

TOM BOZIGIAN
presents
the 14th ANNUAL



On LABOR DAY WEEK/WEEKEND (August 30 - September 4, 1989)

TOM BOZIGIAN
(Armenian/Russian)

JAAP LEEGWATER
(Bulgarian / Dutch)

PATRICIA RYAN
(Ballroom)

GEORGE TOMOV
(Croatian/Macedonian)

FDS



CHASTOOSHKI
Russian Dance

MUSIC: Bozigian Russian Character Dance Cassette

RHYTHM: 4/4

SOURCE: Russian Chastooshki rhymes are of fairytale nature. Tom Bozigian learned a variety of character movements from ex-Moiseyev dancers, Iosif Izrailov and Sasha Kalinin, and selected the following 3 for this partner dance.

PATTERN

<u>MEASURE</u>	<u>VARIATION #1</u>	In closed circle, hand hold, man on woman's R facing diag. R and moving R
1		Step R to R (ct. 1), stamp L no wt. beside R (ct. and), repeat ct. 1, and with opp ftwrk (ct. 2, and), step R to R (ct. 3), stamp L beside R (ct. 4)
2		Repeat cts. 1-4 with opp ftwrk (cts. 1-4)
3-4		Repeat meas. 1,2 one more time (cts. 1-4) (cts. 1-4)
5		Continuing R, slight hop R to R as L knee raises (ct. 1), stamp L no wt beside R (ct. 2) repeat cts. 1-2 (cts. 3-4)
6		Repeat meas. 5, ct. 1 (ct. 1) stamp L with wt beside R as R knee raises (ct. 2) stamp R no wt beside L (ct. 3) hold (ct. 4)
7		In place, stamp R no wt beside L (ct. 1) hop on L with stamp as R knee raises (ct. 2) stamp R no wt beside L (ct. and) stamp R with wt beside L as L raises (ct. 3) stamp L no wt beside R (ct. 4)
8		Hop on R with stamp as L knee raises (ct. 1) stamp L no wt beside R (ct. and) stamp L with wt beside R (ct. 2) stamp R no wt beside L (ct. 3) hold (ct. 4)

PARTNER TURN #1

1-4 Changing to back basket hold men guide their partners in CW circle with four Russian 3-steps (R-L-R) moving ctr and around R to face center (cts. 1-4 X 4)

VARIATION #2

1		Remaining in back basket hold pos. and moving ctr stamp R with wt to R as R knee turns out (ct. 1) step L ball of ft in pl (ct. 2) step R ball of ft in pl as L knee raises (ct 3) Repeat ct. 1 with opp ftwrk and dir. (ct. 4)
2		step R ball of ft in pl (ct. 1) leap L full ft in pl as R knee raises (ct. 2) stamp R no wt beside L (ct 3) hold (ct. 4)
3-4		Repeat Meas. 1-2 one more time
5		Moving bkwd hop on L as R knee raises to R (ct. 1) stamp ball of R no wt behind L (ct. and) stamp with wt ball of R behind L as L kicks straight fwd (ct. 2) step L heel in front as R lifts behind (ct. 3) step R full ft in pl as L begins to raise (ct. 4)
6		Repeat meas. 5 with opp ftwrk and dir. (cts. 1-4)
7		Repeat meas. 5 (cts. 1-4)
8		Leap on L in pl as R lifts behind (ct. 1) step across L with R heel, leg straight, as L lifts behind (ct. 2) stamp L in pl as R raises in front (ct. 3) hold (ct. 4)

ALL DANCES PRESENTED BY
TOM BOZIGIAN

MEASURE PARTNER TURN #2

- 1 From back basket hold, man's L hand guides partner to face him with both executing Yemenite step as L hands raise above head and R hand on partner's L waist (cts. 1-4)
- 2-4 Execute 2 CW circles in pl with Russian 3 step as men finishing to R of partner to once again form closed circle (ct. 1-4 X 3)

VARIATION #3

- 1 Moving CCW step R to R as L lifts behind and torso turns slightly L (ct. 1) brush L heel on fl past R (ct. 2) hop on R as L knee raises in front (ct. 3) continuing R repeat ct. 1 with opp ftwrk and movement (ct. 4)
- 2 Repeat Meas. 1, ct. 2 (ct. 1) repeat meas. 1, ct. 3 (ct. 2) leap to R as L knee raises (ct. 3) repeat ct. 3 with opp ftwrk (ct. 4)
- 3-4 Repeat meas. 1-2 one more time (cts. 1-4 X 2)
- 5 Turning to face ctr and moving R leap R sdwy R with plie as L knee lifts to L (ct. 1) stamp L ball of ft no wt behind R (ct. and) leap L behind R in plie as R knee raises to R (ct. 2) stamp R heel no wt in front of R (ct. and) repeat cts. 1, and, 2, and (cts. 3, and, 4, and)
- 6 Repeat meas. 5, cts. 1, and 2, and, 3 (cts. 1, and 2, and, 3) stamp L no wt beside R (ct 4)
- 7-8 Moving L repeat meas. 5-6 with opp ftwrk and dir. (cts. 1-4 X 2)

PARTNER TURN #3

- 1-4 Placing L hand on own L waist and R hand extended to R execute ftwrk and dir. of partner turn #1 (cts. 1-4 X 4) Note: when doing partner turn #3 second time around (last time) do it twice going 2nd time CCW with opp. arms. Then do dance 1 more time up to partner turn #3 and end: step fwd R yelling "AHKH" (ct. 1) touch L heel ahead on fl raising grasped hands overhead and yelling "FSYO" (means "That's All") (ct. 2)

CHALDEAN SKEIKHANI

Arms and elbows locked with adjoining dancers and fingers clasped
Rhythm 2/4-steps described in 4 cts

COUNTS

1-3 Facing and moving ctr step L-R-L
4 Hold
1-2 Stamp R beside L
3-4 Repeat stamp
1-2 step bkwd on R
3-4 Touch L toe beside R
1-2 Step fwd on L with plie as R remains on floor behind
3 Bounce on L
4 Repeat bounce
1-2 Leap R to R as L leg knee locked kicks fwd and torso leans back
3-4 Cross L over R
1-2 Step R to R
3-4 Hop R in pl as L lifts behind

ASSYRIAN SHEIKHANI

Arms "W" position, pinkie hold R under L

COUNTS

1-2 Facing ctr step L fwd; hold
3-4 run fwd R-L
5-6 run fwd R; hold
7 Hop on R as L leg crosses in front of R
8 Hop on R as L leg kicks fwd low
9-10 Run bkwd L-R
11-12 Jump together on both feet plie; hold
1-2 Step L over R with plie as arms go up a little further and body bends slightly back
3-4 Step on straight leg R to R as arms lower to sides
5-12 Repeat cts 1-4 two more times
1-2 Facing LOD lower L arm to small of back as you step L with plie fwd and a little in to center; hold
3-4 Run fwd R-L
5-8 Repeat cts 1-4 with opp ftwk and direction
9-10 Repeat cts 1-2
11-12 Jump together on both feet plie as you pivot to face ctr, arms raise to "W" pos to start dance over

Presented by Tom Bozigian

HASHTAYEE
Iranian Armenian

Arms "W" position pinkie hold R under L

Rhythm 6/8-steps described in 2 cts

COUNTS

- 1 Facing ctr and in pl hop R in pl as L heel touches ahead on floor
2 Leap L in pl as R heel lifts behind
1 Hop L in pl as R heel touches ahead on floor
2 Hop L in pl as R heel lifts behind
1 Repeat hop on L as R touches
2 Hop L in pl as R leg crosses over L above floor
- 1 Moving R step on R as arms lower to side
2 Hop on R as L lifts behind
1 Step L ahead of R as arms raise to orig pos
2 Hop on L as R lifts behind
1 Hop on L with slight pivot to face ctr as R toe touches floor to R
2 Hop on L pivoting to face diag L as R lifts behind
- 1 Step R ahead of L
2 Hop R in pl as L lifts behind
1 Hop on R as L heel touches to L
2 Hop on R pivoting to face dig R as L lifts behind
1 Step L ahead of R
2 Turning to face ctr leap on both ft with demi-plie as hands raise to orig pos

TURNING VARIATION AT LEADERS CUE

- 1-2 X 3 Repeat first part
1-2 X 2 Repeat second part (cts 1-2 1-2) ftwk and direction but executing 360 degree CW turn and clapping on both
1 cts

NOTE: To begin again simply leap to R as L heel strikes floor ahead

Presented by Tom Bozigian

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TOP SHOURMA
Armenia

This dance was learned by Tom Bozigian from Sarkis Paskalian, artistic director and choreographer of cultural presentations of the Armenian General Benevolent Union and for five years director of Baalbeck International Folk Festival near Beirut, Lebanon. The music is from the Soviet Armenian State Folk Ensemble, T. Atumian, Director. Tom Bozigian first presented the dance at the 1972 San Diego F.D. Conference.

STYLE: Caucasian-Armenian form is very tall and straight, while the movements are extremely sharp and defined.

RECORD:

FORMATION: The dance beg in 3/4 meter with little finger joined at shldr ht ("W" pos) then changes to 9/8 meter and dancers join in shldr ("T") pos. Leader is at the R.

RHYTHM: 9/8 meter (1-2/1-2/1-2/1-2-3)

PATTERN

Meas

3/4 INTRODUCTION: 8 meas orchestra

PART I, STEP 2: (During Part I, all movements are on ct 1 of each meas.)

- 1 Facing ctr and moving sdwd in LOD, step R to R - arms bend from elbow sdwd to R (windshield wiper effect).
- 2 Step L across R - arms move twd L.
- 3 Repeat meas 1. (R to R)
- 4 Touch L toe next to R - arms move to "W" pos.
- 5 Step L fwd twd ctr - hands lower ("V" pos).
- 6 Touch R toe across L instep.
- 7 Step R bkwd - hands raise to "W" pos.
- 8 Step L beside R.
- 9-32 Repeat meas 1-8, 3 more times (4 in all).

STEP 2:

- 1 Moving twd ctr, step R fwd - arms move twd R.
- 2 Step L fwd - arms move twd L.
- 3 Step R fwd - arms move twd R.
- 4 Touch L toe beside R - arms remain twd R.
- 5 Step slightly L on L - arms move twd L.
- 6 Touch R toe beside L - arms remain twd L.
- 7-12 Repeat meas 1-6.
- 13 Moving bkwd, step R bkwd as L heel pivots inward - arms move twd R.
- 14-18 Repeat meas 13, alternating ftwk 5 more times (6 in all), except during meas 17-18, change hands pos to "T" pos in prep of next phase of dance.

9/8

PART II, STEP 1:

1 Facing ctr and moving sdwd in LOD with large steps, step R to R (ct 1); step L across R (ct &); chug L fwd with bent knee as R raises beside L knee (ct 2); hop on L as R extends fwd (ct 3); leap on R (ct 4).

2-3 Repeat meas 1, alternating ftwk, 2 more times (3 in all).

STEP 2:

1 Facing ctr and dancing in place, raise R knee across L (ct 1); step R beside L with slight stamp (heels slightly raises throughout) as L knee raises slightly across R (ct &); repeat ct & (L in pl as R knee raises) (ct 2); kick R across L (ct 3); step R-L in place with slight stamp (ct 4-&).

2-4 Repeat meas 1, 3 more times. (4 times in all)

STEP 3:

1 Leap R slightly R as L raises bkwd (ct 1); leap L as in ct 1 with opp ftwk (ct 2); leap R in place with slight plie as L heel extends fwd and touches floor (ct 3); hop on R in place with raised heel L lifts fwd with toes pointed down (ct 4).

2 Facing slightly L and moving in RLOD, step LRL quickly as heels raise bkwd (cts 1-&-2); chug fwd on L twd RLOD as R heel touches fwd on floor (ct 3); slight hop on L in place with raised heel as R lifts fwd, toes pointed down (ct 4).

