B I, B II:

- 1-64 Repeat Melody A I, 3 more times (4 in all).

CSÁRDÁS

Melody A I:

- 1-4 Double Csárdás (#1), 4 times.
- 5-9 Rida to R (#3), 9 times + ending - Note: Do 1 extra rida before M turn W.
- 10-14 Rida to L (#4), 9 times + ending - Note: Do 1 extra rida

1-14 Melody A II:
Repeat Melody A I.

SZAPORA

1-8 Melody A I:
Cifra (#4), 8 times.
9-20 Bokázó (#5), 12 times.

1-8 Melody A II:
Cifra (#5), 16 times.
9-16 Bokázó (#6), 8 times.

1-8 Melody B I:
Cifra (#4), 8 times.
9-12 Rida to R (#2), 7 times + ending.
13-16 Rida to L (#3), 7 times + ending.

1-12 Melody B II:
Repeat Melody B I.

OLELES: (hug)

Presented by Tibor Toghia

SÁRKOZI LASSU ÉS FRISS CSÁRDÁS
Hungary

Both the lassu and friss csardas when done as part of a Sárközi "cycle" would come after the Ugros. The dance was arranged by Tibor Toghia

TRANSLATION: Slow and fast csárdás from Sárköz.

PRONUNCIATION: SHAR-kuh-zee lah-shoo ish freesh CHAR-dahsh

MUSIC: Cassette tape, special recording by KÁRPÁTOK ORCHESTRA

FORMATION: The lassu style of this csárdás begins with cpls (M & W) facing each other, holding hands with their outside arms straight out and inside hands down by sides. The csardas step itself is done fwd and bkwd, and then progresses into the standard shldr-shldr blade "csárdás" pos. The music then increases in speed into the friss.

MOTIFS:

#1 Fwd/Bkwd Csárdás: (W opp ftwk)
Position: See "Formation"
Step L-R-L fwd (ct 1-3); hold (ct 4). Repeat with opp ftwk and direction. (2 meas)

#2 Fwd/Bkwd Csárdás with Stamp Cifra:
Position: See "Formation"
Step L-R fwd (cts 1-2); step L-R-L in place (cts 3,&,4).
Step R-L bkwd (cts 1-2); M: open/turn heels outward, bend knees (ct 3); closed/click heel tog, straighten knees (ct 4). (2 meas)
WOMEN: Use opp ftwk with light run, except on meas 2, ct 3, step R bkwd; ct 4, lift on L bring R close to L ankle.

#3 Fwd/Bkwd Heel Click Variation: (W opp ftwk)
Position: See "Formation"
Hop fwd on R (ct 1); close L to R (heel click) (ct &); hop L fwd (ct 2); close R to L (heel click) (ct &); step L-R-L in place (cts 3&4)
Step R-L bkwd (ct 1-2); bend knees, ft pigeon toed (ct 3); close ft tog with click (ct 4).

#4 Double Csárdás: (W opp ftwk)
Position: Shldr-shldr blade
Step L to L (ct 1); step R beside L (ct 2); step L to L (ct 3); close R to L without wt (ct 4). (1 meas) Repeat with opp ftwk and direction.

MEN'S VARIATION: (Use L ft only) Step L behind R, bend knees slightly (ct 1); step R to R (ct 2); step L-R in place (cts 3-4).

WOMEN'S VARIATION: (Use R ft only) Walk R-L fwd (cts 1-2); step R to R (ct 3); close L to R without wt (ct 4).

- #5. Csallogató: (W opp ftwk)
Same as Double Csárdás (#4), except cpls release shldr pos and move away from ptr and circle R or L individually moving fwd and away from ptr, before joining in shldr pos again. (1 meas)
- #6. Pihenő (Rest step): Move slightly L during step - same ftwk
Position: Shldr-shldr blade
With ft tog, bend knees (ct 1); step L bkwd, leave R in place, straighten knees (ct 2); step R in place, bend knee (ct 3); close L to R (ct 4). (1 meas)
- #7. Step-hop: W opp ftwk (2 step-hops per meas)
Step R slightly R, lift L fwd (ct 1); hop on R, close L to R ankle (ct 2); repeat cts 1-2 with opp ftwk (ct 3-4). (1 meas)
- #8. Dobantó: Women (2 per meas)
With ft tog, bend knees (ct 1); swing L sdwd L, wt on ball of R ft (ct 2); close L to R, bend knees (ct 3); swing R sdwd R, bend knees, wt on ball of L ft (ct 4). Finish this sequence by closing ft tog. (1 meas)
MEN: Lower hands to W waist and push her sdwd so that she moves like a bell.
- #9. Bokázó: Men (2 per meas)
Beg pos, ft tog. Bending knees, open/turn heels outward - pigeon toed (ct 1); straightening knees, close/click heel tog (ct 2), repeat (cts 3-4). (1 meas)
- #10. Bokázó Variation: Men (2 per meas)
Stamp L in place as R lifts sdwd (ct 1); close R to L with heel click (ct 2); repeat with opp ftwk (cts 3-4); etc. (1 meas)
- #11. Cross-hop: (same ftwk; 2 per meas)
Step L across R (ct 1); hop on L as R lifts in front of L (ct 2); repeat with opp ftwk (cts 3-4). (1 meas)
- #12. Rida - down beat or closed rida: (same ftwk; 2 per meas)
Step R across L, small knee bend (ct 1); step L to L (cts 2); repeat (cts 3-4). (1 meas) This step is also done with opp ftwk and direction.

