




Santa Barbara  
**FOLK DANCE SYMPOSIUM**



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FOLK DANCE SYMPOSIUM**

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**TOM BOZIGIAN**  
*ARMENIA*

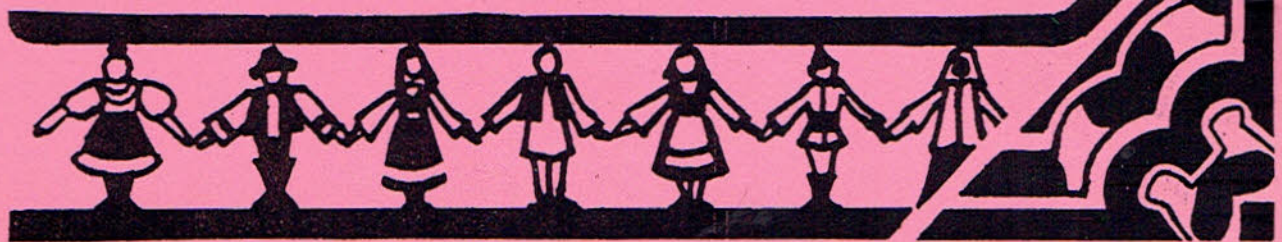
**JOE GRAZIOSI**  
*GREECE*

**MICHAEL GINSBURG**  
*BALKAN*

**JAAP LEEGWATER**  
*BULGARIA*

**RICHARD & MELANIE POWERS**  
*VINTAGE*

**FDS**



AGHCHEEKNEROO PAR

Armenia

SOURCE: This dance was learned by Tom Bozigian at the Sayat Nova State Choreographic School, in Yerevan. Director Teresa Grekoryan, Merited Artist, Soviet Union; Norig Khachaturyan, Ballet Maestro. The music was written by composer-director Khachatur Avetisyan, director of the Armenian State Song and Dance Ensemble. This dance was presented by Tom Bozigian to the 3rd level class of the Sayat Nova Choreographic School, which presented the dance at the final school recital in May of 1974. The dance depicts movements of the spinning wheel (Jakharak). The dance was first presented by Tom Bozigian at the 1974 San Diego State University Folk Dance Conference.

RECORD: Music for dances, GT2001 (EP), Side A, Band 3.

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

FORMATION: Women in a closed circle

METER: 6/4

MEASURE    PATTERN

INTRODUCTION: 4 measures

FIG. I:

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

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

FIG. II:

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

FIG. III:

- 1    Begin R, do 5 small steps bkwd in LOD on half toe (cts 1-5) step on whole L foot bkwd (ct 6)
- 2    Rock R bkwd (cts 1-3) rock L fwd (cts 4-6)

FIG. IV:

- 1    Moving out of circle, to begin making one small individual CCW (L) circle, step R fwd - hands lower to windshield wiper R "W" pos, shoulder height (cts 1-2) continue to circle, step L fwd - arms move to L (ct 3) step R fwd - arms move R (ct 4) plie on L ahead of R - hands in "Y" pos complete an inward rotation (cts 5-6) Rhythm: S,Q,Q,S. Do Fig. IV 4 times in all, completing full circle and ending to face LOD in plie

AGHCHEEKNEROO PAR

FIG. V:

- 1 Step R bkwd - L arm is raised along body straight overhead, palm in, hand in "Y" position, and at the same time, R arm moves straight down in back, head faces ctr (cts 1-2) step L,R,L turning  $\frac{1}{2}$  CCW (L) in pl - L palm ends facing out (cts 3-5) plie R in pl - R arm raises to chest height, palm in while L hand is lowered to waist height, palm out (ct 6)
  - 2 Repeat meas 1 with opp ftwk, arm movement and direction
  - 3-4 Repeat meas 1-2, but on ct 6 of meas 4, arms return to orig position as in beginning of dance with body facing diag R
- REPEAT FIGS. I THROUGH V ONE MORE TIME (2 IN ALL) End facing diag R

FIG. VI, TRANSITION:

- 1 Pivot  $\frac{1}{2}$  revolution CCW (L), begin R ft - hands cross in front of chest (ct &) complete revolution on both ft, L ending in front of R (cts 1-6)
- 2 Kneeling in pl lower R knee and instep to floor, L ft fwd - hands to L in "Y" pos chest height (cts 1-6)

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

- 1 Arms swing to R, as hands wave once (cts 1-3) arms swing to L, as hands wave once (cts 4-6)
- 2 Arms swing to R and make one large CCW circle in front of body (cts 1-6) end with hands toward R
- 3-4 Repeat meas 1-2 in opp direction
- 5 Arms do 2 revolutions around each other with an inward motion (CCW) in front of chest. End with R arm up, bent at elbow, L fingers touching R elbow (cts 1-6) look at R hand on ct 6
- 6 Repeat meas. 5 with opp movements
- 7-8 Repeat meas. 5-6

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

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

FIG. IX:

- 1 Step R to R on half toe - hands raise up to R above head in "Y" pos (cts 1-3) step L across R in plie as arms move down and up to L in a CCW circular motion (cts 4-6)

AGHCHEEKNEROO PAR

2-4

Repeat meas 1, 3 more times (4 in all) Note: R arm remains up on final 3 cts as L swings down to back of R waist of L neighbor

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

**BEEJO**  
Armenia

**SOURCE:** Beejo is from a group of dances from the region of Sepastia, Ancient Western Armenia. The major list of dances that the "Sepastatsee" performs are Sepo, Jonperde, Chekeen Halae, and Hekeree. It was learned by Mr. Bozigian during Spring, 1977 research trip in Armenian communities of eastern seaboard states. It was taught to him by Arsen Anoushian who conducts the Armenian Folk Dance Society of New York and has worked for decades toward the preservation of original Armenian songs and dances. Beejo to this day is danced consistently by groups of Armenians in the eastern U.S.

**RECORD:** Tom Bozigian Presents Songs & Dances of the Armenian People, Vol. III, Side 1, Band 3

**FORMATION:** Mixed line dance with leader R as dancers utilize little finger hold at down at side pos.

**RHYTHM:** 6/8

Measure    PATTERN

Measure described in 2 cts

- 1-16    Facing ctr & in pl swing arms fwd & bkwd 16 times (cts 1-2 x 8)  
1-16    Continuing to swing arms step R to R (ct 1) step L across R (ct 2) and repeat 7 more times (cts 1-2 x 7)

FIG. I

- 1    Step R sideward R as arms swing fwd (ct 1) step L across R as arms swing bkwd (ct 2)  
2    Step R, L, R in pl turning body slightly diag LOD while arms swing fwd & bkwd (cts 1 & 2)  
3    Stamp L ahead of R as arms swing fwd (ct 1) kick L fwd with slight hop on R as arms swing bkwd (ct 2)  
4    Step L, R, L in pl turning body slightly diag RLOD while arms swing fwd & bkwd (cts 1 & 2)  
5    Stamp R ahead of L as arms swing fwd (ct 1) kick R fwd with slight hop on L as arms swing bkwd (ct 2)

FIG. II "TSERKER MECHKEEN" (Hands on waist)

- 1-5    Same as Fig. I except hands on waist and at meas 3 clap on ea ct (cts 1-2 x 5)

FIG. III "BUDOOEET" (Turn)

- 1    Same as Fig. II except at meas 1 body makes full CW turn (cts 1-2 x 5)

FIG. IV "YEREK MEG"

- 1    Step R to R as arms swing fwd (ct 1) Step L across R as arms swing bk (ct 2)  
2    Step R to R as L kicks fwd & arms swing fwd (ct 1) arms swing bk (ct 2)  
3    Step L to L as R kicks fwd & arms swing fwd (ct 1) arms swing bk (ct 2)

FIG. V (to L)

- 1    Repeat Fig. I meas 1 cts 1-2 (cts 1-2)  
2    Repeat Fig. I meas 2 cts 1-2 (cts 1-2)  
3    Repeat Fig. I meas 3 cts 1-2 (cts 1-2)  
4    Moving sdwd L with large steps, step L to L as arms swing fwd (ct 1) Close R to L (ct &) Large step L to L as arms swing bkwd (ct 2)  
5    Hop L in pl as R stamps beside L & arms swing fwd (ct 1) Hop L in pl as R raises in front & arms begin to lower (ct 2)

DARONEE YERKER YEV BARER (AZGAGRAKAN)  
Armenia

This is a medley of Armenian village songs and dances from the Daron region, Ancient Western Armenia. It was learned by Tom Bozigian in February 1974 from Manook Manookyan, director--Wire and Binding Factory of Yerevan, where Tom Bozigian performed.

PRONUNCIATION: Dah-roh-NEE Yehr-KEHR Yehv Bah-REHR

RECORD: "Tom Bozigian Presents Songs and Dances of the Armenian People," GT 5001, Side B, Band 2.

FORMATION: Medium to short mixed lines (avg 9 people, same ht tog)  
Leader on R. Lines face ctr, L H on own L waist with fingers fwd, R H on R shldr of dancer on R (lead dancer has R H to chest, palm facing down). Dancer on L end of line does H movements as if another dancer were there.

RHYTHM: 6/8 meter counted: 1,2,3 4,5,6  
Dancers cts. 1 2

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METER: 5/4 & 6/8                      PATTERN

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Meas

1-4     INTRODUCTION: No action (begin with singing)

5/4     FIG. I: SLOW MUSIC

PART I:

1     Moving in LOD, step R to R with plie as body turns almost 1/4 (ct 1); hold (ct 2); turning to face ctr, close L to R and bounce (ct 3); bounce (ct 4); hold (ct 5).

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

4     Repeat meas 1, cts 1-2, but without plie (R in LOD, face diag R; hold) (cts 1-2); step L in front of R with plie, R remains in place with most of wt (ct 3); quickly step L beside R (ct 4); hold (ct 5).

5-8     Repeat meas 1-4.

Hands, lead dancer:

1     R H opens to side at chest level ht, palm turning up, arm slightly rounded (cts 1-2); bending R elbow, H circles up and over returning to orig. pos., palm down, arm parallel to ground (cts 3-5).

2-3     Repeat arm movements of meas 1.

4     Repeat cts 1-2, meas 1 (cts 1-2); bend R forearm to up pos head level with palm out (ct 3); extend arm to side with palm down (ct 4); hold (ct 5).

5-8     Repeat meas 1-4.

PART II:

- 1 Step R bkwd as L remains fwd, leg straight with toe pointed and touching floor (ct 1); hold (cts 2-5). R H lowers to side then extends fwd to a 45° angle, palm facing away and then L H straight arm is place behind neighbor's lower back (cts 1-5).
- 2 Step on L where it pointed, in plie, R arm comes down in a CW circular motion to side, just missing dancer on R (cts 1-2); step R beside L and bounce, R H comes up to chin ht, palm facing in, forearm vertical (ct 3); bounce (ct 4); hold (ct 5).
- 3 Facing ctr, moving RLOD, step L to L turning almost 1/4 R pivot on ball of R, heel pivots inward, R remains in place--elbow remains bent as arm and hand change to horizontal pos, palm down (ct 1); hold (ct 2); close R to L turning to face ctr, hands as in meas 2, ct 3--R H at chin ht palm in, forearm vertical (ct 3); hold (cts 4-5).
- 4 Repeat meas 3.
- 5-8 Repeat meas 1-4, except R H is straight up without dropping.

