



Santa Barbara FOLK DANCE SYMPOSIUM

HELD AT THE UNIVERSITY OF CALIFORNIA

AUGUST 29-SEPTEMBER 3, 1990

TOM BOZIQIAN
ARMENIA

JOE GRAZIOSI
GREECE

ATANAS KOLAROVSKI
MACEDONIA

JAAP LEEGWATER
BULGARIA

RICHARD POWERS
VINTAGE



DETROIT

Music: Bozigian Symposium Cassette 1990

Rhythm: 6/8 described in 2 counts

Source: This dance was created in the 1950's by Armenian-American youth in the Detroit, Mi. area for an annual Armenian dance contest. HEENG OO MEG was created in the same manner and for the same purpose during Tom Bozigian's youth in Fresno, Ca. Both Detroit (also called Michigan Hop) and Heeng oo Meg have over the years been incorporated into the Persian-Armenian dance, HASHTAYEE and performed as one dance w/leader calling changes.

Formation: Line dance w/little finger hold and leader at #

Ct 1 Facing diag R step with stamp R to R

Ct 2 Hop on R as L lifts behind

Ct 1 Step L ahead of R

Ct 2 Hop on L as R lifts behind

Ct 1 Facing ctr step R to R as hands lower to side

Ct 2 Step L behind R raising hands to orig pos

Ct 1 & 2 3-step (R-L-R) moving slightly R

Ct 1 & 2 Repeat opp ftwk and direction (L-R-L)

Ct 1 & 2 Repeat first 3-step (R-L-R)

Ct 1 Moving edwy L step on L as hands lower to side

Ct 2 Step R behind L raising hands to orig pos

Ct 1 & 2 3-step (L-R-L)

Presented by Tom Bozigian

FRESNO

Music: Bozigian Symposium Cassette 1990

Rhythm: 2/4 described by counts in this description

Source: TOM BOZIGIAN learned this variation of the SHEIKHANI during the 1970's at summer Armenian picnics in Fresno, Ca. home of one of the largest populations of Armenians outside of the homeland. Within this San Joaquin Valley, especially Turlock, live also a large community of Assyrians, an ancient Semitic group of people who share a common religion and history with Armenians. Sheikhani is a Pan-Assyrian dance.

Formation: Line dance w/little finger hold and leader at R w/ dancers facing LOD while L hand rests on lower back.

CCOUNTS

1 & 2/3 S 4 Moving LOD do 2 two-steps begin R
5 Stamp R beside L w/wt
6 Pivot L $\frac{1}{2}$ on R to face ctr as L points beside R and hands raise to shoulder ht
7 S 8 1 two-step toward ctr begin L
9-10 Stamp R beside L twice no wt
11 S 12 Moving bkwd run R-L-R
13 Touch L beside R
14 Hop R in pl as L knee raises in front
15 Turning $\frac{1}{2}$ R to face LOD plie L to L as arms lower to orig pos
16 S Double bounce L in pl

Presented by Tom Bozigian

LOORKE - VAN

Music: Bozigian Symposium Cassette 1990

Rhythm: 2/4 changing to 6/8 described by counts in this description

Source: TOM BOZIGIAN learned this variation of LOORKE from ARTCOSH KARAPETIAN, director of LDOYS Ensemble, an amateur dance group from Yerevan, Soviet Armenia. This dance belongs to a family of dances from VAN-VASPOCRAKAN, original Western Armenia. Armenians fleeing the massacres by the Ottomans took their dances to new communities in Soviet Armenia where they continue to perform them to this day. Variations of Loorke are danced by Armenians in major cities of the U.S., particularly Detroit, where a large contingency of "VANETSI" Armenians live.

Formation: Line dance w/little finger hold and leader at R

COUNTS

1-4 Facing ctr do 4 strong plies in pl w/ft together
5 Pivot on heels to diag R and plie w/ft together
6 Pivot to face ctr
7 Pivot to face diag L w/plie
8 Pivot to face ctr
9 Dip fwd on R as arms bend R
9 Step L in pl
10 Step R in pl
11 8 12 Repeat cts 9 8 10 w/opp ftwk and arm direction
13 Moving sdwy R step R to R as hands lower to R
14 Step L behind R
15 Step R to R as hands return to orig pos
16 Close L to R

6/8

COUNTS

1-4 Jump in pl 4 times w/ft together
5 Leap to plie diag R
6 Leap to face ctr
7 Leap to plie diag L
8 Leap on L in pl to face ctr as R lifts behind
9 Hop L in pl as R heel strikes fl ahead
10 Leap on R in pl as L lifts behind
11-12 Repeat cts 9-10 w/opp ftwk
13 Facing ctr skip from L to R moving sdwy R as hands lower to side
14 Step L behind R
15 Repeat ct 13
16 Cross L over R

NAREH - DIKRANAGERC

Music: Sozigian Symposium Cassette 1990

Rhythm: 6/8 described by counts in this description

Source: TOM SOZIGIAN learned this dance from ARTOOSH KARAPETIAN, one time principal dancer w/Armenian State Song & Dance Ensemble and now choreographer for several dance groups in Soviet Armenia. The dance is still performed by Dikranagerc Armenians in their community outside Yerevan, the republic's capital. There are other variations to this dance depending on the musical phrasing of the melody. This is an 8-measure variation.

Formation: Line dance w/hand hold and leader at R

COUNTS

- 1 Facing ctr and moving edwy LOD skip from L to R as arms swing bkwd & fwd
- 2 Cross L over R as arms swing bkwd (Armenian KERDZE Step-ots and 1-2)
- 3 Skip from L to R as arms swing fwd
- 4 Turning to face diag LOD hop R in pl as L knee raises in front and arms reach shoulder ht
- 5 Hop R in pl as L heel strikes fl ahead
- 6 Hop R in pl as L lifts behind
- 7 Repeat at 5
- 8 Turning sharply to face diag L leap L in pl as R lifts behind
- 9 Repeat at 5 w/opp ftwk S direction
- 10 Repeat at 5 w/opp ftwk S direction
- 11 Repeat at 5
- 12 Turning to face ctr leap R in pl as L lifts behind
- 13 Step L edwy L
- 14 Step R edwy R
- 15 Cross L over R as hands clap at chest level
- 16 Hop L in pl as R knee raises in front and hands quickly grasped

Presented by Tom Sozigian

PAILANJO - SHIRAG PROVINCE

Music: Bozigian Symposium Cassette 1990

Rhythm: 2/4

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

Formation: Line dance w/little finger hold and leader at R

- Meas. 1 Facing diag R step R ahead as arms swing fwd (ct 1)
Step L across R as arms swing bk (ct 2)
- Meas. 2 Facing ctr step R to R as arms swing fwd S up to
shoulder ht (ct 1) Hop R in place as L lifts behind (ct 2)
- Meas. 3 Touch L heel on floor ahead of R wiggling whole leg (ct 1)
Lift L heel sharply behind with slight hop on R (ct 2)
- Meas. 4 Repeat meas 3 ct 1 (ct 1) Kick L sharply in front above
floor (ct 2)
- Meas. 5 Step L in pl prancing as arms swing down S bk (ct 1)
Step R in pl prancing as arms swing up to orig pos (ct 2)
- Meas. 6 Step L in pl prancing (ct 1) Hop L in pl as R lifts
behind (ct 2)
- Meas. 7 Repeat meas 3 ct 1 with opp ftwk (ct 1) Repeat meas 4
ct 2 with opp ftwk (ct 2)
- Meas. 8 Step R in pl prancing as arms swing down S bk (ct 1)
Step L in pl prancing as arms swing up to 45 deg arms
straight (ct 2)
- Meas. 9 Bending torso fwd touch R heel on fl straight leg as body
turns gradually RLOD (ct 1) Continue turn RLOD touch R
heel straight leg on fl ahead (ct 2)
- Meas. 10 Continue diag RLOD touching heel again on fl as arms
swing up to orig pos (ct 1) Hold R heel as arms swing
down S bk (ct 2)

Presented by Tom Bozigian

TAHNZARA - AFABKIR

Music: Sozigian Symposium Cassette 1990

Rhythm: 9/8 and described in 4 cts + and

Source: Learned by Tom Sozigian from ARTOOSH KARAPETIAN in Oct., 1989 when Ensemble MARATOCK was on U.S. Tour. This dance group specializes in the preservation and performance of original Armenian regional song and dance. TAHN is a thin MAHOZDON (Yogurt) drink popular among the Armenians and ZARA is the Armenian equivalent of the first name, SARAH. The shaking of the shoulders represents distinct Moslem influence.

Formation: Line dance w/little finger hold and leader at R

Meas. 1 w/wt on R and L ahead of R and ball of ft on fl wiggle heel of L (cts 1-2) wiggle L again and stamp on fl (cts. 3-4)

Meas. 2 step bkwd on L (ct 1) hop L in pl as knee raises in front (ct 2) wiggle heel of R and stamp on fl (cts 3-4)

Meas. 3 moving ctr in slight plie in 4th pos lower arms to side and step R-L-R-L as shoulders shake (cts 1-4)

Meas. 4 step bkwd on R as hands raise to orig pos (ct 1) hop R in pl as L knee raises in front (ct 2) wiggle L heel and stamp on fl (cts 3-4)

Meas. 5 Repeat meas 2 (cts 1-4)

Meas. 6 Repeat meas 3 (cts 1-4)

Meas. 7 Repeat meas 4 (cts 1-4)

Meas. 8 Repeat meas 2 (cts 1-4)

Meas. 9 Moving LOD w/windshield wiper hands step R-L-R (ct 1-3) double hop on R as L raises in front (cts 4-and)

Meas. 10 Repeat meas 2 (cts 1-4)

Meas. 11 Moving ctr w/torso bent fwd w/windshield wipers walk R-L-R torso straightens on 3 (cts 1-3) stamp L beside R twice no wt (cts 4-and)

Meas. 12 Returning bkwd w/windshield wipers walk L-R-L (cts 1-3) stamp R beside L twice no/wt (cts 4-and)

Meas. 13 Repeat meas 11-12 (cts 1-4 x 2) w/wt. 2nd stamp and 14

Option LOD walk to R: R-L-R-L (cross using windshield wipers

Presented by Tom Sozigian

VANA MARDIG - SOVIET ARMENIA

Music: Bozigian Symposium Cassette 1990

Rhythm: 2/4 described by counts in this description

Source: The dance is from SASNASHEN village, TALIN province, central west Soviet Armenia. Tom Bozigian learned the dance from several sources during the early 1970's while a dance student in Soviet Armenia. It is now in the dance repertoire of many Armenian performing groups. Vana Mardig means warrior of Van and utilizes the rich variety of "KEPTEH" or Hop Step Step type movement.

Formation: Line dance w/little finger hold and leader at R

COUNTS STEPS

Kerteh-hop step step:

1 Moving LOD hop on L as R heel straight leg strikes floor in front
S Leap ahead on R as L heel lifts behind
2 Repeat ct 2 with opp ftwk

Vanetsee Kerteh Gaghov-limping Kerteh:

1 Moving adwys R hop on L as R toe touches on floor beside L
S Leap R beside as L knee raises in front and torso bends bkwd
2 Slight leap L over R as R heel lifts slightly and torso becomes upright

Armenian Ver Vanee-skipping step:

S 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

COUNTS THE DANCE

1-10 With hands down while dancers facing S moving LOD, execute 5 Kerteh steps but w/4th Kerteh turning to touch in RLOD
11-12 Continuing LOD execute 1 Ver Vanee step
13 Turning to diag RLOD leap to both ft demi-plie L ahead of R as hands raise to "W" pos
14 S Bounce twice on both as legs straighten
15-16 S Repeat cts 13-14 and except at "and" L raises slightly S sharply
17 Moving RLOD stamp L ahead w/wt S slight plie
18 Continuing RLOD stamp R ahead w/wt S slight plie
19 Turning to face diag LOD hop R in pl as L knee raises in front
20 Stamp w/wt L over R
21 Repeat ct 19 w/opp ftwk and direction
22 Repeat ct 20 w/opp ftwk and direction
23 Repeat ct 19
24 Repeat ct 20 but face completely LOD
25-28 Moving outside execute 2 Vanetsee Kerteh Gaghov steps as hands go down
29-30 Execute 1 Ver Vanee step in pl
31 Stamp L w/wt ahead of R as hands raise to "W" pos
32 Hold

VANA MARDIS - continued

CCOUNTS

33 Repeat ct 19 w/opp ftwk S direction
34 Repeat ct 20 w/opp ftwk S direction
35 Repeat ct 19
36 Repeat ct 20 as hands go down

Presented by Tom Bozigian

VARTEVAR - SOVIET ARMENIA

Music: Bozigian Symposium Cassette 1990

Rhythm: 2/4 but gradually increasing in speed

Source: Tom Bozigian did this dance as a youth in Fresno, Ca. during the 1950's and 60's. While a dance student in Soviet Armenia during the early 1970's he taught the dance to choreographer AZAT GHARIBIAN of the Armenian State Song & Dance Ensemble. The dance remains in their repertoire to this day. Vartavar is an important Armenian holiday. The dance was originally done by Armenian immigrants from Van.

Formation: Line dance w/little finger hold out changing to shoulder hold-leader at R

CCOUNTS PART A

1-4 Facing S moving LOD w/L hand lowered to lower back little fingers grasped w/adjoining dancers execute 2 two-steps beginning R
5 Turning to face ctr step bkwd on R as L kicks fwd straight leg S arms raise to "W" pos
6 Step fwd w/L
7 S 8 Moving fwd execute 1 two-step beginning R
9 Touch L heel ahead on fl straight leg
10 Step bkwd L as arms swing down
11 S 12 Execute 1 "Vanetssee Kerteh Gagrov"-limping kerteh-w/body facing ctr S moving sdwy LOD

PART B

1 Changing to shoulder hold-step R to R
2 Step L to L
3 S 4 Execute 1 pas de basque step beginning R
5-8 Repeat cts 1-4 w/opp ftwk S direction
9-12 Execute 2 more pas de basque steps beginning R

Presented by Tom Bozigian

Joseph Kaloyanides Graziosi is a leading authority on Greek music, dance, and folklore. Joe was raised in the Greek American community in Boston, Mass., and specialized in Eastern History at Brandeis University.

In 1975 Joe Graziosi conducted dance research in villages in Greece with the noted folklorist Ted Petrides. Since that time Joe has conducted extensive independent research in folk music and dance in Greece and in Greek American communities in New England and New York. Joe was the director of the Greek Music Tour, a major national tour of Greek folk musicians sponsored by the National Endowment for the Arts and the Ethnic Folk Arts Center in 1982. He is the principal author of the 35-page booklet on Greek regional music and dance issued in conjunction with the tour.

An excellent teacher and performer, Joe Graziosi specialized in regional village and urban dances of Greece and the former Greek communities in Asia Minor. Much of the exciting material he presents, especially dances from Macedonia, Thrace, the Aegean Islands, and Pontos, is completely new to folk dance circles in the United States.

Joe has taught Greek dance workshops at the Balkan Music and Dance Camp in Mendocino, the Mendocino Folklore Camp, the Ashokan Balkan Music and Dance Camp, the Greek Festival Weekend in Tulsa, the Ethnic Folk Arts Center's New York Winter Folk Festival, and the North South Folk Dance Teachers' Seminar. He has directed and performed with a number of Greek dance troupes in Boston and New York City, including the Meraklides Folk Dance Troupe and the Greek Cultural Center (Kentro Ellinikou Politismou) Dance Troupe. He is a former co-director and performer with and is currently artistic consultant for the Dance Troupe of the Greek American Folklore Society (Laographikos Omilos Ellinon Amerikis) in New York. Joe is also a popular lecturer on Greek music and dance. He is a judge for the Greek Orthodox Folkdance Federation of the Western diocese.

Moreover Joe teaches and performs traditional Armenian folk dances. He has worked with Armenian dance researchers Gary and Susan Lind-Sinanian and Arsen Anooshian.

Joe has given workshops in the Midwest previously in St. Louis and most recently in Champaign. Early next year he will make his first tour of the Far East: Taiwan, Hong Kong, and Japan.

