



# SANTA BARBARA FOLK DANCE SYMPOSIUM

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1988

SPEND LABOR DAY WEEKEND/WEEK  
(August 31-September 5)  
at the  
13th ANNUAL

## LIVE MUSIC



4 TEACHERS / 8 ETHNIC AREAS

ALEXANDRU DAVID  
(Romanian/Russian)

SONNY NEWMAN  
(Greek/Tango)

TOM BOZIGIAN  
(Armenian/Lebanese)

GEORGE TOMOV  
(Croatian/Macedonian)

# Folk Dance Symposium



AGAR MAGAR  
Armenia

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

RECORD: "Tom Bozigian Presents Songs and Dances of the Armenian People,"  
Vol. II, GT 4001, Side 2, Band 4.

FORMATION: Mixed lines in "T" pos facing ctr. Leader on R.

METER: 6/8 PATTERN

Meas

INTRODUCTION: Begin after instrumental solo and on 9th measure

VARIATION I: (Note: any or all of these variations can be danced.)  
1 Moving R, leap on both ft in stride pos (wt mainly on balls of ft) (ct 1); bounce on R as L kicks fwd, leg straight (cts 2-3); leap L across R as R lifts bkwd (cts 4-6).

2 Repeat meas 1, once more (2 in all).

3 Leap on both ft in place (ct 1-2); leap on R as L knee raises fwd, L beside R calf (cts 3-4); hop on R as L kicks fwd above fl, leg straight (cts 5-6).

4-5 Repeat meas 3, alternating ftwk, twice more (3 in all).

6 Leap on both ft in place, ft and knees tog w/ slight plie (ct 1; hold (cts 2-6).

VARIATION II:

1-2 Repeat Var I, meas 1-2.

3 Small leap R on R as L heel touches fwd (ct 1-2); bounce on R as L toe touches fl in front of R (cts 3-4); bounce on R as L toe touches fwd on fl (cts 5-6).

4-5 Repeat meas 3, alternating ftwk twice more (3 in all).

6 Repeat meas 6, Var I.

VARIATION III:

1-2 Repeat meas 1-2, Var I.

3 Small leap R on R as L heel touches fwd (ct 1-2); hop of R as L toe touches fl to L with L knee turned to point diag R, hips twist R (cts 3-4), bounce on R as L heel touches fwd on floor (cts 5-6).  
NOTE: Optional no touches on floor for cts 3-4 and cts 5-6.

4 Repeat meas 3 with opp ftwk.

5 Repeat meas 3, Var II.

6 Repeat meas 6, Var. I.

VARIATION IV:

1-2 Repeat meas 1-2, Var. I.

touches

3 Leap R in place as L heel fwd (cts 1-2); chug fwd on R with plie as L lower leg is drawn to inside of R knee, ft flexed (cts 3-4); chug bkwd on R as L kicks fwd (cts 5-6).

4-5 Repeat meas 3, alternating ftwk twice more ( 3 in all).

6 Repeat meas 6, Var. I.

VARIATION COMBINED:

1-2 Repeat meas 1-2, Var. I

3 Repeat meas 3, Var. II.

4 Repeat meas 3, Var. III.

5 Repeat meas 3, Var. IV.

6 Repeat meas 6, Var. I

Dance ends w/ Var. I meas 1-2, followed by leap R in pl as L kicks fwd touching heel on fl w/HEY!

Presented by: TOM BOZIGIAN

AMMER YA MAALEM  
Arabic

This dance is from Baalbec near Beirut, Lebanon

SOURCE: This dance was learned by Tom Bozigian from Tewfiq Waadi who brought it from Baalbec in 1968

MUSIC: DEBKI 10 SERIES-PLATE #1

RHYTHM: 4/4

FORMATION: Short mixed lines with leader at R holding knotted handkerchief.

STEP: BASIC STEPS  
meas 1 - Stamp L beside R (no wt) (ct 1), hop on R as L extends fwd (ct 2), hop on R again as L bends to R calf (ct 3), moving ctr, step forward on L (ct 4), step fwd R (ct &)  
meas 2--Continue fwd, step L (ct 1), hop on L as R extends fwd (ct 2), step on R in front (ct &), step L behind R as R extends fwd (ct 3), leap on R to R as L comes up to R calf (ct4)

INTRODUCTION 18 measures

Measure FIG I

- 1 Facing ctr, moving LOD, dip on L over R (ct 1), straightening, step R to R (ct 2), repeat cts 1-2 (cts 3-4)
- 2 Repeat cts 1-2, extend L diag LOD as body bends sltly bwd (ct 3), place L heel diag RLOD (ct 4)
- 3-8 Repeat cts 1-2
- 1-8 Dance 8 measures of BASIC STEP

FIG II

- 1 Facing ctr, dip fwd on L (ct 1), leap bwd on R as L extends fwd (ct 2), hop on R (ct &), dip on L again (ct 3), leap bwd on R again as L extends fwd (ct 4).
- 2 Hop on R as L lifts across in front of R with bent knee(ct 1), Pas de Basque L (cts 2 & 3), extend R on ct 3, leap on R as L lifts to below R calf (ct 4).
- 3-8 Repeat meas 1-2
- 1-4 Dance 4 meas of BASIC STEP

Ammer Ya Maalem, continued

FIG III

- 1 Turning to face slightly RLOD, leap fwd on L, with dip, as R begins to arc fwd (ct 1), touch R heel fwd, no wt, (ct 2), leap on R as L calf comes up to R calf (ct &), leap bwd on L as R kicks diag RLOD (ct 3). leap R next to L as L kicks diag LOD (ct 4).
- 2 Pas de Basque to L (with R extending fwd on ct 2) (1-2), leap R beside L as L lifts to R calf (ct 3), stamp L beside R (ct 4) no wt.
- 3-8 Repeat meas 1-2
- 1-4 Dance 4 measures of BASIC STEP

FIG IV

- 1 Facing and moving ctr, hop slightly fwd on R as L extends fwd, body leaning slightly bwd (ct 1), hop slightly fwd on R again (ct 2), leap L beside R as R extends straight bwd as body leans fwd slightly (ct 3), hop slightly fwd on L as R extends fwd, body straight (ct 4), hop slightly fwd again on L (ct &).
- 2 Jump slightly fwd on both ft (ct 1), jump slightly bwd on both ft (ct 2), hop on R as L extends fwd (ct 3), leap L across R (ct &), step R in place as L extends fwd (ct 4).
- 3-8 Repeat measures 1-2.

Presented by Tom Bozigian

AGHCHEEKNEROO PAR  
Armenia

This dance was learned by Tom Bozigian at the SAYAT NOVA STATE CHOREOGRAPHIC SCHOOL, in Yerevan. Director TERESA GREKORYAN GREKORYAN, MERITED ARTIST, SOVIET UNION; NORIG KHACHATURYAN, BALLET MAESTRO. The music was written recently by composer-director KHACHATUR AVETISYAN, now director of the Armenian State Song and Dance Ensemble. This dance was presented by Tom Bozigian to the 3rd level class of the SAYAT NOVA CHOREOGRAPHIC SCHOOL, which presented the dance at the final school recital in May of 1974. The dance was first presented by Tom Bozigian at the 1974 San Diego S.U. Folk Dance Conference.

RECORD: Music for dances, GT 2001 (EP), Side A, Band 3.

HANDS: "Y" pos: Thumb and 2nd finger slightly closed as if holding the top and bottom of an egg.

FORMATION: W in a closed circle.

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METER: 6/4

PATTERN

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Meas.

INTRODUCTION:

FIG. I:

R arm extended diag fwd above head, hand in "Y" pos, L hand very slightly in back of R waist of L neighbor, body facing diag R.

- 1 Moving in LOD, step R fwd (cts 1-3); step L over R (cts 4-6).
- 2 Step R fwd with plie (cts 1-2), step L bk in place on ball of ft (ct 3); close R to L on ball of ft (ct 4-5); step L fwd (ct 6).
- 3 Repeat meas 1-2, except on ct 6& of meas 2, step R to R on ball of ft.

FIG. II:

- 1 Step L across R with plie as eyes follow hand (ct 1-2); step R to R on ball of ft (ct 3); step L across R (cts 4-5); step R to R on ball of ft (ct 6).
- 2 Repeat cts 1-5, except pivot on L to face RLOD, R arm ends extended twd RLOD (ct 6).

FIG. III:

- 1 Beg R do 5 small steps bkwd in LOD on 1/2 toe (cts 1-5); step on whole L ft bkwd (ct 6).
- 2 Rock R bkwd (cts 1-3); rock L fwd (ct 4-6).

FIG. IV:

- 1 Moving out of circle, make one small individual CCW (L) circle, step R fwd - hands lower to R, shldr ht (cts 1-2); continue to circle, step L fwd - arms move to L (ct 3); step R fwd - arms move R (ct 4); plie on L in place - hands in "Y" pos complete an inward rotation (cts 5-6). (rhythm: S,Q,Q,S)

FIG. V:

- 1 Step R bkwd to face LOD - L arm is raised along body straight overhead, palm in, hand in "Y" pos, and at the same time, R arm moves straight down in back, head faces ctr (cts 1-2); step L,R,L turning 1/2 CCW (L) in place - L palm ends facing out (cts 3-5); plie R in place - R arm raises to chest ht, palm in while L hand is lowered to waist ht, palm out (ct 6).
- 2 Repeat meas 1 with opp ftwk, arm movement and direction.
- 3-4 Repeat meas 1-2, but on ct 6 of meas 4, arms return to orig pos as in beginning of dance.