REPEAT FIG. I, PARTS I-II, 3 more times (4 in all) and with R H raised over head and returning to neighbor's R shldr to start dance again.

6/8 FIG. II: FAST MUSIC

PART I:

- 1-3 Facing R of ctr with H joined at shldr ht and beg R, do 3 two-steps in LOD, arms bend like windshield wipers, R,L,R.
- 4 Step L across R with plie as R lifts bkwd (ct 1) yell "ah"; Step R bkwd in place as L raises and extends fwd (ct 2) yell "se".
- 5 Facing ctr and moving sdwd L. ctep on ball of L ft to L as R extends R and body leans L, arms swing down and back (45°) (ct 1); step R across L with slight plie, arms come up (45°) (ct 2).
- 6 Repeat meas 5 (2 in all).
- 7 Step L twd ctr in slight L diag, arms come up to "W" pos (ct 1); step R fwd with strong plie, arms move down sharply (ct 2).
- 8 Step L bkwd as arms return to "W" pos (ct 1); stamp R beside L, no wt (ct 2).

PART II:

- 1-3 Release H and make a 4 ft circle CW bkwd with 3 two-steps, beg R and end in orig place. M arms move over head in windshield wiper movement (R,L), join at 3rd two-step. W H move overhead, elbows slightly rounded and flexing at wrist and circle in, down and out, W repeat hand movement on 2nd two-step, join H at "W" pos on 3rd two-step.

4-8 Repeat Fig II, Part I, cts 7-16, except clap H with sharp downward motion on ct 14. Rejoin H on ct 15 in "W" pos.

2/4 FIG. III:

Medley continued on Band 6. (Note: Because there's no introduction cue, start with Meas 2 the first time only).

- 1 Facing and moving diag LOD, step R,L (cts 1-2). Arms move in windshield wiper fashion R,L (cts 1-2).
- 2 Facing ctr, step R in place as arms begin lowering (ct 1); hop R in place as L lifts behind while arms lower to side and back (ct 2).
- 3 Touch L heel ahead on floor as arms return to "W" pos (ct 1); leap to L in pl as R lifts slightly (ct 2).
- 4 Strike R heel, leg straight, fwd on floor twice (cts 1-2).
- 5 Strike R heel again (ct 1); hold (ct 2).
- 6 Bending torso fwd, strike R heel as hands clap in front (ct 1); clap again (ct &); strike R heel (ct 2).
- 7 Strike R heel as hands clap (ct 1); hold (ct 2).
- 8 Straightening torso and grasping hands, touch R toe beside L (ct 1); hold (ct 2).
- 9 Step R bkwd (ct 1); step L bkwd (ct 2). Arms move in windshield fashion R,L (cts 1-2).

Do Fig. III, 3 times in all.

6/8 FIG. IV:

- 1 Facing diag LOD with hands in "W" pos, skip L,R in LOD (cts 1-2).
- 2 Facing ctr, skip L in place as arms swing down (ct 1); hop R in place as L lifts behind and arms swing back (ct 2).
- 3 Hop R in place as L heel, leg straight, strikes fwd as arms return to "W" pos (ct 1); leap L in place as R kicks fwd, turning to face LOD (ct 2).
- 4 Hop on L twice moving LOD as R heel strikes fwd on floor (cts 1-2).
- 5 Repeat meas 4 (hop/strike) moving LOD, 2 more times (cts 1-2).
- 6 Continuing in LOD, execute running two-step, beg R, as arms come gradually down (cts 1,&,2).
- 7 Repeat meas 6, with opp ftwk.



- 8 Turning to face ctr with hands to side, leap onto both, ft tog, legs straight (ct 1); leap L in place (ct &); leap R in place as L lifts behind turning diag L (ct 2)
- 9 Repeat meas 8 with opp ftwk and direction.  
Do Fig. IV, 3 times in all.

2/4 FIG. V:

- 1 Turning to face RLOD with L arm in shield-holding pos hand near chest & elbow pointing ahead & R extended behind parallel to fl, step R ahead bending torso to R (ct 1); step L ahead, bend torso to L (ct 2).
- 2 Repeat above meas one more time (cts 1-2).
- 3 Plie R ahead of L bending torso R as arms bent swing down (ct 1); turning to face ctr step L in pl as R extends over fl while arms swing 45° out (ct 2).
- 4 Facing ctr but moving LOD step R straight leg heel off fl to R with body leaning R as L extends straight leg to L and arms straight swing bk (ct 1); plie L over R, body upright, as arms swing straight fwd 45° (ct 2).
- 5 Skip sdwd L to R as arms begin to swing straight down (cts &1); Hop R in pl as L lifts behind while arms swing bk (ct 2).
- 6 Leap in plie to both in place straddle pos with L ahead of R as arms raise to orig pos (ct 1); double bounce on both in pl with straight legs (cts 2&).
- 7 Repeat meas. 7 ct 1 (ct 1) leap on R in pl as L kicks fwd (ct 2)
- 8 Step L in pl as R lifts behind while arms rotate parallel in front ( polishing motion) 360° CCW (ct 1); hop L in pl as R remains behind while arms repeat motion of above ct (ct 2).

6/8 FIG VI: described in 2 cts.

- 1 Facing diag RLOD with hands extended over head, and moving RLOD, hop on L as R executes reverse bicycle motion ending with kick (ct 1); leap to R as L straight ft extended scissors ahead (ct &); repeat action of above ct with opp ftwk (ct 2).
- 2 Repeat action of above meas one more time (cts 1&2).
- 3 Repeat action of FIG. V meas 3 cts 1-2 (cts 1-2).
- 4 Repeat action of FIG. V meas 4 cts 1-2 (cts 1-2).
- 5 Skip bkwd L to R as hands raise to shoulder ht pos (ct 1); Hop R in pl as L knee raises (ct 2).
- 6 Step bkwd on L as arms swing down to side (ct 1); hop L in pl as R knee raises (ct 2).

7 Hop L in pl as R heel strikes in pl while hands raise to shoulder ht (ct 1); leap R in pl (ct &); leap L in pl as R knee raises (ct 2).

8 Repeat above meas 7 one more time (cts 1&2).

For ending meas 8 will be: step R in pl (ct 1); touch L heel to diag L as hands raise over head (ct 2); yell "hey".

PAR GHAPANEETS  
Soviet Armenia

SOURCE: Learned by Tom Bozigian accompanying field researchers from University of Yerevan's Ethnographic Institute in the town of Ghapan, Gharabakh region, south eastern Soviet Armenia, Spring, 1974

RECORD: Bozigian Music for Dances #2001-A, Band #1

FORMATION: Line dance with little finger hold and leader at R

RHYTHM: 6/8 described in 2 counts

measure    PATTERN

- 1            Moving LOD with hands down at side and body facing diag R step R to R (ct 1) step L ahead of R (ct and) turning to face center leap R in pl as arms swing bkwd and L lifts behind (ct uh)
- 2            Stamp L ahead as arms swing fwd (ct 1) hop L in pl as body turns once again to diag LOD and hands return to side (ct 2)
- 3-8         Repeat Meas. 1-2 three more times except on Meas. 8, ct 2, pivot L in pl as body turns 180 degree R to face out and hands swing overhead and release (cts 1-2 x 3)
- 9            Step fwd on R as hands clap over head (ct 1) pivot R in pl as body turns 180 degree L to face center again and fingers rejoin down while L heel strikes floor ahead (ct 2)
- 10-11       Walk 4 steps toward center begin L as shoulders turn L-R-L-R (cts 1-2 x 2)
- 12           Touch L heel ahead on floor (ct 1 and) leap L in pl as R heel touches ahead on floor (ct uh) leap R in pl as L heel touches ahead on floor (ct 2)
- 13           Raising L knee and swinging arms bkwd stamp L with weight in pl as arms swing up overhead releasing while body turns  $\frac{1}{4}$  to face RLOD (Ct 1) hop L in pl as R lifts behind, palms above facing away (ct 2)
- 14-16       Starting R do 3 Ghapan two-steps with windshield wipers (R-L-R) and kicking last L fwd on meas 16, ct 2 (cts 1-2 x 3)
- 17           Step L sideway L, close R to L, step L sideway L as R kicks across L using windshield wipers L-R-L (cts 1 and 2)
- 18           Repeat meas 17 with opposite ftwk and direction (cts 1 and 2)
- 19           Repeat meas 17
- 20           Turn  $\frac{1}{4}$  R with R as hands clap overhead (ct 1) pivot on R  $\frac{1}{2}$  to face out as L toe touches ahead and hands lower to side (ct 2)
- 21-23       Do 3 Ghapan two-steps to outside begin L (cts 1 and 2 x 3)
- 24           Releasing fingers turn  $\frac{1}{4}$  to LOD stepping fwd R as fingers rejoin (ct 1) step fwd L (ct 2)

TAMZARA-POMPOOREEG

Armenia

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

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

RECORD: Tom Bozigian Presents Songs & Dances of the Armenian People, Vol. II, GT4001 (LP), Side 2, Band 6

FORMATION: Mixed lines with little fingers joined at shoulder height ("W" pos) leader on R, and face center throughout dance

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

MEAS.      PATTERN

INTRODUCTION: 2 meas.

TAMZARA: (9/8)

- 1 Facing ctr, step R bkwd (cts 1-2) slight hop R in pl as L knee raises fwd (cts 3-4) step slightly fwd on L as R lifts slightly bkwd (cts 5-6) step R bkwd as L kicks fwd low to floor (cts 7-9)
- 2 Step L bkwd (cts 1-2) slight hop L in pl as R knee raises fwd (cts 3-4) step R to R, L stays in pl (cts 5-6) step L behind R as R kicks fwd low to floor (cts 7-9)
- 3 Moving sideway R, step R to R as hands bend R (cts 1-2) step L behind R as arms bend L (cts 3-4) repeat cts 1-4 (cts 5-9)
- 4 Moving ctr, step R ahead as arms lower to sides (cts 1-2) hop R in pl as L lifts behind (cts 3-4) step L fwd as hands raise to "W" pos (cts 5-6) stamp R twice in pl (cts 7-8) hold (ct 9)

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

POMPOOREEG:

INTRODUCTION: Pause, then stepping R,L,R,L bkwd and moving into a shoulder hold ("T" pos), yell: Hey, Hey, Pompoor-eeeg!