Dhivaratikos

(Kefallonia, Ionian Islands)

This dance from the Ionian Island of Kefallonia is basically a Syrto dance rhythmically modified to fit the uncharacteristic 3/4 meter. The name Dhivaratikos refers to the village of Dhivara. Outside the island, it is sometimes known as Syrtos Kefallonias. The Ionian Islands, off the west coast of Greece, show marked Western influence in their music and song, due to the long-term Venetian presence there. This Italianate style is very apparent on the Island of Corfu. The dance style is smooth and gentle.

Pronunciation:

Cassette: Folkraft LP 6 Side A/4 (Syrtos Kefallonias); Graziosi - Asia Tape 3/4 meter
Greek Folkdances Summer 89 Side A/7.

Formation: Open circle, mixed lines, "W" hold.

Meas

Pattern

BASIC.

- 1 Facing slightly R of ctr, step R fwd LOD (ct 1); step L fwd slightly behind R (ct 2); step R fwd (ct 3).
- 2 Step L fwd in front of R (ct 1); step R fwd (ct 2); step L fwd in front of R (ct 3).
- 3 Step R fwd, swinging out L, straight legged in front of R, toes touching and heel pivoted inward (slightly turn to face ctr)(ct 1); step L sideward L (ct 2); step R across in front of L (ct 3).
- 4 Step L to L (ct 1); touch toes of R fwd (in front of L)(ct 2); bring heel of R down without taking wt (ct 3).

VARIATION.

- 1 Step R to R (ct 1); step L across and in back of R (ct 2); rock back onto R (ct 3).
- 2 Repeat meas 4 of Basic.
(Repeat 2 times, i.e. 12 cts all together.)

Presented by Joseph Kaloyanides Graziosi

IKARIOTIKOS
(Ikaria Island)

The island of Ikaria, north of the Dodecanese Island group, lies just off the coast of western Turkey. Besides the usual dances associated with most Aegean islands - syrtos, ballos, karslilamas, etc - Ikaria is especially known for a lively local dance known, logically, as Ikariotikos. Performance groups have made this dance known throughout many areas of Greece. The influence of the nearby Dodecanese islands is evident since the Ikariotikos is structurally a "sousta" type dance and the Sousta dance is the most characteristic of the Dodecanese dances. A "sousta" type dance is here defined as one in which there is a delay in the placement of weight onto the 2nd step (left foot) of measure 1.

Formation: open circle, shoulder hold
Meter: 2/4

MEAS

INTRO STA TRIA

- 1 Facing sl R of ctr: Step R fwd LOD (ct 1); Step L fwd across in front of R (2).
- 2 Step R fwd (1); Sl Bounce of R, swing L up & fwd (2).
- 3 Step L bk into place (1); Sl bounce on L, swing R up & fwd (2).

BASIC PATTERN

- 1 Low leap onto R (bend at knees) to right (bringing L knee towards R) (ct 1); Bouncing on R, swing L up & sl fwd (2)*Step L behind R (&).
- 2 Step & rock onto R (sl to right) (1); Rock onto L in place (2); Rock back onto R (3) [Knee tend to bend towards the supporting leg]
- 3 Facing sl R of ctr. Step L fwd across in front of R (1); Step R fwd (2); Step L fwd across in front of R (3).

VARIANT A

- 3 Step L fwd across in front of R (1); Slide step R next to L heel, with a sl pivot of L towards the left (2); Rock back onto the L, with a sl twist CW (&).

VARIANT B

- 2 Step & rock onto R (1); Jump onto L fwd across in front of R, bent at knee, sl crouch from waist, R raised off ground (2).
- 3 Stamp ball of R down, wgt balanced between R & L (1); Rock onto L, extending leg and body position up (2).

NOTE: General style is light and bouncy, weight usually on the balls of the feet.

NOTE, LEADER'S VARIANT: Meas 3: "Fall" into a crouch position, first leaping onto the left side of the L, then continuing down into a sitting position on the left leg from the knee down (1); Hold (2); Rise up onto L (&).

ISSIOS

(Kalymnos, Leros)

Issios or Issos means "even" or "straight," and the dance is found throughout the Dodecanese Island group in the Aegean Sea. It can also be danced as an introduction to the livlier Sousta. Source: the Kalymnian communities of Tarpon Springs and New York City, and the Lerian community of New York City.

Formation: Open circle with V hold or front basket, L over R.

Meter: Variable, depending on the instruments and region.

2/4 (2,1,1 = S Q Q = dancers ct 1,2,3)

8/8 (3,3,2 = S S Q = dancers ct 1,2,3)

7/8 (2,2,3 = Q Q S but dancers start on 3rd beat so dance S Q Q)

Meas. 1: Facing sl L of ctr, step bwd to R on R (ct 1; step L behind R (2,3).

Meas. 2: Step bwd to R on R (1); touch L next to R (2,3)

Meas. 3: Step L twd ctr (1); touch R next to L (2,3).

VARIATION

Meas. 1 as described above.

Meas. 2: Step bwd to R on R, bringing L knee close to R (1); rock back on L (2); rock to R on R (3)*.

Meas. 3: Long step fwd on L twd ctr (1); step fwd R (2); step L next to or sl behind R (3)*.

*There is often a slight push-off from the foot once the step is completed, as a preparatory step for the next movement.

Presented by Joseph Kaloyanides Graziosi at the 1986 Mendocino Folklore Camp.

Kasap'kia

(Constantinople, Marmara, Thrace)

This well-known dance, originally associated with the Constantinople (Istanbul)-Marmara Sea regions, is also a popular folkdance in Thrace, E. Macedonia, and the E. Aegean islands and Asia Minor coast. In the last few decades, it has become a standardized part of the "urban" popular song dance repertoire, undergoing modifications in style, step and tempo. In a more upbeat "Hora" style, it has become a pan-Hellenic dance. The name of the dance, along with its variants: Hasapikos, Hasaposervikos, Palio or Politiko Hasapiko, Kasapiko, Hasapia, etc., means "of the butchers" (Kasap (Ar.) = Butcher). Supposedly, the dance was originally performed or made popular by members of the Butcher's Guild in Constantinople during Ottoman times.

Source: Theodore Kekes, et. al. (Thrace), Solon Peshinjioglov (Istanbul).

Pronunciation: kah-sahp-KYAH

Cassette: Graziosi - Asia Tape

2/4 meter

Formation: Open circle, shldr hold ("T" pos).

Meas

Pattern

BASIC.

- 1 Facing slightly L of ctr, step R obliquely bkwd to R (ct 1); step L diag R bkwd (ct 2)
- 2 Step R obliquely bkwd to R (ct 1); lift L up and slightly bkwd of R (ct 2) (or touch-close L next to R).
- 3 Step L fwd into ctr of circle (ct 1); brush R next to and swing it slightly fwd of L (ct 2).

BASIC WITH TWIZZLE.

- 1 As in Basic, but step on R heel (ct 1) and turn toe out as you step on L (ct 2).
- 2-3 Same as Basic.

VARIATION I.

- 1 Same as Basic.
- 2 Leap onto R and swing L across in front (ct 1); pull L heel back across R ankle (ct 2).
- 3 Step on L fwd (ct 1); step on R behind L heel (ct &); step fwd L (ct 2).

VARIATION II.

- 1 Same as Basic.
- 2 Jump on both ft (ct 1); small leap onto R (ct 2).
- 3 Moving twd ctr, leap fwd on L (ct 1); step on R across in front of L (ct &); step on L behind R heel (ct 2).

VARIATION IIIa.

- 1 Add preliminary hop before steps (ct ah).
- 2-3 Same as II.

VARIATION IIIb (Pas de basque).

- 1 Same as IIIa.
- 2 Hop on L (ct ah); step on R (ct 1); step on L across in front of R (ct &); rock back on R (ct 2).
- 3 Same as II.

VARIATION IIIc:

- 1 Large step R diag bkwd to R (ct 1); slide and fall onto L behind R, kicking R straight-legged out (slightly fwd) to the L (ct 2).
- 2 Same as IIIb.
- 3 Same as II.

SEQUENCE taught in class for this music: Basic is done on all vocals and extends into the instrumental.

- Basic (instrumental)
- Basic with Twizzle (vocal+)
- Variation I (instrumental)
- Basic with Twizzle(vocal+)
- Variation II (instrumental)
- Basic with Twizzle (vocal+)
- Variation I (instrumental)
- Basic with Twizzle (vocal)
- Variation III (do a, then add b and then c)(start before music speeds up and continue with increasing tempo).

Presented by Joseph Kaloyanides Graziosi
Dance description revised at: 1990 Folk Dance Camp

Malevyziotikos

(Crete)

The Malevyziotikos is probably the second most commonly performed dance in Crete today; the most popular being the Syrtos or Hanjiotikos. Due to its fast tempo and the ease with which it lends itself to the execution by the lead dancer of intricate tsalimia, improvised figures, it is especially popular with the younger generations. Originating from the Iraklion area of Crete, the name refers to the Malevyzi area near the city of Iraklion. Other names for the dance are Kastrinos, referring to the old popular name for Iraklion, Kastro, and Pidhikhtos, which refers to the "leaping" character of the dance. The variations described below are just a few of the more basic ones, usually performed by the lead dancer only, but which are often choreographed for the entire troupe if performed for stage purposes.

Pronunciation: mah-leh-vee-see-OH-tee-kohs

Cassette: Graziosi - Asia Tape; Greek Folkdances Summer 89 Side A/9. 2/4 meter

Formation: Open circle; "W" open arm hold; direction is diagonally right into circle center and almost straight back.

Meas

Pattern

BASIC PATTERN.

- 1 Facing ctr, step R fwd diag R (ct 1); step L fwd diag R in front of R (ct 2); step R in back of L (ct &).
- 2 Step L fwd diag R (ct 1); step R fwd diag R in front of L (ct 2); step L in back of R (ct &).
- 3 Step R fwd diag R (ct 1); hopping on R, lift L up with knee flexed or swing it fwd (ct 2).
- 4 Step L bkwd (ct 1); step R bkwd (ct 2); step L next to R (ct &).
- 5 Step R bkwd (ct 1); step L bkwd (ct 2); step R next to L (ct &).
- 6 Step L bkwd (ct 1); hopping on L, lift R up with knee flexed or swing it fwd (ct 2).

RESTING PATTERN.

- 1 Step R fwd diag R (ct 1); brush or touch L next to R (ct 2).
 - 2 Step L fwd diag R (ct 1); brush or touch R next to L (ct 2).
 - 3 Repeat meas 1.
 - 4-6 Repeat Basic Pattern above.
- Note: With a repetition of meas 1-3 with opp ftwk and direction for meas 4-6, this pattern often introduces the dance; usually on the third time the Basic Pattern of meas 4-6 is performed to start the dance proper.

VARIATION LIMPING BACKWARDS.

- 4 Step L bkwd (ct 1); hopping on L, lift R slightly up (ct 2); step R bkwd (ct &).
- 5 Repeat meas 4 above.
- 6 Repeat meas 6 of the Basic Pattern.

STRADDLE.

- 1 Jump on both R and L, ft apart, but with wt balancing on R (ct 1); jump onto L sdwds R bkwd in place (ct 2); step R behind and in back of L (ct &).
 - 2 Step L diag fwd R (ct 1); hopping on L, swing R up and fwd (ct 2).
 - 3 Step R diag fwd R (ct 1); hopping on R, swing L up and fwd (ct 2).
- Note: Meas 2 can also be a repetition of the Basic Pattern, meas 2.

Malevyziotikos (continued)

LEAP.

- 1 Step R diag fwd L (ct 1); hopping on R, swing L up and fwd (ct 2).
- 2 Step L fwd, lifting R off the ground (ct 1); leap onto R fwd with a "bicycle" motion, lifting L up (ct 2).
- 3 "Slap" L fwd, leg straight, wt still on R (ct 1); hold (ct 2).

Presented by Joseph Kaloyanides Graziosi

Puscheno

(West Macedonia)

Puscheno or Puschenoto, meaning to "let loose or free", is the most characteristic dance from the Florina region of West Macedonia. This dance type, also known as Beranche or Beratis, is common throughout the neighboring Bitola region of Yugoslav Macedonia down through the Kastoria and Kozani regions of Greek Macedonia. A more recent name for this dance is the Hellenized term Levendikos, meaning "youthful vigor", as well as Lyros. Source is as learned from immigrants living in Canada (Alona, Buf, Sveti Petka, etc.) and in the Midwest. The dance is also called Armentsko or Bufsko after the two villages where the best dancers are supposedly found.

Pronunciation:

Cassette: Graziosi - Japan Tape #2; Greek Folkdances Summer 89 Side A/11 (Puschenoto)

Meter:	12/8	(3 2 2 3 2)	or 17/16	(2 2 3 3 2 2 3)
		S Q Q S Q		Q Q S S Q Q S
	Dancer's ct:	1 2 3 4 5		1 2 3 4 5

Formation: Semi-circle with "W" or "V" hand hold which often meanders about when the dance chain is very large.

Meas

Pattern

BASIC STRUCTURE.

- 1 Slight bounce on L, lift R up or touch R next to L (ct 1); facing slightly R of ctr, step fwd LOD on R (ct 2); hold (ct 3); step L fwd next to and slightly behind R (ct 4); step fwd R (ct 5).
- 2 Step L fwd across in front of R (ct 1); step R fwd (ct 2); hold (ct 3); step L fwd across in front of R (ct 4); step R fwd, turning to face ctr (ct 5).
- 3 Slight bounce on R, lift L up or touch L next to R (ct 1); step L bkwd (ct 2); hold (ct 3); step R bkwd (ct 4); rock fwd onto L or step L fwd across in front of R (ct 5).

Notes:

Swings - in meas 1 and 3, ct 1, the free ft can either lift straight up (i.e., behind the supporting leg) or can lift swing in front of it. Or it can simply touch with the ball of the ft next to the supporting ft.

Cts 2 and 3 - depending on the energy level of the dancer and the accompanying music, full wt can be delayed until ct 3 with ct 2 though taking the step, balances body wt on both ft or ct 2 becomes a bounce (i.e., in meas 1 and 3 there will be two bounces in a row) and ct 3 takes the step.

VARIANT A.

- 1 Step L fwd across in front of R (ct 3).

VARIANT B.

- 3 Facing ctr, step R across in front of L, lifting L slightly (ct 4); rock back onto L (ct 5).

VARIANT C SYNCOPATION.

- 3 Facing ctr, quick slide L next to R (ct &); small quick step R diag bkwd (ct 1); step L bkwd (ct 2); hold (ct 3); step R bkwd (ct 4); pivoting to face slightly R of ctr, step L fwd across in front of R (ct 5).

Puscheno (continued)

VARIANT D HOLD SYNCOPATION.

- 1 Bouncing on L, swing R up across in front of L (ct 1); bouncing on L, swing R fwd with slight extension from the knee (ct 2); step R fwd in LOD full wt bent at the knees (ct 3); drag L to R, straightening up from the knee and leaning slightly fwd (ct 4); "fall" onto R slightly fwd in LOD (ct 5).

VARIANT E POINT.

- 2 Same as Basic cts 1-3; point L out and slightly fwd, straight legged, no wt taken (ct 4); hold (ct 5).
- 3 Lift L up (ct 1); bounce on R, swinging L behind (ct 2); step L behind (ct 3); point R out and slightly bkwd, straight legged, no wt taken (ct 4); hold (ct 5).

Presented by Joseph Kaloyanides Graziosi

Smyrneikos Zeybekikos

(Aegean Asia Minor)

One of the most commonly performed dances in Greece today is the Zeybekikos. It is also the one common or popular dance least performed by tourists and non-Greek folkdancers. This is because the Zeybekikos, in its current urban form, has evolved into a highly complex, individualistic, solo and improvised dance. Some might say it has degenerated into a caricature of itself as it has changed from an introspective and emotionally charged dance to an extroverted showoff piece.

Few people realize that the Zeybekikos has its origins as and still survives as a folk dance. Specifically it was associated with the western Anatolian littoral, and takes its name from a mountain ethnic group of Turks called Zeybeks of the regions of Smyrna (Izmir) and Aydin. The Zeybeks themselves, often employed in former Ottoman times as an auxiliary police force, perform the dance in slow, majestic and often martial-like style. The Greek populations of the same regions also performed this dance but often in a comparatively more light and popular vein. In their case, the musical and dance influence of the Aegean Sea cultural region was more evident. The Zeybekikos is still a major dance form on the islands of Mitilini and Cyprus and is still popular on Chios, Samothrace, Limnos, etc. As a folk dance, the Zeybekikos was performed often as a face-to-face couple dance, hence the alternative name, Karsilamas.