3 Repeat meas 2, moving in LOD with opp ftwk. (RLR, chug R fwd, lift L)

4 Repeat meas 1 with opp ftwk. (leap LRL, lift R)

REPEAT: STEP 2, 4 times; STEP 3, 1 time.

STEP 4:

1 Facing and moving in LOD, step RLR quickly (1-&-2); step L across R (ct 3); touch R toe in front of L (ct 4).

2 Repeat meas 1. (RLR, Lx, tch R)

3 Facing ctr and moving sdwd R, step R to R (ct 1); step L behind R (ct 2); step R to R (ct 3); raise L in front of R (ct 4).

4 Repeat meas 3 with opp ftwk and direction. (L to L, R behind, L to L, raise R)

5-8 Repeat meas 1-4. (Do 2 times in all)

REPEAT: STEP 2, 4 times; STEP 3, 1 time; STEP 4, 2 times; STEP 1, 2 times.

STEP 5:

1 Facing and moving in LOD, release "T" pos and clapping hands on each ct while stepping RLR in LOD (cts 1-3); touch L across R (ct 4).

2-4 Repeat meas 1, alternataing ftwk, except on meas 2 move twd ctr; meas 3, move bkwd; meas 4 move in RLOD.

5-8 Repeat meas 1-4, except on last ct step R next to L so that L is free to beg next step pattern.

STEP 6:

- 1 Joining again in "T" pos and facing ctr, step L fwd (slightly) (ct 1); chug slightly fwd on L as R circles sharply up (bicycle motion) to inside of L knee (ct &); step R in place as L heel sharply extends fwd to touch floor (ct 2); repeat cts 1-&-2 (cts 3-&-4)
- 2 Leap on L in place as R ft lifts sharply behind and across L leg (ct 1); leap on both ft in place with heels raised and body twisting sharply to face slightly L of ctr (ct &); repeat ct 2 with opp ftwk twd LOD (heels twist L) (ct 2); leap on R in place to face slightly L of ctr, L raises sharply behind and across R leg (ct &); leap on L in place to face ctr as R heel extends fwd to touch floor - scissors (ct 3); repeat ct 3 with opp ftwk - scissors (ct 4).
- 3-4 Repeat meas 1-2. (Do a total of 2 times)

ENDING:

- 1 Face slightly L of ctr and move bkwd in LOD with, skip R as L steps bkwd (ct 1); skip L as R steps bkwd (ct 2); leap on both ft (ct 3); jump with knees bent bkwd (ct &); land in place (ct 4).
- 2-4 Repeat meas 1, 3 more times (4 in all), except on final note of music the dance concludes sharply by leaping on R in place as L heel extends fwd to touch floor in RLOD, body also faces RLOD.

Presented by Tom Bozigian
1989 Santa Barbara F.D. Symposium

DETROIT HOP
Armenian

Arms "W" position pinkie hold R under L

Rhythm 6/8-steps described in 2 cts

COUNTS

- 1 Facing diag R step with stamp R to R
2 Hop on R as L lifts behind
1 Step L ahead of R
2 Hop on L as R lifts behind
1 Facing ctr step R to R as hands lower to side
2 Step L behind R raising hands to orig pos
1 & 2 3-step (R-L-R) moving slightly R
1 & 2 Repeat opp ftwk and direction (L-R-L)
1 & 2 Repeat first 3-step (R-L-R)
1 Moving sdwy L step on L as hands lower to side
2 Step R behind L raising hands to orig pos
1 & 2 3-step (L-R-L) moving slightly L

VANA MARDIG
Armenian

Arms down to side--either pinkie or hand hold
Rhythm 2/4--steps described in 2 cts

<u>COUNTS</u>	<u>STEPS</u>
1	Kerteh-hop step step: Moving LOD hop on L as R heel straight leg strikes floor in front
and	Leap ahead on R as L heel lifts behind
2	Repeat ct 2 with opp ftwk
1	Vanetsee Kerteh Gaghov-limping Kerteh: Moving sdwys R hop on L as R toe touches on floor beside L
and	Leap R beside as L knee raises in front and torso bends bkwds
2	Leap L over R as R heel lifts slightly and torso becomes upright
and	Armenian Ver Veree-skipping step: Hop on L as R leg straightens over floor
1	Leap on R in front of L
2	Hop on R as L lifts behind

DANCE

1 and 2	Do 3 Kerteh in LOD (Hands down)
X 3	
7-8	Do 1 more Kerteh but R heel strikes floor in RLOD
9-10	Do 1 more Kerteh-5 in all
11-12	Do 1 Ver Veree
13	Turning to diag RLOD leap to both ft demi-plie L ahead of R as hands raise to "W"
14 and	Bounce twice on both as legs straighten
15	demi-plie to both again
16	Step L in pl with stamp
17	Hop L in pl as R knee raises and body turns to full RLOD
18	Step R in front of L with stamp
19-20	Repeat 17-18 with opp ftwk and dir
21-22	Repeat 17-18
23-24	Repeat 19-20
25-28	Do 2 Vanetsee Kerteh Gaghov as hands go down
29-30	Do 1 Ver Veree
31-38	Repeat 13-20

Presented by Tom Bozigian

CHORS GOGHK
ARMENIAN

Arms "W" position, pinkie hold R under L

Cts.
1&2 two-step R in LOD
3&4 two-step L in LOD
5 face center, step R to R as arms start to lower
6 step L behind R as arms lower down & back, torso remains straight
7 step R to R as arms return to "W" position
8 touch L next to R

1 step L to L as arms windshield wiper to L
2 step R next to L as arms windshield wiper to R
3-6 repeat cts. 1-2 two more times
7 repeat ct. 1
8 touch R next to L as arms return to center to start dance over

SYRTO
GREEK

Arms "W" position R hand under L

Rhythm--Slow, quick, quick

Cts.
1-2 facing center step R to R hold
3 step L behind R
4 Step R to R

1-2 facing LOD step L fwd hold
3-4 2 runs fwd R-L

1-2 step R fwd hold
3 step L fwd
4 step R bkwd

1-2 step L bkwd hold
3 step R bkwd
4 step L fwd
pivot on L to face center to start dance over

HEENG OO MEG (FIVE AND ONE)
ARMENIAN

Arms down, pinkie hold R under L

Cts.
1-8 4 two-steps in LOD starting R
1-2 facing center two-step R to R as arms raise to "W" position
3-4 two-step L to L
5-6 two-step R to center as arms lower to sides
7-8 two-step L bkwd as arms return to "W" position

1 step R to R
2 step L behind R
3 step R to R
4 hop on R as L knee lifts
5 step back L as R toe swivels out
6 step back R as L toe swivels out
7 step back L as R toe swivels out
8 stamp R no weight to start dance over, remember to lower arms



TSATKUH (HOP)
ARMENIAN

Arms "W" position, pinkie hold R under L

Cts.
1-2 Walk R-L fwd in LOD
3 cross R over L facing center
4 hop on R as lift L knee
5 step back L
6 Step R to R in LOD
7&8 two-step L fwd in LOD
9 step R to R facing center
10 kick L across R
11-12 repeat cts. 9-10 w/opp. ftwk
start dance over

DIMITROVSKO HORO - TROIČE
(Димитровско Хоро - Тройче)

Bulgaria

- ORIGIN : Girl's dance from the ethnographical region of Šopluk, Western Bulgaria. This dance is an excellent example of the style and characteristics of the Šop region. The dance has two parts, the first part is slow and consists of the typical  Graovo rhythm. It also is the introduction for the faster, vivid second part which is of the *Šitno Šopsko* type (small stepped Šop dance).
- MUSIC : Cassette "BULGARIAN FOLK DANCES" - JL1989.02 Side A # 1 & 2
- METER : 2/4 
- STYLE : "Šopski": small energetic steps. The upper part of the body moves slightly fwd in coordination with the lifting of the knees. Keep the shoulders relaxed so that they bounce naturally on the rhythm of the steps. The Bulgarians call this "natrissané".
- SOURCE : Jaap Leegwater learned this dance from Maria Eftimova at the *Choreografski Učilište* (choreographer's school) in Sofia, Bulgaria in 1969-70.
- FORMATION : Long line or half circle. Hands at belt hold position, L over.
- INTRODUCTION: 16 measures

Slow Part

<u>MEAS</u>	<u>PATTERN</u>	<u>"Introduction"</u>
1-2		facing and moving LOD, four walking steps, R,L,R,L
3		small lift on L ft immediately followed by a step on R ft, slightly bending both knees
4		small lift on R ft, immediately followed by a step on L ft, slightly bending both knees
5-6		repeat action of meas 1-2
7		small step on R ft (ct 1), small step on L ft (ct &) big step on R ft (ct 2)
8		small step on L ft (ct 1) small step on R ft (ct &) big step on L ft (ct 2)
9-10		repeat action of meas 3-4
11-12		repeat action of meas 1-2
13-14		repeat action of meas 7-8
15-16		repeat action of meas 3-4
17-144		repeat action of meas 1-16, eight more times

DIMITROVSKO HORO - TROJČE
(Димитровско Хоро - Тройче) (Continued)

Fast Part

<u>MEAS</u>	<u>PATTERN</u>	<u>Part 1 "Nabivané"</u>
1-2		facing ctr, dancing in place, two "šopska" steps
3		leap onto R ft sdwd R (ct 1), leap onto L ft across behind R ft (ct 2)
4		facing and moving twd ctr, leap onto R ft (ct 1), leap onto L ft (ct 2)
5		hop on L ft, swinging R heel across in front of R leg (ct 1) step on R ft (ct 2)
6		repeat action of meas 5 with opp ftwk
7		facing ctr, dancing in place, leap onto R ft, lifting L knee in front (ct 1), strike L heel next to R toes (ct 2)
8-9		facing ctr, moving bkwd, four running steps L,R,L,R
10		leap onto both ft together in place (ct 1) hop on L ft, lifting R knee in front (ct 2)
11-20		repeat action of meas 1-10

Part 2 "Trojna Nabivané"

1-7		repeat action of meas 1-7 of Part 1
8		repeat action of meas 7 with opp ftwk
9		repeat action of meas 8
10-12		repeat action of meas 8-10 of Part 1
13-24		repeat action of meas 1-2

Part 3

1-4		repeat action of meas 1-4 of Part 1
5		facing ctr, dancing in place, hop on L ft, lifting R leg straight up pointing diag R (ct 1), swing R leg by bending R knee across in front of L leg, ball of R ft touches the floor momentarily (ct 2)
6		leap onto R ft, lifting L ft behind (ct 1) extend L ft fwd (ct 2)
7		hop on R ft, swinging L ft in horizontal arc bkwd (ct 1) step on L ft behind R ft (ct 2)
8		facing ctr, moving sdwd R, step on R ft (ct 1), step on L ft in front of R ft (ct 2)
9-12		repeat action of meas 5-8
13-18		repeat meas 5-8 of Part 1
19-36		repeat action of meas 1-18

Part 4

1-12		repeat action of meas 1-12 of Part 3
13-20		repeat action of meas 5-12 of Part 2
21-40		repeat action of meas 1-20

DIMITROVSKO HORO - TROJČE
(Димитровско Хоро - Тройче) (Continued)

<u>MEAS</u>	<u>PATTERN</u>	<u>Part 5</u>
1-4		repeat action of meas 1-4 of Part 1
5		turning to face diag L, close R ft with a sharp click against L ft "hlopka" (ct 1), take wt off R ft (ct &), big step on R ft in front L ft (ct 2)
6		repeat action of meas 5 with opp ftwk
7-10		repeat action of meas 7-10 of Part 1
11-20		repeat action of meas 1-10

Description by Jaap Leegwater © 1988

HORLEPIEP or HORNPIJP

The Netherlands

The horlepiep is the English hornpipe or bagpipe. Both music and dance have a Scottish origin. A long time ago this dance was very popular amongst sailors, and was only performed by men. Nowadays in Holland the horlepiep is performed by four couples.