METER: 4/4

PATTERN

Meas

INTRODUCTION: none

Melody A I:

1-12 Fwd/Bkwd Csárdás (#1), 6 times.

Melody A II:

1-12 Fwd/Bkwd Csárdás with Stamp Cifra (#2), 6 times.

Melody A III:

1-12 Fwd/Bkwd Heel Click Variation (#3), 6 times.

Melody B I:

1-4 Double Csárdás (#4), 4 times - (L,R,L,R)
5 Double Csárdás with M's Var (#4) - (L)
6 Double Csárdás (#4) - (R)
7 Double Csárdás with M's Variation (#4) - (L)
8-10 Double Csárdás (#4), 4 times (R,L,R)
11 Double Csárdás with M's Variation (#4) - (L)
12 Double Csárdás (#4) - (R)

Melody B II:

1-12 Csallókató (#5), improvising by moving fwd and away from ptr (teasing)

Melody C I:

1-12 Repeat Melody B I

FRISS CSARDAS

Melody A I:

1-4 Pihenő (#6), 4 times
5-12 Step-hop (#7), 16 times

Melody A II:

1-4 Pihenő (#6), 4 times
5-12 M do Bokázó Variation (#10), 16 times
W do Dobantó (#8), 16 times

Melody B I:

1-8 Pihenő (#6), 8 times
9-12 Rida to R (CCW) (#12), 8 times
13-16 Rida to L (CW) (#12), 8 times

Melody B II:

1-16 Repeat Melody B I

Melody C I:

1-4 Pihenő (#6), 4 times
5-12 M do Bokázó (#7), 16 times
W do Dobantó (#8), 16 times

Melody C II:

1-4 Pihenő (#6), 4 times
5-8 Cross-hop (#11), 8 times
9-12 Rida to R (CCW) (#12), 8 times

Presented by Tibor Toghia

SZATMÁRI TÁNCOK
Hungary

Dance folklore of the Szabolcs-Szatmár region in northeastern Hungary has been researched more fully than that of any area. Many of the dances recorded decades ago remain alive today. The cycle begins with a verbunk danced in a relaxed improvisatory fashion that belies the military origin of this men's dance. The women can also participate, but in the background, staying close to the partner of their choice, so that they can join their partner when the music changes into the lassu and friss csárdás.

TRANSLATION: Dances from Szatmár

PRONUNCIATION: SAHWT-mah-ree tahnts-OHK

MUSIC: Cassette tape, special recording by KÁRPÁTOK ORCHESTRA

FORMATION: Verbunk: A M's show off dance. Cpls usually dance individually with the W watching her ptr. M do complicated steps, while the W does simpler steps. W usually do different steps than M.

Lassu és friss csárdás: (Slow & fast csárdás)
The dance can be done with your ptr or separately. When done as ptrs it is usually done in shldr-shldr blade pos, but it can also be done with one hand joined either up or down depending on steps being done while the other hand is free. Cpls can also dance individually. Cpls move all around the room, fwd, bkwd, sdwd, turning, dancing individually in own circle, etc.
Steps when done as a cpl are the same, but when done individually each person usually uses different ftwk.

Hands:

MEN: When hands are free they can be on the hip, fingers fwd; or lifted up at or above head ht and slightly fwd; they can also be sdwd at shldr ht and move horizontally to floor. Hands move at will of dancer. Fingers often snap.

WOMEN: Hands on hips with fingers fwd. When one hand is joined with ptr, W free hand may raise above head ht and fwd slightly, and move sdwd as if waving. W sometimes have handkerchief in free hand.

STYLE: The accent is always on the up beat (i.e., up on ct 1, bend (down) on ct 2).