Sometimes in the later 19th century, the dance was adopted by the lower classes of port cities of Greece. In both Pireaus, the port of Athens, and the island of Syra, it became associated with elements of the criminal underworld called mangas, rebetis or kutsovakis. With the development of the musical tavernas, the recording industry and professional musicians in the 1930s who favored the long-necked bouzouki, the dance and music evolved into a more complex series of rhythms and improvised dance patterns.

What is presented below are some common dance patterns from the older folk style of the Smyrna and Aegean regions. The meter of the Zeybekikos is always 9/4 (sometimes 9/8) but the rhythmic subdivisions can vary. Here it is a series of 3 slow beats followed by a series of 3 quick beats - a rhythm still commonly-heard in Turkish Zeybek dances.

Pronunciation:

Cassette: Graziosi - Japan Tape #2

Meter:	9/4	1_2	3_4	5_6		7	8	9
		S	S	S		Q	Q	Q
		Dancer's cts	1	& 2	& 3	&	4	5 6
			A				B	

Formation: Individuals either solo or in scattered couples, arms comfortably out to the side, fingers tend to snap the rhythm or some part thereof.

Note: In the following descriptions the exact position and direction of movement for the dance step will not be noted because of the improvised nature of the dance. Each pattern can be danced sideward/forward LOD; in place; forward and/or backward in either A or B sections and with turns in either A and/or B sections.

Smyrneikos Zeybekikos (continued)

MeasPattern

- PATTERN 1.
1 Step on R (ct 1); step on L (ct 2); step on R (ct 3); step on L (usually back to place) (ct 4); slide touch R next to L (ct 5); slight bounce on L, lifting R off ground or hold in place (ct 6).

- PATTERN 1a.
1 Cts 1-3 same as above - (quick) step on L (ct 4); (quick) step on R (ct 5); (quick) step on R (ct 6).

- PATTERN 1b.
1 Cts 1-3 same as above - step on L (ct 4); hold (ct 5); step on R (ct 6).
2 Step on L (ct 1); step on R (ct 2); step on L (ct 3); step on R (ct 4); hold (ct 5); step on L (ct 6).
Note: Whenever cts 4-6 (i.e., section B) of Pattern 1b are performed, the entire pattern of whichever variation must be performed on opposite ftwk in order to return with R ft leading off the dance pattern.

- PATTERN 2.
1 (Quick) step on R (ct 1); (quick) step on L (ct &); (quick) step on R (ct 2); (quick) step on L (ct &); (slow) step on R (ct 3); cts 4-6 can be one of the three patterns above.

- PATTERN 3.
1 (Quick) step on R (ct 1); (quick) step on L (ct &); (slow) step on R (ct 2); (quick) step on L (ct 3); (quick) step on R (ct &); (slow) step on L (ct 4); hold (ct 5); (quick) step on R (ct 6).
2 Repeat meas 1 above with opp ftwk.

QUICK REFERENCE.

Rhythm	1_2 3_4 5_6 7 8 9
Dancer's cts	1 & 2 & 3 & 4 5 6
	S S S QQQ

R	L	R	L
			L R L
			L R
R	L	R	L
			L R L
			L R
R	L	R	L R L R

Presented by Joseph Kaloyanides Graziosi

SYRTOS (Crete)

The Syrtos is probably the most popular dance on the island of Crete. Also known as Haniotikos because it was originally most associated with the district of Hania, the dance is performed with slight variations depending on the local tradition. The term "Syrtos" is found throughout Greece as a designation for several different dances which are "pulled" by a leader (Serno→Syro= to pull, drag along). The Cretan Syrto is different in that the semi-circle formation is retained throughout and the rhythmic pattern is Q.Q.S and not the more usual S.Q.Q. Crete is also one of the few areas of present day Greece where traditional music and dance is still very much alive even among the youngest generations.

Formation:	Semi-circle, open "W" arm hold.	Hania	Iraklion	Sitia
Meter:	2/4 (1 and 2)	Rethymnon		

<u>Meas.</u>	<u>BASIC - IRAKLION</u>
1	Facing ctr, (stamp) step R in place (ct 1); Brush L fwd (ct 2).
2	Step L to the R across and behind R ft (ct 1); Step R to the R (ct 2); Step L to the R across and in front of R ft (ct 3).
3	(small) Step R to the R (ct 1); Step L slightly bk and to the R (ct 2); Step R slightly fwd and L (ct 2).
4	Repeat action of meas. 2 above. (in subsequent meas 1, ct 1 (stamp) step R next to L)

<u>BASIC - HANIA</u>	
1	Click R heel next to L (ct 1); Small leap onto R slightly to R (ct 2); Brush L fwd (ct 2).
2	Same as meas. 2, IRAKLION.
3	Same as meas. 3, IRAKLION.
4	Step L to the R across and behind R (ct 1); Step R to the R (ct 2); Step L to the R across and behind R (ct 3).

<u>HANIA - VARIATION I</u>	
1 - 3	Same as meas 1-3 Basic-Hania above.
4	Cts 1 and same as meas. 4 cts 1 and Basic-Hania; Step L to the R across and behind R (ct 2); Step R to the R (ct 2).
1	(Subsequently): Step L to the R across and behind R (ct 1); Step R to the R (ct 2) Brush L fwd (ct 2)

<u>HANIA - VARIATION II</u>	
1 - 2	Same as meas. 1-2. Basic- Hania above.
3	Step R to the R (ct 1); Step L fwd (slightly diag R) (ct 2); Step R slightly L and diag bk (ct 2).
4	Same as meas. 4 Basic-Hania or Variation I.

SYRTOS (Cont'd)

Meas.

BASIC - RETHYMNON

- 1 - Same as meas. 1 Basic-Iraklion or Mania.
 - 2 Step L bk (or slightly R across and behind R) (ct 1); Step R next to L (ct 2); Step L fwd (ct 2).
 - 3 Step R fwd (ct 1); Step L next to R (ct 2); Step R fwd (ct 2)
 - 4 Same action as Meas. 3 above, opp ftwk, opp direction.
NOTE: There can be a slightly diag movement L into ctr of circle and movement R going out.
-

BASIC - SITLÁ

- 1 Same as Meas 1 Basic-Iraklion above.
- 2 Same as Meas. 2 Basic-Iraklion
- 3 Cross and step R to the L in front of L (ct 1); Step L to the L behind and next to R (ct 2); Step R to the L (ct 2).
- 4 Cross and step L to the R in front of R (ct 1); Step R to the R (ct 2); Step L to the R (ct 2).

Presented by Joseph Kaloyanides Grazios!

Tai Tai

(Thessaly)

The dance Tai-Tai takes its name from the accompanying song refrain and is a contraction of "t'a(i)nevene" meaning "ascending". The performance of the dance is associated with the festival of Easter, especially in the village of Aidhonohori in western Thessaly. The basic step pattern is a "sta tria", which is the most common dance type of Thessaly. Characteristic of the Tai-Tai is the alternate formation of one and two dance circles. Though not very common, this formation type is also found in other dances such as Koutso-Stamatistos (Kefalonia), Arahovitikos (Morea), "Pios Eidhe Prasino Dhendri" (Thasos), et. al.

Pronunciation:

Music: Folkraft LP 6 Side B/1; Greek Folkdances Summer 89 Side B1 2/4/ meter

Formation: Open circle, alternate W-M; "plektos" hold, i.e., two open circle dance lines with the W in the front, and the M in the rear; the first M is spaced between the first and second W (there being two more persons in the front line than the rear). The dancers of each circle are linked by the simple "V" hand hold and in forming a single circle, the M raise their hands over the heads of the W, then lower them down with the first and last M holding the handkerchiefs of the first and last W. The opening up into two circles occurs during cts 1&2 of meas 1 of the Second Part and the uniting into one circle occurs during the same cts of the First Part.

Meas

Pattern

- PART A (one circle).
- 1 Facing slightly R of ctr, step L fwd LOD across in front of R (ct 1); step R fwd (ct 2); step L fwd across in front of R (ct &).
 - 2 Step R fwd (ct 1); swing L low fwd twd R (ct &); step L bkwd (ct 2); rock back onto R (ct &).
 - 3-12 Repeat meas 1-2 five times.
- PART B (two circles).
- 1 Step L fwd across in front of R (ct 1); step R fwd (ct 2).
 - 2 Touch or lift L in front of R (ct 1); step L back in place (ct 2).
 - 3 Touch or lift R in front of L (ct 1); step R fwd in LOD (ct 2).
 - 4-15 Repeat meas 1-3 four times.

Presented by Joseph Kaloyanides Graziosi

Trata (Syrtos Tis Tratas)

(Greece)

The term Trata refers to a variety of dances found throughout the region of Attica and the nearby islands (Salamina, Evia, etc.). Most of these dances are festival specific, i.e., Easter dances, and are performed only by women to the accompaniment of their own singing. All are distinguished by the front basket hold, and are a series of processional steps. One of the Trata from Megara, a town near Athens, where the version called Syrtos Tis Tratas can be performed at any occasion in a less formalized setting. It, like the Trata dances, is accompanied by the accompanying song, in this case, "Moinanena." In Greek the word "trata" means a fishing boat which employs one, however, since the regions named above are not fishing areas, the dance name probably is related to the Latin "tractus" meaning to pull, which is equivalent to the Greek term "syrtos." The Trata dances are found where Greeks of Greek ancestry predominate.

Pronunciation: TRAH-tuh

Music: Greek Dances, Summer 1990

Rhythm: 7/8 meter S Q Q
Dancers cts 1 2 3

Formation: Open circle, front basket hold, L over R, dance circle tends to meander.

Meas

Pattern

PATTERN.

- 1 Facing slightly R of ctr, step on R fwd in LOD (ct 1); step on L fwd in front of R (ct 2); step back onto R (often stepping slightly more to R to face ctr)(ct 3).
- 2 Step on L bkwd (ct 1); step on R bkwd (ct 2); pivoting to face slightly R, step on L fully across in front of R (ct 3).

Presented by Joseph Kaloyanides

Trata (continued)

MOINANENA (SYRTOS TIS TRATAS MEGARA)

Moinanena, sta karidhofila pato 2x
sta karidhofila pato ke sighana pernao 2x

Moinanena, na min to mathi i mana su 2x
na min to mathi i mana su ke pi pos saghapao 2x

Anastenaghmi os pote, tin kardhula mu tha trote 2x

Moinanena, psilo kiparisaki mu 2x
psilo kiparisaki mu, lighisu dhe se ftano 2x

Moinanena, na miristo tus klonus su 2x
na miristo tus klonus su kistera as pethano 2x

Anthi tu Levanti rota, poso saghapusa prota 2x

On chestnut leaves I softly tread and still my way pursue,
So that your mother may not guess the love I feel for you.

How long will all this sighing my aching heart keep trying.

My tall, my fair, my graceful cypress tree,
My tall and graceful cypress tree, bend over close to me.

I cannot reach your branches, they are so very high
Just let me breathe their fragrance and then I'll gladly die!

Flowers of the Levant, tell her how I loved before.

Zonaradhikos

(Thrace)

The Zonaradhikos is the most common line dance of Greek Thrace. There are several variants of the Zonaradhikos (or Zounaradh'kous, Znarakia, etc.) depending on the region of Greece the dance is from. This particular one comes from the Didymotichon region of West Thrace (Évros County). The name comes from the word "zonari" meaning sash (or belt) because of the use of the belt-hold during the dance, although today the shoulderhold is more common. As learned from inhabitants of Kyani village (Theodore and Peristera Kekes, etc.)

Pronunciation: zoh-nah-RAH-dee-kohs

Music: Graziosi - Asia Tape; Greek Folkdances Summer 89 Side B/9;
Greek Folkdances Stockton 89 Side B/7.

6/8 meter

Formation: Open circle, belt hold or cross-arm hold; or M in front end of line shldr hold, W at back end with belt hold.

Meas

Pattern

I. "APLO" BASIC.

- 1 Step R to R (ct 1); step L in front of R (ct 2).
- 2 Step R to R (ct 1); hold on R but begin to move L behind R (ct 2).
- 3 Step L back behind R (ct 1); hold on L, lifting R slightly (ct 2).

II. "MESA KI' EXO".

- 1 Moving diag R into ctr of circle, step R fwd (ct 1); step L fwd (ct 2).
 - 2 Step R fwd (or jump onto both ft fwd)(ct 1); hop on R, lifting L behind (ct 2).
 - 3 Step L fwd (ct 1); stamp R next to L (ct 2).
 - 4 Turning to face slightly L of ctr, moving diag but of circle, step R bkwd (ct 1); step L bkwd (ct 2).
 - 5 Step R bkwd (ct 1); lift and swing L gently fwd (ct 2).
 - 6 Step L bkwd and slightly behind R (ct 1); lift and swing R ft gently fwd, facing slightly R of ctr (ct 2).
- Note: Variation meas 3: step L fwd (ct 1); step R next to L (ct &); step L fwd (ct 2).

III. "K'LOURIASTO" SPIRALLING.

- 1-6 A. W's part or end half of line: same action as meas 1-6 of Part II above.
- B. M's part or front end of line: introductory step done by leader (or first 2-3) only.
- (1) Step R fwd, facing LOD R (ct 1); step L fwd (ct 2).
 - (2) Step R fwd (ct 1); step L next to R kicking R out (ct 2).
 - (3-4) Repeat meas 2 twice.
 - (5) Step R fwd (ct 1); hop on R, lifting L off ground (ct 2).
 - (6) Facing direction leader wishes to drag line, step L fwd (ct 1); hop on L (ct 2).

III. "K'LOURIASTO" REGULAR.

- 1 Facing LOD, step R fwd (ct 1); step L fwd (ct 2).
 - 2 Step R fwd (ct 1); hop on R, lifting L off ground (ct 2).
 - 3 Step L fwd (ct 1); hop on L, lifting R off ground (ct 2).
- Note: The leader drags the line in repeating spiral formations fwd and bkwd from the ctr of circle, (creating his own circle) occasionally repeating intro step moving fwd.

Presented by Joe Kaloyanides Graziosi

Atanas Kolarovski

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

PRONUNCIATION KEY (Atanas Kolarovski)

The Slavic alphabet (used for the titles of the dances) has the following special characters and pronunciation of consonants:

- š - sh as in shall
- č - ch as in chin
- č - roughly the same as above-used at the end of words
- ž - zh as in azure or leisure
- j - Y as in Yugoslavia (Jugoslavija)
- d - j as in Jim (Dim)

BRAZDINSKO

Music is from "Ansambl Pralipe"

Locality: Makedonija

Formation: Men & women in mixed lines with "W" position or men in shoulder hold

Record AK-013, side A, band 6

Rhythm: 11/16 S Q Q Q Q or 1 2 3 4 5

Meas.

Fig. 1

- 1 Facing & moving CCW, hop on L (1), step on R fwd (2-3) step on L fwd (4-5)
- 2 Hop on L and facing ctr (1) step on R to R (2-3), touch L next to R (4-5)
- 3 Hop on R (1), step on L back (2-3), step on R to R and facing LOD (4-5)

Repeat from the beginning but leap on L fwd on ct. 1 instead of hop.

Fig. 2

- 1 Leap on L fwd (1), step on R fwd (2-3), step on L fwd (4), step on R fwd (5)
- 2 Leap on L fwd (1), step on R fwd and facing ctr (2-3), step on L next to R (4), step on R in place (5)
- 3 Hop on R (1), step on L back (2-3), step on R to R and facing LOD (4-5)

Fig. 3

- 1-2 Repeat Fig. 2, Meas. 1-2
- 3 Hop on R and facing RLOD (1), step on L fwd (2-3), step on R fwd (4-5)
- 4 Hop on R (1), step on L back (2-3), step on R to R and facing LOD (4-5)

Fig. 4 (Men)

- 1 Same as Fig. 2, meas. 1
- 2 Leap on L fwd (1), step on R fwd (2-3), and facing ctr, squat (4-5)
- 3 Hop on R and facing RLOD (1), step on L fwd (2-3), step on R fwd (4-5)
- 4 Hop on R (1), step on L back (2-3), step on R to R and facing LOD (4-5)

Dance notes by Fusae Senzaki

Čapkan Dimčo

(Macedonia)

Pronunciation:

Cassette: "Macedonian Folk Song and Dances" AK016 Side B/1

4/4 meter

Formation: "W" hold, mixed line.