VARIATION I: 2/4

- 1 Facing ctr, step R to R (ct 1) step L behind R (ct 2)
- 2 Step R to R (ct 1) hop R in pl as L lifts behind (ct 2)
- 3 Touch ball of L ft fwd, leg straight (ct 1) step L beside R as R knee raises fwd (ct 2)

TAMZARA-POMPOOREEG

4 Touch ball of R ft fwd, leg straight (ct 1) touch R diag R and brush bkwd lifting behind (ct 2)

5 Stamp R in pl no wt (ct 1) hold (ct 2)

VARIATION II: 2/4

1 In "T" pos, facing diag R and moving LOD, hop on L as R heel strikes fwd (ct 1) leap onto R where heel struck floor as L lifts behind (ct &) leap fwd on L as R lifts behind (ct 2) "KERTE"

2 Skip L to R with straight R (ct &1) hop on R in pl as L lifts behind (ct 2) "VER VERI"

3 Facing diag LOD touch L heel fwd on floor with straight leg as hands clap at chest height (ct 1) turning to face ctr and holding shoulders, leap onto L in pl as R heel lifts behind (ct 2)

4-5 Repeat Var. I, meas 4-5

VARIATION III: 2/4

1 With hands on waist and facing ctr, step R to R (ct 1) step L across R (ct 2)

2 Step R,L,R in pl (cts 1 & 2)

3 Stamp L beside R (no wt) as hands clap at waist height (ct 1) hold and clap again (ct 2)

4 Return hands to waist and step L,R,L in pl (cts 1 & 2)

5 Turning to face diag L, touch full R ft fwd on floor as W L hand raises above head and R hand extends out at shoulder height to execute full inward hand turn (ct 1) lift R heel off floor as L heel pivots slightly inwards and W complete hand turn (ct 2)

6 Touch full R ft a little further across L and repeat meas 5

7 Touch full R ft twice even further across L, but no heel-pivot as W do another inward hand turn (cts 1-2)

8 Step R across L as W complete inward hand turn (ct 1) step back on L as R flicks fwd (ct 2)

NOTE: Mens' hands remain on waist or as women without hand turns.

VARIATION I: 6/8

1 Facing ctr with hands down either grasped or free and moving bkwd, hop on L as ball of R ft touches bkwd as hands swing bkwd & fwd (ct 1) leap back on R (ct &) leap back on L as R lifts behind and arms swing bkwd (ct 2)

2 Turning  $\frac{1}{2}$  R to face outside, skip from L to R fwd as hands raise overhead (ct &1) hop on R in pl as L lifts behind (ct 2)

3 Strike L heel fwd on floor as hands clap overhead (ct 1) turning  $\frac{1}{2}$  R, leap on L in pl as R heel lifts behind and hands grasp waists (ct 2)

4 Turning  $\frac{1}{4}$  R to face ctr, do one two-step R,L,R fwd to orig pos (cts 1 & 2)

5 Jump fwd onto both ft, knees together and bent, as hands clap at waist height (ct 1) hold (ct 2)

TAMZARA POMPOOREEG

VARIATION II: 6/8 describe in 2 cts

- 1 Continuing to face ctr, hop on L sideward to R as R knee raises fwd (ct &) step R to R (ct 1) step L across R in plie (ct 2) "KERDZE"
- 2 Skip from L to R with straight R (ct &1) hop R in pl as L lifts behind (ct 2) "VER VERI"
- 3 Facing ctr, hop on R ft in pl as L, straight leg strikes fwd on floor and hands clap at chest height (ct 1) leap L in pl as R heel lifts behind and hands open (ct 2)
- 4 Repeat meas 3 with opp ftwk ending with shoulder "T" pos on ct 2
- 5 Jump on both ft, legs straight, in pl (ct 1) leap onto R in pl as L heel lifts behind (ct &) leap onto L in pl as R lifts behind (ct 2)
- 6 Repeat meas 5
- 7 Moving sideward in RLOD, hop on L as R heel, leg straight, strikes across L (ct 1) continuing to L, repeat ct 1 (ct 2)
- 8 Continuing L repeat meas 7, ct 1 (ct 1) repeat meas 7 ct 2 (ct 2) ENDING ONLY: R knee raises in front with "Hey"

NOTE: Variation II (6/8) can begin at meas 5 from the transition of Variation I (6/8)

**TARONTSINEROO PAR**  
**Armenia**

**SOURCE:** This dance is from the Taron region of Western Armenia. It was learned by Tom Bozigian in April 1974, from the Oktemberyan Taron Village Folk Ensemble. It is the most popular dance in this particular village, and it was observed done in several unique, exciting styles by both men and women. Music used interchangeably to perform Armenian Vanetsee variation of dance "Yarkhooshta"

**RECORD:** Music for Dances GT2002-B Side 2, Band 6

**FORMATION:** Mixed short lines, hand hold, shoulder height

**RHYTHM:** 2/4

INTRODUCTION--Dance begins on 3rd measure of music.

FIG. I (EESHKHANEE)

1 two-step beg L fwd (cts 1 & 2) hop on L touching R in front on floor (ct 3) sharp leap on R across L with stamp (upper body turning slightly RLOD) (ct &) (arms are drawn toward shoulders on & of ct 3) leap bkwd on L extending R in front as arms are extended sharply out (ct 4) turn upper body CW to face daig out of circle, stepping on R with stamp & slight plie as L arm is drawn to small of back & R extends to neighbor in front (ct 5) hold (ct 6) leap to both ft in pl & jump in pl as body turns to LOD (ct 7&) leap to R ft LOD as L raises to side, hips swivel slightly to L side and fwd (ct 8) step L LOD (ct 9) bounce twice on L as R heel lifts slightly behind (cts 10&) step on R LOD (ct 11) pivot on R to face ctr as L ft closes beside R and arms raise to orig pos (ct 12)

TRANSITION (Music increases in speed)

Repeat cts 1-4 of Fig. I. Leader signals with "Hey" on ct 1 of Fig. I. Dancers in line respond with "Ase" on cts 3 & 4. Walk 4 steps beg R in LOD, body leaning slightly each time to side of support ft (cts 5-8) on ct 8, body turns to face ctr and arms lower to side. Dancers respond with "Hey" on the & of 5, 6, 7--and on ct 8.

FIG. II (LOOKKA)

Wt on L, leap on both ft facing ctr (ct 1) leap slightly onto R, raising L knee in front as arms raised to chest ht, bend sharply back from waist (ct &) L crosses in front of R and hands lower (ct 2) repeat cts 1 & 2 two more times or 3 times in all (cts 1-6) on 6th ct, hands remain up. Hop on L in pl as R heel extends to touch floor in front, yell "Hey" (ct 7) hold (ct 8) bringing hands down and behind sharply, leap to both ft in pl (ct 9) hop on R in pl, L lifts behind (ct 10) hop on R again, L heel extends fwd on floor bringing arms up to orig pos (ct 11) hop on R in pl, L knee raises in front (ct 12) slight leap on both ft to L but wt on L, straddle pos (ct 13) step R to R, lift L behind sharply turning and moving LOD (ct &) leap L across R as arms are lowered sharply to side (ct 14)

# 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 U 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 third beat so dance S Q Q)

## BASIC PATTERN

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 1

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 slightly behind R (3)\*.

## VARIATION 2

Meas. 1: As described above.

Meas. 2: Ct 1 as in Meas. 2 of Variation 1; step L slightly diag bwd to L (2); step R sl bwd (3).

Meas. 3: Long step fwd on L twd ctr (diag R) (1); step fwd R to the right of L (2); step L next to or slightly 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.



# 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

KARAGOUNA  
(Thessaly)

The "Karagouna" is one of the most widely known folk dances of Greece. Standardized by physical education teachers for quite some time, it is part of the basic repertoire of most amateur dance troupes in Greece and of many folk dance clubs throughout the world. The name "Karagouna" is the feminine form of an ethnic appellation for the Greek peasant population of the western Thessalian plain centered around the town of Kardhitsa. Interestingly, the term "Karagounis" is also used for an Arvanito-Vlach people, formerly nomadic shepherds, who live in the mountains of Aetolo-Arcanania. However, the relationship between these two different peoples is unclear. Also unclear, is the etymology of the word itself. More than likely, "kara" is the Turkish word meaning "black" while "guna/gunis" is probably related to the Greek word "ghuna" meaning "fur" of either Slav or Celtic origin. As danced in the Karagouniko villages, the "Karagouna" is a simple dance in which the leader continuously improvises (performing double steps, squats, brush steps, balance steps, syncopations, etc.) while the dance lines, depending on local tradition, performs either a "Sta Tria" (6 steps), a "Sta Tria" with an extra pair of touch-steps (see Karagouniko below) or more often, just a series of walking steps. What follows below are various "figures" drawn from the standard school choreographies and the repertoire of the Laographikos Omilos of New York City (whose director, Paul Ginis, is a Karagounis from Thessaly).

FORMATION: Open circle, mixed line, W or V hand hold

METER: 2/4

MEAS

FIGURE 1 "KARAGOUNIKO"

- 1 Facing S1 R of ctr; Step R fwd LOD (ct 1); Step L fwd across in front of R (2).
- 2 Step R fwd (1); Touch L in front of R (2).
- 3 Step L bk into place (1); Touch R in front of L (2).
- 4 Touch R diag bk to the side right (1); Touch R in front of L (2)

FIGURE 2 ROCK SIDE

- 1 Step R fwd LOD (1); Step L fwd across in front of R (2).
- 2 Step R fwd (1), Rock bk onto L (&); Rock bk onto R (2).
- 3 Step L fwd across in front of R (1); Step R fwd (2).
- 4 Touch L in front of R (1); Step L bk into place(2), Lift R sl up (&).

FIGURE 3 SIDE TOGETHER

- 1 Pivoting to face ctr, Step R sideways right (1); Close step L next to R (2).
- 2-4 Repeat 3X.

CONTD OVER

KARAGOUNA (CONTD)

MEAS

FIGURE 4 BRUSHSTEP

- 1 Feet tog, facing ctr; Lifting R sl up & bk, brush R next to L & swing fwd (1); Sl bounce on L (2), Repeat bounce (&).
- 2 Step R over & across L to the left (1); Step L behind across & close next to R, no wgt. (2).
- 3-4 Repeat Meas 1-2 above, opp ftwk and direction.

FIGURE 5 "VLACHA KONITSIS"

- 1 Facing sl R of ctr: Step R fwd (1); Step L fwd across in front of R (2).
- 2 Pivoting to face ctr, Step R sideways to right (1); Step L behind & in bk of R (2), Step & rock onto R sl to the left (&).
- 3 Step L sideways left (sl fwd to circle line) (1); Touch R diag bk (2).
- 4 Touch R in front of L (1); Touch R diag bk to right (2).

FIGURE 6 KOUTSO

- 1 Facing sl R of ctr: Step R fwd LOD (1); Step L fwd across in front of R (2).
- 2 Step R (bal on balls of ft) next to but behind L (&), Pushing off from R, Step L fwd (1); Step R fwd (2).
- 3 Touch L in front of R (1); Step L bk into place (2).
- 4 Touch R diag bk to right (1); Touch R in front of L (2).

FIGURE 7 STAVROTA

- 1 Facing ctr: Step & rock onto R across in front of L (1); Step L sideways left (2), Step R sl back (&).
- 2 Repeat Meas 1, opp ftwk, opp direction.
- 3-4 Repeat Meas 1-2.

NOTE: The musical phrases are 4 Meas (8 cts), so the various figures are choreographed to the musical changes, with figures 1,2, 5, 6 associated with the main melodic phrases and figures 3,4,7 associated with the refrain. If an upbeat "Syrto" phrase is inserted into the music then a Kalamatiæo is danced during the duration.

presented by Joseph Kaloyanides Graziosi

MARINA  
(Central Macedonia, Greece)

"Marina" (a village name) is one of the more popular dances performed in the villages of central Macedonia centered around the town of Edhessa. A common term used for this type of dance is "Molayevo." Other more specific names are Stánkina, Lipochoritiko and Anastasiá, each associated with either a tune or a village. This version is as performed in the village of Hariessa in Imathia County.