REPEAT FIG. I-V, one more time (2 in all). End facing diag R.

FIG. VI, TRANSITION:

- 1 Pivot 1/2 revolution CCW (L), beg R ft - hands cross in front of chest (ct &); complete revolution on both ft, L ending in front of R (cts 1-6).
- 2 Kneeling in place lower R knee and instep to floor, L ft fwd - hands to L in "Y" pos chest ht (cts 1-6).

FIG. VII: There is only arm action in this fig. Hands in "Y" pos throughout.

- 1 Arms swing to R, as hands wave once (ct 1-3); arms swing to L, as hands wave once (cts 4-6).
- 2 Arms swing to R and make 1 large CCW circle in front of body (cts 1-6). End with hands twd R.
- 3-4 Repeat meas 1-2 in opp direction.

- 5 Arms do 2 revolutions around each other with an inward motion (CCW) in front of chest. End with R arm up, bent at elbow, L fingers touching R elbow (cts 1-6). Look at hand on ct 6.
- 6 Repeat meas 5 with opp movements.
- 7-8 Repeat meas 5-6.

FIG. VIII: Hands in "Y" pos throughout fig.

- 1 Raise to a standing pos and face RLOD with wt on L, touch ball of R ft straight back - arms remain straight, movement is from wrists only. R arm raises above head level, wrist bends down, at same time L is lowered below waist level, wrist bends up (cts 1-3); repeat cts 1-3 with opp hand movement (cts 4-6).
- 2 Repeat meas 1 in double time. Cts 1-3 in one ct (ct 1); cts 4-6 in 2 cts (cts 2-3), repeat again for cts 4-6.

FIG. IX:

- 1 Step R to R on 1/2 toe - hands raise up to R above head in "Y" pos (cts 1-3); Step L across R in plie as arms move down and up to L in a CCW circular motion (cts 4-6).
- 2-4 Repeat meas 1, 3 more times (4 in all).

REPEAT FIG. I - V, one more time, except in Fig. V, meas 4, L hand is place in front of neighbor's L waist, as R ft moves on floor in an arch in LOD, and body turns to face LOD - R arm and head turning to outside of circle. Leave R arm up on ct 3, as L continues down and to L to neighbors waist.



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 "OKTEMBERIAN" 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.

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5/8-2/4

PATTERN

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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	( "" )
Jureroc 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	
Amenoocen al Aeederu	2
Garneeru Khuntsor gu gardes	

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Sung after each verse:

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

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#2

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

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#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

KAFAN WEDDING DANCE

Armenia

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

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

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

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

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

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

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2/4

PATTERN

Dance described in counts each meas has 2 cts.

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NO INTRODUCTION

FIG I:

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

FIG II:

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

FIG III:

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

FIG IV:

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

FIG V:

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

DANCE ENTIRE DANCE THREE TIMES IN ALL

Notes by Tom Bozigian

PAR KAFANEETS  
Armenia

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

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

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

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

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

Dance is done 4 times in all.

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

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2/4-6/8

PATTERN

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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

slow 2-step  
W around M, M to center

HORA MARE A CINEULUNGULUI  
(Romania)

This dance was learned by Alexandru David from Ion Petcu, dance instructor of the "Popular School of the Arts" in Bucharest. Although this is a couple dance, it belongs to the family of HORA MARE (big circle dances).

Region: Bucovina  
Formation: Couples in a circle, W on Man's R, hands joined in "V" position  
Meter & Rhythm: 2/4, counted 1 & 2 &  
Record: "ROMANIA IN MUSIC AND DANCE, VOL. I"

Meas

Pattern

NO INTRODUCTION

FIGURE I:

1 Facing slightly R of ctr and moving to R (CCW), step R to R (ct.1); close L to R (ct. &); step R to R (ct.2); hold(ct.&).

2 Continuing R, repeat meas.1, with opposite ftwk.

[meas. 1-2 describe the basic step for this dance, otherwise known as a two-step; unless otherwise noted, the ftwk will be the same throughout, although the direction of movement and relative facings will vary].

3-16 Continuing R, repeat action of meas. 1-2, fourteen more times (total of 16 two-steps).

FIGURE II:

1-4 W moves CCW around M twice with 4 basic steps as M continues moving in LOD; retain hand-hold (man's R, woman's L) as long as it is comfortable to do so, then drop hands to side; as W is nearly completing second circle, M faces out of circle to meet her and joins his L hand with her L hand

5-8 With 4 more basic steps, the cpl wheel around as unit, each prtnr moving and facing CCW; complete one revolution plus a little- M ends facing LOD.

9-16 Repeat meas. 1-8, this time starting with L hands joined; at end of meas.16, M positions himself to L of/behind prtnr [W ends facing LOD, M facing RLOD] and cpl changes hands so that man's R & woman's L hands are joined, held down between their backs & their free hands reach fwd & at angle to meet palm to palm with person they are facing [M^W^M^W, etc]



HORA MARE A CINEULUNGULUI (continued)

FIGURE III:

- 1-16 Maintaining positions reach at end of FIG.II, entire circle moves CCW as unit, with M moving bwd, W moving fwd, using 16 two-steps.

FIGURE IV:

- 1-8 Freeing the hands, W keep moving in LOD in one circle as individuals, hands dropped to sides, while M take raised L hand and hold L shoulder of next M, continuing to move in RLOD[M circle on inside, W on outside; pass prtnr one time].;move with 8 basic steps.
- 9-16 Reverse ftwk & direction;M reverse arm; transition is done by turning individually twd inside of circle on meas. 9; rejoin prtnr at end of meas.16(both turn to face ctr and join hands in circle;W on R).

REPEAT FIG. I and FIG. II, meas.1-8 only.

REPLACE meas. 9-16 of FIG. II with the following:

- 9-12 Everyone moves twd ctr with 4 basic steps, making circle smaller
- 13-16 Everyone move bwd out of ctr with 4 basic steps,closing feet together at end of meas. 16.

Presented by Alexandru David

Dance description by Sherry Cochran

waltz - mixer ✓

HOSPITABLE MOSCOW-WALS  
(Russia)

This dance, from Moiseyev, is a city dance of the waltz type, done by couples in a circle; it is also a mixer.

Formation: Couples in a circle; M faces RLOD(CW); W faces LOD (CCW); Prtnrs are face to face, L hands joined with arms nearly straight to above heads; Man's R hand joins woman's R hand held behind her back at her L back waist

Meter & Rhythm: 3/4, counted 1,2,3

Record: "RUSSIA IN MUSIC AND DANCE, VOL.II"

Meas

Pattern

BASIC STEP: waltz step, used throughout, unless otherwise noted

SEQUENCE I:

BIG circle moves CCW (LOD)

1-2 M starts R, W starts L; 2 waltzes in LOD (M moving bwd, W moving fwd)

3-4 W turns CW, M dances in pl with 2 waltzes; W makes one complete turn to face M again; arms switch-at meas.3 hands lower temporarily to waist level as W is turning, & as she completes turn on meas 4, R hands go up, L hands are joined beh W's back.

5-8 Continue moving CCW in big circle, repeat meas.1-4; ftwk is same, W's turn is reversed.

SEQUENCE II:

1-2 Two waltzes turning CW as cpl, still moving CCW in big circle, completing one revolution.

3-4 Release L hands, W turns one more time to face out of circle & M faces in; on meas.4, M leans R twd prtnr & L to join hands with new prtnr (W on his L).

SEQUENCE III:

1 Facing & raising joined L hands with new prtnr & joining R hands beh her back as in SEQ.I, turn CCW with one waltz

2-6 Five more waltzes, turing CCW with new prtnr

7-8 W turns under joined L hands (release R hands) 1-1/2 times to face LOD; joined L hands extended out to side at waist level, Woman's R hand extended freely but symmetrically to R side, Man's R hand holds her waist.  
[on meas. 8, W steps R only, doesn't complete waltz; M dances this seq in pl; both have R ft free at end].

HOSPITABLE MOSCOW-WALS (continued)

SEQUENCE IV:

- 1-2 Both prtnrs facing LOD, side by side do waltz-balance to R & to L (out of circle and in)[Balance is side-behind-side].
- 3 Prtnrs waltz around each other (M to R-CW, W to L-CCW), holding joined L hands above & continuing to face LOD; prtnrs end up changing places.
- 4 W turns CW in pl in front of M to face him again & regain original pos, as M dances in pl.

SEQUENCE V:

- 1-2 Maintaining pos side by side, turn as unit CW w/2 waltzes 1/2 turn to face RLOD
- 3 W completes turn CW (one more 1/2 turn alone).
- 4 CLOSE feet tog and regain pos from beginning of dance.

DANCE REPEATS FROM BEGINNING

Presented by Alexandru David

Dance description by Sherry Cochran

SIBIRSKAYA KADRIL  
(Russia)

*2 couples - Progressive*

This dance is taken from suites of dances performed by the Moiseyev Dance Company for the reason that it has until the present time been impossible to do research in the villages. As the name implies, it is from Siberia. It is a city dance.