Meas

Pattern

PART 1.

- 1 Facing and moving to LOD, step on R fwd (cts 1,2); step on L fwd (cts 3,4).
- 2 Step on R fwd (cts 1,2); step on L fwd (ct 3); step on R fwd (ct 4).
- 3-4 Repeat meas 1-2 with opp ftwk.
- 5 Step on R fwd (cts 1,2); čukče on R (ct 3); step on L fwd (ct 4).
- 6 Step on R fwd and face ctr (cts 1,2); čukče on R and lift L knee in front (cts 3,4).
- 7-8 Repeat meas 5-6 with opp ftwk and direction.

PART 2.

- 1 In place, step on R (cts 1,2); step on L (ct 3); step on R (ct 4).
- 2 Repeat meas 1 with opp ftwk.
- 3 Step on R fwd (cts 1,2); step on L fwd (cts 3,4).
- 4 Repeat meas 1.
- 5-8 Repeat meas 1-4 with opp ftwk and direction.

DOSTA LIČNO STOJNE

Macedonia

Music: AK-015 cassette tape, side A band 1

Rhythm: 7/8 (1 2 3)

Formation: "W" hold, mixed line

Meas.

Part 1 (singing part)

- 1-3 Lesnoto- Step on R fwd (ct 1); čukče on R (ct 2); Step on L fwd (ct 3)
Step on R to R, face ctr (ct 4); čukče on R twice, lift L knee up in front (ct 5,6)
Repeat cts 4-6 with opp ft (cts 7-9)
- 4-24 Repeat Meas. 1-3, 7 more times

Part 2

- 1-2 Repeat Part 1, Meas. 1-2
- 3 Step on L diag. L back (ct 1); Step on R to R and face LOD (cts 2,3)
- 4 Step on L in front of R (ct 1); Step on L&R fwd (cts 2,3)
- 5-16 Repeat Meas. 1-4, 3 more times.

Presented by Atanas Kolarovsk:

Dance notes by Fusae Senzak:

© by Fusae Senzak: 1990

Feruzova Ezgia

(Macedonia)

Pronunciation:

Cassette: "Macedonian Songs and Dances" AK016 Side B/2.

7/8 meter

Formation: "W" hold, mixed line.

Meas

Pattern

PART 1.

- 1 Facing and moving LOD, čukče on L (ct 1); step on R fwd (cts 2,3); čukče on R (cts 4,5); step on L fwd (cts 6,7).
- 2 Čukče on L (ct 1); step on R fwd (cts 2,3); čukče on R , lift L knee in front (cts 4,5); hold (cts 6,7).
- 3 Čukče on R, bring L leg from fwd to back (ct 1); step on L in place and face RLOD (cts 2,3); čukče on L (ct 4); step on R in front of L (ct 5); step back on L (cts 6,7).

PART 1-Variation.

- 1-3 Repeat Part 1.
- 4-5 Repeat Part 1, meas 2-3.

PART 2.

- 1 Step on R to R (ct 1); step on L behind R (cts 2,3); step on R fwd (cts 4,5); čukče on R (cts 6,7).
- 2 Repeat meas 1 with opp ftwk.
- 3-4 Repeat Part 1, meas 2-3.

PART 2-Variation.

- 1-4 Repeat Part 2.
- 5-6 Repeat Part 2, meas 3-4.

TURN.

- 2 Čukče on L (ct 1); step on R and pivot CW (cts 2-5)l hold (cts 6,7).

Presented by Atanas Kolarovski
Dance notes by Fusae Senzaki
(c) copyright by Fusae Senzaki 1990

KUMANOVSKA IGRA

(Dance from Kumanovo)

This dance is named for the city of Kumanovo from which it comes. Kumanovo is 35 km NE of Skopje. Although this area is quite near to Skopje, there is a great difference in style of dancing, caused by the influence of neighboring cultures. This dance is done on many occasions, such as slavas, weddings, picnics, etc. and has recently been performed by the Ensemble Panče Pešev of Kumanovo.

Rhythm: 2/4

Formation: Mixed lines, hands held down (raised to W in some parts of dance)

Recording: Macedonian Folk Songs and Dances (Makedonske Narodne Pjesme I Ora), #15. Side A, # 4

Part I Facing and moving in LOD, weight on L ft

Meas. 1 ct. 1 Hop on L ft
& Step on R ft
2 Step on L ft
2 Repeat Meas. 1
3 Repeat Meas. 1
4 1 Step on R ft to R, turning body toward L
& Step on L ft, continuing to turn to face L
2 Step on R ft in place
5 Facing toward L, bending slightly forward from hips, continuing to move in LOD
1 Hop on R ft
& Step on L ft
2 Step on R ft
6 Repeat Meas. 5
7 Repeat Meas. 5
8 1 Step on L ft, turning to face center
& Step on R ft, facing center
2 Step on L ft, facing center

Part II Done in place

Meas. 1 ct. 1 Hop on L ft, facing center
& Step on R ft turning slightly to R
2 Step on L ft slightly to R
2 1 Step on R ft starting to turn slightly toward L
& Step on L ft, continuing to turn toward L to face center
2 Step on R ft in place
3-4 Repeat Meas. 1-2, with opposite footwork, in opposite direction
5-8 Repeat Meas. 1-4

Repeat 2 more times for a total of 3

Kumanovska Igra (cont.) - 2

Part III

Meas. 1	ct. 1	In place, facing center, step on R ft
	2	Lift L ft in front of R, hopping on R ft
2		Repeat Meas. 1 with opposite footwork
3	1	Hop on L ft
	&	Step on R ft in place
	2	Step on L ft in place
4		Repeat Meas. 3
5	1	Step on R ft in place
	&	Hop on R ft
	2	Step on L ft
6		Repeat Meas. 5
7	1	Step on R ft in place
	&	Begin to lift L ft with bent knee
	2	Finish lifting L ft, hopping on R ft
8	1	Step L ft in place
	&	Step R ft on place
	2	Step L ft in place
9-16		Repeat Meas. 1-8

Part IV

Facing center, raise hands to W position, leading with R shoulder, body bending to R and L, moving in LCD

Meas. 1	ct. 1	Hop on L ft
	&	Step on R ft
	2	Step on L ft
2		Repeat Meas. 1
3		Repeat Meas. 1
4	1	In place, step on R ft
	&	Step on L ft
	2	Step on R ft
5-8		Repeat Meas. 1-4 in opposite direction with opposite footwork, still facing center
9	1	Hop on L ft, in place, hands move down to V position
	&	Step slightly forward on R ft
	2	Step on L ft in place
10	1	Step on R ft in place
	&	Step on L ft in place
	2	Step on R ft in place
11-12		Repeat Meas. 9-10 with opposite footwork, raising hands back up to W position
13-16		Repeat Meas. 9-12

Repeat 2 more times for a total of 3

Repeat Part III two times

Repeat Part I one time

Repeat Part IV one time

Presented by Atanas Kolarovski

Rakotinečko oro

(Macedonia)

Pronunciation:

Cassette: "Macedonian Songs and Dances" AK016 Side B/5

Rhythm: 7/16 meter: 1-2,1-2,1-2-3, counted as 1,2,3 (Q,Q,S).

Formation: "V" position, mixed line.

Meas

Pattern

PART 1.

- 1 Facing and moving LOD, step on R fwd (ct 1); step on L fwd (ct 2); step on R fwd (ct 3).
- 2 Leap on L fwd (ct 1); step on R fwd (ct 2); step L,R fwd (ct 3).
- 3 Repeat meas 2 with opp ftwk.
- 4 Leap on L fwd (ct 1); step on R fwd (ct 2); čukče on R (ct 3); step on L fwd (ct &).
- 5 "W" hold, facing ctr, step on R fwd (ct 1); step on L fwd (ct 2); čukče on L (ct 3).
- 6 Step on R bkwd (ct 1); step on L bkwd (ct 2); čukče on L (ct 3).
- 7-8 Repeat meas 5-6.

PART 2.

- 1 "V" hold, facing LOD, leap on R fwd, lift L side of R (ct 1); hold (ct 2); step L,R fwd (ct 3).
- 2 Repeat meas 1 with opp ftwk.
- 3-4 Repeat meas 1-2.
- 5 "W" hold, facing ctr, hop on L (ct 1); step on R to R (ct 2); step on L in front of R (ct 3); step back on R (ct &).
- 6 Repeat meas 5 with opp ftwk.
- 7-8 Repeat meas 5-6.

PART 3.

- 1 "V" hold, facing and moving LOD, step on R fwd (ct 1); step on L fwd (ct 2); step R,L (ct 3).
- 2 Facing ctr, step on R bkwd (ct 1); step on L bkwd (ct 2); čukče on L (ct 3); step on R bkwd (ct &).
- 3 Touch L to L (cts 1,2); step on L in front of R (ct 3); step on R in place (ct &).
- 4 Hop on R and kick L fwd (ct 1); step on L in place (ct 2); step on R in place (ct 3); step on L in front of R and face LOD (ct &).

PART 4.

- 1-2 Repeat Part 3, meas 1-2.
- 3 Face ctr, leap on L in place and lift R knee in front (ct 1); step on R to R (ct 2); step on L fwd (ct 3); step bkwd on R (ct &).
- 4 Repeat Part 3, meas 4.

SEQUENCE: Part 1x3, Part 2x4, Part 3x5, Part 4x4.

Presented by Atanas Kolarovski
Dance notes by Fusae Senzaki
(c) copyright by Fusae Senzaki 1990

Romsko oro

(Macedonia)

Pronunciation:

Cassette: "Macedonian Songs and Dances" Side B/4

Rhythm: 9/16 meter: 1-2,1-2,1-2,1,1-2 counted as 1,2,3,4,5 (S,S,S,Q,S). Ct 4 is shorter than the other cts.

Formation: "W" hold, mixed line.

Meas

Pattern

PART 1.

- 1 Facing and moving LOD, step fwd on R,L,R (cts 1,2,3); step on L,R in place (cts 4,5) and face RLOD.
- 2 Repeat meas 1 with opp ftwk and direction.
- 3-4 Repeat meas 1-2.

PART 2.

- 1 "V" hold, facing ctr, step on R to R (ct 1); step on L behind R (ct &); step on R to R (ct 2); step on L to ctr (ct 3); hop on L (ct 4); step on R in place (ct 5).
- 2 Hop on R, lift L in front (ct 1); step on L next to R (ct 2); step on R in place (ct 3); hop on R (ct 4); step on L in front of R (ct 5).
- 3-8 Repeat meas 1-2 three more times.

PART 3.

- 1 "W" hold, facing and moving LOD, lift on L (ct 1); step on R fwd (ct 2); step on L fwd (ct 3); lift on L (ct 4); step on R fwd (ct 5).
- 2 Step on L fwd (ct 1); step on R fwd (ct 2); step on L fwd (ct 3); step on R, L in place and face ctr (cts 4,5).
- 3 Leap on R bkwd (ct 1); lift on R (ct 2); step on L next to R (ct &); step on R in place (ct 3); step on L in front of R (ct 4); step on R to R (ct 5).
- 4 Leap on L in front of R (ct 1); lift on L (ct 2); step on R to R (ct &); step on L in front of R (ct 3); step on R in place (ct 4); step on L in place (ct 5).
- 5 Repeat meas 3.
- 6 Facing LOD, leap on L fwd (ct 1); step on R fwd (ct 2); step on L fwd (ct 3); lift on L (ct 4); step on R fwd (ct 5).
- 7-8 Repeat meas 2-3. At very end, close R to L with no wt (ct 5).

PART 4.

- 1-4 Repeat part 1.

PART 5.

- 1 "V" hold, repeat part 2, meas 1.
- 2 Hop on R and lift L in front of R (ct 1); jump on both ft apart (ct 2); jump on both ft together (R ft fwd) (ct 3); leap on R to R (ct 4); step on L in front of R (ct 5).
- 3-8 Repeat meas 1-2, three more times.

PART 6.

- 1-8 Repeat Part 3.

STARA MALESEVKA

Source: This dance from the town of Malešev^o and the surrounding villages is very characteristic of this part of eastern Macedonia between Bulgarian and Greek Macedonia. It is danced at all types of festive occasions and was carried to the various villages in the region by the better dancers when they went to visit their relatives, etc.

Formation: Open, mixed lines. W hand position. Can be danced in separate lines - then men use shoulder hold and women use W.

METER: 7/8 (S Q Q)

PATTERN

Meas.

- 1 Lift on L(ct 1); step on R (ct 2-3)
- 2 Lift on R (ct 1); step on L (ct 2-3)
- 3 Leap on R to R (ct 1); step on L (ct 2-3)
- 4 Step on R in place (ct 1); step on L in place (ct 2); step on R in place (ct 3)
- 5 Leap on L to R, crossing in front (ct 1); step on R to R (ct 2-3)
- 6 Step on L fwd (ct 1); step on R bwd (ct 2-3)
- 7 Hop on R, lifting L (ct 1); step on L in place (ct 2-3)
- 8 Step on R fwd (ct 1); step on L bwd (ct 2-3)

VARIATION:

- 1-3 Same as above
- 4 Step on R (ct 1-2); step on L (ct 3); step on R (ct 4-5); step on L (ct 6-8)
- 5 Hop on L (ct 1); step on R (ct 2-3)
- 6-8 Same as above

Presented by Atanas Kolarovski

Music: AK-015 cassette tape, side 1 band 3
 Formation: "W" hold, mixed line

Rhythm: 11/16 (1 2 3 4 5)

Meas.	Part 1
1	Facing & moving LOD, Step on R fwd (cts. 1,2), Čukbe on R and lift L leg side of L (ct. <u>3</u>), Čukbe on R and stretch L leg fwd (ct. 4); Step on L fwd (ct. 5)
2	Step on R fwd and face ctr. (cts. 1,2); Čukbe on R and lift L knee in front of R (ct. <u>3</u>), Čukbe twice on R and bring L side to back of R (cts. 4,5)
3	Step on L to L, lift R leg side of L (cts. 1,2); Čukbe on L twice and stretch R leg fwd (cts. <u>3</u> , 4), Step on R in front of L (ct. 5)
4	Step on L in place (cts. 1,2); Small step on R back (ct. <u>3</u>), Step on L back (cts. 4,5)
	Transition (between Part 1 & Part 2)
5	Repeat Part 1, Meas. 1
	Part 2
1	Facing & moving LOD, Slight cukbe on L (ct. 1); Step on R fwd (ct. 2), Čukbe on R twice and bring L leg from side to fwd (cts. <u>3</u> , 4), Step on L fwd (ct. 5)
2	Čukbe on L (ct. 1), Step on R and face ctr. (ct. 2); Step on L in front of R (ct. <u>3</u>); Step back on R (cts. 4,5)
3	Step on L,R in place (cts. 1,2); Čukbe on R and lift L knee in front (ct. <u>3</u>), Step on L in place (cts. 4,5)
4	Step R in front of L (cts. 1,2), Step on L in place (ct. <u>3</u>); Step on R to R (ct. 4); Step on L across R and face LOD (ct. 5)

All other consonants have approximately the same sound value as in English. The vowels all have a single sound value as shown below:

a - ǎ as in cap

e - ě as in bed

i - í as in it

o - ó as in not

u - ú as in rug

Presented by Atanas Kolarovski

Dance notes by Fusée Senzai

© copyright by Fusée Senzai 1990

SRPSKO VLAŠKO KOLO

E. Serbia (Pirot, Zaječar)

This dance is danced at all types of festive occasions, especially as a performance dance along with other Vlah dances as a suite. It was recently performed by the ensemble from Pirot at the Balkan Dance Festival in Ohrid. It was also observed and learned from the Koča Racin Ensemble, which learned it from original sources.