Pronunciation:

Cassette: Greek Dances Sum '87 11/8 and 11/16 meter

Formation: Semi-circle, facing slightly R of ctr. "V" hold for meas 1 and ct 1 of meas 2; "W" hold for ct 2 of meas 2.

Meas

Pattern

Part I - Slow music. 11/8 meter: 4,3,4 counted as 1,2,3.  
1 Step fwd R (ct 1); step L in front of R (ct 2); touch R next to and slightly behind L, pivoting to face ctr, or hook R behind L ankle or lower calf (ct 3).  
2 Step to R on R (ct 1); step L in front of R (ct 2); step back on R, lifting L up to swing behind (ct 3).  
3 Step L behind R (ct 1); step slightly to R on R (ct 2); step L in front of R (ct 2); touch R slightly behind L ankle (ct 3).

Part II - Fast music. 11/16 meter: 2,2,3,2,2 = dancers  
cts 1,2,3,4,5  
1 Hands in "V" pos, facing slightly R of ctr: slight hop on L (ct 1); small step fwd on R (ct 2); hop on R, swinging L around and fwd (ct 3); step fwd onto L, bring R close to L ankle (ct 4); hold (ct 5).  
2 Slight hop on L (ct 1); small step fwd on R (ct 2); step L in front of R (ct 3); step back onto R, lifting L slightly (ct 4); hold (ct 5).  
3 Step back on L (ct 1); step R near L (ct 2); step L in front of R (ct 3); hop on L, bringing R up to L (ct 4); hold (ct 5).

Note: The "steps" on ct 3 are actually small jumps

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 Lytos. 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

SERENITSA  
(Pontos)

The dance Serenitsa (pronounced Sherianitsa in the Pontian dialect) is one of the most popular line dances found today in the Pontian communities. Pontos is the old geographic name for the northeastern Turkish Black Sea coastal regions, centered around Trabzon. The Greeks of this area, who had their own independent state in medieval times prior to the Ottoman conquest, were forced by treaty to leave and resettle in Greece in the 1920's. They have, however retained to a remarkable degree their own dance and music traditions. The etymology of the dance name is obscure: some say it comes from the place name (H) Sheriana, the present day Şiran, in the south Pontos; Others say it comes from the phrase (H) Shere Annitsa "Farewell, Little Anna", yet others (T. Petrides), say it comes from the Turco-Persian şirin, meaning "sweet". Recently, the dance has undergone a bit of choreography by Pontian performing groups who have added figures associated with the exhibition dance "Serra". Source is the Pontian communities of Athens, Salonica, Boston and New York.

**Formation:** Short lines, semi-circular, dance starts with down V hold.

**Meter:** 7/16 (2,2,3) (G.G.S)                      Cts. (1,2,3)

Meas.

BASIC

- 1 Facing R of ctr, slight hop on L, swinging R fwd LOD (ct 1); Step on R (ct 2); Close L next to R, (lifting R slightly fwd in preparation for next ct) (ct 3).
- 2 Repeat action of meas. 1.
- 3 Pivoting to face L of ctr, slight hop on L, swinging R around and slightly fwd of L (ct 1); Step on R (ct 2); Step L fwd LOD (ct 3).
- 4 Repeat action of meas. 3 above.
- 5 Pivoting to face ctr, raise hands to an upright A position, step R ft bk (ct 1); Bounce slightly (ct 2); Lift L up and behind, bouncing up slightly from bent knees (ct 3).
- 6 - 8 Repeat action of meas. 5 above, alternating ftwk each measure ie. meas. 6 opp ftwk; 7, same ftwk; 8, opp ftwk.  
NOTE: If the steps bkwd meas. 6-8 are performed instead almost in place, then the step lifts are performed with a slight swing fwd.  
A) MEAS. 4-8: The step-lifts can be substituted any time with alternating  
R-L-R , L-R-L , done in place (ie. basically weight shifts)  
Q Q S    Q Q S  
feet next to each other.  
B) MEAS. 8: Often performed: small step L fwd (slightly diag R) (ct 1);  
Step R next to and behind L (ct 2); Larger lstep L fwd (ct 3).

VARIATION I

- 1 Pivoting on L to face diag L of ctr, stamp R next to L, bending at waist (ct 1); Lift up R (raising up slightly from bent pos) (ct 2); Swing R to the R (knees bent) (ct 3).
- 2 (Pivoting L ft to face slightly R of ctr), stamp R down, bending at waist, facing diag R (ct 1); Lift up R (ct 2); Swing R around toward L (ct 3).
- 3 - 8 Repeat action of meas. 3-8 of BASIC.



SERENITSA (Cont'd)

VARIATION II

Meas.

- 1 Bending fwd from waist, stamp R fwd R (ct 1); Taking weight onto R, lift L up (ct 2); Swing L across and fwd R LOD (ct3);
- 2 Stamp L in front of R (ct 1); Slight bounce from knees, lift R up (ct 2); Pivoting to face L of ctr, swing R around to fwd LOD (ct 3).
- 3 - 8 Repeat action of meas. 3-8 of BASIC.
- 

VARIATION III (Brosta')

- 1 Facing ctr, slight hop on L; swing R slightly fwd (ct 1); Step R ft fwd (ct 2); Step L next to R (ct 3).
- 2 - 4 Repeat action of meas. 1 above three times.
- 5 - 12 Repeat action of meas. 1-8 Variation I exaggerating the steps backwards in meas. 5-8.

NOTE: Variation I can be preceded by exaggerated movements of BASIC, Meas. 8, NOTE B.

NOTE: Meas. 1-4 of BASIC can be performed with a characteristic shoulder shimmy usually done with a bend fwd from waist and release of hand hold.

NOTE: The variations signalled vocally by leader are never repeated twice in a row but are done sporadically.

Presented by Joseph Kaloyanides Graziosi

TAMZARA-OMAL GARASETKON  
(South Pontos)

The southern region of Pontos, on the far side of the Pontic Alps, is culturally a transitional area between the distinctive folk idiom of the Black Sea coast and that of the Anatolian high plateau. An example is the present dance. It is the local version of the more widely known Omal Trapezundeikon or Dhipat. The name Garasetkon refers to the region's chief town, Garasaris or Shebin-Karahisar. The dance is also known as Tamzara which is also the name of several similar dances found among the neighboring Armenians and Turks. Here it also refers to the name of the accompanying tune, which among other Pontian Greeks is known as Piplomatena or Patulas and is danced differently.

FORMATION: open or closed circle, "W" arm hold, tight formation  
METER: 9/4 2 2 2 3  
          Q Q Q S  
DANCER, S CT: 1 2 3 4

MEAS

PATTERN

- 1 Facing ctr, Step R fwd toward ctr (ct1); Hopping on R, lift 1 up and slightly fwd (2); Step L fwd in front of R (3); Stamp R next to L (4).
- 2 Step R bk ( $\hat{1}$ ); Slight hop on R, lift L up (2); Step L fwd back in place (3); Stamp R next to L (4).
- 3 Step R bk (1); Slight hop on R, pivoting to face L of ctr, lift L up (2); Stepping on L with weight about evenly distributed between R and L, flex knees down (3); Flex knees up, pivoting both feet just slightly ctr (4).
- 4 Pivot to face R of ctr with both feet still parallel and slightly apart, flex knees down (1); Flex knees up, pivoting both feet slightly ctr (2); Same as (1), but pivot to face L (3); Same as (2), but end with weight on L (4).

VARIATION: On (4) in both Meas 1 & 2 execute two quick stamps.

VARIATION: In both Meas 1 & 2: arms swing down on (3), accompanied by bend fwd from the waist. Arms swing back up and posture returns to upright position on (1) of the following measure.

presented by Joe Kaloyanides Graziosi

TA TRIA  
(North Thrace, Greece)

The dance "Ta Tria", also known as "Tis Treis", "Tripati" or "Tripaikous" (in reference to "three steps"), is a popular dance among the Greeks of northern Thrace or Eastern Roumelia. Specifically it is from the villages of the region of Kavakli (e.g. Monastiri). It is also performed in the villages of the northern part of Evros County, West Thrace (Greece). As learned from Ted Petrides, Yiannis Ghoutsides and Pandelis Moisiades.

Formation: Open circle, traditionally segregated but nowadays performed in mixed lines. Arms in "V" position

Meter: 2/4

MEAS

PATTERN

Movement diag into & out of circle:

- 1 Facing slightly R of ctr, Step R fwd LOD (ct 1); Step L fwd in front of R (2).
- 2 Step R fwd (1); Lift-swing L in front of R, leg straight(2).
- 3 Still facing sl R of ctr, step bk onto L (1); Step bk onto R (2).
- 4 Step bk onto L (1); Facing ctr, lift-swing L in front of R (2).
- 5 Step R to R (1); Lift-swing L in front of R (2).
- 6 Repeat meas 5, opp ftwk & dir.

Note: Arms swing fwd and bk during the whole dance, reaching a fwd low pos (arms straight) on ct 1& and a bkwd low pos on ct 2&

Note: In certain villages, after the pattern is performed once with diag movement as above, then the pattern is performed once moving straight fwd and bk from the ctr of circle, and continues alternating thusly. Or alternation can be 2x each.

Variation with Skips and "Pas de Basque"

- 1 Facing sl R of ctr, preparatory lift on L (ct &); Step R fwd (1); Lift R (&); Step L fwd in front of R (2); Lift on L (&).
- 2 Step R to R (1); Cross & step L in front of R (&); Step R in place (2); Lift on R (&).
- 3 Still facing R of ctr, step bk on L (1); Lift on L (&); Step bk on R (2); Lift on R (&).
- 4 Facing ctr, step L to L (1); Cross & step R in front of L (&); Step L in place (2); Lift on L (&).
- 5 Repeat meas 2 (Pas de Basque R).
- 6 Repeat meas 4 (Pas de Basque L).

Stamps

- 1 Facing either ctr or sl R of ctr, Step R fwd (ct 1); Stamp L beside R (&); Step L fwd (2); Stamp R beside L (&).
- 2 Step R fwd (1); Stamp L beside R (&); Stamp L beside R, no wt (2); Hold (&).
- 3 Leap bk onto L, R touching floor about 16" in front (1); Repeat ct 1, opp ftek (2).
- 4-6 Repeat meas 4-6 of "Skips and "Pas de Basque"" Pas de Basque LRL)



VLACHA  
(Naxos)

Naxos is the largest island of the Cyclades in the Aegean. The dance Vlacha is performed during "apokreas" the pre-Lenten carnival season. Many dances associated with the carnival festivities have a satyric or ribald nature. In Greece the term Vlach can refer to any population of shepherds or specifically to the ethnic minority which speaks a Latin based language related to Romanian. Often it is used as a pejorative meaning "country bumpkin", which is most likely the case here.

FORMATION:     open circle, shoulder hold  
METER:         2/4

MEAS

PATTERN A

- 1           Facing slightly R of ctr: Step R fwd LOD (ct 1);  
            Step L fwd in front of R (2).
- 2           Step R fwd (1); Swing L gently in front of R (2).
- 3           Step L bk in place (1); Touch R next to L (2).