PRONUNCIATION: HOR-luh-peep or HORN-pipe

RECORD: TANZ EP 58612, side B, band3, or Nevofoon LP 12162, side B, band 1.

FORMATION: 4 cpls in a circle.

STEPS: Horlepiep step and Scottish step.

METER: 2/4

PATTERNS

HORLEPIEP STEP:

The step is performed with ft turned out.

Ct

- 6 Raise on ball of L ft.
- 1 Drop on R ft to R in plié with accent, body leans over to R.
- 2 Step L behind R
- 3 Step R to R } body comes upright.
- 4 Step L to L, body leans over to L
- 5 Step R behind L with accent, taking off for jump
- 6 Jump up from R leg, stretching L leg out to side, swinging it slightly bkwd. } assemblé, close behind.
- 7 Land on 2 ft, L behind R in 3rd pos
- 8 Pause, bring wt onto L ft, and raise onto ball for next horlepiep step (except for the last time).

SCOTTISH STEP:

Ct

- 1 Step fwd with L ft.
 - 2 Close R ft next to or slightly behind L ft.
 - 3 Step fwd with L ft
 - 4 Hop on L ft, bring R leg fwd.
- 5-8 Repeat ct 1-4 with reverse ftwk for next scottish step.

NOTE: The horlepiep step is always started with the R ft,
The scottish step is always started with the L ft.

Meas INTRODUCTION: 4 meas

FIG. I: CIRCLE

Cpls in a cir, arms in shldr hold, W on R of M.

- 1-8 Everybody does 4 horlepiep steps in pl.
- 9-11 Cir moves in RLOD with 3 scottish steps.
- 12 3 stamps R,L,R, pause.

Meas

- 13-15 Same as meas 9-11, travelling in LOD.
- 16 Repeat meas 12, releasing shldr hold pos for next formation.

FIG. II: PARTNERS FACING EACH OTHER

cpls in a square, M facing LOD, hands behind backs, W facing RLOD, back of hands on side of hips, fingers pointing bkwd.

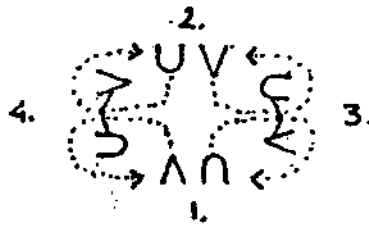
- 1-8 4 horlepiep steps in pl.
- 9-11 Ptnrs change places, passing L shldrs in 3 scottish steps.
- 12 3 stamps (R,L,R) facing ptrnr.
- 13-16 Same as meas 9-12 back to pl.

FIG. III: PARTNERS FACING AND TURNING

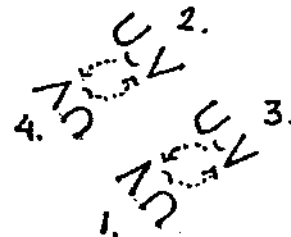
Cpls facing ea other as in Fig II.

- 1-8 4 horlepiep steps in pl, ea jump making 1/2 turn ccw, thus facing respectively corner then ptrnr.
- 9-11 Cpls 3 and 4 facing ctr, hold inside hands to form an arch. Cpls 1 and 2 dance 3 scottish steps around their corner through the arch (if the arch is not wide enough for 2 people, the W goes first). See diagr 1.
- 12 Cpls 1 and 2 stamp R,L,R and form arch, cpls 3 and 4 release hands.
- 13-16 Same as meas 9-12 with cpls 3 and 4 now travelling. During the 3 stamps everybody moves to next formation (see diagr 2).

$\Lambda = M$
 $\cap = W$



diagr 1.



diagr 2.

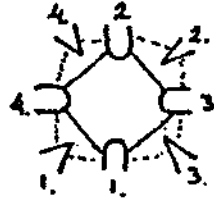
FIG. IV: DIAGONALS

Cpls 1 and 4 form a line opp cpls 2 and 3, arms in shldr hold (free hand behind back or on hip). The lines are parallel diagonals in the room.

- 1-8 4 horlepiep steps in pl for both lines.
- 9-11 Cpls hold on to ptrnr, but release shldr hold with cpl in same line. Cpls 1 and 4 change places with cpls 3 and 2 in 3 scottish steps, travelling ccw in an oval, facing the opp cpl.
- 12 3 stamps R,L,R facing opp cpls.
- 13-15 Same as meas 9-11 travelling back to pl.
- 16 In 3 stamps R,L,R everybody moves to next formation.

Meas FIG. V: GIRLS IN THE CENTRE

W form a cir in the ctr in shldr hold. M stand behind W between his ptr and his corner, his R hand on his ptr's L shldr, his L hand on his corner's R shldr (see diagr 3).



diagr. 3

- 1-8 4 horlepiep steps for everybody.
- 9-15 Repeat Fig I meas 9-15 in cir formation.
- 16 ct 1-6: stamp R,L.
ct 2 : everybody swings R leg high up in front and yells: hey!

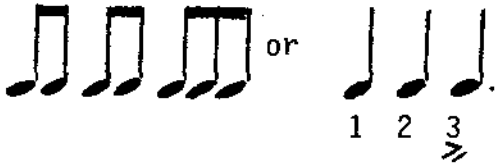
KOPČETO - KJUSTENDILSKA RÂČENICA

Bulgaria

TRANSLATION & ORIGIN : 1. Kopče = button, knob.
In Bulgarian danceterminology it refers to a crossing step that starts with a hop on the first count (see dance description)
2. Kjustendilska Râčenica = Râčenica from the area around the town of Kjustendil, Šopluk in Western Bulgaria

Other names for simular Râčenica's are:
Šopska Râčenica and Kjustendilska na leša.
The version described here is known as Kopče or Kopčeto.
Some of the typical and characteristic Šop features in this dance are:
- a vivid and "up beat" dance tempo
- a strong supporting "staccato-type" of 7/8 rhythmic accompaniment stressing all three main accents
- it is performed in the Šopski dancestyle

MUSIC : Cassette "BULGARIAN FOLK DANCES" - JL1989.02
by Jaap Leegwater. Side A, Nr. 3.

METER : 7/8 

SOURCE : Learned by Jaap Leegwater as a student at the State Choreographers School in Plovdiv, Bulgaria from Dimitar Dojčinov in 1975 and 1979.

STYLE : Šopski
- small and energetic steps
- the upper part of the body moves slightly fwd in coordination with knee and leg liftings
- the shuolders are relaxed and rock gently on the rhythm of the steps (Natrissanë)

FORMATION : Half- or open circle.
Hand held at belt-hold position.

INTRODUCTION : 8 measures

<u>MEAS</u>	<u>PATTERN</u>	<u>Part 1</u>	
1	facing RLOD, moving in LOD, small lift on L ft, taking wt off R ft (ct 1), step on R ft (ct 2), step on L ft, slightly bending L knee (ct 3)	}	<u>"Graovka"</u>
2	repeat action of meas ¹ with opp ftwk		

MEAS PATTERN

- 3 low and small leap (step) onto R ft, extending L ft
 fwd close along the floor (ct 1);
 repeat action of ct with opp ftwk (ct 2),
 repeat action of ct 1 (ct 3) } "RăĀĀenica sās NošiĀĀki"
- 4 repeat action of meas 3 with opp ftwk
- 5 turning face ctr, moving sdwd R,
 step on R ft (ct 1),
 step on L ft behind across R ft (ct 2),
 step on R ft (ct 3)
- 6 hop on R ft, lifting L knee in front (ct 1),
 step on L ft in place, lifting R knee in front (ct 2),
 "pump" or kick R leg down (ct 3) }
- 7 hop on L ft, lifting R knee in front (ct 1),
 step on R ft slightly sdwd R (ct 2),
 step on L ft across in front of R ft (ct 3) "KopĀĀe"
- 8 step back on R ft in place (ct 1),
 step on L ft lightly sdwd L (ct 2),
 step on R ft across in front of L ft (ct 3)
- 9 step back on L ft in place (ct 1),
 step on R ft slightly sdwd R (ct 2),
 step on L ft across in front of R ft (ct 3)
- 10 step back on R ft in place (ct 1),
 step on L ft, turning body face RLOD (ct 2),
 extend R leg down close to the floor (ct 3)
- 11-30 repeat action of meas 1-10 two more times
- 31-32 repeat action of meas 1-2

Part 2

- 1 facing and moving twd ctr,
 hop on L ft, sharply lifting R knee in front (ct 1),
 hop 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
- 5-7 repeat action of meas 7-9 of Part 1
- 8 step back on R ft in place (ct 1),
 step on L ft slightly sdwd L (ct 2),
 step on R ft across in front of L ft (ct 3)
- 9-16 repeat action of meas 1-8 with opp ftwk bkwd and in place
- 17-32 repeat action of meas 1-16

LINE ŠIRTOBulgaria

✓

ORIGIN : This Bulgarian-Macedonian dance exhibits similarities with the Greek Syrto, both in the structure of the basic dance pattern and its name.

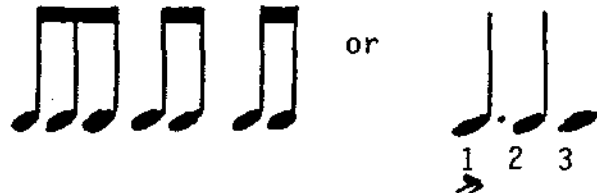
Širto is a popular wedding dance of Aegean-Macedonia, Southern Pirin in Bulgaria. It is performed in couples (LP "Folk Dances from Bulgaria - 4) or as a non-partner line dance. A variant of the latter one is described here.

MUSIC : Cassette "BULGARIAN FOLK DANCES" - JL1989.02. Side B, Nr. 15.

The music on this tape was recorded by Jaap Leegwater in The Netherlands with the "Ranja" orchestra in 1982.

METER :

7/8



STYLE :

Macedonian or Pirinski
 - very light, mostly on the ball of the feet
 - there is a small lift on the ball of the foot before the first step of each measure (basic step)
 - vertical bouncy character

SOURCE : Dimiter Dojčinov, Plovdiv in Bulgaria.

FORMATION : Open- or half circle.
 Hand joined at shoulder hight in W-position.

INTRODUCTION : 8 measures

MEAS PATTERN

BASIC

- 1 facing diag R, moving in LOD,
 lift on L ft, followed by a step on R ft (ct 1),
 step on L ft (ct 2),
 step on R ft (ct 3)
- 2 lift on R ft, followed by a step on L ft (ct 1),
 step on R ft (ct 2),
 step on L ft (ct 3)
- 3 turning face ctr.,
 lift on L ft followed by a step on R ft sdwd R, dropping both
 arms down at sides (ct 1),
 step on L ft across in front of R ft, swing arms bkwd low (ct 2),
 step on R ft in place (ct 3)
- 4 repeat action of meas 3 with opp ftwk & directions, bringing arms
 back to W-position

- | <u>MEAS</u> | <u>PATTERN</u> | <u>VARIATION # 1</u> |
|-------------|---|----------------------|
| 1 | facing ctr,
small plié on both ft slightly apart (ct 1),
raise up onto the ball of R ft (ct 2),
lift L ft behind R leg (ct 3) | |
| 2 | repeat action of meas 1 with opp ftwk | |
| 3 | turning face LOD,
step on R ft in LOD, turning L ft (still on the floor) in LOD
as well (ct 1),
dip (small plié) on both ft (ct 2),
straighten up (relevé) (ct 3) | |
| 4 | still facing LOD,
slow knee bending tw demi-plié (ct 1-3) | |
| 5 | straighten up (relevé) at the same time turning body face ctr and
both ft to a paralel 2nd-position | |
| 6-8 | repeat action of meas 3-5 with opp ftwk and directions | |

VARIATION # 2

- | | |
|-----|---|
| 1 | facing ctr,
step on R ft sdwd R (ct 1),
lift L knee in front (ct 2-3) |
| 2 | step on L ft sdwd L (ct 1),
lift R knee in front (ct 2-3) |
| 3 | step on R ft sdwd R (ct 1),
cross and step on L ft behind R ft, bending both knees (ct 2),
hold (ct 3) |
| 4 | leap onto R ft, swing L ft across behind R leg (ct 1),
extend L leg sdwd L (ct 2),
lifting L knee in front (ct 3) |
| 5-8 | repeat action of meas 1-4 with opp ftwk & directions |


SEQUENCE OF THE DANCE

BASIC	4x	}	2x
VARIATION # 1	1x		
BASIC	2x		
VARIATION # 1	1x		
BASIC	4x		
VARIATION # 2	1x		
BASIC	2x		
VARIATION # 2	4x		



TRANSLATION : Mitra is a girl's name. The dance is done to the accompanying song (*horovodna pesen*) "*Mitro Mitro Kadon Mitro*" - Mitro, Mitro, dear Mitro - a capella or played by a *kaba gajda*. When played as an instrumental the dance is sometimes called *Mitrino Horo* (Mitro's dance).