Rhythm: 4/4

Formation: Open, mixed lines. Hands joined "za pojas" (belt hold) or joined down

Recording: Macedonian Folk Songs and Dances (Makedonske Narodne Pjesme i Ora), #15. Side A, #5

Part I Facing center, weight on L ft, moving in LOD

Meas. 1 ct. 1 With L ft remaining on floor twist toward L
& Step on R ft slightly to R
2 Step on L ft, closing it to R ft, turning body toward center
3-4 Repeat cts. 1, &, 2
2 1 Step forward toward center on R ft
2 Hold
3 Step forward toward center on L ft
4 Hold
3 1 Step backward on R ft
2 Hold
3 Place L heel forward
4 Hold
4 1 Step L ft to L
2 Step R ft across in front of L ft
3 Step on L ft beside R ft
4 Hold
5-16 Repeat the above 3 more times for a total of 4

Part II

Meas. 1 ct. 1 Hop on L ft to R
& Step on R ft
2 Step on L ft
& Hold
3 Step on R ft toward center
& Small stamp on L ft, no weight
4 Step on L ft toward center
& Small stamp on R ft, no weight
2 1 Step forward on R ft
2 Hold
3 Step forward on L ft
4 Raise R ft slightly in back

Srpsko Vlasko Kolo (cont.) - 2

- 3 ct. 1 Step on R ft backward
2 Step on L ft back
3 Step on R ft back
4 Place L heel forward
- 4 1 Step on L ft in place
& Stamp R ft in place, no weight
2 Step on R ft in place
& Stamp L ft in place, no weight
3 Step on L ft
4 Stamp R ft, no weight

5-16 Repeat the above 3 more times for a total of 4

Part III

- Meas. 1 ct. 1 Step on R ft to R
2 Step on L ft to R in back
3 Step on R ft to R
4 Step on L ft to R in back
- 2 1 Step on R ft slightly forward
2 Hold
3 Step on L ft forward & slightly across in front
4 Hold
- 3 1 Step on R ft backward
2 Hold
3 Place L heel forward
4 Hold
- 4 1 Step on L ft to L
2 Step on R ft behind to L
3 Step on L ft to L
4 Raise R ft slightly forward

5-16 Repeat the above 3 more times for a total of 4

Part IV

- Meas. 1 ct. 1 Hop on L ft
& Step on R ft
2 Step on L ft
& Hold
3-4 Repeat cts. 1, &, 2, &
- 2 1 Step on R ft toward center
& Small stamp on L ft, no weight
2 Step on L ft toward center
& Small stamp on R ft, no weight
3 Step forward on R ft
4 Step forward on L ft

3-4 Repeat Meas. 3-4, Part II

5-16 Repeat the above 3 more times for a total of 4

Srpsko Vlasko Kolo (cont.) - 3


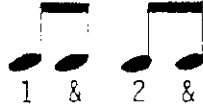
Part V

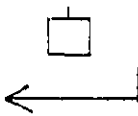
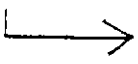
- Meas. 1 ct. 1 Step on R ft in place
 2 Swing L ft in small circle to L, hopping on R
 3 Step on L ft slightly backward
 & Step on R ft in place
 4 Step on L ft in place
- 2 1-2 Step R ft forward, toe turned to R
 3-4 Place L ft forward, no weight, toe turned slightly
 to L
- 3 1 Step on L ft backward
 2 Step on R ft back
 3 Place L heel forward
 4 Hold
- 4 1 Step on L ft in place, simultaneously placing
 R ft in front, ball on floor, heel turned
 toward center (twizzle)
 2 Step on R ft in place
 3 Step on L ft in place
 & Step on R ft in place
 4 Step on L ft in place
- 5-16 Repeat the above 3 more times for a total of 4

Part VI


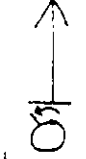
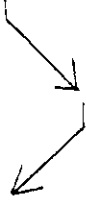
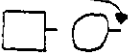
- Meas. 1 Repeat Meas 1 of Part V
- 2 ct.1-2 With weight on L ft, raise R knee across L leg
 3 Swing R knee out
 4 Swing R knee in
- 3 1 Small leap onto R ft
 2 Place L ft in front of R ft
 3 Place L ft to L
 4 Place L ft in front of R ft
- 4 Repeat Meas. 4 of part II
- 5-16 Repeat the above 3 more times for a total of 4

ALEKOVSKI OPASBulgaria



- TRANSLATION : 1. Line-dance named after the town of Alekovo, Silistrenski district in Dobrudža, Bulgaria.
2. The name Opas is derived from the way the dancers hold each other, i.g. za opas ("at the waistband"), Dobrudžan dialect for za pojas.
- MUSIC : Cassette "BULGARIAN FOLK DANCES" - JL1990.01
Presented by Jaap Leeqwater. Side B / Nr. 13.
- METER : 2/4  or 
- SOURCE : Belčo Stanev, choreographer from Varna, Bulgaria.
- STYLE : Dobrudžanski:
- heavy, weight on the whole ft and a marked knee-bend position
- the hips are slightly turned fwd
- upperbody proud and erect
- every step is accompanied by a slight knee bending or dipping
- a kind of peasant - or "earthy" kind of quality
- FORMATION : Medium length lines.
Hands held in X-position (front-basket position, L arm over).
- MUSICAL INTRODUCTION : None

<u>DIRECTION</u>	<u>MEAS</u>	<u>CT</u>	<u>PATTERN</u>	<u>Part 1</u>	
	1	&	turn L heel out - up - and straighten L leg fwd low	} Ljuš	
		1	step on L heel, straightening both knees		
		2	step on R ft across behind L ft, slightly bending both knees		
	2	1	step on L ft		
		2	turn R heel out - up - and straighten R leg fwd low		
	3-4		repeat action of meas 1-2 with opp ftwk & directions		
	5-16		repeat action of meas 1-4 three more times		

<u>DIRECTION</u>	<u>MEAS</u>	<u>CT</u>	<u>PATTERN</u>	<u>Part 2</u>
	1	1	step on L ft	Dobružanski Pričukvanè
		2	stamp R ft next to L ft bending both knees	
	2	1	step on R ft	
	2	step on L ft slightly fwd, L heel next to R toes, bending both knees and body wt equally divided on both ft		
3	1	stamp ("fall") successively on R ft		
	&	L ft		
	2	R ft		
	4-6		repeat action of meas 1-3	
	7		repeat action of meas 1	
	8	1	stamp R ft next to L ft	
		2	stamp R ft next to L ft	
	9	1	step on R ft	
		2	hop on R ft	
	10	1	step on L ft	
		2	hop on L ft	
	11	1	step on R ft	
		2	stamp L ft next to R ft	
	12	1	step on L ft	
		2	stamp R ft next to L ft	
	13	1	step on R ft	
		2	hop on R ft	
	14	1	step on L ft	
		2	hop on L ft	
	15	1	step on R ft	
		2	stamp L ft, without wt, next to R ft slightly bending both knees	
	16	1	stamp L ft, without wt, next to R ft	
		2	hold	
	17-32		repeat action of meas 1-16	

<u>DIRECTION</u>	<u>MEAS</u>	<u>CT</u>	<u>PATTERN</u>	<u>Part 3</u>
	1		step on L ft, swinging R leg in an arc fw	
	2		place R heel in front of L ft with the L knee bent, the R leg straight and the R toes pointing diag L	
	3	1 2	twist R ft to the R (the heel stays on the floor) twist L ft back to the L	
			Note: the shoulders follow the movement	
	4	1 2	step on R ft hop on R ft	
	5	1 2	step on L ft hop on L ft, sharply lifting R knee across in front of L knee	
	6	1 2	step on R ft, turning L heel out with toe L fore-ft remaining on the floor step on L ft, turning R heel out with the R fore-ft remaining on the floor	
	7		as meas 6	
	8	1 2	low jump on both ft slightly apart hold	
	9-16		repeat action of meas 1-8	
			The entire dance is done three times	

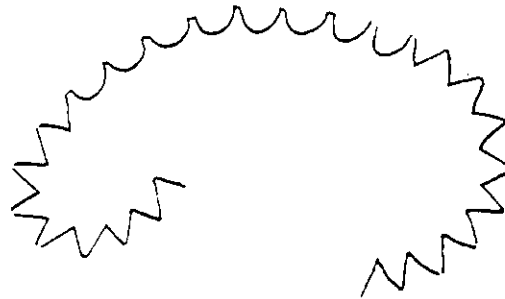
ANGELOVATABulgaria

- TRANSLATION : Angel is a man's name.
Angelovata translates to "Angel's version" or "Angel's dance".
- ORIGIN & SOURCE : This dance is a Line Račenica, or as the Bulgarians call it a Račeniva na Honor.
 It was learned by Jaap Leegwater from Ivan Donkov in Veliko Târnovo, Bulgaria in January 1988.
 He researched and notated this variant in the village of Gorno Lipnica, Pavlikeni district in North Bulgaria or Severnjaško, where it is known and performed as Angelovata.
 An interesting feature is that the dancepattern consists of 9 measures and is performed to a 8 measure musical phrase.
- METER : 7/8  counted here as 
- MUSIC : - Cassette Jaap Leegwater JL1988.04 Side B, Nr. 20
 - LP Balkanton BHA 11177 Side A, Band 1
 perf. Orch. "Najden Kirov".
- STYLE : Severnjaški
 - light and jumpy
- FORMATION : Half or open circle,
 Hand joined in W-position
- INTRODUCTION : 16 measures

MEAS PATTERN

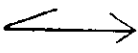
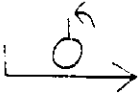
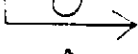


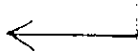

- 1 facing ctr, arms in W-position
 step on L ft fwd (ct 1-2),
 bounce on L ft (ct 3)
- 2 step on R ft bkwd (ct 1-2),
 bounce on R ft (ct 3)
- 3 step on L ft bkwd (ct 1-2),
 bounce on L ft (ct 3)
- 4 facing ctr, moving sdwd R,
 bounce on L ft, moving R ft to the side (ct 1),
 step on R ft (ct 2),
 step on L ft next to R ft, taking R ft off the floor (ct 3)
- 5 repeat action of meas 4
- 6 facing ctr, moving in LCC,
 step on R ft (ct 1) }
 step on L ft (ct 2) } Račenica RLR
 step on R ft (ct 3) }
- 7 Račenica LRL
- 8 turning face ctr, leap onto R ft sdwd R, swinging arms down (ct 1-2)
 step on L ft behind across R ft (ct 3)
- 9 step on R ft fwd, swing arms fwd low (ct 1-2),
 bounce on R ft, taking L ft off the floor and swing arms
 further up to W-position (ct 3)

- TRANSLATION : "Butcner's line-dance"
- ORIGIN : N.W. Bulgaria.
Kasapsko is in particular popular in the area of the towns of Pleven, Lom, Vidin and Kula.
 Other names used for the same dance are: Kasapskata, Lomka po Lomka and Petornata.
- The dance is gone as a mixed line-dance by both men and women. In some North Bulgarian villages, however, the traditional formation has been preserved, i.e. the women in the middle of the line flanked by the men at either end.

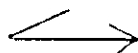



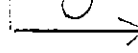


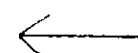











- METER : 2/4  or 
- 1 2 1 & 2 &

- MUSIC : Cassette "BULGARIAN FOLK DANCES" - JL1990.01
 Presented by Jaap Leegwater. Side B / Nr. 16.
- STYLE : Severnjaski or Vlaski
 - light and bouncy in the slower Part 1
 - energetic and jumpy with good knee liftings in the faster Parts 2 & 3
- SOURCE : Stefan Vâglarov, Sofia in Bulgaria.
- FORMATION : Half- or open circle.
 Arms in T-position
- MUSICAL INTRODUCTION : 8 measures

<u>DIRECTION</u>	<u>MEAS</u>	<u>CT</u>	<u>PATTERN</u>	<u>Part 1 BAVNO ("Slow")</u>
	1	1	step on R heel	
		&	dip on R ft	
		2	step on L heel	
		&	dip on L ft	
	2		as meas 1	
	3	1	step on R ft	
		2	bounce on R ft, swinging L ft behind	
	4	1	step on L ft	
		2	bounce on L ft, lifting R knee in front	
	5	1	step on R ft	
		2	bounce on R ft, lifting L knee in front	
	6	1	step on L ft	
		2	step on R ft across behind L ft, bending both knees	
	7		as meas 6	
	8	1	step on L ft	
		2	stamp R ft, without wt, next to L ft	

Part 2 BÄRZO ("Fast")



	1	1	 hop on L ft immediately followed by a step on R ft	} <u>Slides or Galop</u>
		2	 hop on R ft immediately followed by a step on L ft	
	2		as meas 2	
		&	hop on L ft	
	3	1	step on R ft	
		2	hop on R ft	
	4	1	step on L ft	
		2	hop on L ft	
	5	1	step on R ft	
		2	hop on R ft	
	6	&	small lift or hop on R ft	
		1	step on L ft	
		&	leap onto R ft next to L ft	
		2	step on L ft	
		&	leap onto R ft next to L ft	
	7		as meas 6	
	8	1	step on L ft	
		2	stamp R ft, without wt, next to L ft	

<u>DIRECTION</u>	<u>MEAS</u>	<u>CT</u>	<u>PATTERN</u>	<u>Part 3</u>
	1	1	step onto R ft, swiveling L leg in an arc, close to the floor, from sdwd L to fwd	
		2	step on L ft across in front of R ft	
		&	step back on R ft in place	
	2	1	step on L ft next to R ft	
		&	step on R ft across in front of L ft	
		2	step back on L ft in place	
	3-6		repeat action of meas 1-2 two more times	
	7	1	 leap onto R ft	
		&	 stamp L ft, without wt, next to R ft	
		2	 leap onto L ft	
		&	 stamp R ft, without wt, next to L ft	
	8	1	 leap onto R ft	
&		 stamp L ft, without wt, next to R ft		
2		 "fall" onto L ft, holding R ft up next to L calf		
&		hold		

SUGGESTED SEQUENCE FOR THE DANCE

<u>Music</u>	<u>Meas</u>	<u>Pattern</u>	<u>Times</u>
Intro	8		
A	3	Part 1 BAVNO ("Slow")	6 x
A	3		
B	3		
B	3		
C	3		
C	3		
D	3	Part 2 BÂRZO ("Fast")	6 x
D	3		
E	3		
E	3		
F	3	Part 3	3 x
G	3		
D	3		
D	3		
E	3		

KOJČOVATABulgaria

- TRANSLATION : "Kojčo's dance"
The name of this dance is derived from the song to which it is originally performed, namely "Kojčo, Kojčo Kostadine!".
- ORIGIN : This dance is a Dajčovo and belongs to the most wide spread dances in the area around and between the towns of Pleven and Veliko Tarnovo, also known as the Northern Bulgarian Plain. The ethnographic region of North Bulgaria is called Severnjaško.
Almost every village has its own variant of Kojcovata or Dajčovo Horo. The variation described here was notated in the village of Gorno Lipnica, Pavlikeni district.
- METER : 9/8  counted here as 
- SOURCE : Ivan Donkov, Veliko Tarnovo, Bulgaria.
- MUSIC : - Cassette Jaap Leegwater JL1988.04 Side B, Nr. 21
- LP Balkanton BHA 12035 Side B, Band 3
Perf. Orch. "Horo".
- STYLE : Severnjaški
- light and jumpy with energetic knee liftings
- vivid arm swings
- FORMATION : Open circle, hands held in V-position.
- INTRODUCTION : 8 measures

MEAS PATTERN Part 1 OSNOVNO ("Basic")

- 1 facing ctr, dancing in place,
hop on L ft, lifting R knee in front, swing arms fwd low (ct 1),
step on R ft, swinging arms down (ct 2),
step on L ft, swinging arms bkwd low (ct 3),
step on R ft, swinging arms down (ct 4)
- 2 repeat action of meas 1 with opp ftwk
- 3-8 repeat action of meas 1-2 three more times

Part 2 KRÂK ("Circle")