Repeat Meas 1-3 twice (= 3x all together)

PATTERN B INTRO

- 1           Step R fwd LOD (1); Hopping on R, lift L up (2),  
            Step L across & in front of R (&).
- 2           Step R fwd (1); Hop on R, lifting L up & behind and  
            pivoting to face sl L of ctr.
- 3           Step L bk RLOD (1), Step R bk (&); Step L bk (2),

PATTERN B

- 1           Pivoting to face sl R of ctr, Step R fwd LOD (1), Step  
            L fwd (&); Step R fwd (2), Step L fwd (&).
- 2           Same as Meas 2 of B INTRO.
- 3           Same as Meas 3 of B INTRO.

Repeat Meas 1-3 twice (= 3x all together).

PATTERN C

- 1           Same as Meas 1 of B   above
- 2           Same as Meas 2 of A   above
- 3           Same as Meas 3 of A   above

ONE DANCE CYCLE: A A A B-INTRO B B B C

ZONARADHIKOS  
(North Thrace/Anatoliki Romylia)

The Zonaradhikos is the most popular line dance of the region of Thrace. From the word zonari, meaning 'sash', the dance name refers to the linkage often used in forming the dance chain, ie, holding onto your immediate partners' sash or belt. Other hand holds are as common today and previously, when dance lines were segregated by sex in much of the Balkans, women usually used the common open arm hold. The Zonaradhikos varies from region to region, the version presented here is from the area of North Thrace, often called Anatoliki Romylia, now a part of Bulgaria. The Greek population of this region, centered in the Yambol-Topolovgrad area, resettled in Greece in the 1920s, where they have, to a remarkable degree, preserved their dance and music traditions. The version of this dance performed by males with skillful syncopated scuff and stamp steps is called Chesto. Sometimes the most talented of the dancers will break from the dance circle and form a short straight dance line in the middle of the circle in order to execute the more difficult of the tsalimia, the "improvised" variations. Source of the version presented here is Ted Petrides, Yannis Ghutsides, and the inhabitants of Neo Monastiri.

**Formation:** open circle (traditionally with men at the front end and at the very end of the line) with L over R under in a front cross arm formation, grasp the belts of the partners to your immediate R and L; and/or open "w" hold with arms swinging down in cts 7 & 8 and up in cts 9 & 10, when not performing variations.

**Meter:** 6/8  
**Dancers'cts:** 1 2

**MEAS**

**BASIC PATTERN**

- 1 Facing ctr, Step R fwd sl diag (ct 1); Step L fwd next to (or pass) R (2).
- 2 Step R fwd sl diag (1); (Sl bounce on R), Lift L up (2).
- 3 Step L (across) in front of R (1); Lift R Sl Off ground (2).
- 4 Step R bk sl diag (1); Step L bk sl diag (2).
- 5 Step R bk sl diag (1); Lift L sl off ground (2).
- 6 Step L bk & sl behind R (1); Lift R off ground (2).

**VARIATION ON BASIC**

- 3 Step L in front of R (1); Step R to R (still behind L ) (2).
- 4 Hold (can raise L sl off ground) (1); Step L bk (2).

contd over

MEAS

VARIATION A

- 5 Step R bk (1); Quick step bk onto L next to R (&); Step bk onto R (2).
- 6 Step L bk (1); Quick step bk onto R next to L (&); Step bk onto L (2).

NOTE: The footwork is syncopated throughout, often with a tendency to stamp the foot in Ct 1 while "balancing" on the opposite foot's ball. Ct 2 is often scuffed from the heel. These tendencies become more apparent as the line dances more "in place".

VARIATION B

- 3 Step L fwd (&); Step R (just sl Fwd &) sl to the R (1); Drag L forcefully (click) next to R, pushing out the R sideways (2).

VARIATION C

- 3 Step L fwd (1); Pivoting to face just L of ctr, swing out R foot to the side (2).
- 4 Click R down next to L, pushing L out to the side (1); Step L bk (2).

"KATSIMO"

- 1 Execute the basic facing L of ctr and diag fwd L (1,2)
- 2 Step L fwd diag L (1); Pivoting to face ctr, lift R up (2).
- 3 Step L across and in front of R (1); Step R sl R (2).
- 4 Hold (1); Step L bk (2).
- 5 Step R sl bk (1); Pushing off from R, leap onto L with reverse bicycle movement of R, starting into crouch (2).
- 6 Continue down to full squat (1); Rise up from squat (2).
- 1-6 Repeat or execute basic pattern or

- 
- 1 Stamp R to R (1); Stamp R sl fwd (2).
  - 2 Step R in place or sl to L (1); Swing L up & fwd (2).
  - 3-6 Execute as in basic pattern or Var A

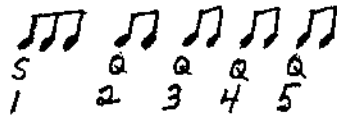
"KUSTO"

- 1 Execute as in Basic
- 2 Step R fwd (1); Quick step L next to R (&); Step R fwd (2).
- 3 Swing L up & fwd (1); Breaking from the R knee, push L sl downwards (2).
- 4 Lift L up & bk from the knee (1); Step L bk (2).
- 5-6 Execute Variation A

ACANA MLADA NEVESTO  
Macedonian Line Dance

Hand Hold: "W" position

Meter:  $\frac{11}{8}$



Measure 1

- 1 Hop on L & step R to R in LOD
- 2 Hop R
- 3 Step L in LOD
- 4 Step R in LOD
- 5 Step L behind R

Measure 2

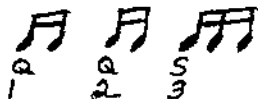
- 1 Hop L & step R back
- 2 Hop R
- 3 Step L back
- 4 Step R back
- 5 Step L across R

✓  
CIGANCICA  
Macedonian Gypsy Line Dance

It is believed that this dance was brought to Macedonia from Bulgaria by Gypsies.

Hands held down

Meter:  $\frac{7}{16}$



Measures 1 & 2 "hop-step-steps in grapevine"

Measure 1

- ct 1 Hop on L
- ct 2 Step R beside L
- ct 3 Step L across R

Measure 2

- ct 1 Hop on L
- ct 2 Step R beside L
- ct 3 Step L behind R



CIGANCICA

Measures 3-5 "pas de basque"

Measure 3

- ct 1 Step R beside L
- ct 2 Step L across R
- ct 3 Step L back to place

Measure 4

Repeat Measure 3 with opposite ftwk

Measure 5

Repeat Measure 3

Measures 6-10

Repeat entire pattern in opposite direction using opposite ftwk

U KRUSEVO OGIN GORI  
 Macedonian Line Dance

Hand Hold: Men with shoulder hold, women with hands in "W" position

Meter:  $\frac{11 \& 7}{16}$



PART 1

Measure 1

- 1 Travelling R, step R
- 2 Step L in LOD
- 3 Step R in LOD
- 4 Hop R
- 5 Step L
- 1 Step R in LOD
- 2 Hop R
- 3 Step L in LOD


Measures 2-4

Repeat Measure 1 three times

Measure 5

- 1 Facing center step R in place

DOLGOTO  
Macedonian Line Dance

Meter:  $\frac{12}{8}$    
Hands held down 1 2 3 4 5  
FIGURE 1

Measure 1 (facing R and traveling R)

- 1 Lift R
- 2 Step R in LOD
- 3 Step L in LOD
- 4 Small leap onto R
- 5 Step L

Measure 2 (facing center)

- 1 Lift R
- 2 Step R to side
- 3 Step L fwd
- 4 Step R back in place
- 5 Hop R

Measure 3

Same as measure 2 using opposite foot

FIGURE 2

Measure 1

Same as in Figure 1

Measure 2 (facing center)

- 1 Lift R
- 2 Step R diagonally fwd to R
- 3 Close L to R with "click" while putting weight onto L
- 4 Step R back
- 5 Hop R

Measure 3

Same as measure 2 using opposite foot

U KRUŠEVO OGIN GORI

- 2 Step L in place
- 3 Step R bending forward extending L foot back
- 4 Men rest; women tap L back
- 5 Men rest; women tap L back
- 1 Lift L forward
- 2 Bend R knee with L still raised
- 3 Straighten R knee

Measure 6

Same as Measure 5 with reverse ftwk

Measures 7 & 8

Repeat Measures 6 & 7

PART 2

Measure 1

- 1 Travelling R, step R in LOD
- 2 Step L in LOD
- 3 Step R in LOD
- 4 Bounce
- 5 Bounce
- 1 Step L backward
- 2 Bounce
- 3 Bounce

Measure 2

- 1 Step R in LOD
- 2 Step L in LOD
- 3 Leap onto R throwing L foot behind R
- 4 Leap onto L throwing R foot behind L
- 5 Rest
- 1 Leap R as in beat 3
- 2 Leap L as in beat 4
- 3 Rest

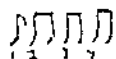
Repeat Measures 1 & 2 to end of music

## MASKOTO

MACEDONIAN LINE DANCE

METER: 7/8

SOLO; SHOULDER HOLD; HANDS HELD AT SHOULDER LEVEL

"Intro" (first 10 measures) Rhythm: 

Measures 1-6 - (travel solo to R, facing R) - beginning by lifting R, do six lift-step-step-steps in LOD

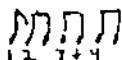
Measure 7 (facing center)

- 1- lift R
- 2- step R to side
- 3- step L across R
- 4- step R back to place

Measure 8 - repeat meas. 7 on opposite foot in opposite direction

Measure 9 & 10 - repeat meas. 7 & 8

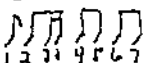
Fig. 1

Measure 1 (facing R) - Rhythm: 

- 1- lift R
- 2- step R forward in LOD
- 3- lift L
- &- kick L slightly, just enough to articulate this beat
- 4- step L forward in LOD

Measures 2-5 - same as meas. 7-10 of "Intro"

Fig. 2

Measure 1 (facing center) Rhythm: 

- 1- lift R
- 2- step R to side
- 3- rest
- &- step L beside R
- 4- step R to side
- 5- rest
- 6- hop R
- 7- step L across R

## MASKOTO (cont.)

Measures 2-5 - same as meas. 2-5 of fig. 1, only hop on the first beat of each measure while lifting the foot.

Fig. 3

Measures 1 & 2 - same as meas. 1 & 2 of fig. 2

Measures 3-5 - The footwork is the same as in meas. 3-5 of fig. 2.  
For this figure, drop hands and do one complete solo turn on the first two beats of each measure (hop - step), whipping the lifting foot around behind the hopping foot to aid the turn. Turn L on meas. 3,5. Turn R on meas. 4.

Fig. 3 is generally interspersed with fig. 2. Both are done to the faster music. The leader calls out which step is to be done.

# Pargaruša

SLAVONIA

CROATIA

<p>Facing center, step sideward L on Lft (ct 1).</p> <p>Closing Rft to Lft, two quick bounces on both heels (cts 2, 2&amp;).</p>	<p>Bounce on R heel only, extending Lft sideward L near floor (ct 1).</p> <p>Two quick bounces on both heels, feet slightly apart (cts 2, 2&amp;).</p>	<p>Bounce on L heel only (ct 1).</p> <p>Closing Rft to Lft, two quick bounces on both heels (cts 2, 2&amp;).</p>	<p>Same as measure 2.</p>
		<p>CIRCLE DANCE</p>	

Note: The above is a 2 measure dance sequence. However, to begin the dance a step sideward L is done in place of a L heel bounce.