ORIGIN AND STYLE : This dance is from the Rhodope Mountain Region in Southern Bulgaria and has all the characteristics of the Rhodope dance style. Typical is the step-horo basic step by which the step is stressed and the hop is performed as a subtle "chuck" in Bulgarian called "*čukče*".

METER : 2/4 

SOURCE : Learned and notated by Jaap Leegwater from Danja Djankova in Smoljan, Rhodope Region, Bulgaria, in the winter of 1975.

MUSIC : Cassette "BULGARIAN FOLK DANCES - JL1989.02 Side A # 7

FORMATION : Open circle, hands held in W position, the arms rocking gently on the rythm of the beat. This dance is a *Vodeno Horo*, which means a "lead-chain-dance". The first dancer (*Vodač* or *Horovodec*) winds the circle into itself and back out again.

INTRODUCTION: None

MEAS PATTERN

- 1 facing and moving LOD, step on R ft (ct 1), "čukče" on R ft (ct 2)
- 2 step on L ft (ct 1), "čukče" on L ft (ct 2)
- 3 step on R ft, (ct 1), step on L ft (ct 2)
- 4-6 repeat action of meas 1-3
- 7 turning body, face ctr, step on R ft sdwd R (ct 1), bounce on R ft (ct 2)
- 8 rock fwd by stepping on L ft (ct 1), bounce on L ft (ct 2)
- 9 rock back by stepping on R ft (ct 1), bounce on R ft (ct 2)
- 10 facing ctr, moving sdwd L, step on L ft, swinging arms fwd low (ct 1), step on R ft, swinging arms down (ct 2)
- 11 step on L ft, swinging arms bkwd low (ct 1), bounce on L ft, bringing arms back to W pos and turning to face LOD (ct 2)

Description by Jaap Leegwater

MITRO

This song originates from the Turkish-Bulgarian time, and it is performed by the *Pomaci*, Bulgarian Moselems in the Rhodopes. This is the *horovodna pesen* or accompanying song to the dance "Mitro".

Mitro, Mitro, kadon Mitro

tornala e kadon Mitra

ot saraen do bunaren

studna voda da notoči

Mitro, Mitro, dear Mitro

she came from the

harem to the well

to pour cold water

De ja sreošna ludo mlado

toj na mitra progovarja

"Mitro, Mitro, kadon Mitro

kade ti e kolančeno ?

Kolančeno ot korčeno

Gerdančeno ot šijikana"

there she met a young lad

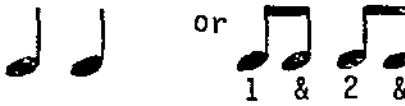

who spoke to her

"Mitro, Mitro, dear Mitro

where is your belt ?

your belt of leather

your vest of silk "

- TRANSLATION & ORIGIN : Line dance from the region of Sever na Bulgaria, also called Severnjaško, Northern Bulgaria.
- Severnjaško is the largest ethnographic region of Bulgaria. Roughly it can be divided in three subregions: the Dunabe river stream area in the North, the Northern Bulgarian Plain in the middle and the slopes of Balkana, the Balkan Mountain Range in the South. Each region has its own distinct styling characteristics in the dance and music performance. The dance described here is a typical example of the Plain area, reflecting its space and wide stretch. Similar dances are known under different names, such as: Sitno Horo, Sitnata, Sitno Severnjaško Horo and Sitno Kradunaysko Horo.
- SOURCE : Severnjaško Horo consists of original variations learned by Jaap Leegwater in several villages in the Veliko Tarnovo district during a field study with the assistance of Ivan Donkov in the fall of 1979. The pattern described under Part 2 is known as Jadžijskata and is danced by the inhabitants of the village of Pavel.
- METER : 2/4  or 
- MUSIC : LP/Cassette "FOLK DANCES FROM BULGARIA - volume 4" JL1988.02 by Jaap Leegwater Side B, Band 2.
- STYLE : Severnjaški
- small energetic steps
- jumpy and bouncy character
- FORMATION : Half or open circle.
Hand joined in W-position.
- INTRODUCTION : 16 measures

<u>MEAS</u>	<u>CTS</u>	<u>PATTERN</u>	<u>Part 1</u>
1		facing ctr, moving diag R fwd, step on R ft (ct 1), step on L ft behind R ft (ct &), step on R ft (ct 2)	
2		repeat action of meas 1 with opp ftwk & directions	
3		facing ctr, moving bkwd, step on R ft (ct 1), step on L ft (ct 2)	
4		step on R ft (ct 1), leap onto L ft, kicking R heel behind (ct 2)	
5-16		repeat action of meas 1-4 three more times	

<u>MEAS</u>	<u>CTS</u>	<u>PATTERN</u>	<u>Part 2</u>
1		facing ctr, dancing in place, both knees slightly bent, fall onto R ft (ct 1), step on L ft next to R toes, wt equally on both ft (ct &), fall back unto R ft (ct 2), tap L ft next to R toes (ct &)	
2		repeat action of meas 1 with opp ftwk	
3		repeat action of meas 1	
4		facing ctr, moving sdwd L, leap onto L ft (ct 1), leap onto R ft across in front of L ft (ct &), leap onto L ft (ct 2), leap onto L ft behind R ft (ct &)	
5		step on L ft (ct 1), bring R leg with the knee bent in front (ct &), hop on L ft, lifting R knee (ct 2), strike R heel next to L toes on the floor (ct &)	
6		repeat action of meas 4 with opp ftwk & directions	
7-8		repeat action of meas 1-2	
9-16		repeat action of meas 1-8	

Part 3

1	1	step on R ft slightly sdwd R (ct 1),	
	2	step on L ft in front of R ft (ct &),	
	3	step back on R ft in place (ct 2),	
	4	step on L ft next to R ft (ct &)	
2	5	step on R ft in front of L ft (ct 1),	
	6	step back on L ft in place (ct &),	
	7	fall onto R ft, lifting L knee slightly across in front of R leg (ct 2)	
3		fall onto L ft, extending R leg across in front of L leg (ct 1), repeat action of ct 1 with opp ftwk (ct 2)	
4		repeat action of ct 1 of meas 3 (ct 1), fall onto R ft, extending L ft fwd low slightly across in front of R ft (ct 2)	
5		small hop on R ft, swinging L ft around (ct 1), step on L ft bkwd (ct &), step on R ft next to L ft (ct 2), slightly turning body face diag R, step on L ft fwd (ct &)	
6		turning body face diag L, hop on L ft, sharply lifting R knee in front (ct 1), step on R ft diag L fwd (ct &), turning body face diag R, hop on R ft, sharply lifting L knee in front (ct 2), turning body face diag L, fall onto L ft, turning R ft sdwd out (ct &)	

MEAS CTS PATTERN Part 3 (continued)

- 7 still facing diag L, slightly moving sdwd L bkwd,
close R ft with a sharp click agains L ft (ct 1)
fall onto L ft, turning R ft sdwd out (ct &),
repeat action of ct 1-& (ct 2-&)
- 8 repeat action of meas 1-& of meas 7 (ct 1-&),
turning face ctr,
stamp R heel, without wt, next to L toes (ct 2)
- 9-16 repeat action of meas 1-8

Repeat the entire dance two more times



✓ ŠOPSKA KOPANICA

Bulgaria

TRANSLATION AND BACKGROUND : Kopanica from the area of the Šopi, Šopluk, Western Bulgaria. The word Kopanica is derived from the verb kopaja (to dig) and Kopaničari are woodcarvers.

In dance and music terminology Kopanica means folk dance in 11/8 meter (2-2-3-2-2) and is also the name of its basic step.

MUSIC : LP/Cassette "FOLK DANCES FROM BULGARIA" - volume 4 JL1988.02 by Jaap Leegwater. Side A, Band 4.

METER : 11/8 

STYLE : Šopski
- upper part of the body erect most of the time, occasionally bending fwd in coordination with knee liftings, "pumping" movements of the leg and heel slaps
- small energetic steps with high knee lifting
- wt mainly on the front of the ft
- the shoulders are relaxed and as a result rock gently on the rhythm of the steps ("natrissanê")

SOURCE : Jaap Leegwater learned this dance as a student at the State Choreographers School in Sofia, Bulgaria in 1970.

FORMATION : Half- or open circle.
Hands at belt-hold position, Za Pojas or Na Golan.

INTRODUCTION : 2 measures

MEAS PATTERN Part 1 OSNOVNO (Basic)

1 facing and moving in LOD,
step on R ft (ct 1),
step on L ft (ct 2),
small lift on L ft immediately followed by
a step on R ft (ct 3),
hop on R ft, sharply lifting L knee (ct 4),
step on L ft (ct 5) } "Kopanica" step

Part 2

1 facing ctr, moving sdwd R,
step on R ft (ct 1),
step on L ft behind R ft (ct 2),
step on R ft (ct 3),
hop on R ft, sharply lifting L knee across in front of R leg and
turning body face diag R (ct 4),
step on L ft next to R ft, taking R ft off the floor and
turning body face ctr (ct 5)

MEAS PATTERN

- 2 step on R ft (ct 1),
step on L ft behind R ft, slightly bending body at waist (ct 2),
step on R ft turning body face diag R, bringing L leg fwd and
straighten body (ct 3),
cukce on R ft, lifting leg in front (ct 4),
slap L ft with L leg straight and R knee slightly bend (ct 5)
- 3 repeat action of ct 4-5 of meas 2 (ct 1-2),
lift L knee up and
bounce on R ft, pumping L leg down, turning body face ctr (ct 3),
small hop on R ft, bringing L leg around and behind (ct 4),
step on L ft behind R ft (ct 5)

Part 3

- 1 facing ctr, moving sdwd R,
step on R ft (ct 1),
step on L ft behind R ft (ct 2),
step on R ft (ct 3),
hop on R ft, lifting L knee in front (ct 4),
strike L heel next to R toes (ct 5)
- 2 facing ctr, moving sdwd L,
step on L ft (ct 1),
step on R ft behind L ft (ct 2),
step on L ft, extending R ft fwd close along the floor (ct 3),
shift wt onto R ft in place,
extending L toe fwd close along the floor (ct 4),
shift wt onto L ft in place,
extending R toe fwd close along the floor (ct 5) } "Nošica"
or
Scissors