Formation: Sets of 2 cpls in one big circle. Each set in a quadrille. CPL #1 faces LOD (CCW) and CPL #2 faces CPL #1 (RLOD-CW). This dance is a MIXER, with CPL #1 progressing around circle in LOD & CPL #2 progressing in RLOD. Each cpl has W to R of prtnr with inside hands joined,

Meter & Rhythm: 2/4, counted 1 & ♩ &

Meas

Pattern

BASIC STEP:

1 Walking step- step R(ct.1); step L(ct.2)

[Unless otherwise noted, this step is used throughout; both prtnrs start with R ft]

DANCE:

1 CPL #1 moves under raised & joined inside hands of CPL #2; both cpls move w/2 basic steps.

2 Prtnrs break handhold and twd ea other to rejoin new inside hands & face other cpl again; move with 2 basic steps.

3-4 Repeat action of meas.1-2, with CPL #2 now going under arch provided by CPL #1.; both cpls turn around.

5-8 CPL #1 and CPL #2 join hands in circle & move with 8 basic steps CCW around th exchange places (1/2 circle).

9-10 Join R hands with prtnr; trade places tuning CCW with RLR (ct. 1,&,2); hold(ct.&); LRL(ct. 1,&,2); hold (ct.&).

11-12 Trade places again, continuing CCW, as in meas.9-10.

13-16 R hands go up, hold prtnr with L hand around waist, tuning & moving bwd with 6 steps(RLRLRL); W turns CW out with 2 more steps to regain position next to prtnr and facing NEW cpl, as M dances in pl.

DANCES REPEATS FROM BEGINNING

Presented by Alexandru David

Dance description by Sherry Cochran

FOLK DANCE SYMPOSIUM-1988

✓  
Fast  
Small circle

TĂRĂNEASCA DIN HORODNIC  
(Romania)

This dance was learned by Alexandru David from Viorel Vatamaniuc, dance instructor with "Ciprian Porumbascu State Ensemble" in Suceava.

Region: Bucovina  
Formation: Closed or open circle, mixed M and W; back-basket hold, L arm over R  
Meter & Rhythm: 2/4, counted 1 & 2 &  
Record: "ROMANIA IN MUSIC AND DANCE, VOL. I"

Meas

Pattern

- 1 Facing slightly R of ctr and moving to R (CCW), step L over R (ct.1); step R to R (ct.2).
- 2-16 Continuing R, repeat action of meas.1, 15 more times (total of 30 steps more or 32 total steps).
- 17 Continuing R, step L over R (ct.1); hop on L(ct.2); R to R (ct.&).
- 18-31 Continuing R, repeat action of meas.17, 14 more times[total of 15 step-hop-steps].
- 32 Step L over R (ct.1); swing R around & across L to change direction (ct.2)[end facing slightly L of ctr].
- 33 Moving to L (CW), step R over L (ct.1); step L to L (ct.2).
- 34-36 Continuing L, repeat action of meas. 33, 3 more times (total of 6 more or 8 total steps).
- 37 Continuing L, step R over L (ct.1); fall onto both feet to L (ct.2).
- 38-43 Continuing L, repeat action of meas, 37, 6 more times[total of 7 step-falls].
- 44 Continuing L, step R over L (ct.1); swing L around & across R to change direction (ct.2);[end facing slightly R of ctr].
- 45 Moving to R (CCW), step L over R (ct.1); step R to R (ct.2).
- 46-51 Continuing R, repeat action of meas.45, 6 more times (12 steps more or total of 14 steps).



TARANEASCA DIN HORODNIC (continued)

- 52 Continuing R, step L over R (ct.1); hold (ct.2).
- 53 Continuing R, hop on L (ct.1); step R to R (ct.&); step L to L (ct.2); hold (ct.&).
- 54 Continuing R, repeat action of meas. 53 (one more or total of 2 hop-step-steps).
- 55-56 Continuing R, hop on L (ct.1); step RLRLRL (cts. &,2,&,1,&,2); hold (ct. &).[cue:Hop-234567].
- 57-64 Continuing R, repeat action of meas. 53-56, 2 more times [Cue:Hop-step-step;hop-step-step;hop-234567 three times].
- 65-66 Continuing R, repeat action of meas. 53-54 [hop-step-step].
- 67-68 Continuing R, hop on L(ct.1); step R to R (ct.&); step L to L (ct.2); hold (ct.&); fall onto both feet & hold.
- 69 Facing slightly L of ctr & moving L, step R over L (ct.1); step L to L (ct.2).
- 70-76 Continuing L, repeat action of meas. 69, 7 more times (14 more steps or total of 16 steps).
- 77 Continuing L, step on R across L (ct.1); hop on R (ct.2); step L to L (ct.&).
- 78-83 Continuing L, repeat action of meas.77, 6 more times (total of 7 step-hop-steps).
- 84 Continuing L, step R over L (ct.1); swing L around & across R to change direction (ct.2)[end facing slightly R of ctr].

REPEAT DANCE FROM BEGINNING

TO END DANCE (DANCE GOES THRU TWICE ALTOGETHER)REPLACE MEAS.84:

- 84 Face & fall to ctr on both feet (ct.1); hold(ct.2).

Presented by Alexandru David

Dance description by Sherry Cochran

✓  
walking heels out fwd

TÎNTĂROIUL  
(Romania)

This is a men's dance, learned by Alexandru David in the village of Arrbore in Bucovina during the summer of 1987.

Region: Bucovina  
Formation: Individuals in a circle, facing CCW: hands free  
Meter & Rhythm: 2/4, counted as 1 & 2 &  
Record: "ROMANIA IN MUSIC AND DANCE, VOL.I"

Meas

Pattern

NO INTRODUCTION

FIGURE I: Promenade

- 1 Walk in LOD, stepping R,L(cts. 1,2).  
2-4 Repeat action of meas.1, continuing in LOD (6 steps more-total of 8).  
5-24 Repeat action of meas. 1-4, except on end of last meas. stamp RLR, facing and moving twd ctr(cts. 1,&,2);hold(ct.&).[Total 47 steps & 123].

FIGURE II:

- 1 Starting with heels together, move heels apart(ct.1); move heels together(ct.2).  
2-3 Repeat action of FIG.II,meas.1 twice more(3X total).  
4 Step on R in place(ct.1); kick L fwd, lifting and swinging from knee (ct.2).  
5 Repeat action of FIG.II,meas.4, with opp ftwk.  
6 Step on R twd ctr (ct1); jump-fall onto both feet (ct.2).  
7 Moving bwd out of ctr, step RLRL (cts.1,&,2,&).  
8 Continuing bwd out of ctr, step RLR (cts.1,&,2); hold (ct.&).

REPEAT DANCE FROM BEGINNING

Presented by Alexandru David

Dance description by Sherry Cochran

Despite the discrepancy in the steps called "The Basic Step" the rythmn remains the same in all of the interpretations and it is as follows:

Music: 4/4  
 Dance rythmn: 1, 2, 3, &, 4  
 Spoken as Slow, slow, quick, quick, slow  
 Step pattern:  
 (Men) L R L R draw W/no wt.  
 (Women) R L R L " " "

Hereafter the step will be decribed for the men and the women will use opposite footwork.

Hold: Mens rt hand close to the center of womens back with forearm parallet to floor. Lft arm held at shoulder level with as much bend in elbow as necessary to maintain level of arms and position of body. Weight on R.

Women with lft palm against back of mens rt shoulder. Weight on L.

Formation: Couples in closed ballroom position. Men facing LOD, Women with back to LOD.

BASIC STEP (Moving frwd in LOD)

<u>MEAS</u>	<u>COUNT</u>	<u>STEP</u>
1	1	L
	2	R
	3	L
	&	R
	4	Draw L to R instep

VARIATION #1

"TANGO DRAW"

(Moving frwd in LOD)

<u>MEAS</u>	<u>COUNT</u>	<u>STEP</u>
1	1	L
	2	R
	3	L
	&	R to rt.
	4	Draw L to P with no wt on L.

VARIATION #2

"PROMENADE BASIC" (Ptrns in semi open ballroom pos. facing center of room)

<u>MEAS</u>	<u>COUNT</u>	<u>STEP</u>
1	1	L twds cent. of room
	2	R " " " "
	3	L " " " "
	&	R " " " "
	4	Draw L to R instep

VARIATION # 3

"PROMENADE, TANGO DRAW" (Same pos. as above)

<u>MEAS</u>	<u>COUNT</u>	<u>STEP</u>
1	1	L twds center of room
	2	R " " " "
	3	L " " " " turning to face ptrn and LOD.
	&	R to rt
	4	Draw L to R instp.

EXERCISE #1

Now try everything backwards. Not reverse footwork, just reverse direction.

EXERCISE #2

Now try all steps in combination doing one measure forward and one measure backwards.