<p>Bounce on L heel only (ct 1).</p> <p>Closing Rft to Lft, two quick bounces on both heels (cts 2, 2&amp;).</p>	<p>Feet together, bounce on both heels in place (ct 1).</p> <p>Two quick bounces on both heels (cts 2, 2&amp;).</p>	<p>Same as measure 2.</p>	<p>Bounce on R heel only, extending Lft sideward L near floor (ct 1).</p> <p>Two quick bounces on both heels, feet slightly apart (cts 2, 2&amp;).</p>

'EJ PARGARUŠA RODILA PARGARA,  
'EJ NE STALO JOJ ŽITA IZ HAMBARA.

'EJ PARGAR NA PARGAR,  
NEK SE PARGAR PARA,  
MENE MAMA RODILA,  
ZA TEBE BECARA.

## SKOPSKI COCEK

Learned from gypsies in Skopja

Hands held down in open circle

Meter: 2/4

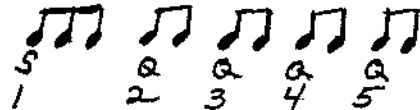
- Measure 1 Facing L, step forward on R (ct 2), step forward on L (ct 2)
- 2 Step forward on R, step L behind R moving slightly away from center (ct 2) small leap onto R beside L
- 3 Step forward on L while dipping (ct 1), step forward on R (ct 2), step forward on L
- 4 Facing center step R to side (ct 1), lift L (ct 2)
- 5 Moving L, step L to side (ct 1), step R across L (ct 2)
- 6 Step L to side (ct 1), lift R (ct 2)
- 7 Step R to side (ct 1), lift L (ct 2)
- 8 Same as Meas. 6

## ZENSKO PUSTENO Macedonian

Source: Learned from Pece Atanasovski in Otesevo, Yugoslavia

Formation: Lines; hands held in W position for Part I; down for Part II; drop hands for Part III

Meter:  $\frac{11}{8}$



Introduction:

### PART I

- Measure 1 Travel, facing R in LOD: Lift R while bouncing on L (ct 1), bounce again on L with both ft on floor (ct 2), step fwd on R (ct 3), rock back onto L (ct 4), step onto R beside L (ct 5)
- 2 Travel, step fwd onto L (ct 1), bounce on L while lifting R (ct 2), step fwd on R (ct 3), step across R with L (ct 4), step back onto R (ct 5)
- 3 Lift L while bouncing on R (ct 1), bounce again to R, both ft on floor (ct 2), step L to side (ct 3), step R across L (ct 4), step back on L (ct 5)
- 4 Same as measure 3 on opposite ft
- 5 Same as measure 3

ZENSKO PUSTENO  
Macedonian

PART II

- Measure 1-2 Same as measures 1 & 2 in Part I
- 3 Lift L while bouncing on R (turn to face L) (ct 1),  
bounce again on R (ct 2), 3 steps in place (L, R, L)  
turning slightly to face R (cts 3,4,5)
  - 4 Same as measure 3 on opposite ft, turning to face L
  - 5 Bounce twice on R (cts 1 & 2), step back on L (ct 3),  
step to side on R (ct 4), cross in front with L (ct 5)

PART III

Same footwork as Part II. Drop hands and hold them on hips.

# GLOSSARY OF TERMS, SYMBOLS AND ABBREVIATIONS

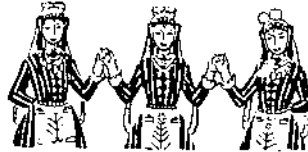
## 1. HANDHOLDS

V-position



Hands joined down at the sides.

W-position



Hands joined at shoulder height.

T-position



Hands placed on each others shoulders.

X̄-position



Front-basket position

X̂-position



Behind-basket position

Belt-hold position

"Za Pojas"  
"Na Golan"



Hands held at neighbors dance belt.

"Teacup" - position



L hand at waist,  
R arm hooked at neighbors elbow.

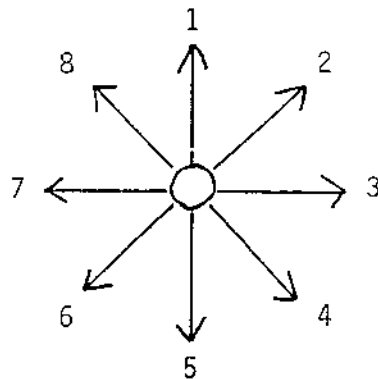
## 2. SYMBOLS

The symbols used in the left column of the dancedescriptions indicate the directions of the body and its movements. They are taken from a universal system for notating dance, called Romanotation. It was developed by the Romanian choreographers and dance ethnologists Theodor Vasilescu and Sever Tita.

### 2.1. DIRECTION SYMBOLS

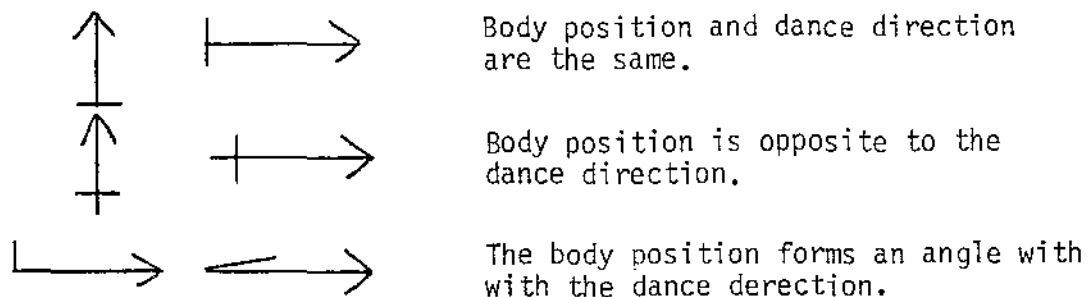
Arrows indicate the movement of the body in various directions, as well as the directions of the arms, legs and the head.

The following diagram shows some of the possibilities:

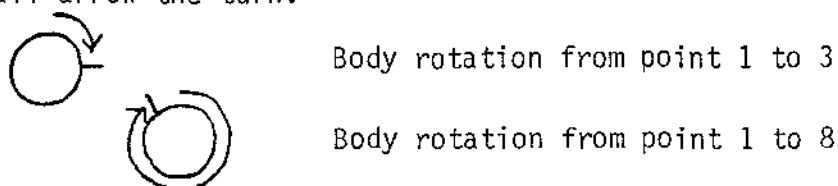




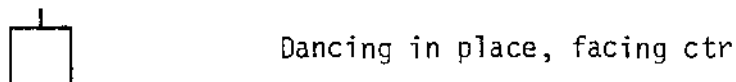
2.2. In order to combine the dancedirection with the facing position of the body, a small cross-line is added to the movement-arrow.



2.3. To indicate a rotation around the vertical body axis in place, a circle represents the body, a little line the facing direction and a small arrow the turn.





2.4. To indicate that steps and other movements are done in place, a small square is used. The little line indicate the facing position.

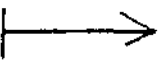


### 3. ABBREVIATIONS

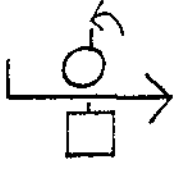
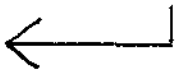

bkwd	-	backward
ccw	-	counter clockwise
ct	-	count
ctr	-	center
cw	-	clockwise
diag	-	diagonal
ft	-	foot, feet
ftwk	-	footwork
fwd	-	fwd
L	-	left
LOD	-	line of direction (= ccw)
meas	-	measure(s)
opp	-	opposite
R	-	right
RLOD	-	reverse line of direction (= cw)
sdwd	-	sideward
sdws	-	sidwards
tw	-	toward
wt	-	weight

- TRANSLATION : "Let's go, Jano"  
 This is the title of the popular dancesong accompanying the steps.  
 The same dance is also known as Čestoto (the "often performed dance") and in some other villages as Gurbetčijsko Horo ("dance of the seasonal laborers").
- ORIGIN : Aj da idem, Jano is particular popular in the villages in the stream area of the Struma river between the towns of Sandanski and Petric in Southern Pirin, or Bulgaria Macedonia.
- METER : 2/4  or 
- MUSIC : The following performances can be used:
- LP "FOLK DANCES FROM BULGARIA - 1" BHA 10441  
 by Jaap Leegwater Side A, Band 5.  
 perf. Maško Folklorna Grupa from the town of Sandanski
  - Cassette "BULGARIAN VILLAGE DANCES" - JL1986.01  
 Presented by Jaap Leegwater Side B, Band 19.  
 perf. Small Gypsy band.
  - Cassette "FOLK DANCES FROM BULGARIA" - JL1991.01  
 Presented by Jaap Leegwater Side B, Band 11.  
 perf. The Pirin State Ensemble.
- The order and duration of the various patterns and variations is traditionally indicated by the first dancer in line, the Horovodec.  
 However, in order to fit the dance to the music available on a particular recording a set sequence can be followed.  
 A suggested sequence for the performance of the Pirin State Ensemble is given at the end of the dancedescription.
- STYLE : Pirinski or Makedonski  
 - light, bouncy and jumpy.
- SOURCE : Jaap Leegwater learned these variations of Aj da idem, Jano from Tanja Vukovska in Blagoëvgrad, Bulgaria during research trips in 1975 and 1979.
- FORMATION : Half or open circle.  
 The hands joined at the sides in V-position.
- MUSICAL INTRODUCTION :

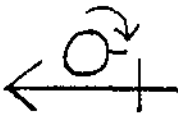
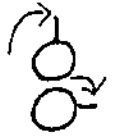
AJ DA IDEM JANO

<u>DIRECTION</u>	<u>MEAS</u>	<u>CT</u>	<u>PATTERN</u>	<u>"INTRODUCTION"</u>
	1	1	step on R ft	
		2	step on L ft	
	2	1	step on R ft	
		2	step on L ft	
	3	1	fall or step on R ft, bending R knee and lifting L heel behind	
		2	step on L ft	
		&	step on R ft	
	4		repeat action of meas 3 with opp ftwk	



VARIATION 1

	1	1	step on R ft	
		2	step on L ft	
	2	1	step on R ft	
		&	step on L ft	
		2	fall or step on R ft, bending R knee	
	3	1	step on L ft	
		&	step on R ft	
		2	fall or step on L ft, bending L knee	
	4	1	leap onto R ft, raising L knee in front	
		&	leap onto L ft in front of R ft	
		2	leap onto R ft in place	
	5	1	step on L ft	
		2	step on R ft in front of L ft	
	6	1	step on L ft	
		&	step on R ft in front of L ft	
		2	step on L ft	
	7	1	small step on R ft bkwd, bending body slightly fwd and swing arms bkwd low	
		&	step on L ft next to R ft	
		2	small setp on R ft fwd, straightening body and bring arms back to V-position	
	8		repeat action of meas 7 with opp ftwk	