- 1 facing ctr, moving diag L fwd,
one basic step starting with a hop on L ft
- 2 facing ctr, hop on R ft lifting L knee in front (ct 1),
step on L ft across in front of R ft (ct 2),
step on R ft sdwd R (ct 3),
step on L ft across behind R ft (ct 4)
- 3 facing ctr, moving diag R bkwd,
one basic step starting with a hop on L ft
- 4 facing ctr, hop on R ft, lifting L knee in front (ct 1),
step on L ft sdwd L (ct 2),
step on R ft next to L ft (ct 3),
step on L ft sdwd L (ct 4)
- 5-8 repeat action of meas 1-4

MEAS PATTERN Part 3 VĀV STRANI ("Sideward")

- | | | |
|------|--|-------------------------|
| 1 | facing ctr, moving sdwd R,
hop on L ft, lifting R knee (ct 1),
step on R ft (ct 2),
step on L ft next to R ft, sharply kicking R heel behind (ct 3),
step on R ft (ct 4) | } Galop
or
Slides |
| 2 | step on L ft next to R ft, sharply kicking R heel behind (ct 1),
step on R ft (ct 2),
step on L ft next to R ft, sharply kicking R heel behind (ct 3),
step on R ft (ct 4) | |
| 3 | facing ctr, dancing in place, arms in W-position,
hop on R ft, pumping L ft fwd down (ct 1),
pull L ft slightly up (ct 2),
hop on R ft, lifting L knee in front (ct 3),
step on L ft next to R ft (ct 4) | } "Spusek" |
| 4 | repeat action of meas 3 with opp ftwk | |
| 5-8 | repeat action of meas 1-4 with opp ftwk & directions | |
| 9-16 | repeat action of meas 1-8 | |

Part 4 PLETI ("Reel Steps")


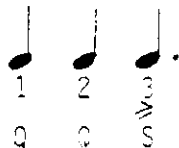
- 1-2 repeat action of meas 1-2 of Part 2
- 3 facing ctr, moving bkwd,
hop on L ft, swinging R ft in an arc around and behind (ct 1),
step on R ft behind L ft (ct 2),
repeat action of ct 1-2 with opp ftwk (ct 3-4)
- 4 repeat action of meas 3
- 5-16 repeat action of meas 1-4 three more times

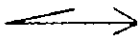
Part 5 ZAVĀRTI ("Turns")

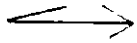
- 1-2 facing and moving in LOD,
two basic steps as described in meas 1-2 of Part 1
- 3 hop on L ft extending R leg sdwd R low and bring arms up to
W-position (ct 1),
pull R ft slightly up (ct 2),
turning body face ctr, hop on L ft lifting R knee in front (ct 3),
step on R ft next to L ft (ct 4)
- 4 repeat action of meas 3 with opp ftwk & directions
- 5-8 repeat action of meas 1-4 in opp direction
- 9-16 repeat action of meas 1-8

Note: The arms swing fwd low and bkwd low as described in Part 1 during most travel parts of the dance, unless indicated otherwise.



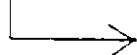
MÂDROBulgaria

- TRANSLATION : "Wisely"
The dance is also known as Mâdroto ("the sage") or "Čorbadzijsko Horo" ("the master's" or "the rich lady's dance").
- ORIGIN : Women's dance from the town of Kotel in Eastern Trakija.
- MUSIC : Cassette "BULGARIAN FOLK DANCES" - JL1990.01
presented by Jaap Leeuwater, Side A / Nr. 8.
- METER : 7/8  counted here as 
- SOURCE : - Traditional
The dance originally consists of only one step-close basic step, performed in a slow, light, subdued and feminine way
- The composition described here is based on a version taught by Belčo Stanev, choreographer from Varna, Bulgaria.
- STYLE : Trakijski
- feminine, subdued and somewhat solemn
- light and bouncy movements
- the heavily ornamented dress and the jewelry worn with it, influence the modest performing style
- FORMATION : Closed circle.
Hands held in W-position.
- MUSICAL INTRODUCTION : None

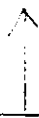


<u>DIRECTION</u>	<u>MEAS</u>	<u>CT</u>	<u>PATTERN</u>	<u>Part 1^a</u>
	1	1	step on R ft, without wt, bending both knees and slightly moving L shoulder fwd	} light three-step RLR
		2	shift wt to R ft, lifting on R and slightly moving R shoulder fwd	
		3	small step on L ft, shoulders parallel	
	2-3		repeat action of meas 1 two more times	
	4	1	step on R ft	} light three-step RLR
		2	step on L ft	
		3	step on R ft	
	5-8		repeat action of meas 1-4 with opp ftwk	

<u>DIRECTION</u>	<u>MEAS</u>	<u>CT</u>	<u>PATTERN</u>	<u>Part 1^a</u>
	1-3		as meas 1-3 of Part 1 ^a	
	4	& 1 & 2 3	small lift on L ft step on R ft small lift on R ft step on L ft step on R ft	} "Ritardando" i.e. the music slows down on this bar
	5-8		repeat action of meas 1-4 with opp ftwk	

Part 2

	1	1 2 3	step on R ft take wt off L ft bounce on R ft, lifting L leg behind
	2	1 2 3	step on L ft taking wt off R ft bounce on L ft, lifting R knee in front
	3	1 2 3	step on R ft take wt off L ft step and close L ft next to R ft
	4	1 2 3	step on R ft take wt off L ft close L ft next to R ft without wt
	5-8		repeat action of meas 1-4 with opp ftwk

Part 3

	1	1 2 3 &	step on R ft touch L toe next to R heel, bending R knee brush L ft fwd raise onto ball of R ft
	2		repeat action of meas 1 with opp ftwk
	3-4		as meas 1-2
	5	1 2 3	step on R ft, bending R knee take wt off L ft bounce on Rft, lifting L knee in front
	6		repeat action of meas 5 with opp ftwk
	7-8		repeat basic step of meas 1-2 of Part 1 ^a in place

DANCESEQUENCE

<u>Music</u>	<u>Meas</u>	<u>Patterns</u>	<u>Times</u>
A	7	} 16	Part 1 ^a 2 x
B	9		
A	7	} 16	Part 1 ^b 2 x
B	9		
C	8	} 16	Part 2 2 x
C	8		
C	8	} 16	Part 3 2 x
C	8		
A	7	} 16	Part 1 ^a 2 x
B	9		

- TRANSLATION & ORIGIN : 1. Men's Line dance from and around the town of Novozagora in the ethnographical region of Trakija, Bulgaria.
2. The dance is also known as Čapraz, Bulgarian for "buckle", "to buckle up" or "to hold onto". This most likely refers to the way the dancers hold each other, i.g. at each others waistband (za pojasi) or dancebelt (na colan).



One of the most characteristic features of this dance is its tap-like basic step called Tropoli (coming from the verb tropwan, which means to tap, knock or stamp). A story about this step is that it originally came about as a result or imitation of farmers kicking and stamping the mud off their shoes after a long day of working in the field. Doing so, the farmers playfully tried to outdo each other by coming up with all kinds of subtle rhythmic nuances and syncopations.

Every variation traditionally is preceded by a series of Tropoli steps in place and is finished with another basic step called Praška ("sling" or "slingshot").

The Tropoli basic step is used as a chorus during which the horovodec (leader of the line) indicates the upcoming variations. Each village has its own set of "calls". A selection of some popular variations and corresponding calls is included in the following dancedescription.

A slower Pravo Trakijsko Horo is often played as an introduction. When the music speeds up, the men gather in the middle, form a separate line and show off with their Čapraz, while the women continue doing the Pravo Horo.

- MUSIC : - Cassette "BULGARIAN FOLK DANCES" - DL1990.01
Presented by Jaap Leegwater Side A / Nr. 5.
- Any Trakijsko Horo played in a marked, regular and upbeat 6/8 rhythm, the "trademark" for the Thracian Pravo.

METER : 6/8  The steps are notated in 2/4 

- STYLE : Trakijski ;
- demi-plié or knee-bent position
 - wt mainly on the whole ft
 - body proud and erect
 - a kind of "down to earth" quality

SOURCE : Learned by Jaap Leegwater from Dimităr Dojčinov at the State Choreographers School in Plovdiv, Bulgaria in 1972 and 1975.

FORMATION : Half circle or medium length lines.
Hands at belt hold position.

MUSICAL INTRODUCTION : 8 or 16 measures.

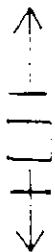
DIRECTION MEAS CT PATTERN DESCRIPTION OF THE BASIC STEPS



TROPOLI

1	& 1	tap R ft next to L toes step on R ft in place in demi-plié, taking wt off L ft
	& 2	shift wt onto ball of L ft next to R toes, taking wt off R heel "fall" back onto R ft in place, lifting L ft off the floor
2		repeat action of meas 1 with opp ftwk & direction

Note : Described are two measures tropoli.



PRAŠKA

1	1 2	step on R ft, leaving L ft on the floor hold
2	1 2	hop on R ft, cycling L leg fwd - bkwd with a sharp knee lifting in front step on L ft

Note : Described is a Praska L

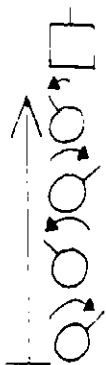
DESCRIPTION OF THE DANCE

Part 1 IZHVŮRLI


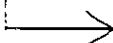



1-8	Tropoli
9-10	Praška L
11-14	Tropoli
15-16	Praška L


Part 2 PRESECI



1-4	Tropoli
5	1 stamp R ft next to L ft 2 hold
6	1 step on R ft & stamp L ft next to R ft 2 step on L ft & stamp R ft next to L ft
7	1 step on R ft 2 stamp L ft next to R ft
8-9	repeat action of meas 6-7 with opp ftwk & directions
10-11	Praška L

<u>DIRECTION:</u>	<u>MEAS</u>	<u>CT</u>	<u>PATTERN:</u> <u>Part 6 STOJ, POČINI, ZAŠIČI</u>
	1-4		Tropoli
	5	1	slap R ft in front with a straight R leg and L knee bent, bending body at waist
		2	lift R ft off the floor
	6-8		repeat action of meas 5 three more times
	9	1	low leap onto R ft, lifting L knee in front
		2	low leap onto L ft behind R ft, lifting R knee in front
	10-11		repeat action of meas 9 two more times
	12-14		Tropoli
	15-20		repeat action of meas 9-14 with opp ftwk & directions
	21-22		Praška L

Part 7 HVŮRLI

	1-4		Tropoli
	5-6		Praška L
	7-8		Praška R
	9-12		repeat action of meas 5-8

<u>MEAS</u>	<u>PATTERN</u>	<u>Part 1 (continued)</u>
9	facing ctr, dancing in place, step on R ft across in front of L ft, swinging arms down to bkwd low (ct 1) step back on L ft in place, swinging arms back to W-position (ct 2),	
10	hop on L ft (ct 1), step on R ft (ct 2),	
11	step on L ft across in front of R ft (ct 1), step back on R ft in place (ct 2),	
12	hop on R ft, clicking L heel against R ft (ct 1), step ("fall") on L ft (ct 2),	
13	hop on L ft, clicking R heel against L ft (ct 1), step ("fall") on R ft (ct 2),	
14	step on L ft across in front of R ft (ct 1), step back on R ft in place (ct 2),	
15	hop on R ft (ct 1), step on L ft (ct 2),	
16	repeat action of meas 9	

Part 2

1-2	facing and moving twd ctr, repeat action of meas 1-2 of Part 1	
3	low leap onto R ft in place, extending L ft fwd along the floor (ct 1) low leap onto L ft in place, extending R ft fwd along the floor (ct 2)	} No s or Scissors
4	repeat action of meas 3	
5-8	facing ctr, moving bkwd, repeat action of meas 1-4	
	Note: Swing arms fwd down to bkwd low during meas 3-4 and back to W-position on the first ct of the following measure.	
9-16	repeat action of meas 1-8	

TRITI PÂTI

TRANSLATION : "three times".

AND
BACKGROUND The dance derived its name from the yell the first dancer uses to remind the lines of the first pattern w.i. starting with three "hop-steps".

Triti Pâti is from the Trakia region and was learned by Jaap Leegwater as a student at the school for Bulgarian folkdance and choreography in Plovdiv, Bulgaria in 1972 and 1975 from Dimitar Dojčinov.

MUSIC : LP "Bulgarian Folkdances" by Jaap Leegwater
Nevofoon LP 15025. Side B. Band 7.

STYLE : Trakideki
Slight knee bend position
Small low hops (sometimes only lifting the heel- čukče).

METER : 2/4 Counted here as 1 & 2 &

FORMATION : Half or open circle
Hands joined in "V" position.

INTRODUCTION : None

<u>MEAS</u>	<u>PATTERN</u>	<u>Part 1</u>
1	facing and moving in LOD, hop on L ft, raising R knee in front (ct 1), step on R ft (ct &), hop on R ft, raising L knee in front (ct 2), step on L ft (ct &)	
2	hop on L ft raising R knee in front (ct 1), step on R ft (ct &), step on L ft in LOD with straight leg, bending R knee (ct 2), step on R ft in place (ct &)	
3	facing ctr, moving sdwd L, hop on R ft in place (ct 1), step on L ft (ct &), low leap ("fall") onto R ft across in front of L ft (ct 2), step on L ft (ct &)	
4	step on R ft, next to L ft (ct 1), step on L ft (ct &), low leap ("fall") onto R ft across in front of L ft (ct 2), step on L ft (ct &)	
5	hop on L ft in place (ct 1), step on R ft next to L ft (ct &), step on L ft across in front of R ft (ct 2), step on R ft in place (ct &)	
6-7	repeat action of meas 3-4	
8-28	repeat action of meas 1-7 three more times	

N.B. Arm movements on Pattern 1
Swing arms (elbows straight) fwd low on each ct 1 and
bkwd low on each ct 2

TRITI PART (continued)


<u>MEAS</u>	<u>PATTERN</u>	<u>Part 2</u>
1	facing and moving ctr, low hop on L ft, raising R knee high in front and body bkwd (ct 1), stamp R ft fwd, straightening up body (ct &), "fall back" on L ft, raising R knee high in front (ct 2), stamp R ft fwd (ct &)	
2	repeat action of ct 2 - & of meas 1, step on L ft fwd with straight leg, bending R knee (ct 2), step on R ft in place (ct &)	
3	keep facing ctr, moving bkwd, hop on R ft (ct 1), step on L ft (ct &), hop on L ft (ct 2), step on R ft (ct &)	
4	hop on R ft (ct 1), step on L ft (ct &), step on R ft in place (ct 2), step on L ft next to R ft (ct &)	
5-12	repeat action of meas 1 - 4 two more times	

N.B. Arm movements as in Part 1

Part 3

1	facing ctr, step on R ft fwd, arms straight fwd (ct 1), step on L ft diag R fwd, arms remain straight fwd (ct 2)
2	step on R ft diag R fwd, arms remain straight fwd (ct 1), close L ft, no wt, next to R, arms still straight fwd (ct 2)
3	momentary bend and stretch both arms straight fwd (ct & before ct 1), step on L ft bkwd, swinging arms bkwd low (ct 1), step on R ft bkwd, swinging arms fwd low (ct 2)
4	step on L ft sdwd L, swinging arms bkwd low (ct 1), close R ft, no wt, next to L, swinging arms low fwd (ct 2)
5-6	repeat meas 2-3
7	step on L ft sdwd L, swinging arms bkwd (ct 1), step on R ft next to L, swinging arms fwd low (ct 2)
8	repeat meas 4
9-14	repeat action of meas 1-8 two more times

GRAOVSKO

- TRANSLATION Dance from the Graovo-district in the western part of Šopluk, Bulgaria.
- BACKGROUND This is one of the most characteristic dance rhythms of the Šop ethnographical region.
- The typical  Graovo rhythm is clearly to be recognized in the accompaniment of the music and reflected in the light, bouncy and almost "witty" performing style of the Graovo - dancer.
- Another typical Šop-feature in this dance is the 10 measure dance phrase of the basic pattern, often performed to a 8 measure musical phrase. This we also find in other dances of Šopluk, like Šelsko Šopsko Horo, Za Pojas and Krustendilska Račenica.
- The tempo of Graovsko Horo is moderate and somewhat slower than dances from other parts of the area. It is done as a separate dance and sometimes also as an introduction to the small stepped and faster Sitno Šopsko Horo.
- This version of Graovsko was taught by Ivan Donkov at Jaap Leegwater's 2nd Annual Summer Danceseminar in Bulgaria 1982.
- The different figures are called by the leader.
- MUSIC
- Record "Bulgarian Folk Dances"
Jaap Leegwater Nevofoon LP 15025. Side I # 2.
Or any other Graovsko Horo.
- 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 they can bounce with rhythm of the steps.
- The Bulgarians call this patrisane.
- BASIC STEPS - Graovka, Šopska, Zaluša & Nošica.
- FORMATION Open- or half circle.
Hand belt hold, L over. (Za pojas or Na golan).
- INTRODUCTION 20 measures

(continued)

MEAS PATTERN DESCRIPTION OF THE BASIC STEPS

"ŠOPSKA"

- 1 R knee is up, L knee slightly bent (ct &)
touch ball of R ft besides the L toes, straightening
both knees (ct 1)
lift R knee in front, slightly bending L knee (ct &),
low leap onto R ft, lift L knee at waist level (ct 2)

N.B. This step is called Šopska R,
when starting with the L ft Šopska L.