Hook  
 M. Bow 1st 2 cts. L.R.  
 Hold W' from backing further  
 Put R between W's feet, 'hook' R on W's R  
 Row B & F w each person hooking into  
 4th Row Tango close

bow  
 bow step - M steps w before completely  
 close - M lifts w to R, she looks  
 leg move his, left to R, w 3 steps  
 reverses leg, away R, + from W  
 2nd step: 4 R leg up, w to R, close  
 2nd step: 4 R leg up, w to R, close

Plan  
 1st 2 - is.  
 M - LR 3, 3+ Fwd  
 & cross left R over left 4, 4  
 W cross over w w M of head R leg, w step  
 see 3+ 4

VARIATION #4 "PROMENADE WITH TURNS"

NOTE that the step pattern changes in this step. Instead of a draw on count 4 you will take your weight on the left foot thereby reversing the footwork on the next measure.

NOTE ALSO that in order to come back to the original step pattern this step must be done to each side and therefore takes two measures.

<u>MEAS</u>	<u>COUNT</u>	<u>STEP</u>	
1	1	L twd center of room	
	2	R " " " "	
	3	L turning twds ptr	} FACE
	&	R close to L facing ptr	
4	L crossing over R twds outside of room	CROSS	
2	1	R twds outside of room	
	2	L " " " "	
	3	R turning twds ptr	} FACE
	&	L close to R facing ptr	
4	R crossing over L twds center of room	CROSS	

Do this 2 measure pattern as many times as desired and finish with "Tango Draw" as described above.

Here is a pattern of the above steps that will give you a chance to practice everything up to this point.

- A. 1. Basic step
- 2. Tango draw
- 3. Promenade basic
- 4. Promenade W/tango draw

- B. 1. Basic step frwd
- 2. Basic step bkwd
- 3. Tango Draw frwd
- 4. Tango Draw bkwd
- 5. Promenade basic
- 6. Promenade W/turn
- 7. Promenade W/turn
- 8. Promenade W/tango draw

*Lesson*  
*Open position SS GG + reverse*  
*is 2 in 4 time*  
*W in both cases*  
*Open*  
*Close*

EPIRIOTIKO TSAMIKO

Form'n: Line with hands joined at shoulder level.  
Meter : 3/4  
Style : A gliding movement along the floor in a curving  
line. 8 measure musical phrase; dance phrase  
takes 2 musical phrases.

---

Meas	Cts	Steps
1	1	Stp R to rt.
	&	Clse L to R.
	2	Stp R to rt.
	3	Cross L over R with slight lift.
2-6		REPEAT MEASURE 1 always traveling rt.
		<u>In place, facing center</u>
7	1	Stp R.
	2	Touch L in frnt of R.
	3	Lift L slightly extended twd cntr.
8	1	Stp L.
	2	Touch R in frnt of L.
	3	Lift R slightly extended twd cntr.
9		REPEAT MEASURE 7.
		<u>Traveling lft.</u>
10	1	Stp L to lft.
	&	Clse R to L.
	2	Stp L to lft.
	3	Cross R behind L.
11-13		REPEAT MEASURE 10.
		<u>In place, facing center</u>
14	1	Stp L.
	2	Touch R in frnt of L.
	3	Lift R.
15	1	Stp R.
	2	Touch L.
	3	Lift L.
16		REPEAT MEASURE 14.

KARAGUNA  
(Greek Line Dance)

*upper body pivots  
from waist continuously,  
drives feet*

Form'n: Line with leader at right end.  
Metre: 4/4

<u>Phrase I</u>	<u>Basic Step</u>		<u>Hands at shoulder level</u>
	<u>Meas</u>	<u>Cts</u>	<u>Steps</u>
1	1	(1)	Stp R to rt (swing body to lft slightly)
		(2)	Cross L ovr R bending kns slightly (swing rt)
		(3)	Stp R to rt (swing to lft)
		(4)	Tch L in frt of R keeping wt on R (swing rt)
	2	(1)	Stp L to lft (swing to lft)
		(2)	Touch R to rt keeping wt on L (swing to rt)
		(3)	Touch R in frt of L (swing lft)
		(4)	Touch R to rt (swing to rt)

2 Repeat phrase 1. After the touch on ct 4 meas 2, lift the R behind the L calf as an accent preceding ct 1 of Ph 2.

Variation I Cross-overs Hands at shoulder level  
Flex knees between each ct.

1	1	(1)	Stp R to rt.
		(2)	Cross L over R.
		(3)	Stp R to rt
		(4)	Clse L to R.
	2	(1)	Point R to cntr of circle
		(2)	Clse R to place.
		(3)	Point L to lft side
		(4)	Clse L to place.

*knee bent  
before each  
step*

2 Repeat Phrase 1, Variation I

Variation II - Walking, hands held down at sides  
Flex knees between each ct.

1	1	(1)	Stp R to rt. (facing rt slightly)
		(2)	Stp L to rt.
		(3)	Stp R to rt. (face cntr as this ct is done)
		(4)	Clse L to rt.

2 Do as in measure 2 of Variation I

Variation III - Turning Hands at shoulder level

This variation is the same as variation II only a turn is executed during the walking stps of meas. 1 and the points are the same as meas. 2.

Variation IV - Step behind & run Hands held down

1	1	(1)	Stp R to rt (face cntr entire step)
		(2)	Cross L bhnd R.
		(3)	(on toes running) R to rt.
		(&)	(" " " " ) L bhnd R
		(4)	(" " " " ) R to rt.
		(&)	(" " " " ) L bhnd R

2 Do as in measure 2 of Variation I

<u>Variation V</u>	<u>Brushes</u>	<u>Hands at shoulder level</u>
<u>Phrase</u>	<u>(cts)</u>	<u>Steps</u>
1-2	1	(1) Stp heavily on R to rt.
This step takes	(2)	Brush L on flr lifting it rather high in
4 measures to		frt of R in preparation to cross and
complete.		stp on other side of R.
	(3)	Stp L across R.
	(4)	Brush R swinging back to lft.
	2	(1) Stp R across L.
	(2)	Brush L swinging back to rt.
	(3)	Stp L across R.
	(4)	Brush R across L.
	3	<u>Repeat measure 1.</u>
	4	<u>Repeat counts 1 &amp; 2 of measure 2.</u>
	(3)	Stp L across R.
	(4)	Close R beside L.

<u>Variation VI</u>	<u>4 side steps and drops</u>	<u>Hands at shoulder level</u>
1-2	1	(1) Stp R to rt.
This step takes	(2)	Clse L to R (Feet are now together)
4 measures to	(3)	Stp R to rt.
complete.	(4)	Clse L to R.
	2	<u>Repeat Measure 1.</u>
	3	(1) Drop onto L Ft. (R bhind L on Ball) facing diag rt. <i>arms up</i>
	(2)	Hop on L (swinging R across L to L ft.)
	(&)	Hop again on L (still swinging to left)
	(3)	Stp on R across L.
	(4)	Clse L in place to R both ft twds ctr.
	4	<u>Reverse measure 3.</u>



KRITIKO SYRTO

(Crete)

Record: Any Kritikos Tyrto - (Kolo Festival 803)  
Form'n: Line holding hands at shoulder Ht. Beginning position  
feet together facing center.  
Style: Sharp, controlled movements subject to musical mood.  
Metre: 2/4 Rhythm: Slow, Quick, Quick and Slow, Slow  
(1) (2) (&) (1) (2)

---

Meas.	Cnt.	Description
1	1	Brush L frwd into CCW arc
	2	Crs L bhnd R twds rt.
	&	Stp R sideways to rt.
2	1	Crs L in frnt of R.
	2	Stp R to rt.
	&	Stp L to lft. (end in stride pos.)
3	1	Crs R over L to lft (leave L hovering over spot)
	2	Stp L in place.
	&	Stp R to rt. (end in stride pos.)
4	1	Crs L over R.
	2	Clse R to L (end in beginning pos.)

VARIATION

1	1	Brush L frwd into CCW arc
	2	Crs L bhnd R twds rt.
	&	Stp R sideways to rt.
2	1	Crs L in frnt of R. (NOTE: up to this point the variation is identical to basic step above)
	2	Stp R twds rt. Turn body to move twds rt.
3	&	Stp L twds rt. Traveling rt.
	1	Stp R twds rt. (Leave L hovering over spot)
	2	Stp L bkwds twds lft. Move bckwds.
4	&	Stp R " " " " "
	1	Stp L to lft facing center.
	2	Clse R to L (end in beginning pos.)

THE ABOVE VARIATION CAN TRAVEL TWDS CENTER CHANGING  
direction on Meas. 2, cnt 2, or travel to the Left  
changing direction at the same place in the dance.

NOTE: considering that Misirlou comes directly  
from Kritikos Syrto nearly all of the steps used  
in that dance are interchangeable.

Notes by Sonny Newman

SYRTO, TURNING  
(Greece)

Syrto, Turning is a Greek line dance. This dance has a great deal more twisting motion than ordinary syrto and can be thought of as swinging the shoulders from side to side. This syrto takes 8 meas of music to complete a dance phrase instead of 4 meas as the more usual syrto takes. This is one of the few perfectly natural dances that I am familiar with. The costume originally worn by the women who did this dance included large polished silver ornaments on their wide belts. The twisting, as the dance was being done, reflected the sun much in the same way that revolving chandeliers in ballrooms reflect light. Turns are an outgrowth of the twisting and although they are not a basic part of the dance, they do make a lovely variation and should be executed only at the leader's indication.

Record: "Picnic in Greece" OL 24-13. Use Nesiotiko Syrto slowed.