VARIATION 2

	1-5		repeat action of meas 1-5 of Variation 1	
	6	1	leap onto L ft, turning face LOD	
		&	step on R ft bkwd	
		2	step on L ft in place	
	7		repeat action of meas 6 with opp ftwk & directions	
	8	1	hop on R ft, sharply lifting L knee in front	
		2	leap onto L ft, swinging R heel behind	

AJ DA IDEM JANO

<u>DIRECTION</u>	<u>MEAS</u>	<u>CT</u>	<u>PATTERN</u>	<u>VARIATION 3</u>
	1-6		repeat action of meas 1-6 of Variation 1	
	7	1 2	jump on both ft together in place, bending both knees hold	
	8	1	low leap onto R ft, swinging L heel behind	
		2	low leap onto L ft, swinging R heel behind	

SUGGESTED SEQUENCE OF THE DANCE

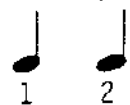
Based on Cassette JL1991.01  
Side B, Nr. 11  
perf. The Pirin State Ensemble

<u>MUSIC</u>	<u>BARS</u>	<u>SONG</u>	<u>DANCEPATTERN</u>	<u>TIMES</u>	
A	12	"Aj da idem, Jano"	INTRODUCTION	6 x	
A	12				
B	12	"Kičice"	VARIATION - 1	3 x	
B	12				
	4	Instrumental	VARIATION - 2	5 x	
C	8	"Sednala e Jana"			
C	10				
C	8				
C	10				
D	8	"Sednalo e džorè"	VARIATION - 3	5 x	
D	8				
E	8	Instrumental	VARIATION - 3	5 x	
D	8				
D	8				
D	8				
	4	Instrumental	INTRODUCTION	5 x	
A	8	"Oj Jano"			
B	8				
A	8	Zurna	VARIATION - 1	3 x	
B	8				
C	8			VARIATION - 2	3 x
D	8				
E	8		VARIATION - 3	4 x	
C	8				
D	8				
E	8				
F	10				

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 "FOLK DANCES FROM BULGARIA" - JL1991.01  
 Presented by Jaap Leegwater. Side A / Nr. 5.

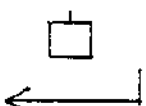
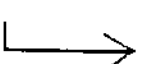
METER : 2/4  or 

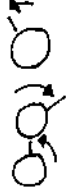












SOURCE : Belčo Stanev, choreographer from Varna, Bulgaria.



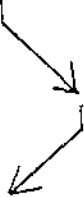

STYLE : Dobrudžanski:  
 - heavy, weight on the whole ft and a marked knee-bend position  
 - the hips are slightly turned fwd  
 - upperbody proud and erect  
 - every step is accompanied by a slight knee bending or dipping  
 - a kind of peasant - or "earthy" kind of quality

FORMATION : Medium lenght lines.  
 Hands held in X-position (front-basket position, L arm over).


MUSICAL INTRODUCTION : None

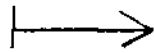


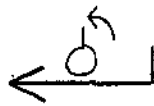











<u>DIRECTION</u>	<u>MEAS</u>	<u>CT</u>	<u>PATTERN</u>	<u>Part 1</u>
	1	&	turn L heel out - up - and straighten L leg fwd low	} Ljuš
		1	step on L heel, straightening both knees	
		2	step on R ft across behind L ft, slightly bending both knees	
	2	1	step on L ft	
		2	turn R heel out - up - and straighten 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	Dobrudžanski 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 fww	
	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	
	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				

BĂCVANKABulgaria

- TRANSLATION : Wooden barrel.
- ORIGIN : Women's dance from the Vidin and Kula districts in N.W. Bulgaria.
- MUSIC : Cassette "FOLK DANCES FROM BULGARIA" - JL1991.01  
Presented by Jaap Leegwater. Side B, Nr. 12.
- METER : 2/4 
- STYLE : Severnjaški  
- light on the ball of the ft  
- bouncy and jumpy character  
- feminine
- SOURCE : This version of Băcvanka is composed of traditional steps learned in Bulgaria and arranged to the accompanying recording by Jaap Leegwater.
- FORMATION : Lines or open circle.  
The dancers stand fairly close to each other and the hands are held down at the sides in V-position.
- MUSICAL INTRODUCTION : Bavna Pesen, the slow Air preceding the dance.

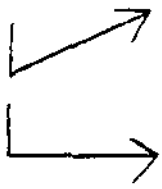








<u>DIRECTIONS</u>	<u>MEAS</u>	<u>CT</u>	<u>PATTERN</u>	<u>Part 1</u>
	1	1	 step on R ft	
		2	 step on L ft	
	2	3	 step on R ft	
		4	 step on L ft	
		5	 step on R ft	
		6	 step on L ft	
	3	7	 step on R ft across in front of L ft	
		8	 dip on R ft	
	4	9	 step on L ft	
		10	 step on R ft next to L ft	
	5	11	 step on L ft	
	6	12	 step on R ft next to L ft	
			 step on L ft	
	6	11-12	repeat action of meas 3	



<u>DIRECTIONS</u>	<u>MEAS</u>	<u>CT</u>	<u>PATTERN</u>	
	7	13	step on L ft	} "Pas-de-Basque" RLR
		14	low leap onto R ft	
			step on L ft next to R ft	
			fall onto R ft	
	8	15	low leap onto L ft	} "Pas-de-Basque" LRL
			step on R ft next to L ft	
			fall onto L ft	
	9	16	step on R ft	
		17	step on L ft	
	10	18	pivot on L ft lifting R knee	
			straighten (pump) R leg down	
		19	step on R ft	
	11-20	20	step on L ft	
			step on R ft	
			step on L ft	
			step on R ft	
			repeat action of meas 1-10	

Part 2

	<u>STEPS</u>	<u>ARMS</u>
	1	reach to horizontal fwd
	2	drop arms slow to V-position
	3	
	4	
	5	
	6	
	7	swinging arms fwd low
	8	swinging arms down
	5-8	repeat action of meas 1-4


<u>DIRECTIONS</u>	<u>MEAS</u>	<u>CT</u>	<u>PATTERN</u>	<u>Part 3</u>	<u>ARMS</u>
	1	1	 step on R ft  lift (hop) on R ft		reach to horizontal fwd
		2	 step on L ft  lift (hop) on L ft		
	2	3	 leap onto R ft  step on L behind R ft		pull arms in to W-position
		4	 leap onto R ft  step on L ft behind R ft		
	3-8		repeat action of meas 1-2 three more times		

SEQUENCE OF THE DANCE PATTERNS

<u>MUSIC MEASURES</u>	<u>PATTERN</u>	<u>TIMES</u>
A 10 } A 10 }	Part 1	2 x
B 8	Part 2	2 x
A 10 } A 10 }	Part 1	2 x
B 8	Part 2	2 x
C 8	Part 3	4 x
D 8	Part 2	2 x
E 8	Part 3	4 x
A 10 } A 10 }	Part 1	2 x
B 8	Part 2	2 x

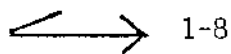
BUENEK

(BULGARIA)

- ORIGIN : Girl's dance from Strandža region, Bulgaria.
- TRANSLATION : The word *Buenek* or *Buenec* in Bulgarian language can mean different things:
1. A girl's costum connected with spring rituals and symbols of fertility, performed during Lent or St. Lazarus Day (*Lazaruvanè*) and Palms Sunday.
  2. The dance chain itself.
  3. The first leading girl.
- BACKGROUND : On the saturday before Palm Sunday (*Lazarova Sâbota*) the St. Lazarus holiday (*Lazaruvanè*) is observed. It is celebrated throughout Bulgaria in many different ways, forms and choreographies. They always have the same ritual background and context and are accompanied by songs and dances.
- The girls in the villages of East-Thrace and Strandža are dressed up in their most beautifull folk costumes and gather in small groups. They are not more then twelve years old. They are lined up in a dance line according their maturity and height (*po boj*). The first girl will lead the dance and is called the *Buenica*. She leads her chain from house to house and they pay a short visit to the families. The girls then perform dances and songs in the courtyard in which they express good wishes for health, prosperity and fertility for all family members and livestock. A frequent theme in the *Lazaruki* songs is beginning romance. Plans for future marriages are often announced on this day.
- MUSIC : LP "Folk Dances from Bulgaria - vol 2"  
by Jaap Leegwater Balkanton BHA 11134. Side A, Band 2.
- METER : 2/4 
- SOURCE : This version of *Buenek* was introduced on a teaching tour in the Netherlands by the Bulgarian danceinstructor and choreographer Dimiter Dojčinov in 1978.
- FORMATION : Half or open circle.  
Hands held down at the sides in V-position.
- MUSICAL INTRODUCTION : 8 measures

<u>DIRECTION</u>	<u>MEAS</u>	<u>CT</u>	<u>PATTERN</u>	<u>DESCRIPTION OF THE BASIC STEP</u>
	1	1		stamping step on R ft, straightening both knees
		&		step on L next to R ft, bending L knee and slightly lifting R knee in front
		2		repeat action of ct 1-&
		&		
				Note: - These steps are done on the whole ft - One measure has two basic steps - The steps can be done in place or any dancedirection

Part 1 "BASIC"



1-8 16 basic steps

Part 2 "FWD-BKWD & STAMPS"



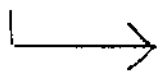
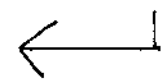
		Steps	Arms
	1-2	4 basic steps	The arms in W-position make small lifts on each main ct (step on R)
	3-4	4 basic steps	swing arms fwd down to bkwd low on Meas 4
	5	1 small step on R ft sdwd R & stamp L ft, without wt, next to R ft	fwd low down
		2 small step on L ft sdwd L & stamp R ft, without wt, next to L ft	bkwd low down
	6	1 small step on R ft sdwd R & stamp L ft, without wt, next to R ft	fwd low down
		2 as on ct &	bkwd low
	7-8	repeat action of meas 5-6 with opp ftwk & directions	

Part 3 "TEN MEASURE FIGURE"



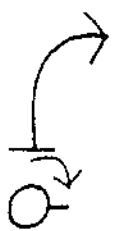

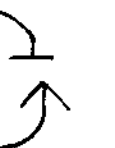
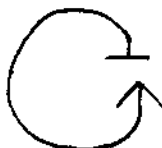
	1	1 small step on R ft & small step on L ft	move arms up to W-position
		2 small step on R ft & bouncy on R ft, lifting L knee in front	
	2	repeat action of meas 1 with opp ftwk bkwd	W-position
	3	1 small step on R ft sdwd R & stamp L ft, without wt, next to R ft	swing arms slowly through fwd low to bkwd low
		2 small step on L ft sdwd L & stamp R ft, without wt, next to L ft	

BUENEK

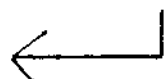
<u>DIRECTION</u>	<u>MEAS</u>	<u>CT</u>	<u>PATTERN</u>	<u>Arms</u>
	4	1 & 2 &	Steps small step on R ft sdwd R small step on L ft behind R ft small step on R ft sdwd R bounce on R ft, lifting L knee in front	Slowly move arms up to W-position
	5		repeat action of meas 4 with opp ftwk & directions	Swing arms slowly through fwd low to bkwd low
	6-10		repeat action of meas 1-5	

Part 4 "FIGURE EIGHT"

In the following 16 bars each dancer individually moves and describes a "figure eight-on-its-side":

	1	1 & 2 &	2 basic steps	
	2	3	stamp R ft, without wt, next to L ft, looking across the shoulder tw ctr lift R ft off the floor	
	3-4	& 4 &	1 basic step	
	5-8		4 basic steps, completing the small CCW circle	
			repeat action of meas 1-4 with the same ftwk in opp direction	

Part 5 "SIDEWARDS"

	1	1	fall onto R ft twd ctr in front of L ft	Swing arms fwd low
		& 2 &	step on L ft step on R ft slightly bkwd step on L ft	Swing arms bkwd low
	2-8		repeat action of meas 1 seven more times	

DANCE SEQUENCE

<u>Music</u>	<u>Bars</u>	<u>Part</u>
B	8	Musical Introduction
A	8	Part 1 "BASIC"
B	8	Part 2 "FWD-BKWD & STAMPS"
C	10	Part 3 "TEN MEASURE FIGURE"
D	8	Part 4 "FIGURE EIGHT"
A	8	Part 1 "BASIC"
B	8	Part 2 "FWD-BKWD & STAMPS"
E	8	Part 5 "SIDEWARDS"
F	8	Part 2 "FWD-BKWD & STAMPS"
C	10	Part 3 "TEN MEASURE FIGURE"
D	8	Part 4 "FIGURE EIGHT"
E	8	Part 1 "BASIC"
E	8	Part 2 "FWD-BKWD & STAMPS"

Note: Finish the dance with an additional stamp with R ft next to L ft.