"ZALUSA"

- 1 R knee is up, L knee slightly bent (ct &)
touch ball of R ft besides the L toes, straightening
both knees (ct 1)
lift R knee in front, slightly bending L knee (ct &),
low leap onto R ft across in front of L ft, lift L knee (ct 2)
Note, the body leans a little bit to sdwd L and look to the
R across the shoulder (ct 1)

N.B. This step is called Zalusa R,
when starting with the L ft Zalusa L.

"NOŠICA" (Scissors)

- 1 both knees slightly bent,
small leap onto R ft, extending L toe fwd along the floor
(ct 1)
repeat action of ct 1 with opp ftwk (ct &)
repeat action of ct 1 (ct 2)

N.B. This step is called Nošica RLR,
when starting with the L ft Nošica LRL.

"GRAOVKA"

- 1 low hop or šukča on L ft (ct 1)
step on R ft (ct &),
step on L ft (ct 2)

N.B. This step is called Graovka L,
when starting with the R ft Graovka R.

(continued)

DESCRIPTION OF THE DANCE

<u>MEAS</u>	<u>PATTERN</u>	<u>Part 1 "BASIC"</u>
1-2	two <u>Graovka's</u>	L slightly diag R bkwd LCD
3-4	two <u>Šopska's</u>	R & L in LCD
5	turning body face ctr,	step on R ft sdwd R (ct 1)
	hop on R ft, lifting L knee in front	(ct 2)
6	keep facing ctr, moving sdwd L,	hop on R ft (ct 1), step on L ft (ct &)
	step on R ft across in front of L ft	(ct 2)
7	hop on R ft (ct 1), step on L ft (ct &),	step on R ft across behind L ft (ct 2)
8a	jump on both ft together in place (ct 1),	hop on L ft, swing R ft diag R bkwd (ct 2)
9a	<u>Zaluša</u>	R
10a	<u>Zaluša</u>	L
8b	jump on both ft together in place (ct 1),	hop on L ft, swing R ft diag R bkwd (ct 2),
	swing R leg through sdwd R to the front	(ct &)
9b	touch the floor with the ball of R ft in front (ct 1),	lift R ft of the floor (ct &),
	step on R ft in front of L ft	(ct 2)
10b	<u>Zaluša</u>	L

N.B. The "b" marked measures are a variation on the "a" marked ones.

Part 2 "NOŠICI"

1-10	repeat action of meas 1-10 of Part 1
11-12	two <u>Nošica's</u> in place RLR & LRL
13	facing and moving twd ctr,
	big leap onto R ft (ct 1),
	step on L ft (ct 2)
14-15	two <u>Zaluša's</u> R & L

(continued)

GRAOVSKO (continued)

<u>MEAS</u>	<u>PATTERN</u>	<u>Part 3 "TWIST"</u>
1-7	repeat action of meas 1-7 of Part 1	
8	step on L ft sdwd L (ct 1) lift R knee high across and in front of L knee, bending body at waist above R knee (ct 2)	
9	facing and moving twd ctr, leap onto R ft, lift L knee across and in front of L knee, bending body at waist above L knee (ct 1), repeat action of ct 1 with opp ftwk (ct 2)	
10	repeat action of meas 9	
11-12	two <u>Zaluša's</u> R & L	

Description by Jaap Leegwater © 1984

Presented by Jaap Leegwater

- TRANSLATION : "I passed by two, three times".
This name of the Horovodna Pesen, a song accompanying the dance, to which the steps are performed.
- ORIGIN : Dvasti Trišti is from the village of Kela in the Rhodope Mountain region.
It is done by men and women, traditionally on sunday-gatherings, holidays and engagement celebrations.
- MUSIC : The dance is usually done to either :
1. the instrumental accompaniment of a Kaba Gajda, a low pitched bagpipe, typical for the Rhodones.
- An example can be found on:
Cassette "VILLAGE DANCES OF BULGARIA"
JL1986.01 Side B / Nr. 21.
 2. the vocal accompaniment of the song Dvasti Trišti Minah.
- A performance by singer Bojka Prisadova is included on:
Cassette "BULGARIAN FOLK DANCES"
JL1990.01 Side A / Nr. 9.
- The following description is based on the latter recording.

- METER : The dance consists of an interesting combination of two irregular beats, 5/8 & 9/8.

Song :

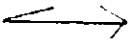
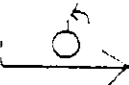
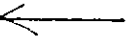
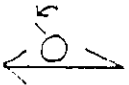
9/8	+	9/8	+	5/8	+	5/8	+	9/8
1 2 3 4		1 2 3 4		1 2		1 2		1 2 3 4
Q Q Q S		Q Q Q S		Q S		Q S		Q Q Q S

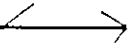
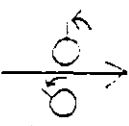
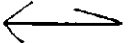
Instrumental :

5/8	+	5/8	+	9/8
1 2		1 2		1 2 3 4
Q S		Q S		Q Q Q S

- SOURCE : Learned and notated by Jaap Leeqwater from Danja Djankova in Smoljan, Rhodope region, Bulgaria in the winter of 1979.
- STYLE : Rhodopski
- feminine, subdued and gracefull
- FORMATION : Half- or open circle.
Hands joined in W-position.
- INTRODUCTION : Instrumental intro i.g. four times the 5/8+5/8+9/8 pattern.

A very similar version is known among the Pomaci, the Moslim-Bulgarians, in the villages of the Velingrad district. They call it Aiša, a mixed line dance associated with the Bayram festivities.

<u>DIRECTION</u>	<u>MEAS</u>	<u>CT</u>	<u>PATTERN</u>	<u>Part 1 "SONG"</u>
	1	9/8	1	"fall" onto R ft, bending R knee and swing L ft behind
			2	step on L ft
			3	step on R ft
			4	step on L ft
		9/8	1	as ct 1-2 of previous 9/8 pattern
			2	
			3	step on R ft
			4	close L ft, without wt, next to R ft
	5/8		1	small lift on R ft, immediately followed by a step on L ft
			2	close and step on R ft next to L ft, bending both knees
	5/8			repeat action of previous 5/8 pattern
	9/8		1	step on L ft
			2	stamp R ft, without wt, next to L ft, bending both knees
			3	as ct 2
			4	as ct 2
	2			repeat action of meas 1

<u>Part 2 "INSTRUMENTAL"</u>				
	1	5/8	1	lift on L ft (i.e. lift & drop L heel)
			2	step on R ft
		5/8	1	lift on R ft
			2	step on L ft
		9/8	1	lift on L ft
			2	step on R ft
			3	step on L ft
			4	step on R ft
	2	5/8	1	lift on R ft
			2	step on L ft
		5/8	1	lift on L ft
			2	step on R ft
		9/8	1	lift on R ft
			2	step on L ft
			3	step on R ft
			4	step on L ft behind R ft
	3-4			repeat action of meas 1-2 in opp direction
	5-8			repeat action of meas 1-4

} swing arms down

The entire dance is done four times.

NOTES ON LEADING AND FOLLOWING

TANGO



1. Just before a lead, take a firm but comfortable handhold, in which she pushes away (resists) him somewhat, as a steel spring in compression. Then relax between leads.
2. With this firm connection, lead into any of the five closed tango positions: Facing; Closed Promenade ("Tango Position"); right-shoulder Yale (banjo); left-shoulder Yale (sidecar); Counter-Promenade. Twist into one of these five positions just before taking a step.
3. With flexed knees, dance laterally, from a lowered center of gravity. It is best to commence with side steps, as these are the easiest to follow.
4. In leading, be very clear on your intent, leading a moment **before** a step is taken. Look in the direction that you intend to travel, for a visual cue.
5. Dance musically, being especially aware of the concluding Corte rhythm (SQQS). Never let a memorized sequence take precedence over the musical impetus of the moment.
6. Always be aware of the other dancers around you. Protect your partner from harm and avoid causing collisions yourself. Never plow ahead into other dancers in order to complete a step or sequence.
7. Always dance for the comfort and pleasure of your partner. Keep your steps and sequences fairly simple. The essence of freestyle tango is style, drama, music and the relationship with your partner, not complexity.

When comfort, clarity and simplicity are combined, the lady should feel that she cannot take a wrong step if she tried.

Leading and following tango is not pushing and pulling, as if wrestling. With comfort, clarity and simplicity, both dancers approach the ideal of reading each others mind.

Richard Powers '89

EARLY **TANGO** STEPS THAT ARE EASY TO LEAD & FOLLOW



I

MARCHA In closed tango position, both promenade forward 4 slow steps.

SIDE DRAW CORTE Sweeping into a scorpion position, step to the side and close.
(Look down at the trailing foot.) Repeat the side step and close.

CROSS-EIGHT Promenade forward 2 steps; cast away keeping (his L, her R) hands
(2 more steps); lead back toward home in this position for 2 steps; fold back
into closed position on the last 2 steps.

REPEAT the MARCHA and SIDE DRAW CORTE. Then:

MARCHA 4 slow steps and:

MEDIO CORTE He cuts in front of her with his L, beginning a clockwise turn as in
a waltz; he steps back onto his R and quickly rocks forward onto his L; he
steps R to his right side as he untwists CCW; touch L without weight. The
timing is SQSS. She steps opposite with opposite feet.

II

TANGO CHASSE Promenade forward with the rhythm SSQQ SSQQ. On the quick steps,
you may pivot around each other. Conclude the Chasse with:

ROCKING CORTE He cuts in front of her, twisting as in the MEDIO CORTE above, but
this time simply rock back onto the trailing foot (2 slow steps).

SHORT CHASSE Promenade forward 2 slow steps; he sweeps her around to face him as
he steps L; he steps to the R side; touch L without weight. Timing: SSQS.
She steps opposite with the opposite feet, stepping to her L side at the end.

OR: A SHORT CHASSE that flips clockwise instead of CCW:
After the 2 slow promenade steps, he cuts in front of her with his L, then
they finish with the same side step to his right (her left) side.

III (advanced)

ROCKING CORTE ("false step") Promenade forward just one step then rock back.

CROSS-EIGHT Exactly as above, but do not close back into waltz position.
The ROCKING CORTE and the CROSS-EIGHT combined will be 8 slow steps.

CRUZADO (Scissors) 4 slow swiveling steps in place, each of which crosses over
the supporting foot.

PIVOTS He draws her into his arms as she steps R between his toes, to initiate
a series of clockwise pivots around each other, in waltz position. (Any tempo.)

LA HUNGROISE.

(pronounced *ung-wahz'*, also spelled *Hongroise*)

"The national waltz of the Hungarians is one of the most pleasing dances in Europe; and, in the country from which it takes its title, is performed on festive occasions with equal zest by the magnate and the peasant, its distinguishing movements being characterized by simplicity and elegance, which have deservedly placed it among the most favored and fashionable dances of the continent."

- Charles Durang in *The Ball-Room Bijou*, 1847

THE TURNING REDOWA needed for Variations A & B:

Facing into the room, right foot free, turn $\frac{1}{4}$ to the right (to face line-of-direction) and step down onto the R, in place (1); extend L forward (reaching under your partner's R leg) and step on it ("and"); turn $\frac{1}{4}$ to the right closing R to L (2); pause.

Second half: Facing out of the room, L free, turn $\frac{1}{4}$ to the right and step down onto the L, in place (3); extend R straight back, stepping on it ("and"); turn $\frac{1}{4}$ to the right closing L to R (4); pause. Repeat.

If the Redowa is done to $\frac{3}{4}$ music, simply omit the pause at the end.

VARIATION A

Howe, 1862

(one bar of music = 2 counts)

In waltz position, with the gent facing out of the room, he raises his left leg to the left side (preparatory count "and"), hops on the right while clicking the heels together (1), steps L to the left side ("and"), closes R to L (2). Repeat this much for counts 3 & 4.

Execute a full turning Redowa, beginning with the second half (man backing) stepping L-R-L (1 & 2) for a half-turn, then the first half of the Redowa (R-L-R on 3 & 4). This completes the step (4 bars) and the man is once again facing out of the room.

The lady starts with her right foot to the right side, doing the opposite steps of the man, and beginning with the first half of the turning Redowa.

VARIATION B

Durang, 1856

The first three bars are the same as variation A. The fourth bar replaces a half-turning Redowa with two jetés (leaps) in place, R & L for the gent, L & R for the lady. The two jetés are done either in place without turning at all, or (advanced version) with a full 360° turn, like a schottische. Unlike Variation A, the man is now facing into the room and the dance is to be repeated with the opposite feet, beginning to the gent's right and the lady's left.

CHORUS

Howe, 1862

Galop around the room, then polka and reverse polka. For the short 8-bar break in the tune *Lezginka*, one may galop 4 slides and half-turn, galop 4 slides on the other foot and half-turn, then polka 4 bars.

VARIATION D

Zorn, 1887

In waltz position, both gent and lady step up on the L toe to the left side (1), sink, crossing R over L, (2), repeat for counts 3 & 4; jump in place (assemblé) (1), separate heels away from each other while keeping toes together (2), click heels together (3). During these steps, dancers circle around each other as in a czardas.

Repeat to the right side with the opposite feet.

Variation: After the assemblé, click the heels together twice, on counts 2 & 3.

MAXIXE

Pronounced Ma-SHEESH, Mack-SHEESH or Ma-CHEE·chee
A Brazilian Tango popular in the Ragtime era



Introduction: In waltz position, back the lady as in a One-Step, with the man walking forward 8 steps beginning L, lady walking backward beginning R.

I.

At the end of the introduction, lower clasped hands and start to turn clockwise so that the man faces out (to the wall):

Do four swaying Two-Steps (polkas without hops) to complete 2 full clockwise turns, progressing in line-of-direction (LOD). Sway **away** from the initial side step, so that clasped hands rise and fall gracefully (rising first).

"Les à Côte" forward LOD in closed promenade position: He crosses his L heel to the right, cutting in front of his partner, as she points her R toe forward diagonally to the right. Then these forward feet take full weight and the rear feet *chassé* to close. He points his L toe to the left as she cuts her R heel in front of him, and trailing feet again *chassé* to close.

Repeat this twice more for a total of six *chassés*, ending with a Scorpion pose: facing against LOD.

II.

Beginning onto his R and her L, do four clockwise Two-Steps (2 full turns) traveling against LOD. The clasped hands lower first, then rise.

Making sure that the man is facing out at the end of the Two-Steps, perform a long *chassé* against LOD, looking toward the direction of travel. The man slides 8 *chassés* to his right, stopping on his R on the 8th count, as the lady slides 7 *chasses* to her left, stopping on her L on count 7, then falling back onto her R on count 8. Arms change gracefully during the *chasse* with the man placing her R hand behind her back and taking it with his R hand, then both dancers reach out and up with their free L arms, to take L hands overhead in an arch.



On count 8, both turn to face LOD in skater's position (her L arm in front of him; his R arm around her waist) with L feet free.

III.

Chasse diagonally forward to the left with ^Lheel, close, ^Rheel, close, ^Lheel, stamp, stamp. Then forward to the right with the same pattern, opposite feet.

Forward left: ^Lheel, close, ^Rheel, stamp. Forward right: ^Rheel, close, ^Lheel, stamp.