Music: Specific music for this dance is unavailable as it dropped from existence long before records were invented and only recently has been discovered through research by Ted Petridis. However, any nice melodic free flowing syrto works nicely. Rhythm is most easily counted 1, 2, & (S, Q, Q).

Formation: Open circle. Hands at shoulder level.

<u>Measures</u>	<u>Pattern</u>
(2/4)	
	I.
1	Step R to R (let body swing L) (ct 1), cross L behind R (body still swinging L) (ct 2), step R to R (body now swinging to R) (ct &).
2	Cross L in front of R (body still to R) (ct 1), step R to R (body swinging back to L) (ct 2), cross L behind R (body still to L) (ct &).
	<u>Note:</u> To this point the dance is merely a grapevine in a slow, quick, quick rhythm.
3	(R cross-over). Step R to R (body swinging to R) (ct 1), Cross L in front of R (leave R hovering over last pos) (ct 2), step R into last pos (ct &).
4	(L cross-over). Step L to L (body swing to L) (ct 1), cross R in front of L (leave L hovering over last pos) (ct 2), step L into last pos (ct &).
	<u>Note:</u> To this point the dance is the usual syrto with the exception of an extra twist on meas 2. From here through meas 8 the steps are reversed exactly although the dance continues to move to the R.
5	Step R to R (body twisting to R) (ct 1), cross L in front of R (body still to R) (ct 2), step R to R (body twisting to L) (ct &).

## SYRTO, TURNING (CONT.)

<u>Measures</u>	<u>Pattern</u>
6	Cross L behind R (body still to L) (ct 1), step R to R (body twisting to R ) (ct 2), cross L in front of R (body still to R) (ct &).
7	(R cross-over). Step R to R (body twisting to L) (ct 1), cross L behind R (leave R hovering over last pos) (ct 2), step R into last pos (ct &).
8	(L cross-over). Step L to L (body twisting to R) (ct 1), cross R behind L (leave L hovering over last pos) (ct 2), step L into last pos (ct &). Repeat phrase I to end of music.
<u>Variation:</u> On meas 2 and 6, ct 1, the L ft is moving into a pos in front and in back of the R ft, respectively. Let the L ft initiate a double turn in the direction to which it is moving, like this:	
(Insert this in place of original meas 2)	
2	Step L in front of R (drop hand hold and begin turning CW (ct 1), step R completing turn (you are now facing ctr of circle) (ct 2), step L in front of R beg second turn (ct &)
3	Step R completing turn. This step is also the first step of the R cross-over. Finish meas 4 and 5 as in original step resuming hand hold on meas 4.
(Insert this in place of original meas 6)	
6	Step L behind R (drop hand hold and begin turning CCW)(ct 1), step R completing turn (ct 2), step L behind R starting second turn (ct &).
7	Step R to R completing turn, which is also the first step of the R cross-over. Finish meas 7 and 8 as usual, resuming hand hold on meas 8.

Presented by: Sonny Newman

TANGO DEL NORTE  
(a tango mixer)  
Argentine Style

Form'n: Couples in closed ballroom position, M with back to center of room. Couples evenly space in circle.

Music : Tango Del Norte by Lars Saxegaard

Choreo: Sonny Newman

Meter : 4/4

Meas	Cts	Men	Women
		<i>Knees slightly back</i>	
1	1	Stp L bkwd slight diag lft.	Stp R frwd slight diag rt.
	2	Crs R bhnd L on big diag.	Crs L in frnt on big diag.
	3	Stp L frwd away from cent.	Stp R bkwd away from center.
	&	Stp R away from center.	" L away from center.
	4	Clse L to R (No wt.)	Clse R to L (No wt.)
		(NOTE: On ct. 3& both are changing direction. M face LOD, W face RLOD. Right sides are now adjacent.)	
2	1	Stp L in LOD	Stp R (bkwd) in LOD
	2	" R " "	" L " " "
	3	" L " "	" R " " "
	&	" R perpendicular to LOD	" L perp. to LOD
		(M must stp in frnt of W) <i>Move in</i>	
	4	Clse L to R (No wt.)	Clse R to L (No wt)
		(Remain with rt sides adjacent)	
3	1	Corte (lunge) frwd on L (Bend lft leg, rt straight)	Corte bkwd on R (Bend rt leg, lft straight)
		(It is important for both partners to center their own wt over their supporting foot so that each are in balance.)	
	2	Hold. Look at Ptnr.	Hold. Look at Ptnr.
	3	Recover.	Recover.
	4	Hold.	Hold.
4	1	Stp L in LOD	Stp R in LOD
	2	" R " "	" L " " "
	3	" L in place	" R } Turning
	&	" R " "	" L } 1½
	4	Clse L to R (No wt.)	" R } CW

(NOTE: Women turn 1½ turns under joined hands to face LOD in conversation position at Mans right side. L hnds joined across Mans chest, Right hands at Womens right waist.)

Meas	Cts	Men	Women
5	1	Stp L in LOD	(NOTE: Measures 5-7 are identical for Men & Women)
	2	" R " "	
	3	" L Across in frnt of rt perpendicular to LOD	
	&	" R twds rt	
	4	" L across rt in back	
	&	" R twds rt	} Grapevine
6	1	" L in frnt of R	
	&	Swing R around to prepare moving twds center	
	2	Stp R in frnt of L moving twds center	
	&	" L to lft	
	3	" R behind L	
	&	" L to lft	
	4	" R in frnt of L	
	&	Sing L around to prepare grapevine away from center	
7	1	Stp L in frnt of R	} Tango draw
	&	" R twds rt	
	2	" L in bck of R	
	&	" R twds rt	
	3	" L in frnt of R	
	&	Take large stp to rt	
	4	Draw L to R (No wt)	
8	1	Stp L in <u>LOD</u>	Stp <u>L</u> in LOD
	2	" R " "	" R " "
	3	" L " "	" L " "
	&	Clse R to L	" R " "
	4	Stp L bck RLOD	" L ready to face new partner and start from beginning.
	&	Cls R to L turning to face new partner with your back to cent.	

Presented by  
Sonny Newman

ZAGORITIKO

(Greece)

Record: "Songs and Dances of Epirus" Tardonia A. H. Records LP 1

Formation: Hands held at shoulder level. Women's dance.

Rhythm: 5/8 counted Q, Q, Q, S or 1, 2, 3, 4. Ct 4  
is underlined as it is longer (2/8).

Measures    Pattern

I.

- 1    Touch L in front of R (ct 1) touch L to L side (ct 2),  
step L in front of R (ct 3), bring R up behind L so  
that R ankle is touching diag across back and inside  
of L leg (ct 4).
- 2    Face R, step R to R (ct 1), step L to R (ct 2), step  
R to R (ct 3), step L to R (ct 4).
- 3    Face ctr, bring R around to step twd ctr of circle and  
drop the wt onto it heavily with slight knee bend (ct 1),  
step on L directly behind R (ct 2), step R back from ctr  
(ct 3), raise L almost straight knee in front of R (ct 4).
- 4    Face R and walk bwd, step L to L moving diag back to the  
L (ct 1), step on R diag behind L (ct 2), step on L to  
L (ct 3), close R to L (ct 4).

M styling

- 1    Touch L in front of R (ct 1), lift L to L side (ct 2),  
step L in front of R (ct 3), bring R up behind L knee  
(ct 4).
- 2    Same step as for W.
- 3    Same as for W (ct 1), same as for W (ct 2)  
Drop heavily onto R directly behind L (ct 3), stamp L  
and lift until thigh is parallel to ground (ct 4).
- 4    Same as for W.

Presented by: Sonny Newman

**BEROVKA**  
(East Macedonia)

*flat footed  
walk - no bounce - no stamp (dip)  
accent (dip) S & S44*

Source: George Tomov learned this dance in the village of Berovo in Eastern Macedonia.  
Record: George Tomov Presents Yugoslavia Dance and Song GT-103 Side A, Band 5  
Rhythm: 2/4  
Formation: Line dance, no partners. Leader on right. Belt hold. Face R (LOD). Right foot free.