Part 4

- 1 facing ctr,
step on R ft sdwd R (ct 1),
step on L ft behind R ft, bending body at waist (ct 2),
step on R ft fwd twd ctr, straightening body (ct 3),
hop on R ft (ct 4),
step on L ft fwd twd ctr (ct 5)
- 2 hop on L ft (ct 1),
step on R ft fwd twd ctr (ct 2),
fall onto L ft, turning body face diag L and turning R ft sdwd out (ct 3),
close R ft with a sharp click against L ft, wt equally on both ft (ct 4),
fall onto L ft sdwd L, turning R ft sdwd out (ct 5)
- 3 repeat action of ct 4-5 of meas 2 (ct 1-2),
repeat action of ct 3-5 of meas 2 with opp ftwk & directions (ct 3-5)
- 4 repeat action of ct 4-5 of meas 3 (ct 1-2),
turning body face ctr, step on L ft, extending R ft fwd close along
the floor (ct 3),
shift wt onto R ft in place, extending L toe
fwd close along the floor (ct 4),
shift wt onto L ft in place, extending R toe
fwd close along the floor (ct 5) } "Nošica" or Scissors

MEAS PATTERN

- 5 shift wt onto R ft in place,
 extending L toe fwd close along the floor (ct 1-2),
 step on L ft (ct 3),
 leap onto R ft (ct 4),
 strike L heel next to L toes (ct 5)
- 6 facing ctr, moving sdwd L,
 step on L ft (ct 1),
 step on R ft behind L ft (ct 2),
 step on L ft (ct 3),
 hop on L ft, lifting R knee in front (ct 4),
 strike R heel next to R toes (ct 5)

DANCE SEQUENCE

<u>Part</u>		<u>Measures</u>
Introduction		2
Part 1	14x	14
Part 2	5x + meas 1	16
Part 3	4x	8
Part 4	3x	18
Part 1	10x	10
Part 2	5x + meas 1	16
Part 3	4x	8
Part 4	2x + meas 1-4	16

The dance finishes with meas 4 of Part 4,
 replacing the "scissors" with:

turning body face ctr,
 throw L leg up (ct 3),
 leap onto L ft, lifting R knee (ct 4),
 strike R heel next to L toes (ct 5)

The above suggested sequence is based on the accompanying recording
 and allows the entire dance to be done twice.



TRANSLATION : Line Dance from Šop - region with the hands at the waistband (za pojás) or belt.

ORIGIN & BACKGROUND : This dance is one of the most popular line dances throughout the entire Šop-region of West Bulgaria. It can be considered as the Pravo Horó of Šopluk. The dance is performed by both men and women in a mixed line.

The following names are used for the same dance:
Selsko Šopsko Horó (village dance from Šopluk),
Šopsko Za Pojas or Za Pojas (Belt hold line dance),
Sitno Šopsko Horó (Small-stepped dance from Šopluk),
Pravo Šopsko Horó (Straight line dance from Šopluk).

The Šop version of the Pravo-step consists of four quick steps followed by two slow ones:



This step covers four measures.

Like many dances from Šopluk this one too shares the typical feature of a 10 measure dance phrase.

Other dances from this region with a 10 measure basic dance pattern are: Kjustendilska Ráčenica or Kopčeto and the original and older forms of Pajduško and Četvorno.

MUSIC : LP/Cassette "FOLK DANCES FROM BULGARIA" - volume 4 JL1988.02 by Jaap Leegwater, Side A, Band 3.

METER : 2/4 or

STYLE : Šopski
 - small and energetic steps (Sitno)
 - the upper part of the body moves slightly fwd in coordination with the knee liftings
 - keep the shoulders relaxed so they can gently bounce with the rhythm of the steps (Natrisaně)

BASIC STEP : Šopska R & L
 This step can be replaced by an easier small and flat three-step RLR and LRL

SOURCE : Jaap Leegwater learned this dance as a student at the State Choreographers School in Plovdiv in 1972 and 1975 from Dimitar Dojčinov in Bulgaria.

FORMATION : Open- or half circle.
 Hands at belt hold position, L arm over (Za Pojas, Na Golan or Na Lessa)

INTRODUCTION : None

ŠOPSKO ZA POJAS

<u>MEAS</u>	<u>PATTERN</u>	<u>DESCRIPTION OF THE ŠOPSKA-STEP</u>
1	facing ctr, dance in place, R knee is up, strike the ball of L ft next to R toes (ct 1), lift R knee in front, bending L knee (ct &), low leap onto R ft in place at the same time lifting L knee in front (ct 2)	} Šopska R
2	repeat action of meas 1 with opp ftwk	

DESCRIPTION OF THE DANCE

Part 1 "Ljuš" (Balance)

- 1 facing and moving in LOD, step on R ft (ct 1), step on L ft (ct 2)
- 2 repeat action of meas 1
- 3 step on R ft, slightly bending both knees (ct 1), take wt off L ft (ct 2)
- 4 step on L ft, slightly bending both knees (ct 1), take wt off R ft (ct 2)
- 5 turning face ctr, step on R ft sdwd R and leave the ball of the L ft on the floor (ct 1), hold (ct 2)
- 6 facing ctr and moving sdwd L, step on L (ct 1), step on R ft in front of L ft (ct 2)
- 7 step on L ft (ct 1), step on R ft behind L ft (ct 2)
- 8 balance on L ft (ct 1), hold (ct 2)
- 9 balance on R ft (ct 1), hold (ct 2)
- 10 balance on L ft (ct 1), lift R ft off the floor (ct 2)

Note on the styling:

- The steps of meas 6-10 are performed very lightly with small lifts and syncopated bounces.

Part 2 "Nabivanè" (Stamp)

- 1-2 repeat action of meas 1-2 of Part 1
- 3-4 still facing and moving in LOD, two flat three-steps RLR, LRL
- 5 turning face ctr, leap onto R ft lifting L knee sharply in front (ct 1), strike L heel, without wt, next to R toes (ct 2)

ŠOPSKO ZA POJAS

MEAS PATTERN

- 6 moving sdwd L and look sdwd across L shoulder,
 leap onto L ft (ct 1),
 leap onto R ft in front of L ft (ct 2)
- 7 leap onto L ft (ct 1),
 leap onto R ft behind L ft (ct 2)
- 8 facing ctr and dance in place,
 small leap onto both ft together (ct 1),
 hop on L ft, sharply lifting R knee in front (ct 2)
- 9-10 two Šopska's R, L or
 two flat three steps RLR, LRL

Part 3 "Nazad" (Backwards)

- 1-7 repeat action of meas 1-7 of Part 2, turning body face LOD on meas 7
 facing LOD and moving bkwd in RLOD,
- 8 step on L ft, slightly bending body fwd (ct 1),
 hop on L ft (ct 2)
- 9 step on R ft (ct 1),
 hop on R ft (ct 2)
- 10 step on L ft in place (ct 1),
 hop on R ft in place (ct 2)

Part 4

- 1 facing RLOD, moving bkwd in LOD,
 čukče or hop on L ft (ct 1),
 step on R ft (ct &),
 step on L ft, slightly bending both knees (ct 2) } Graovka
- 2 repeat action of meas 1
- 3-4 facing and moving in LOD,
 two flat three-steps RLR, LRL
- 5 turning face ctr,
 small lift or hop on L ft (ct &),
 small step on R ft sdwd R (ct 1),
 hop on R ft, pumping R ft down in front (ct 2)
- 6 facing ctr, moving sdwd L,
 čukče or hop on R ft, lifting L knee in front (ct 1),
 step on L ft (ct &),
 step on R ft in front of L ft (ct 2) } Graovka sâs krâstosane
- 7 čukče or hop on R ft, lifting L knee in front (ct 1),
 step on L ft (ct &),
 step on R ft behind L ft (ct 2)

ŠOPSKO ZA POJAS

MEAS PATTERN

- 8 facing ctr, dancing in place,
small leap on both ft apart, wt primarily on L ft (ct 1),
flick R ft across in front of L leg (ct 2)
- 9 hop on L ft, swinging R leg around and behind L leg (ct 1),
step on R ft behind L ft (ct &),
step on L ft behind R ft, at the same time turning R heel in while
the ball of the R ft remains on the floor (ct 2)
- 10 small leap on both ft apart, wt primarily on the L ft (ct 1),
slide and step R ft to where the L ft was previously,
lifting L knee in front (ct &),
step on L ft across in front of R ft, knees slightly bend (ct 2)

Note: The different variations Part 1,2,3 & 4 are alternated based on the directions of the Horovodec (leader of the line).



VLEEGERT

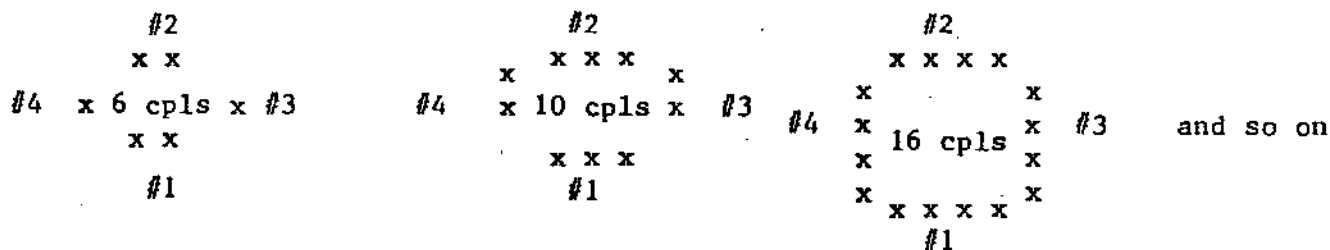
The Netherlands

ORIGIN: Couple dance from the Dutch provinces Gelderland and Overijssel.

PRONUNCIATION: FLAY-churt (ch as in Loch Ness)

Music : - LP Nevofoon 12162 Side A, Band 6
 - Cassette Jaap Leegwater JL1988.04 # 5

FORMATION: Approx. 6 to 16 cpls in a square, starting with cpls in pos #1, their backs to music; cpls in pos #2 would be across from #1 pos; cpls in pos #3 would be to the R of pos #1; cpls in pos #4 would be to the L of pos #1. Cpls can arrange themselves in lines from 1cpl to more, depending on the number of cpls available as shown in the following diagram.



METER: 4/4

PATTERNS

Meas

INTRODUCTION: 2 meas (8 cts). Cpls take closed circle formation with W on R of M, facing ctr.

FIG. I: BIG CIRCLE

- 1 M starts with L ft, W with R ft, stepping in pl and looking at ea other; then with other ft place heel at instep, no wt, heads nodding as a greeting.
- 2 Repeat meas 1 with opp ftwk, greeting person holding other hand.
- 3-4 Repeat meas 1-2.
- 5-8 Starting with L ft the cir moves in RLOD with 8 sdws gallop steps, arms in W-pos.
- 9-12 The greeting ceremony is repeated, this time starting with pers on other side of ptr.
- 13-16 Starting with R ft the cir moves in LOD in 8 sdws gallop steps. Arriving at orig pl, everybody changes to square formation.

FIG. IIa: COUPLES EXCHANGE PLACES

- 1 In ballroom pos, arms outstretched, the cpls of lines 1 & 2 dance twd ea other in 4 sdws gallop steps, M-L W-R.
- 2 Same cpls return in 4 gallop steps to orig pl.
- 3-4 Same cpls exchange pl in 8 sdws gallop steps, M passing back to back.
- 5-6 Same cpls repeat meas 1-2, outstretched arms pointing away from opp cpl.
- 7-8 Same cpls repeat meas 3-4 and return to orig pl.
 Meanwhile the waiting cpls clap hands (meas 1-8).

Meas

9-16 Cpls in lines 3 & 4 repeat action of meas 1-8 while other cpls clap hands.

FIG. IIb: THROW OVER YOUR GIRL

1-2 Repeat meas 1-2 of fig IIa.

3-4 Same cpls dance twd ea other in 4 sdws gallop steps, then the W is "thrown over", i.e. the W performs 8 sdws gallopsteps, 4 with her own ptr, and 4 with her new ptr. The M does 4 gallop steps with his own ptr, then pushes her off. M makes $\frac{1}{2}$ L-hand turn (ccw) to catch his new ptr, and they return to M's pl in 4 gallop steps.