Skate forward with a smooth Two-Step to the left (without turning). Then he does a R Two-Step in place while assisting her in turning 360° to her right, with a R Two-Step. During this turn, he sweeps their left hands up and around in a clockwise arc. She finishes her turn directly (and closely) in front of him, her-back-to-his-front. To complete the arm linkage, she touches her fingertips together in front, elbows raised somewhat (his L hand is now just under her L hand), and he slips his free R hand in under her R hand, all palms down.

IV.

In this Back Two-Step position, step and sway to the left with a Two-Step, then right. Continue to sway left, right, left, right and left. Try to end up facing out (toward the wall) on this seventh bar.

On the eighth bar, she half-turns to her right with two steps, R & L, to face him. At the same time, he does a Two-Step in place and assists her turn by sweeping their L hands in an arc up and around her.

When facing, change arms to waltz position in order to repeat the Maxixe from part I.

The Castle Walk

Advanced version, to "Too Much Mustard"

Intro: 4 bars (1 bar = the time of two steps). Touch-kick on the last 2 counts: touch the inside toe to the floor w/o weight, (feet closed), then kick it back as illustrated.



CASTLE WALK

In closed waltz position, back the lady with a One-Step, taking one step to each count, with the lady walking backwards, beg. R, and the man fwd, beg. L, traveling line-of-direction (LOD). Style is smooth walking with long steps, without pumping the arms violently. Walk 14 steps (a full phrase of 8 plus 6 more), and on the last 2 counts touch-kick.

Repeat the 14 steps and the touch-kick.

EIGHT STEP & CHASSE

In closed promenade pos, both walk 3 steps fwd LOD, pivoting $\frac{1}{2}$ turn clockwise on the 3rd step. In counter-promenade pos, walk 3 steps in LOD, pivoting $\frac{1}{2}$ turn on the 3rd step. On counts 7 & 8, continue to pivot a full turn in two steps. Chasse (gallop) 3 slides in LOD. On count 4, turn $\frac{1}{2}$ CW with a step-hop. Repeat with the opposite feet, LOD, in counter-promenade position. Repeat.

POMANDER TURN

Shift to Yale position (right hip to right hip) and walk fwd around each other 8 steps, dipping on the 8th to stop. Then both walk backwards (CCW) for 6 steps and turn the lady under: he stops and turns her under his raised L arm as she spins to the right one full turn in two steps, R & L. Repeat.

GRAPEVINE & PROMENADE TURNOUT

Facing partners, both take a side step toward LOD (his L, her R) then cross the other foot over in front of the first foot. Take another side step then cross behind. Repeat this 4-step phrase twice more (12 steps of a Grapevine).

Both walk 2 steps fwd LOD on closed promenade position, then pivot a full turn in 2 more steps (he steps around her with his L as she steps fwd R between his feet, then she steps around him). Exit from the pivot by swinging to left-shoulder Yale.

ZIG-ZAG

In Yale position, the man walks 3 steps fwd diagonally to the right. On count 4 he points his R foot to right side (to the floor) without weight and twists to right-shoulder Yale position. He then walks fwd diagonally to the left with 3 steps (R-L-R) and points his L to the left side, twisting into left-shoulder Yale. Repeat the Zig and the Zag.

Meanwhile the lady walks backward with the opposite footwork, always crossing behind.

SERPENTINE

The gent backs for 8 steps as the lady advances: each step swivels and crosses in front or behind the other (i.e. the lady crosses her R over to the left side then immediately crosses her L over her R, and so on). After the 8 steps, the gent advances LOD while the lady backs up, both doing 8 more Serpentine steps.

WIND-UP

Each backs away from each other for 2 steps, still holding hands (his L and her R) as arms extend to their full reach. Then he turns in place to his left with 4 steps ($\frac{1}{2}$ turn) as she walks 4 steps fwd to her left, circling clockwise around the gent while her R hand wraps around his neck. This brings them face-to-face and they slip into waltz position to commence Traveling Turns.

TRAVELING TURNS

On counts 7 and 8 of the previous phrase, the dancers commence a long sequence of traveling pivots. These are the same as the concluding pivots of the Promenade Turnout above, but continue with a full turn (360°) with each 2 steps. These pivots may meander around on one spot, but ideally, they travel in a straight line, progressing LOD. To accomplish this, each must help the other get around. Take small L steps around your partner (R foot steps fwd between partner's legs), not large steps to the side. The L foot may kick to the rear when free. After the Wind-Up phrase, continue with 8 steps of Traveling Turns, then continue with 6 more pivots and touch-kick during the introductory music.

CASTLE WALK

Repeat the opening sequence and its repeat.

THE CASTLE SCHOTTISCHE

4/4 time Tempo: = 132



Unlike most ragtime-era dances, which were usually improvised combinations of characteristic steps, this dance was taught as a specific sequence. It appeared simply as the "SCHOTTISCHE - as taught at the Castle School of Dancing," in the 1915 booklet *Victor Records for Dancing*. Later that year it was described as THE CASTLE SCHOTTISCHE in the Philadelphia dance manual *Dancing Without a Master*.

Both dancers face LOD and take Skater's Position with the lady on the right. Both the gent and the lady commence with their right feet.

- A1 Do a Two-Step forward to the right: Glide R forward diagonally to the right; close L to R; glide R forward diagonally again; swing L across the R.
- A2 The same Two-Step done forward diagonally to the left, beginning L.
- B Walk forward R, swing the L forward (low swing); walk forward L, swing the R forward; repeat both for a total of four step-swings. As you take the fourth step, keep left hands only and turn \downarrow toward your partner.
- C1 Facing partner, do a Two-Step (R, close L, R) directly to your right side (not forward), retaining your partner's left hand as they Two-Step away from you.
- C2 Two-Step to your left side, beginning L, dropping left hands and catching your partner's right hand with your own as you pass in front of each other.
- D Keeping right hands, both walk three steps forward (R, L, R) to exchange places with each other. On the fourth count, touch the L toe lightly to the floor without weight, to help prevent the tendency to take four steps here. On this last count, the lady remains facing LOD while the man swivels a half-turn to his right, to fall in behind his partner in reverse Skater's Position (he is at her right, with his left arm behind her back).
-
- A&B Repeat the first two sequences, commencing with the L. All footwork will be opposite from ^{above}.
- C Repeat the side Two-Step commencing to the left side with the L, then to the right, and ending by catching left hands.
- D Keeping left hands, both walk three steps forward (L, R, L) to return to original positions. The gent pivots to his left on the last count to regain Skater's Position.

Repeat the sequence. The style of dancing should be relaxed, with just a touch of elegance.

Note: This dance most likely evolved into the "Salty Dog Rag" that is done by folk dancers today.

R. POWERS 2/88



DANCES OF THE RAGTIME ERA

During the 19th century, most of America's dances were imported from Europe, as dance masters emulated the latest fashions of London and Paris. At the same time, the slaves from Africa were combining their native music and dance with European and Caribbean forms, resulting in the spirituals and "Ethiopian Melodies" that were popularized by minstrel shows and American composers like Foster, Christy and Gottschalk. This new uniquely American music developed into Ragtime, with its characteristic syncopation.

At the end of the century, many Americans were becoming bored with the old music and dances, which were essentially those of their grandparents. The Twentieth Century was seen as a time to make great changes, so most people were ready for innovations, probably with the expectation that the changes would come from society's cultural leaders. But instead, many Americans began to find it "modern" to dance to the new Ragtime music from the rural South. Even a few high society ballrooms accepted the blacks' Cake Walk as "the popular fad of popular society." In the early 1900s, Ragtime music began to gain a wider acceptance, especially among the lower classes, who matched the exuberance and unpretentiousness of the new music with a spontaneous menagerie of "animal dances" such as the Grizzly Bear, Turkey Trot, Bunny Hug and Camel Walk. By 1910, a popular phrase was, "Everybody's Doin' It," but in fact most of proper society could not yet accept the new music and dance because of its low-class association with blacks, bars and brothels.

At this time, the newlyweds Irene and Vernon Castle found themselves in the right place at the right time, exhibiting their versions of the new American dances in a Parisian dinner club. They became immensely popular in Paris; and their fame spread through Europe. When the Castles returned to Irene's New York home in 1912, their dancing set a new prototype for Americans to follow. The Castles were a young, elegant, attractive, wholesome, married couple who had become the rage of Parisian high society. In a word, they had class. If they could dance the new ragtime dances, then all of proper society could join the growing dance craze. The Castles were joined by other exemplars, such as Maurice Mouvet and Joan Sawyer, becoming catalysts in the ragtime dance mania of 1912 to 1915 . . . the largest dance craze the world had ever seen. After two centuries of Americans dancing in the European manner, Europe was now importing the latest American dances and music.

During the ragtime dance craze, the ballrooms were dominated by a single dance, the One-Step, where a couple merely walked one step to each beat of the music. Its immense popularity was due primarily to its simplicity. But those who were especially fond of the new dancing had a wide variety of more complex steps and styles to choose from. The Argentine Tango, which had been greatly modified in Paris, was renowned for its flirtations with sensuality, previously forbidden in public dancing. In contrast, the Hesitation Waltz was characterized by an elegant, almost balletic grace. The Maxixe was a swaying Brazilian polka that was adopted as a Tango. Vernon and Irene danced the One-Step in a unique style that became known as the Castle Walk. The Half-and-Half was an unusual hesitation waltz in 5/4 time, accompanied by even more obscure experiments in 7/4 time. Finally, the Fox-Trot became the latest fad in the last months before the Great War.

World War I brought an end to the ragtime era dance craze. The twenties saw a revival of social dancing with Classic Jazz music, the Charleston, Collegiate and Black Bottom. The Tango adopted a more "gaucho" style under the influence of Rudolph Valentino, and the kicking Fox-Trot started to become a smoother walking. Although the twenties saw a return of tremendous enthusiasm for dancing, it never quite reached the heights of originality, diversity and mass popularity seen in the ragtime era.

The One Step

Brief descriptions of a few selected One-Step variations



BASIC WALKS

- o *One-Step* Simply walk, backing the lady, one step to each beat of music. Gent starts forward left, lady back on her right
- o *Castle Walk* Step up onto the balls of the feet with each step, legs stiffened a bit. Long steps.
- o *Polka Skip* Backing the lady, do a quick little 1-2-3 polka step, then another. Possibly high kick behind in preparation.
- o *Lame Duck (Canter)* Alternate high and dipping steps, as if limping.
- o *Bunny Hug* One-step in a hugging hold.
- o *Dog Trot* One-step in a brisk run, with stiffened legs.
- o *Turkey Trot* Many variations. One is a dog trot interrupted with stops and kicks to the rear, possibly flapping arms.
- o *Pony Trot* One-step skipping. Add a brief hop between each step. Brisk and gliding
- o *Fish Walk* A slower, waddling pony trot. Step, hop, step, hop.
- o *Yale Walk* A one-step in Yale Position, standing the to side of your partner, usually right hip to right hip, sometimes left.
- o *The Snake (The Step Out)* From a one-step, cross over into Yale Position. Then back over. Snake alternates side to other side.
- o *One Step Cortez* From a one-step, step into Yale for 2 steps, then step back to facing for 2 steps.
- o *Boat Swing* Gent crosses L over to R side as lady crosses R behind L. Back lady 2 steps. Repeat to other side, swaying as a boat
- o *Aeroplane Walk* Same 1-2-3 pattern as the *Boat Swing*, but holding both arms out to the sides like wings.
- o *Skaters Walk* One-step in skaters position, both walking forward. A variation has the gent directly behind the lady, both starting R
- o *Figure 8* One-step backing the lady in a large figure 8 pattern on the floor.
- o *Spiral* Similar, but curve the floor pattern tighter into a spiral until you are turning in place.

URNS

- o *Spin (Turn, Swing)* Like a buzz-step swing, both starting R. No bouncing up & down. Castle photo shows R between partner's legs
- o *Chicken Scratch* Similar, but as you step R, kick L to the rear at the same time, like a chicken scratching in the dirt.
- o *Egg Beater* Face partners and alternately kick feet to the rear. Do this while turning to look like an egg beater.
- o *Pomander Walk* Both one step forward around each other in Yale Position. Turn the other shoulder in and walk the other direction
- o *Traveling Turns* A schottische spin without the hops. Each step is a half-turn, R between partners legs. Kick L back when free.
- o *Promenade Turnout* Two walks forward in promenade position, beginning with outside feet, then 2 steps of the *Traveling Turn*.
- o *Turning Fish Walk* Just that a *Fish Walk* turning in place, like a schottische

HESITATIONS

- o *Dip* Simply stop one-stepping with a dip (bending the legs but not necessarily the body).
- o *Single Hesitation* After one-stepping, back the lady one more step and hold. Or back the man. Hold is usually for 2 counts
- o *Double Hesitation* After 4 steps backing the lady, back her 1 more, back the man 2, back the lady 1. Arms swing with steps.
- o *Triple Hesitation* After 4 steps, back the lady 1, back the man 2, back lady 1, back man 2, etc., alternating footwork.
- o *Castle Rocks* As gent stands L, he swing R fwd, toe to ground, swing R back, swing R fwd; step R. Lady opposite. Same, other side

GRAPEVINES

- o *Basic Grapevine* Step to the side, facing partner, cross the 2nd foot in front of the first, side step, cross 2nd behind. Repeat.
- o *Marcel Wave (Yale Grapevine)* As she crosses in front on the 2nd step, he crosses behind, vice versa on the 4th step. Repeat.
- o *Grapevine Dip* With either of the above steps, dip on the 2nd and 4th steps.
- o *The Scissor* Back the lady in Yale pos. 4 steps; face and continue with 4 steps of the *Marcel Wave*. Repeat.
- o *Crab Step* *Marcel Wave* with no twisting of the body whatsoever. Variation: Cross-in-front follows partner's cross-behind.
- o *Double Crab* *Crab Step* done double time, 2 steps per beat.
- o *Sawtooth Crab* Back the lady 2 steps, back the man 2 steps, etc., while progressing to the side, forming a sawtooth pattern.
- o *Picket Fence* Back the lady 4 steps, back the man 4, etc. Sometimes done in a fast trot.
- o *Cross-8 Swing (Eight-Step)* Walk 3 steps fwd in promenade position; stop & turn in toward partner to counter-promenade 3 steps. QQS.
- o *Snake Dip* *Cross-8 Swing* (3 promenade steps and a hold while turning in) dipping in the 2nd of the 3 steps.
- o *Zig-Zag* Back the lady 3 steps in left-hip Yale pos, pivot to rt-hip Yale on ct. 4. Back lady 3 steps, pivot to left-hip Yale.
- o *Serpentine* Back the lady, gent crossing each step over the other while the lady crosses each step behind the other.

OTHERS

- o *Glide* A simple chassee (galop) smoothly.
- o *4-Slide* Series of 4 chassee, each ending with a half-turn, like an extended polka. Side, close, side, close, side, close, side, turn
- o *2-Step* Polkas and 2-steps (a smoother polka without the hop) were included in one-step sequences
- o *Grizzly Bear* Many versions. A common one is a lumbering side-close-side-close. Half the tempo of the *Glide* (which was doubletime).
- o *Wallahy Jump* Both dancers step to the same side, then hop 3 more steps to that side. Repeat to the other side.
- o *Drag Step* He side-steps L, shooting the R out to the rt. Side; then drags the R to the L. Lady does opposite steps. Repeat.
- o *Get Over Sal* Similar to the *Drag Step*. He steps L to the L side and leans & looks down to the rt, draw R to L. Repeat other side.
- o *The Ower Edge* Back the lady 2 steps shifting into right-hip Yale pos. Then turn to face partners doing the *Get Over Sal* step
- o *Camel Walk* Many versions. An early one is to sway the hips forward and backward, in unison with partner, while stepping side
- o *Flea Hop* May versions. One is to leap to the side, closing both feet together as you land. Repeat in same direction or reverse.
- o *Anderson Turn* Back the man in Yale pos. Then the man stops while she continues forward around him (he pivots on both toes).
- o *Wind-Up* Push away from partner for 2 steps, his L hand keeping her R. Then he pivots left for 3 steps while she walks CW around him (this wraps his L arm around his own neck). They meet closely, take ballroom hold and do *Traveling Turns*