Meas.	Ct.	Figure I
1	1	Step R
	2	Step L
2	1	Step R
	2	Step L
3	1	Step R
	2	Step L
4	1	Step R, with a dip, turning to face center
	2	Step L next to R
	&	Step R in place
5	1	Step L next to R, swinging R leg out in CW motion
	2	Hop on L
	&	Step R slightly backward
6	1	Step L next to R, turning to face L (RLOD)
	2	Hop on L, extending R leg diagonally L
7	1	Step R across L, kicking L leg backward
	2	Hold <i>no bounce (bent slightly)</i>
8	1	Hop on R, turning to face R (LOD)
	2	Step L across R, kicking R leg backward <i>crossing w. leg extended (also other 2 steps)</i>
1	1	<u>Figure II</u> Step R
	2	Step L
2	1	Step R
	2	Step L
3	ah	Step R (on toes)
	1	Step L
	2	Step R
	&	Step L
4	1	Step R, with a dip, turning to face center
	2	Step L next to R
	&	Step R in place
5	1	Step L next to R, swinging R leg out in CW motion
	2	Hop on L
	&	Step R slightly backward

*each figure 4x  
1/2 time 1/2 fig 3x b  
allow for introduction*

*S. 44 heel S  
as long as possible*

*replace L w R  
similar movements  
(timing different)*

*for a dip*

Berovka (continued)

Figure II (continued)

- 6     1     Step L next to R, turning to face L (RLOD)  
       2     Hop on L, extending R leg diagonally L
- 7     1     Step R across L, kicking L leg backward  
       2     Hold
- 8     1     Hop on R, turning to face R (LOD)  
       2     Step L across R, kicking R leg backward

Figure III

- 1     1     Step R  
       2     Step L
- 2     1     Step R  
       2     Step L
- 3     ah    Step R (on toes) ) down  
       1     Step L  
       2     Step R  
       &     Step L
- 4     1     Step R, with a dip, turning to face center  
       2     Step L next to R  
       &     Step R in place
- 5     1     Step L next to R, swinging R leg out in CW motion  
       2     Hop on L  
       &     Step R slightly backward
- 6     1     Step L next to R, turning to face L (RLOD)  
       2     Hop on L, extending R leg diagonally L
- 7     1     Step R across L  
       &     Step L (on toes) behind R  
       2     Step R in place
- 8     1     Hop on R, turning to face R (LOD)  
       2     Step L across R, kicking R leg backward

*knees bent, don't straighten legs well-starts*

*feet in 'I' 3 stamps*  
*(R to center, L ahead)*

Presented by George Tomov  
Dance notes by Linda Gross

*body turns abruptly - when to do a RLOD, completely*



DUPLJAJA  
Vojvodina, Yugoslavia

Pronounced: "doo-PINAH-yah Meaning to dance double-time to tempo  
Formation: Mixed line, shoulder hold. Face ctr. bt on LF  
Record: Yugoslavia Dance & Song, EP M-GT 102, Sd A, Band 2  
Meter: 4/4

Meas                      Pattern (counts in parentheses)  
Introduction: 12 meas in 2/4 time

FIG. I

1                      Take wt on RF in place, twisting L heel to R over R  
instep (1). Rev. ftwk (2). Bounce 3 times on both  
ft together (cts 3 & 4).

2-8                    Rpt Meas 1

BASIC

1                      Step R in place (1). Hop on R, swinging L leg in wide  
arc from front to bk (2). Step L in bk of R (3). Stp  
& close R beside L (&). Stp L fwd (4).

2                      Lifting R leg side R, slide RF sharply in front of L,  
taking wt & twisting R heel to L (1). Hold (2). Lfting  
L leg side L, slide LF sharply in front of R, w/o taking  
wt, twisting L heel to R (3). Hold (4).

3                      Step L behind R, twisting R heel to L (1). Step behind L,  
twisting L heel to R (2). 3 small stps (L,R,L) in place, ft  
together (3, &, 4)

4                      Rpt Meas 1, FIG. I

5-8                    Rpt Meas 1-4.

FIG. II

1                      Leap onto LF in place, twisting hips to L & lifting R leg  
across L (1). Dip 3 times on L, shaking R leg rapidly  
(2,3,4).

2                      Rpt Meas 1, rev. ftwk

3-8                    Rpt Meas 2-2. BASIC (ct 1, Meas 1: hop on R)

FIG. IV

1                      Bend L knee (1). Stamp R heel diag R, taking wt (1).  
Step LF diag R, beside R heel (&). Ct. 2: rpt ct 1.  
Cont in this way for cts & 3,&,4, circling CW.

2                      Cont circling CW for cts &, 1,&,2,&, returning to startin  
point. 3 light stamping stps (RLR) in place (3,&,4).

cont'd . . .

DUPLJAJA

Vojvodina, Yugoslavia

DUPLJAJA (Page 2) cont'd

3-4 Rpt Meas 1-2, rev dir & ftwk (circle CCM).

5-8 Rpt Meas 1-4.

BASIC

FIG. V

1 Take Wt on RF in place, twisting hips to R, bending L knee sharply across R knee & keeping legs close together. Ball of LF remains on floor (2). Cts 3,&,4: Rpt cts 1,2,1, doubletime, with smaller movement

2 Rpt Meas 1, rev. ftwk.

3-8 Rpt Meas 1-2.

BASIC

FIG. VI

1-8 Rpt FIG V but with larger steps, leaping onto standing leg, free leg lifting off floor & crossing standing leg.

BASIC (slow steps in Meas 8 with retard in music).

Presented by George Tomov  
Notes: John Wagner

Record: LP G. Tomov "Macedonia" #104  
Macedonian line dance

JANINO ORO continued Meter: 9/16, counted as slow, quick, quick, quick  
No introduction. Dance starts with the music and is done completely three times.

Figure I

Face center, join hands. Hold elbows slightly lower than shoulder height and approximately 45° forward; raise forearms so that hands are held at head level.

Measure

- 1 (1-2) Step on R to right, lowering hands forward (3-4) Step on L behind R, returning hands to original position.
- 2 Repeat Measure 1
- 3 (1) Step on R to right (2) Step on L next to R (3) Step on R in place (4) Hold. While taking these three steps, bring hands forward and around in two small circles at head level.
- 4 (1) Step on L towards center (2) Step on R next to L (3) Step on L in place (4) Hold. Hand motion is the same as in Measure 3.
- 5-24 Repeat Measures 1-4 five times. Each time Figure I is repeated, take the first step diagonally backwards to the right. This will prevent the line from being drawn towards the center.

Figure II

Face CCW. Keep elbows at same height, but lower forearms so that hands and elbows are in the same line. Hands stay joined. Leaps in Figure II are small.

- 1 Rising slightly on the balls of the feet, (1-2) Step forward on R (3-4) Step forward on L.
- 2 Repeat Measure 1.
- 3 (1) Leap forward on R, holding L close to R ankle (2-4) Hold.
- 4 Still facing CCW, (1) Leap on L to left, holding R close to L ankle (2) Hold (3) Leap on R to right, holding L close to R ankle (4) Hold.
- 5 Step on L to left (2) Step on R next to L (3) Step on L in place (4) Hold.
- 6 (1) Step backwards on ball of R (2) Hold. (3-4) Step on L (flat) next to R.
- 7 Repeat Measure 6.
- 8 (1) Leap backwards on R, holding L close to R ankle (2-4) Hold.
- 9-10 Repeat Measures 4 and 5.
- 11-18 Repeat Measures 1-8.
- 19 Repeat Measure 4.
- 20 (1) Leap on L to left, holding R at L ankle (2-4) Hold.
- 21 Repeat Measure 4, reversing footwork.

Figure III

Face slightly to the right. Position of the arms is the same as in Figure I.

- 1 Rising slightly on balls of the feet, (1) Step on R to right (2) Close L to R (3-4) Step on R to right.
- 2 (1) Step on L slightly crossed over R (2) Step on R to right (3-4) Step on L slightly crossed over R.
- 3 Facing center, (1-2) Step on R to right, holding L at R ankle and moving forearms to right (like a windshield wiper) (3-4) Repeat Counts 1-2 with opposite foot and arm work.
- 4 (1-2) Step on R to right, resume original position of arms (3) Hop on R (4) Hold.
- 5 (1-2) Step on L to left (3-4) Step on R behind L.
- 6 Repeat Measure 5.

JANINO ORO continued

Measure

- 7 (1) Step on L to left (2) Step on R next to L (3) Step on L in place  
(4) Hold. While taking these three steps, bring hands forward and around  
in two small circles at head level.
- 8 (1) Step on R towards center (2) Step on L next to R (3) Step on R in  
place (4) Hold. Same hand motion as in Measure 7.
- 9 (1) Step backwards on L (2) Step on R next to L (3) Step on L in place  
(4) Hold. Same hand motion as in Measure 7.
- 10 (1) Step on R to right and face slightly to right (2) Step on L next to R  
(3) Step on R to right (4) Hold. Same hand motion as in Measure 7.
- 11 (1) Hop on R, raising L in front (2) Hold (3) In place, switch to L,  
extending R behind (4) Hold.
- 12-17 Repeat Measures 1-6
- 18 (1-2) Step on L to left (3-4) Close R to L.

KIRČINO ORO

Record: LP George Tomov Volume II

Macedonian Line dance.

Meter: 11/16, counted as quick, quick, slow, quick, quick

Begin dancing 8 measures after music starts. Arms are down.

- | <u>Measure</u> | <u>Introduction</u>   |
|----------------|---|
| 1              | Facing center: 1) Step on R to right 2) Close L to R<br>3) Step on R to right 4) Hop on R 5) Step on L crossed over R.  |
| 2              | 1) Step on R to right 2) Step on L crossed over R<br>3) Step on R to right, extending L in front of standing leg<br>4) Step on L to left 5) Step on R crossed behind L. |
| 3-4            | Repeat Measures 1 and 2 in opposite direction with opposite footwork.   |
| 5-8            | Repeat Measures 1-4.  |

Figure 1

- |      |  |
|------|--|
| 1-2  | Identical to Measures 1 and 2 of Introduction.   |
| 3    | 1) Step on L to left 2) Step on R crossed behind L 3) Step on L in place, extending R to start reverse bicycle 4) Hop on L, finishing bicycle with R 5) Step on R in place.                        |
| 4    | 1-2) Spring onto L in place, holding R foot low in front of standing leg, with R knee turned out, ankle twisting in above arch 3) Repeat Counts 1-2 with opposite footwork 4-5) Repeat Counts 1-2. |
| 5-16 | Repeat Measures 1-4 three more times.  |

Figure 2

- |     |   |
|-----|---|
| 1   | Identical to Measure 1 of Introduction.   |
| 2   | 1) Step on R to right 2) Step on L crossed over R 3) Facing about 45° to right, step on R next to L and start to extend L foot forward 4) Hop on R while raising L knee high and circling L foot behind R 5) Step on L directly behind R. |
| 3   | 1) Hop on L while raising R knee high and circling R foot behind L 2) Step on R directly behind L 3) Step on L to left, turning to face center 4) Hop on L 5) Step on R crossed over L and face about 45° to left.                        |
| 4   | 1) Step on L to left 2) Step on R crossed over L 3) Jump to left, landing on both feet, knees are bent 4) Hop on R brushing left forward 5) Step on L behind R.   |
| 5-8 | Repeat Measures 1-4.  |

Continued.....