5-6 Repeat meas 5-6 of fig IIa.

7-8 Repeat meas 3-4. The reunited cpls return to their own pl.
Meanwhile waiting cpls clap hands (meas 1-8).

9-16 Cpls in lines 3 & 4 repeat action of meas 1-8 while other cpls clap hands.

REPEAT FIG. I, IIa and IIb

FIG. III: GLIJPOLKA (glide polka)

1-16 In free form cpls dance around the room in ballroom pos or shldr-shldr blade pos, with an almost gliding polka step, accenting ea 1st step (M beginning with L ft, W with R ft).

ETHNOGRAPHIC MAP OF BULGARIA



REGIONAL DIFFERENCES AND CHARACTERISTICS

What follows is not a complete list but more a quick reference guide to help you to determine 1) - from what area a certain dance or dance tune originates and 2) - what the most striking characteristics are.

SEVERNJAŠKO (NORTHERN BULGARIA)

Dance

- wt mainly on the fore ft
- small and energetic steps with high knee liftings
- the movements are light and upward
- jumpy and bouncy

Music

- fast, vivid tempo
- Vlach* or Romanian influences
- principal instruments:
all kinds of flutes (*occarino, svirka, duduk, kaval*) and *violin* and *Duhov ensembles*

TRAKIJA (THRACE)


- wt mostly on the whole flat ft
- slight knee bend position
- all accents and stamps are directed tw the ground, downward
- "earthy" quality
- smooth and round movements
- gracious hand and arm gestures in individual performances
- "contemplative", dignity

- starts often slow, "solemy" then gradually builds to moderate - fast
- composed-irregular-meters in Western Thrace
- rich melody lines
- principal instruments
gădulka, gajda, kaval

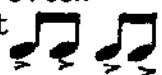
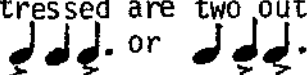

Dance

Music

ŠOPLUK (WESTERN BULGARIA)

- | | |
|--|--|
| <ul style="list-style-type: none"> - wt on the fore ft - body leans slightly fwd - small, light and energetic steps with sharp knee liftings - the upper part of the body moves fwd and back in coordination with the knee liftings - <i>Šopska Natrisane</i> (relaxed shoulder bouncing on the rhythm of the steps) - "jerkey" and angular movements - very expressive, outgoing and "witty" | <p>fast vivid tempo</p> <p><i>Graovo</i>-syncopated beat in many slower and fast 2/4 dances : </p> <p>the music consists of many 1/8 or 1/16 notes, which has the effect of the melody supporting and carrying the rhythm</p> <p>principal instruments:
flutes (<i>svirka, duduk, kaval</i>), <i>gadžulka</i>
<i>gajda</i> and <i>tapan</i></p> |
|--|--|

DOBRUDŽA (NORTHEASTERN BULGARIA)

- | | |
|---|---|
| <p>Men:</p> <ul style="list-style-type: none"> - heavy, wt on the whole ft - knee bend position - hips are slightly turned fwd - upper body erect and proud - every stamp is accompanied by slight knee bending or dipping - "down-to-earth" quality <p>Women:</p> <ul style="list-style-type: none"> - light, bouncy and feminine - rocking body and arm movements | <p>slow - moderate tempo, "stretched"</p> <p>both cts (main and secondary) are often stressed in the <i>Dobrudžjan</i> 2/4 beat </p> <p>slow 7/8 <i>Răčenik</i> stressed are two out of the three main cts  or </p> <p>principal instrument : <i>kopanka</i> (small <i>gadžulka</i>) typical combination:
<i>physharmonica</i>, <i>kopanka</i> and <i>gajda</i>
(<i>Dobrudžanskata Trojka</i>)</p> |
|---|---|

PIRIN (BULGARIAN MACEDONIA)

- | | |
|---|--|
| <ul style="list-style-type: none"> - high and on the ball of the ft - liftings on the ball of the ft on cts & (upbeat) - vertical bouncy character - "balanced" movements - many rhythmic and syncopated nuances | <p>from slow - fast</p> <p>very melodic, songs</p> <p>rich in many different rhythms and irregular meters</p> <p>"stretched" and playfull interpretation of the beat</p> |
|---|--|

principal instruments:
zurna, tambura, tapan, darabuka and *trâmpa* (tambourine)

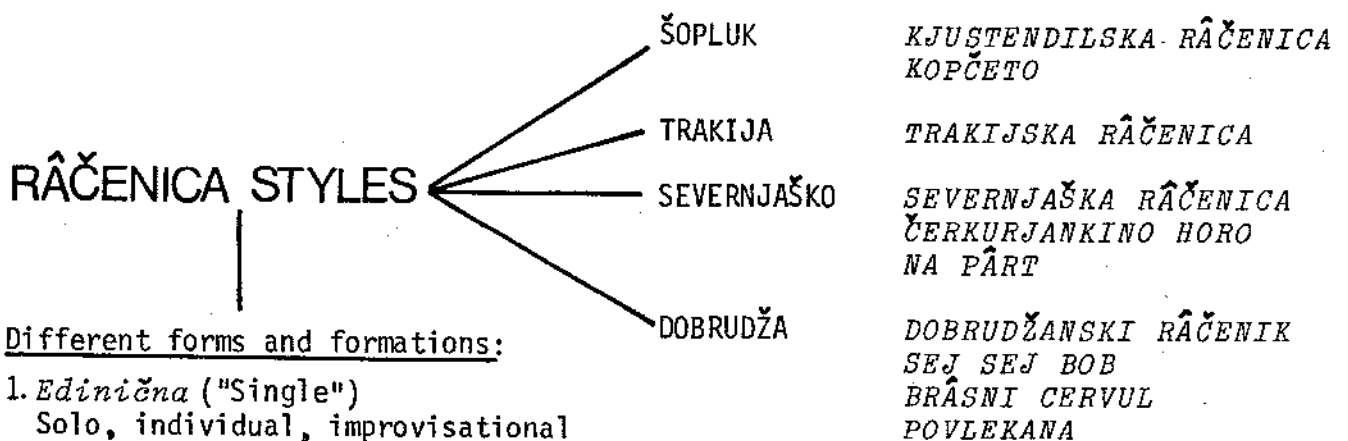
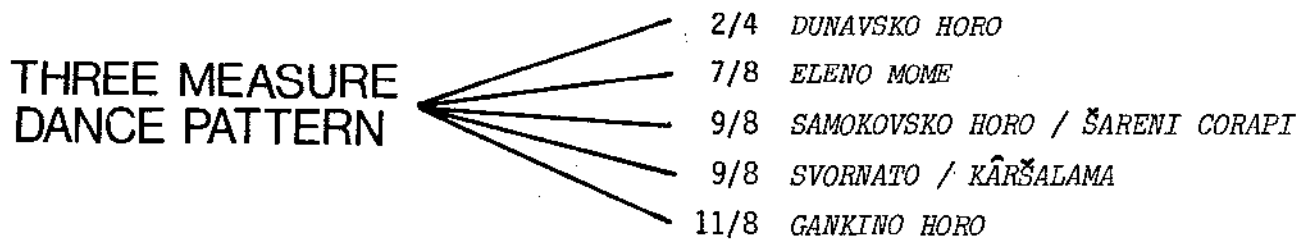
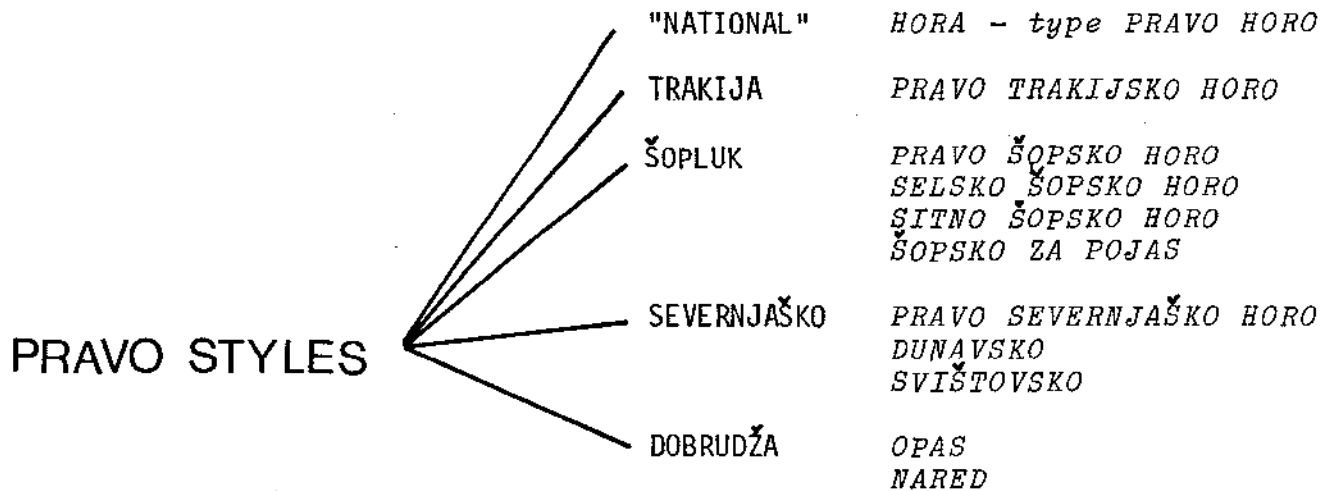
Turkish influence, it is also the area of Moslim-Bulgarians (*Pomaci*)

RODOPA (RHODOPE MOUNTAIN RANGE)

- | | |
|--|---|
| <ul style="list-style-type: none"> - wt on the whole flat ft - <i>čukče</i> (low hops) - Women: gracious almost solemnly "deliberate" steps - Men: expressive and strong | <p>slow, usually to a song</p> <p><i>Horovodna pesen</i> (Dancesong) or accompanied by a <i>Kaba Gajda</i> (low-pitched <i>gajda</i>)</p> <p>melancholic, gliding melodies and singing</p> <p>Here too <i>Pomak</i> and Turkish influence</p> |
|--|---|

PAN BULGARIAN FOLK DANCES

AN OVERVIEW



Different forms and formations:

1. *Edinična* ("Single")
Solo, individual, improvisational
2. Ritual function
Preceding wedding procession
3. *Po Dvojka* ("for two")
4. *Po Trojka* ("for three")
5. *Na Horo* or "Line dance"
Na Lesa or "Belt hold dance"

BULGARIAN DANCE RHYTHMS

2
4  PRAVO

6
8  PRAVO TRAKIJSKO

5
8  PAJDUŠKO

7
8  RÂČENICA

7
8  ČETVORNO, MAKEDONSKO (PIRINSKO)

8
8  TEŠKOTO

8
8  DILMANO DILBERO, NEVROKOPSKO, LJASKOVSKO

9
8  DAJČOVO, VARNENSKO, KUČEK

9
8  GRÂŇČARSKO

11
8  KOPANICA, GANKINO

11
8  NEDA VODA

13
8  PETRUNINO

13
8  KRIVO SADOVSKO

15
8  BUČIMIŠ


BULGARIAN DANCE RHYTHMS (Page 2 of 2)

Combinations of one or two of the previous mentioned irregular meters are also to be found in Bulgarian Folk Music and Dance. They are referred to as *Smesen* ("mixed") beats or if it is a dance *Smeseno Horo*. Another term frequently used is *Krivo* ("crooked") or *Krivo Horo*.