MOTIFS: VERBUNK

#1 Knee Bends: (2 per meas)
Beg with ft tog, bend knees (ct &); straighten knees (ct 1); bend knee (ct 2); repeat cts 1-2 (cts 3-4).

- #2 Heel Click: (2 per meas)
Beg pos: Ft tog, knees bent, heels turned out (pigeon-toed) (ct &); straightening knees, close/click heels tog (ct 1); bending knees repeating ct & (ct 2); repeat same way (cts 3-4). (1 meas)
NOTE: Emphasis on clicks. The motif can also be done with small jumps.
- #3 Hop-step: (2 per meas)
Beg pos: Wt on L. Hop on L in place (ct 1); step R fwd or bkwd with bent knees (ct 2); reverse ftwk (ct 3-4). (1 meas)
NOTE: With this motif, one can move fwd or bkwd.

Variation: Extend free ft fwd and low during hop when moving fwd.
- #4 Boot-slapping variations:
a) With hop-step motif, lift free leg fwd and hit/slap inside of boot-top with R hand on each hop.
b) Same as a), but add a slap with R hand on R thigh on each step.
c) Same as b), but add a slap with L hand on L thigh on each R hand slap.
d) Same as a), but add 1 or 3 claps before hitting boot tops.
e) Clap hands, slap inside of R boot top, clap hands, slap inside of L boot top. Use either hand when slapping boot tops.
f) Same as e), only lift ft sdwd and bkwd slapping outside of heel. Use same ft and hand.
g) With M R hand holding W (either R or L) hand either up or down M do the following with their L hand: Slap inside of R boot top, slap R thigh, slap inside of L boot top, slap R thigh, slap R heel (lift sdwd and bk), slap R thigh, slap L heel (L ft lifted fwd with knee turned out).
- #5 Háromugós: (Women)
Leap on R as L lifts in front of R lower leg, L toes turned out (ct 1); hop on R as L (lower leg) swings sdwd L, L toes turned slightly in (ct 2); close L to R (ct 3); hold (ct 4). (1 meas) Repeat with opp ftwk
Variation 1: Same as above (ct 1-2); step L,R,L (cifra) in place (cts 3,&,4). (1 meas) Repeat with opp ftwk.
Variation 2: Repeat cts 1-4 + 1-2 (cts cts 1-4 + 1-2); step R,L,R (cifra) in place (cts 3,&,4). (2 meas)
- #6 Swagger:
Beg R, do 4 steps fwd and bkwd. Bend knees, upper body is bent over, arms move freely. (2 meas)

Heel Step Variations:
a) Step R heel to R (ct 1); step L behind R (ct 2); step R to R (cts 3); hold (ct 4). (1 meas) Reverse ftwk.
Style: Both hands move freely at chest ht with fingers snapping or clap on each step. This step can move either fwd, sdwd, or turning.

LASSU ÉS FRISS CSÁRDÁS

- #1 Csárdás Fwd and Back:
Step R,L,R fwd (ct 1-3); hold (ct 4). (1 meas)
Repeat opp ftwk and direction. Can also be started with opp ftwk.
- #2 Csárdás Sdwd with lift:
Step R to R (ct 1); step L beside R (ct 2); step R to R as L lifts sdwd (ct 3); hold (ct 4). (1 meas) Repeat with opp ftwk.
WOMEN: Use opp ftwk when done with ptr. Body moves sdwd like a bell on ct 3.
MEN: M hands on W waist and he pushes her from side to side.
- #3 Rida: (Up beat or open rida - 2 per meas)
Step R to R on ball of ft (ct 1); step L across R with slight knee bend (ct 2); repeat with same ftwk (cts 3-4). (1 meas) Can also be done with opp ftwk and direction.
NOTE: Close on last ct when making transition into next step.

Variation:
a) Repeat cts 1-2, 3 times. Finish step by touching R to L ankle; then step R to R (steps 7-8). (2 meas)
b) Repeat cts 1-2, 1 times. Finish as in a). (1 meas)

NOTE: Rida's are almost always done symmetrically.
- #4 Hop-step & Bokázó: (Done during Friss step)
Hand hold: Face ptr, both hands joined straight across in "V" pos.
Meas 1: Do 2 "hop-step's with variation", (i.e. Verbunk #3).
Meas 2: Do 2 Bokázó - Close ft tog with click, straighten knees (ct 1); bend knees, open/turn heels outward (pigeon toed) (ct 2); repeat (cts 3-4).

METER: 4/4

PATTERN

Meas

INTRODUCTION: Start at own descretion

The cycle will be taught as a "free-style" improvisational dance.

General Rule: Put wt on both ft when making transitions.

Presented by Tibor Toghia