Kirčino Oro (Continued)

Figure 3

- 1-2 Identical to Measures 1 and 2 of Introduction.
- 3 1) Step on L to left 2) Step on R crossed behind L 3) Spring onto L in place, holding R foot low in front of standing leg with R knee turned out 4-5) Repeat Count 3 with opposite footwork.
- 4 1) Spring onto L in place 2) Stamp lightly on R, no weight 3) Strike L heel on floor; immediately follow with stamp on R as in Count 2 4) Strike L heel on floor 5) Stamp R as in Count 2.
- 5-16 Repeat Measures 1-4 three more times.

Dance sequence: Introduction, Figures 1, 2, 1, 2, 3, 2, 3.

Presented by George Tomov

KOPRIVA I OJ SVIRAJ SVIRČE  
(Baranja - Croatia)

Pronounced: KAW-pree-vah ee oy SVEER-eye SVEER-cheh  
Meaning: The thistle and Oh, Piper play!  
Record: Yugoslavia Dance & Song, LP M GT 101, Sd B, Bd, 3.  
Meter: 2/4  
Formation: Mixed, closed circle, alternating M & W. M hold W belts;  
W hands on M shoulders. Face ctr, wt on R.

Meas

FIGURE

- No introduction
- I.
- 1-3 Beg. L. Turning to face L, 3 slow steps fwd, moving RLOD.
- 4 Lift on L ft (ct & 1). 1 two-step fwd (cts 1-&-2).
- 5 Rpt Meas 4, rev ftwk.
- 6-7 2 slow steps fwd (R-L).
- 8 Rpt Meas 4.
- 9 Pivot 1/4 turn CW to face ctr (ct 1). Close L ft to R (ct 2).
- 10-18 Rpt. Meas 1-9, rev dir and ftwk.
- II.
- 1 Facing ctr and moving L, step R ft across L (ct 1). Bounce once on R (ct 2).
- 2-6 Continue as in Meas 1 in grapevine pattern.
- 7 Cross and step R ft behind L (ct 1). Step L ft side L (ct 2).
- 8 Cross and step R ft in front of L (ct 1). Close L ft to R, pivoting to face ctr (ct 2).
- III.
- 1 Facing and moving to ctr, leap fwd on R ft in front of L (ct 1). Leap fwd on L ft in front on R (ct 2). Keep knees close together.
- 2 3 running steps (R-L-R) in place (cts 1-&-2).
- 3-4 Rpt Meas 1-2, rev dir and ftwk.
- 5-8 Rpt Meas 1-4.
- IV.
- 1-9 Rpt Meas 1-9, FIG I.

KOPRIVA I OJ SVIRAJ SVIRČE (continued)

- V.
- 1 Facing ctr, step L ft to L (ct 1). Step R ft parallel to and about 4" to 6" from L (ct 2).
  - 2 Step L ft to L (ct 1). Hop on L (ct 2). During Meas 2, R ft remains over pos of Meas 1, ct 2 .
  - 3 Step R ft in place (ct 1). Hop on R (ct 2). Cross and step L ft behind R (ct 2&).
  - 4 Step R ft to R (ct 1). Hop on R (ct 2).
- 5-32 Rpt Meas 1-4, 7 times (8 in all)



KOPRIVA I OJ SVIRAJ SVIRCE (cont'd)

- MEAS VI.  
1 Facing ctr, step L to ctr (ct.1), hop (ct 2),  
step R to ctr, toes pointing and torso facing full  
to left, "sitting" (ct 3)
- 2 Stamp L in place facing left (ct L), hop (ct 2)
- 3 Swinging R to right and back, step R (ct 1), hop (ct 2)  
Step L back, toes and torso pointing left again (ct &0
- 4 Stamp R in place facing left (ct 1), hop (ct 2)
- 5-22 Continue in and out with meas. 1-4, men swinging  
knees high as legs swing around. Torso is actively  
swinging left & right.
- 23-24 As in meas. 3, step R (ctl), but finish with meas  
3 & 4 of fig. V.

- VII  
1-24 Repeat steps of fig. V, but only 6 times in all.

- VIII  
1 Facing ctr., stamp L to ctr (ct 1), chug fwd on L  
as R toe comes swooping in from high rt. to touch  
toe just fwd and rt. of L toes, R heel angled in  
front of L toes. (ct2)
- 2 Chug fwd on L, swivel R heel to right (ct 1),  
Chug fwd on L, swivel R heel to left again (ct 2)
- 3 Step R by L (ct 1), hop, bringing L high fwd, left,  
and back (ct 2)
- 4 Step L close behind R (ct 1), hop, bringing R ft high  
fwd, right, and back, (ct 2), step R (ct &)
- 5-22 Continue repeating meas. 1-4.
- 23 Do meas. 3, cts 1 & 2, step L behind and to R of R ft  
(ct &)
- 24 Meas. 4, fig. V

- IX  
1-19 Repeat meas. 1-19, fig. V
- 20 Step R to right (ct 1), close L to R and freeze (ct 2)

KOPRIVA I OJ SVIRAJ SVIRČE (Baranja - Croatia)

Narasla je kopriva; dinaj, dinaj; din, din, din.  
Narasla je kopriva.  
Tri je polja pokrila; dinaj, dinaj; din, din, din.  
Tri je polja pokrila.

Ej moja mala kolo poigrala,  
Ej moja mala kolo poigrala.  
Hop skoči curice, ljubiti ću ti lice,  
Hop skoči curice ljubiti ću ti lice.

A četvrta nij mogla; dinaj, dinaj; din, din, din.  
A četvrta nij mogla.

Ja ovako lipa, pa nimam čovika  
ona stara grbava, ona ima dva.  
I-i-i-ju!

Evo ja među dva,  
Meni više netreba.  
Evo ja među dvi,  
Pa će biti svatovi.

Moj je lola trgovac,  
Sve prodaje za novac.  
Samo srce ne prodaje,  
Za poljubce daje.  
I-i-i-ju!

Ja sam stari becar lola,  
Idam od kola do kola.  
Ljubim cure snaše,  
Nek se ljudi plaše.

Igraj diko da te vide,  
Sto neznaju da se stide.  
Mani nogam još i jaće,  
Da odlete gaće.  
I-i-i-ju!

Hajde svirci,  
Sad jos malc.

Da momacki poigramo,  
Opa-a-a-a!

POVRATENO (Macedonia)

Gore jasna mesečina,  
Dolu vreva vo seloto.

Djafer Begovata kula  
Grabena se do na Turčin.

Gore jasna mesečina,  
Dolu vreva vo seloto.

Djafer Begovata Kula  
Grabena se do na Turčin.

Kaddni i pesni peat,  
Sejmeni i brajka mačat.

Presented by George Tomov

RANCE  
Croatia

Pronounced: RAHN-cheh  
Record: Yugoslavia Dance & Song, LP M-GT 101, Sd B, Bd 2  
Meter: 2/4  
Formation: Mixed circle. If alternating with W no hold. M hands clasped in back, W hands on waist palms out. Face ctr, Wt on L.

Meas            FIGURE  
Introduction, 3 Meas

- I-A  
1        Small leap on R ft to R (ct 1). 2 running steps in place (1 & 2).  
2        Rpt Meas 1, rev ftwk.  
3-6      Rpt Meas 1-2, 2 X (3 in all).  
7        Jump on both ft, crossing L over R (ct 1). Hold (ct 2).  
8        Rpt Meas &, rev ftwk.  
9        Beg R 2 running steps in place, turning once CW.  
10      1 running two-step in place, (cts 1-&-2).  
11      Rpt Meas 7.  
12      Jump on both ft together (ct 1). Hold (ct 2).  
13-24   Rpt Meas 1-12.
- I-B  
1        Leap on R ft fwd to ctr, crossing h over L (ct 1). Rev. ftwk (ct 2).  
2        Rpt Meas 1, ct 1. Leap off of R ft (ct 2).  
3        Land on both ft, L crossed over R (ct 1). Hold (ct 2).  
4-27    Rpt Meas 1-24, FIG I-A, using Meas 4-6 to move bwd to circle (ct 1, Meas 4 is a hop on R ft).  
28-54   Rpt FIG I-B.  
55-65   Rpt Meas 1-12, FIG I-A, omitting Meas 11.
- II-A  
1        Rpt Me 1, FIG I-B  
2        1 running two-step in place (cts 1-&-2).  
3-4      Rpt Meas 1-2, rev dir & ftwk.