Some examples of these so called "composed irregular meters" are:

13/8 (8/8 + 5/8) 
BIČAK ISPAJČE

18/8 (7/8 + 11/8) 
JOVE, JOVINATA, JOVE MALAJ MOME

22/8 (9/8 + 13/8) 
SANDANSKO

25/8 (7/8 + 7/8 + 11/8) 
SEDI DONKA

37/8 (9/8 + 9/8 + 5/8 + 5/8 + 9/8) 
AJŠA, DVAŠTI TRIŠTI

JAAP LEEGWATER

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Carmichael, CA 95608
(916) 971-9545

JAAP LEEGWATER started his dance career in his native country the Netherlands where he earned degrees in education and teaching international folk dance. Fascinated with the irregular Balkan rhythms and drawn to the expressiveness of its movements, Jaap then specialized in Bulgarian dance and choreography at the State Choreographic Schools in Sofia and Plovdiv, Bulgaria.

In cooperation with the Dutch Ministry of Culture and the Bulgarian Center for Amateur Art, he carried out research in Bulgaria on authentic village dances and the teaching of Bulgarian folk dance in the country's educational system. During his frequent trips to Bulgaria Jaap collected and recorded many original dances and songs learned from older people in various villages all over the country where folklore traditions are still a way of life.

This collected material forms the basis of the workshops, lectures and choreographies he has been conducting for the past fifteen years at many folk dance camps, universities and folkloristic dance theaters in Europe, Canada and the United States.

In his dance classes Jaap demonstrates what for him has always been the unique challenge of recreational folk dancing which is combining the physical exercise of working on style and technique with the enjoyment of dancing together, learning about other cultures, and experiencing the natural emotions present in their dance and music.

In January and April of 1988 Jaap spent some time in Europe making recordings for his latest dance album with the Balkanton record company in Bulgaria and with some of the Dutch musicians known from his previous records in the Netherlands. This album, the fourth in the series Folk Dances from Bulgaria, reflects Jaap's continuing involvement in collecting and presenting Bulgarian folk music and dance.

Three years ago Jaap moved out to California, where he now lives with his wife Marilyn in Carmichael near Sacramento. Along with his teaching activities Jaap also studies at the California State University in Sacramento for a masters in Counseling Psychology. He is interested in the use of dance and movement in therapy and finding ways in incorporating his dance background into his field of study.

American - SILVER STANDARD.

FOXTROT.

1. Open Left Box Turn
2. Basic with Parallel & Promenade endings
3. Double Twinkle
4. Spiral
5. Double Lock

6. Zig-zag
7. Continuous Twinkle & Fallaway
8. Continuity to Left Pivots
9. Spiral Turn
10. Twinkle to Pivots

WALTZ.

1. Open Left Box Turn
2. Basic with Parallel & Promenade endings
3. Double Twinkle
4. Spiral
5. Twinkle to Inside Turn (3 variations)

6. Twinkle to Pivots
7. Advanced Left Turns
8. Continuous Twinkle & Fallaway
9. Spiral Turn
10. Continuity to Pivots

TANGO.

1. Doble Corte
2. Snap Change
3. Three Swivels
4. Oversway to Spin
5. Left Pivots

6. Doble Cruz
7. Pivote Doble
8. Oversway to Fan
9. El Gaucho
10. Tornillo Cinco

CHA-CHA.

1. Butterfly
2. Hand Change
3. Kick Turn
4. Back Spot & Underarm Turn
5. Rock & Roll Swivel

6. Back Cross to Triple Progressive
7. Cha-Cha Swivels
8. Scallop
9. Cha-Cha Snap
10. Syncopated Cross-over with Pull Back

MAMBO.

1. Half Moon and Variation
2. Scallop
3. Kick Shine
4. Spot Turns
5. Kick Swivel with Pull Back

BOLERO.

1. Bolero Box
2. Box & Hip Lifts
3. Open Break
4. Cross-over
5. Rocking Break

P-PATTERN
T/R-TIMING & RHYTHM
L/F-LEAD OR FOLLOW

RECORD OF PROGRESS

F-FOOTWORK
S-STYLING
C-CHECKED

FOX TROT

P T/R L/F F S C

RUMBA

P T/R L/F F S C

1. Forward and Back Basic							1. Basic Box and Underarm Turn						
2. Basic Turns							2. Cuban Walks						
3. Promenade Step							3. Rumba Breaks, 3 positions & Open						
4. Swing Step							4. Open Walk-Around Turn						
5. Box Turns							5. Progressive Rocks						

WALTZ

CHA-CHA

1. Left Box Turn							1. Basic Cha-Cha						
2. Waltz and Balance Steps							2. Parallel Breaks						
3. Basic Turns							3. Cross-Over Break & Walk-Around Turn						
4. Parallels							4. Open Break and Underarm Turn						
5. Right Box Turn							5. Shine Position, 3 variations						

SWING

TANGO

1. Basic Swing							1. Tango Walks, 2 variations						
2. Throwout							2. Promenade						
3. Underarm Turn, Side Pass							3. Rocking Steps						
4. Tuck-In, 3 variations							4. Corte						
5. Sugar Push							5. Turning Rocks						

SAMBA

OPTIONAL

1. Caixó													
2. Balacetes													
3. Copacabana													
4. Com Paso													
5. Doble Copacabana													

P PATTERN
 T/R-TIMING & RHYTHM
 L/F-LEAD OR FOLLOW

RECORD OF PROGRESS

F FOOTWORK
 S STYLING
 C-CHECKED

FOX TROT

P T/R L/F F S C

RUMBA

P T/R L/F F S C

6. Parallel Walks							6. Cross-Lead						
7. Society Tempo							7. Forward & Back Spot Combinations						
8. Twinkles							8. Bonita Break						
9. Corkscrew							9. Back Spot with Underarm						
10. Promenade Pivots							10. Brazilian Cross-Back						

WALTZ

CHA-CHA

6. Twinkle							6. Cross-Over Swivels						
7. Continuity							7. Chase						
8. Cross-Lead Turn							8. Sweetheart, 2 variations						
9. Corkscrew							9. Spot Turns						
10. Spin Turn							10. Advanced Shine Positions						

SWING

TANGO

6. Left Spin							6. La Rueda						
7. Basic Lindy, Turning							7. La Paloma						
8. Lindy Variation							8. Natural Rock Turn						
9. The Whip							9. La Lanza						
10. Boogie Walks							10. La Espagnola						

SAMBA

OPTIONAL

MAMBO

1. Caixó							1. Basic						
2. Balancetes							2. Basic Breaks						
3. Copacabana							3. Cross-Over						
4. Com Paso							4. Shines, 3 Variations.						
5. Doble Copacabana							5. Kick Swivel						

SILVER STANDARD.

SWING.

1. Sailor Shuffles.
2. Sugar Push
3. Kick Step
4. Syncopated Kicks
5. Whip Variation

6. Lindy with Hand Change
7. Basket & Sweetheart
8. Advanced Swivels
9. Flirtation
10. Pin Wheel

SAMBA.

1. Maxixe
2. Double Maxixe
3. Botafogo
4. Copacabana Com Paso
5. Turning Com Paso

6. Paulista
7. Copa with Cross & Circle
8. Debaixo Rolunda
9. Truco
10. Botafogo Com Batugue with Fans

VIENESSE WALTZ.

1. Left Turns
2. Balances
3. Right Turns
4. Half Turns
5. Spin Turn with Canter

Circle - 2 walk, (rock fwd + bkd, dip) x 2, hands close

P - 2 walk M - (rock F + Bwd ; Man P across L) x 2

W - Fwd + Turn

- close

Leg Climb - 2 walk - Rock F + B + ~~step~~ + W turn, Rock F + B + W part L

leg slingshot MR, then step Fwd - 4 Rock to turn 1/2 way
2 slow Fwd (M) - W hand back M dip B (2 slow clings)
+ hands close

Promenade open into close side by side - W turn into M

Rock R, L, R - W spin out, Both Fwd W

Slide FT + turn, Rock, rock close + close

BOSANSKA TRESENICA
Bosnia and Herzegovina

Pronounced: BOH-sahns-kah Tray-SAYN-ee-tsah
Meaning: Shaking dance from Bosnia
Record: Yugoslavia Dance & Song, LP M GT 101, Sd A, Bd2
Meter: 2/4
Formation: Dancers arranged in radial lines from ctr (like spokes of a wheel), side by side, facing L (RLOD). Any number in a line, mixed M & W. No hold. M arms up, elbows bent, palms half-turned out. W hands on waist, palms out. We on L.

Meas Figure
Introduction: 6 Meas.

I
1 Small step fwd on R, moving RLOD (ct 1). Bounce twice on R, touching L heel in front of R toe (2-&).
2 Rpt Meas 1, rev ftwk.
3-22 Rpt Meas 1-2, 10X (11 in all).

II
1 Continue to face L, moving sdwd R toward ctr. Small step on R ft to R (1). Cross and step on L ft behind R (1&) Repeat for cts 2 and 2&.
2-4 Rpt Meas 1-3, FIG I, in place.
5-8 Rpt Meas 1-4, rev dir and ftwk.
9-16 Rpt Meas 1-8.
17-20 Rpt Meas 1-4.

III
1 Beg L, 4 small stamping steps, moving R LOD (cts 1-&-2_&).
2 Small stamping step fwd L (1). Closing R ft to L, bounce twice on both ft (2-&).
3 Rpt Meas 2, rev ftwk.
4 Rpt Meas 2.
5-20 Rpt Meas 1-4, 4 X (5 in all).

IV
1 Step fwd (Bounce twice on R, Keeping ball of L ft on floor (cts 2&).
2 Step bwd on L ft in place (1). Close R FT to L and bounce twice on both ft (cts 2 &).
3-4 Rpt Meas 1-2, rev ftwk.
5-8 Rpt Meas 1-4.

CONTINUED . . .

Presented by George Tomov

V

- 1 Stwp fwd on R ft, bringing L heel to touch in front of R toe (ct 1). Bounce twice on R (cts 2-8).
 - 2 Step L ft in place, bringing R toe to touch behind L heel (ct 1). Bounce twice on L (cts 2-8).
 - 3 Step bwd on R ft, L heel touching in front of R toe (ct 1). Bounce twice on L (cts 2-8).
- 5-14 Rpt Meas 1-4, 5 X (6 in all).
- 95-188 Rpt FIGS I-V.
- 139-210 Rpt FIG I.

Presented by George Tomov

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 parenthese)
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 CCW).

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 3,8,4: 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

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.

Measure Introduction

- 1 Facing center: 1) Step on R to right 2) Close L to R
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
3) Step on R to right, extending L in front of standing leg
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 bru
shing 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)

Presented by George Tomov

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)

T & P in W u Arm - Fwd
□ lead V

KOLJINO QRO

ft !!

Macedonia

Pronounced: KOHL-yee-noh OR-roh

Record: George Tomov Yugoslav LP M-GT 102, Side B

Meter: slow, slow, slow, quick, slow or (cts 1,2,3,4,5)

14/16: 1-2-3, 1-2-3, 1-2-3, 1-2, 1-2-3 or 9/16: 1-2, 1-2, 1-2, 1, 1-2

Formations: Mixed line or open circle. "W" position, wt. on L ft.

Styling: In FIG. I, movements are soft and restrained; in FIGS. II and III, sharper and more vigorous.

MEAS

FIGURE

Introduction, 8 meas (instrumental). Start with vocal.

I

1 Facing and moving LOD, step R (ct 1). Step L (ct 2). Step R (ct 3). Lift on R (ct 4). Step L (ct 5).

2 Repeat Meas 1.

3 Repeat cts 1, 2, 3, Meas 1. Close L ft to R while lifting on both ft and pivoting to face ctr (ct 4). Come down softly on flat of both ft together (ct 5).

4 Continuing to face ctr, step L ft to L (ct 1). Close R ft to L (ct 2). Step L ft to L (ct 3). Close R ft to L, while lifting on both ft (ct 4). Come down softly on flat of both ft together (ct 5).

5-8 Repeat Meas 1-4.