RANCE (Page 2) cont'd

- II-A  
5-8 Beg R, 4 running two-steps, turning once CW ( $\frac{1}{2}$  turn per Meas).
- 9-24 Rpt Meas 1-8, 2 X (3 in all).
- II-B (M)  
1-2 Rpt Meas 1-2, FIG II-A.
- 3-4 Rpt Meas 1-2.
- 5-8 Rpt Meas 5-8, FIG II-A
- 9-16 Rpt Meas 1-8, rev dir (move bwd).
- 17-32 Rpt Meas 1-16.
- 33-40 Rpt Meas 1-8, FIG II-A.
- II-B (W)  
1-8 Rpt Meas 1-8, FIG II-A
- 9-24 Rpt Meas 1-16, FIG II-B (M)
- 25-40 Rpt Meas 9-24.
- III  
Introduction, 4 Meas, Beg R, 4 stamping steps, facing and moving LOD.
- 1 4 small, shuffling steps moving LOD (cts 1-&-2-&).
- 2 3 small, shuffling steps closing L to R and holding on ct 2 &
- 3 Bounce twice on both ft in place.
- 4-24 Rpt Meas 1-3, 7 X (8 in all).
- 25 2 running steps (R-L), making  $\frac{1}{2}$  turn CW, kicking free ft behind.
- 26 Rpt Meas 2, moving RLOD.
- 27 Rpt Meas 3.
- 28 2 running steps (R-L) moving RLOD.
- 29-30 Rpt Meas 26-27.
- 31-36 Rpt Meas 28-30, 2 X (3 in all).
- 37-48 Rpt Meas 1-3, 4 X, moving RLOD.
- 49 Rpt Meas 25, making  $\frac{1}{2}$  turn CCW to face LOD.

RANCE (Page 3) cont'd

III

50-51 Rpt Meas 2-3.  
52-60 Rpt Meas 28-30, 3 X, moving LOD.  
61-72 Rpt Meas 1-12.

Presented by George Tomov  
Description by John Wagner

SKUDRINKA

*8 meas intro*

Pronounced: "Skoo-DREN-kah"  
Record: "Yugoslavia Dance and Song" EP M-GT 102.  
Meter: 2/4  
Formation: Line. Arms in shoulder hold.

Measure

PATTERN

*Keep straight  
knee*

- 1 Facing ctr, wt on R ft, tap L ft in front of R (ct 1).  
Pause (ct 2).
- 2 Tap L ft twice more in same spot (cts 1-2).
- 3 Tap L ft once again in same spot (ct 1). Pause (ct 2).
- 4 Lift on R ft, raising L knee high in front (ct 1). Step onto  
L ft in place beside R ft (ct 2).
- 5-8 Repeat meas 1-4 with opposite footwork.
- 9 Bring L ft around from side and click with R ft (ct 1).  
Pause (ct 2).
- 10 Lift on R ft, raising L knee high in front (ct 1). Step  
on L ft in place beside R (ct 2).
- 11 Lift on L ft, raising R knee high in front (ct 1).  
Hold this position (ct 2).
- 12 Turning to face RLOD, lift on L ft (ct 1). Step on R  
(ct 2).
- 13 Continue RLOD with lift on R ft (ct 1). Step with L ft  
(ct 2).
- 14 Continue RLOD with lift of L ft (ct 1). Step on R turning  
to face ctr (ct 2).

REPEAT meas 1-14 until music ends.

Presented by George Tomov.

SLAVONSKO KOLO

Pronounced: Slah-VAWN-skoh KOH-loh  
Meaning: Circle dance from Slavonija  
Record: Yugoslavia Dance & Song, LP M GT 101, Sd A, Bd 3  
Meter: 2/4  
Formation: Mixed, closed circle. Front basket hold, R over L.  
Dancers in First Pos, R ft pointing to ctr, L ft to L.  
Wt on L. Movement is RLOD, except as noted.

Meas

FIGURE

Introduction, 16 meas (instrumental). Start with vocal.

I  
1-8 Beg R, 16 even walking steps - NO up and down movement (1 step per ct).

II  
1 Step R ft across L, bending knees (ct 1). *leap* Step on ball of L ft to L, straightening knees (ct 2). (Like the Hungarian closed "rida" step.)  
2-8 Rpt Meas 1, 7 X (8 in all).

III  
1-8 8 step-hops, free ft swinging across shin on hop. *R ft under heel, not back*

IV  
1 Stamping step R, slightly fwd in RLOD (ct 1). *R makes T in left* Hop on R ft, twisting body to R and keeping eyes together (~~ct 1-6~~). Step on L ft beside R (ct 2). *2 &*  
2-8 Rpt Meas 1, 7 X (8 in all).

NOTE: FIGS I & II move rapidly, FIG III less so. FIG IV is done almost in place.

V  
1 Facing ctr, wt on R. Raise and lower R heel sharply, L ft swinging to L (ct 1). Step L ft to L, taking wt equally on both ft, and bounce twice (cts 2-6).  
2 Raise and lower L heel sharply (ct 1). Step R ft parallel and about 6" from L, taking wt equally on both ft, and bounce twice (cts 2-6).  
3-8 Rpt Meas 1-2, 3 X (4 in all).  
9-16 Beg R, 4 step-hops into ctr and 4 out, swinging free ft across shin on hop (except Meas 12 - swing R ft behind L calf).  
17-32 Rpt Meas 1-16.

continued.....

Slavonsko Kolo (continued)

- 1            VI  
            Jump down on both ft together, bending knees (ct 1). Bounce  
            twice on both ft (cts 2-8).
- 2-8         Rpt Meas 1, 7 X (8 in all).
- 9-16        Rpt Meas 9-16, FIG V.
- 17-32       Rpt Meas 1-16.
- 97-192      Rpt FIGS I - VI.
- 193-208     Rpt FIGS I - II.
- 209-216     Rpt FIG I.
- 217-224     Rpt FIG II, gradually slowing movement during last 4 meas and  
            stopping, ft together, facing ctr at end of music.

Presented by George Tomov



SLAVONSKO KOLO (Croatia)

Koga čemo zasto čemo,  
De de nevola.  
Koka toga do toroga,  
De de nevole.

Sviraj svircě nemoj stati,  
Svaka će ti cura dati,  
Neka dinar neka dva,  
Neće biti bajdava.

Gledala sam stare babe,  
Gde se ljube uz tarabe.  
A ja soja djuvenija,  
Pritisnula uz kapiju.

Op jole na viole,  
Nek se ljub gde ko more.  
A mićemo u tovore,  
Gde se more sakrid bolje.

Sviraj mista čica rista,  
Ako nečes izgorečes,  
Ovako se kupus gazi,  
Ako neznas a ti pazi.

Sviraj sviraj nešto drugo,  
To je nama već o dugo  
Sviraj sviraj nešto drugo,  
To je namaveć o dugo.

Sviraj sviraj makar crko,  
Zašto si me amo vuko.  
Sada sviraj do zore,  
Mene noge ne bole.

ŽALNA MAJKA

ŽALNA MAJKA V SEBE PLAČE  
VNUCITE GI TEŠI  
BOL VO GRADI LUD JA MIE  
A NIV IM SE SMĚSI

AH SPIJTE VNUCI MOJ  
KE NI PEE ZA BITOLA PAK PAK KE DOJDE TOJ  
ZA NAŠ RODEN KRAJ

SPIJAT VNUCI MAJKA PLAČE  
OČI SOLZI LEAT  
KAJ SI SINKO DA GI VIDIS  
TVOJTE MILI DECA

AH TIE DECA TVOJ  
ZVON GO SLUŠA TVOJOT ZBOR  
STANI SINKO DA GI VIDIŠ  
STANI SINE MOJ

MAJKA PLAČE SOLZI TEČAT  
SINOT SVOJ GO ŽALI  
BLAGOJ PETROV KARAGULE  
VO MISLI GO GALI

AH TAGI NESNOJCI  
GRAD BOLKA SI MISLI  
STANI ČEDO PEJ NI PESMA  
STANI NEMISLI

Presented by George Tomov

ŽALNA MAJKA  
(Macedonia)

Record: LP George Tomov Volume II

Formation: Circle, no partners, hands joined at shoulder level with elbows bent.

THE DANCE: Step to Right on Right foot...count 1.  
Lift and swing Left foot forward, over Right...count 2.  
Step on Left foot crossed over Right...count 3.  
Step on Right foot to Right...count 4.  
Lift Left foot forward then back...counts 5-6.  
Step on Left in back of Right...count 7.  
Bounce on Left foot twice...counts 8-9.

*only 2  
frames,  
rest is  
rest*

INTERLUDE: (Done to the instrumental part of the record.)  
Step to Right on Right foot...count 1.  
Lift and swing Left foot forward...count 2.  
Step on Left foot crossed over Right...count 3.  
Step on Right to Right...count 4.  
Cross and step on Left over Right...count 5.  
Step on Right...count 6.  
Step to Left on Left foot...count 7.  
Cross Right foot over Left...count 8.  
Step on Left foot...count 9.

*no  
frames*

*ft in front, not  
cross over*

Presented by George Tomov