II

1 Facing and moving LOD, step R (ct 1), Cross and step L behind R (ct 2). Step R (ct 3). Lift on R (ct 4). Cross and step L in front of R (ct 5).

2 Repeat cts 1, 2, 3, Meas 1. Close L ft to R, while lifting on both ft and pivoting to face ctr (ct 4). Come down on flat of both ft together (ct 5).

3-4 Repeat Meas 1-2, rev direction and footwork.

5-8 Repeat Meas 1-4, taking weight on R ft on ct 5, Meas 8.

III

1 Facing and moving LOD, small leap onto L (ct 1). Bringing R ft fwd and ahead of L, jump on both ft (ct 2). Cts 3,4: repeat cts 1,2. Hold (ct 5).

2 Repeat Meas 1.

3 Turning to face ctr, step L fwd (ct 1). Step R in place (ct 2). Hop on R (ct 3). Hop again on R (ct 4). Step L backward (ct 5). Step R in place (ct 5).

4 Repeat cts 1, 2, 3, 4, Meas 3. Hold (ct 5).

5-8 Repeat Meas 1-4, EXCEPT Meas 8, ct 5: leap onto L in place, raising bent R leg forward.

Repeat sequence 3 times (4 in all)

Presented by George Tomov

POVRATENO
(Macedonia)

Pronounced: Pohv-RAH-tay-noh
Meaning: Forward and back
Record: Yugoslavia Dance & Song, LP M GT 101, Sd B, Bd 1
Meter: 2/4
Formation: Mixed lines, shoulder ("T") hold. Wt on L. Figures done any number of times at call of leader.

Meas

FIGURE

Start with music or at beginning of any 8-Meas phrase.

I

- 1 Facing R, step fwd on R ft, keeping L toe on floor.
- 2 Step back on L in place, bending and lifting R leg.
- 3 Step fwd on R (ct 1). Bend and lift L leg across R (ct 2).
- 4 Rpt Meas 3. rev ftwk.
- 5 Rpt Meas 3, turning 1/4 CCW to face ctr.
- 6 Bend R knee (ct 1). Straighten R knee, moving L ft in an arc, sdwd and behind R knee (ct 2).
- 7 Dip (bend and straighten knee) twice on R (cts 1-2).
- 8 Step back on L (ct 1). Turning 1/4 CW to face LOD, bend and lift R leg across L (ct 2).

II

- 1-2 Rpt Meas 1-2, FIG I.
- 3-4 Beg R, 2 running two-steps moving LOD (cts 3-&-2, 4-&-2).
- 5-8 Rpt Meas 5-8, FIG I.

III

- 1-2 Wt on L, 2 hop-steps moving LOD (cts 1-&-2, 2-&-2).
- 3-8 Rpt Meas 3-8, FIG II.

IV

- 1-4 Rpt Meas 1-4, FIG III.
- 5 Leap onto R ft facing ctr, bending and lifting L leg across R (ct 1). Hold (ct 2).
- 6 Bounce twice on R (cts 1-2). Leap on L ft in place (ct 2&).
- 7 2 steps (R-L) in place (cts 1-2). Step R in place (ct 2 &).
- 8 Leap on L in place, bending and lifting R leg across L (ct 1). Hop on L, turning to face LOD (ct 2).

Continued.....

Povrateno (Continued)

- 1-4 V
Rpt Meas 1-4, FIG III.
- 5 Leap on R ft facing ctr, L leg bent and lifted across R (ct 1). Leap on L in place, R leg bent and lifted across L (ct 2).
- 6 Leap on R in place, L leg bent and lifted across R (ct 1). Hop on R (ct 2).
- 7 Hop again on R (ct 1). 2 steps (L-R) in place (cts 1 &-2).
- 8 2 steps (L-R) in place (cts 1-1 &). Leap on L in place, R leg bent and lifted across L, turning to face LOD (ct 2).

Presented by George Tomov

OJ RASTICU

Croatia

Pronounced: Oy Tah-STEE-choo
Record: Yugoslavia Dance & Song, LP M GT 101, Sd B, Bd. 4.
Meter: 2/4
Formation: Closed circle, Front basket hold, R over L.
Dancers in First pos, R ft pointing to ctr, L ft to L.
Wt on L.

Meas FIGURE
No introduction

- I
1 Step R across L (ctl). Bounce on R (ct 2).
2-4 Continue in grapevine pattern, moving RLOD.
5-48 Rpt Meas 1-4, 11 X (12 in all).
- II
1 Facing ctr, bounce twice on R, L ft swinging to L (cts 1-2)
2 Stp L (ct 1). Stp R parallel to and about 6 in. from L
and bounce twice on both ft (cts 2-&).
3-24 Rpt Meas 1-2 11 X (12 in all).
- III
1 Facing ctr and moving L, hop twice on R, striking ball of
L in front of R toe (cts 1-2).
2 Close L to R and jump in place 3 X (cts 1-&-2).
3-16 Rpt Meas 1-2, 7 X (8 in all).
- IV
1 Jump down on both ft together, flexing knees (ct 1).
Bounce twice on both ft (cts 2-&).
2-8 Rpt Meas 1, 7 X (* in all).
x
9-16 Starting R, 4 step-hops into ctr and 4 out, swinging free
ft across shin on hop (except Meas 12 - swing R ft
behing L calf).
17-64 Rpt Meas 1-16, 3 X (4 in all).
- V
1-8 Rpt Meas 1-2, FIG II, 4 X.
9-16 RPT Meas 9-16, FIG IV.
17-43 Rpt Meas 1-16, 2 X (3 in all).

VI

1-16 Rpt Meas 9-12, FIG IV, 4 X (16 Step-hops), but facing and moving RLOD.

VII

1-16 Rpt Meas 1-16, FIG V

Presented by George Tomov

RAVNO ORO
(Macedonia)

Record: LP George Tomov, Volume II
Meter: 2/2 increasing to 2/4
Formation: Separate short lines of M & W. M with shoulder
("T") hold; W with "W" hold. Left foot free.*

Meas FIGURE
Introduction

- I (Music A)
- 1 Step R in place (1). Lift L leg in front of R (2).
 - 2 Step L in place (1). Lift R leg in front of L (2).
 - 3 Rpt Meas 1.
 - 4 Step L in place (1). Leap fwd onto R in front of L,
lifting L leg in back of R (2)
 - 5 Rpt Meas 2.
 - 6 Rpt Meas 1.
 - 7 Rpt Meas 4.
 - 8 Rpt Meas 2.
 - 9 Half facing and moving R, step fwd R (1). Lift on R,
bringing L leg around and fwd (2). Step fwd L (2).
 - 10 Rpt Meas 9.

*NOTE: Danci begins with Meas 5. Continue to end of Music A,
ending with Meas 8.

- II (Music B)
- 1&2 Half facing and moving R, four running steps fwd,
R-L-R-L.
 - 3 Turning to face ctr, step swd R (1). Bounce twice on
R (2,&).
 - 4 Step L in place (1). Bounce twice on L (2,&).
 - 5 Step R in place (1). Bounce twice on R (2&).
 - 6 Half facing and moving L, two running steps, L-R.
 - 7 Turning to face ctr, step swd L, brushing R fwd (1).
Step R in place, brushing L fwd (2).

Cont'd

RAVNO ORO (Page 2) cont'd

- 8 Rpt Meas 4.
- 9 Rpt Meas 5.
- 10 Rpt Meas 6.
- 11 Turning to face ctr, step swd L (1). Close R to
L w/o wgt (2).
- Continue to end of Music B, ending with Meas 4.

Presented by George Tomov

RATA
(Romania)

Region: Moldavia
 Formation: Closed or open circle, mixed, shoulder-hold
 Meter & Rhythm: 2/4, counted 1, 2
 Record: "Village Dances of Romania, Vol. 1"

Meas. Pattern

1-4 INTRODUCTION: no action

FIGURE I:

1 Facing ctr, step R in place (ct.1); swing L (ct.2)
 2 Step L in place (ct.1); swing R (ct.2)
 3 Traveling to R, step R to R (ct.1); step L beh R (ct.2)
 4-15 Rpt action of meas. 1-3, Fig. I, four times (total 5 times)
 16 Step R (ct.1); hop on R, lifting L across (ct.2)

FIGURE II:

1 Stamp L to R twice, taking wt 2nd time (cts and, 1); hop on L (ct.2)
 2 Continuing to R, stamp R twice (cts. and, 1); hop on R (ct.2)
 3 Step L beh R (ct.1); step R to R (ct.2)
 4-15 Rpt action on meas. 1-3, Fig. II, four times (total 5 times) and swing L ft on ct. and on meas. 15
 16 Facing ctr, step L in place (ct.1); swing R (ct.2)

FIGURE III:

1-2 Step R-swing L (meas. 1); step L-swing R (meas. 2)
 3-4 Step R (ct.1); step L beh R (ct.2); step R (ct.1); swing L (ct.2)
 5-8 Rpt meas. 1-4, Fig. III, w/opp ftwk & direction (to L)
 9-12 Rpt meas. 1-4, Fig. III
 13-14 Stamp L 3 times, no wt (cts. 1, 2, 1); hold (ct.2)
 15-16 Step L to L (ct.1); step R beh L (ct.2); step L to L (ct.1); hold (ct.2)
 17-18 Stamp R 3 times, no wt (cts. 1, 2, 1); hold (ct.2)
 19 Stamp R again, no wt (ct.1); step on R in place (ct.2)
 20 Stamp L (ct.1); step L in place (ct.2)
 21 Stamp R to Front, no wt (ct.1); stamp R to side, no wt (ct.2)
 22 Rpt. meas. 21, Fig. III
 23-24 Rpt. meas. 19-20, Fig. III
 25-28 Rpt. meas. 21-24, Fig. III
 29-30 Rpt. meas. 21-22, Fig. III
 31-32 Brush R ft fwd (ct.1); hold (ct.2); brush R ft back (ct.1) hold (ct.2)

FIGURE IV:

1-2 Stamp R three times, no wt (cts. 1/2/1); swing R (ct.2)
 3-4 Step R-swing L; step L-swing R (cts. 1, 2, 1, 2)
 5 Step R to R (ct.1); step L tog (ct. and); Rpt cts 1, and
 6-8 Step R-swing, L-swing, R-swing (meas. 6-8)
 9 Rpt meas 5, Fig. IV, w/opp ftwk and dir (to L)
 10 Step L (ct.1); stamp R in pl, no wt (ct.2)
 11 Step R in place (ct.1); stamp L in place, no wt (ct.2)

RATA (continued)

12 Stamp L in place, no wt (ct.1); hold (ct.2)
13 Step L in place (ct.1); stamp R, no wt (ct.2)
14 Step R in place (ct.1); stamp L, no wt (ct.2)
15 Step L in place (ct.1); hold (ct.2)
16 Hold (ct.1); stamp R, no wt (ct.2)

FIGURE V:

1 Still facing ctr, step R back, step L next to R (ct2. 1,2)
2 Step R,L fwd back to place (cts. 1,2)
3 Stamp R, no wt (ct.1); Hold (ct.2)
4 Hold (ct.1); Stamp R, no wt (ct.2)
5-16 Rpt meas 1-4, Fig.V, three more times (total 4 times)

FIGURE VI:

1-2 Rpt meas 1-2, Fig V
3 Stamp R in place, no wt, twice (Cts 1,2)
4 Hold (ct.1); stamp R in place, no wt (ct.2)
5 Step R in place (ct.1); stamp L in place, no wt (ct.2)
6 Step L in pl (ct.1); stamp R in place, no wt (ct.2)
7 Stamp R in place, no wt (ct.1); Hold (ct.2)
8 Rpt meas 7, Fig. VI
9-32 Rpt meas 1-8, Fig. VI three more times (total 4 times)

Presented by Alexandru David

Dance Description by Sherry Cochran