# ČERKESKO

- TRANSLATION : This "Čerkesko horo" is from the town of Veliko Târnovo, once the capital of the Second Bulgarian Kingdom. The name of the dance indicates influences from abroad. The "Čerkessians" are a tribe from the Kaukasian Mountains, who settled in Bulgaria in 1864.
- RECORD : -"Bulgarian Folk Dances"  
Nevofoon LP 15025. Side A, Band 5
- Cassette " FOLK DANCES FROM BULGARIA"- JL 1991.01  
Presented by Jaap Leegwater. Side B / Nr. 16.
- FORMATION : Line or open circle, .  
Hands: - part 1: on hips  
- part 2-5: v-position and W-position
- METER : 9/8 : 1-2,1-2,1-2,1-2-3. Counted here as:  
1, 2, 3, I,II,III.
- INTRODUCTION : 4 measures

<u>MEAS</u>	<u>PATTERN</u>	<u>Part 1 "Introduction"</u>
1		facing CCW, big step on R bending knee fwd(ct 1), big step on L bending knee fwd(ct 2), big step on R bending knee fwd(ct 3) small step on L(ct I), small step on R(ct II-III)
2		repeat action of meas 1 with opp ftwk
3-8		repeat action of meas 1-2 three more times
<u>Part 2</u>		
1		facing centre, repeat action of meas 1 of Part 1 twd the centre of the circle. Arms move fwd and up from V-pos. to W-pos.(ct1-3) arms move fwd and down to V-pos.(ct I-III)
2		repeat action of meas 1 with opp ftwk bkwd
3-4		repeat action of meas 1-2 , arms stay in W-pos. on meas 4 ct I-III
<u>Part 3</u>		
1		facing centre, step on R heel sdwd(ct 1), step on L across behind R with a slightly bent knee(ct &), repeat action of ct 1-& two more times(ct 2-3), leap on R, lift L with bent knee(ct I), stretch L along the floor in front of R and move L to the L(ct II-III)
2		repeat action of meas 1 with opp ftwk
3-4		repeat action of meas 1-2
5-8		repeat action of Part 2, arms swing down to V-pos. on meas 4 ct I-III

(continued)

CERKESKO (continued)



Part 4

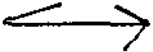


- 1 facing centre, step on R diagonally R fwd(ct 1), step on L back in place(ct &), step on R in front of L(ct 2), step on L back in place(ct &), repeat action of ct 1-&(ct 3-&), repeat action of ct 2-&(ct I-II), kick R fwd along the floor with a straight knee(ct III)
- 2 leap on R, swing L fwd along the floor(ct 1), leap on L, swing R along the floor(ct 2), repeat action of ct 1(ct 3), step on L with a straight knee in front of R(ct I-II), step on R back in place(ct III)
- 3-4 repeat action of meas 1-2 with opp ftwk, on last ct. arms:V-pos
- 5-8 repeat action of meas 5-8 of Part 3

Part 5

- 1 repeat action of meas 1 ct 1-II of Part 4(ct 1-II), stamp R heel beside L toes(ct III)
- 2 leap on R(ct 1), stamp L heel beside R toes(ct &), leap on L(ct 2), stamp R heel beside L toes(ct &), leap on R, as L swings sdwd along the floor with a straight knee(ct 3), L moves fwd along the floor(ct &), step on L in front of R with a straight knee(ct I), step on R back in place(ct II-III)
- 3-4 repeat action of meas 1-2 with opp ftwk




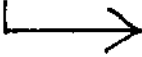
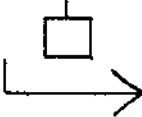

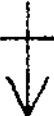
- ORIGIN : Šopluk, Western Bulgaria  
 This dance is the Šopsko variant of Dajčovo Horo of Severnjaško. It especially popular in the districts of the towns of Radomir and Brežnik.  
 Other names for the "Šop Dajčovo" are:  
 - Lile Lile  
 - Brežnisko Lile  
 - Zizaj Nane and  
 - Trno Mome in the Šop area of Eastern Serbia
- METER : 9/8  counted here as   
 1 2 3 4  
 Q Q Q S
- MUSIC : - Cassette "BULGARIAN FOLK DANCES" - JL1987.01  
 Presented by Jaap Leegwater Side B, Nr. 16  
 - Cassette "FOLK DANCES FROM BULGARIA" - JL1991.01  
 Presented by Jaap Leegwater Side B, Nr. 13
- SOURCE : Dimitar Dojčinov and Stanka Petrova, Plovdiv in Bulgaria, 1986.
- FORMATION : Open circle or lines.  
 Hands at belt hold position, R under and L over.
- MUSICAL INTRO :

<u>DIRECTION</u>	<u>MEAS</u>	<u>CT</u>	<u>PATTERN</u>	<u>Part 1</u>
	1	1	hop on L ft, lifting R knee in front	
		2	step on R ft	
		3	step on L ft	
		4	step on R ft	
	2		repeat action of meas 1 with opp ftwk	
	3	1	leap onto R ft	
		2	step on L ft behind R ft	
		3	leap onto R ft	
		4	step on L ft in front of R ft	
	4		repeat action of meas 4	
	5-8		repeat action of meas 1-4	
	9	1	hop on L ft, lifting R knee in front	
		2	step on R ft	
		3	hop on R ft, lifting L knee in front	
		4	step on L ft	
	10	1-2	hop on L ft, drawing a CW circle with the R ft just above the floor	
		3	hop on L ft, lifting R knee in front	
		4	pump R leg down ("spousek")	

ILE ILE

<u>DIRECTION</u>	<u>MEAS</u>	<u>CT</u>	<u>PATTERN</u>
	11-12		repeat steps of meas 1-2 bkwd
	13-16		repeat action of meas 9-12
	17-32		repeat action of meas 1-16

Part 2

	1	1	fall onto R ft across in front of L ft, bending body at waist
		2	step back on L ft in place
		3	hop on L ft, lifting R knee in front and straighten body
		4	step on R ft next to L ft
	2	1	step on L ft across in front of R ft
		2	step on R ft
		3	step on L ft across behind R ft
		4	jump on both ft together in small plié
	3	1	leap onto R ft
		2	step on L ft behind R ft
		3	leap onto R ft
		4	step on L ft in front of R ft
	4		repeat action of meas 3
	5	1	hop on L ft, lifting R knee across in front of L leg
		2	step on R ft across in front of L ft
		3	hop on R ft, lifting L knee across in front of R leg
		4	step on L ft across in front of R ft
	6		repeat action of meas 5
	7	1	hop on L ft, pumping R leg fwd down in front ("Spusek")
		2	move R leg sdwd R, slightly bending R knee
		3	hop on L ft, lifting R ft behind L leg
		4	step on R ft behind L ft
	8	1	hop on R ft, lifting L knee in front
		2	step on L ft
		3	step on R ft
		4	step on L ft
	9-16		repeat action of meas 1-8

Note: The sequence and duration of the dancepatterns can also be determined and indicated by the first dancer in line, the Horovodec.

LEVO HORO

TRANSLATION "Dance to the left"

BACKGROUND This dance is from the village of Čukurovo, nowadays called Gabra, in Šopluk, Bulgaria.  
It is a typical Šopsko Horo or a Pravo Šopsko to the left.  
It was learned by Jaap Leegwater in the autumn of 1979 from the local horovedec (first dancer) Georgi Iliev in Gabra.

MUSIC Cassette "FOLK DANCES FROM BULGARIA" - JL 1991.01  
Presented by Jaap Leegwater. Side B / Nr. 14

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 the rhythm of the steps. The Bulgarians call this natrisane.

FORMATION Open- or half circle.  
Hands belt hold (na golan or za pojasa).

METER 2/4 Counted here as 1 - 2 or 1 "and" 2 "and".

INTRO 8 measures.

MEAS      PATTERN      Part 1 "Na Levo" (to the left)

facing ctr, moving sdwd L  
1 step on L ft (ct 1), step on R ft in front of L ft (ct 2)  
2 step on L ft (ct 1), lift R knee in front (ct 2)  
3 step on R ft in place (ct 1), lift L knee in front (ct 2)  
4-18 repeat action of meas 1-3 five more times

Part 2 "Na Pred" (foreward)

1 facing ctr, still moving sdwd L,  
step on L ft (ct 1), step on R ft in front of L ft (ct 2)  
2 step on L ft (ct 1), hop on L ft lifting R knee across in front of L (ct 2)  
3 turning face diag R, leap onto R ft sdwd R (ct 1)  
close and stamp L ft next to R ft, slightly bending both knees and body at waist

(continued)

LEVO HORO (continued)

<u>MEAS</u>	<u>PATTERN</u>	<u>Part 2 (continued)</u>
4	facing ctr, moving sdwd L,	
	step on L ft (ct 1), step on R ft across behind L ft (ct 2)	
5	step on L ft (ct 1), swinging R leg from aside to the front	
	(ct 2)	
6-8	facing and moving twd ctr, with three small and flat	
	three-steps RLR, LRL, RLR	
9	dancing in place, leap onto L ft, lifting R knee in front	
	(ct 1), stamp R heel without wt next to L toes	
10	repeat action of meas 9 with opp ftwk	
11	repeat action of meas 10	
12-13	facing ctr and moving bkwd with two three-steps RLR, LRL	
14	leap onto R ft, lifting L knee in front (ct 1),	
	stamp L heel, without wt, next to R toes (ct 2)	

Part 3 "Izturci" (throw)

	facing ctr and dance in place,	
1	hop on R ft, kick bottom half of L leg with a small movement	
	bkwd and fwd (ct 1), step on L ft (ct &), step on R ft (ct 2)	
2	repeat action of meas 1	
3	turning face slightly diag R, hop on R ft lifting L knee (ct 1)	
	step on L ft diag R fwd (ct 2)	
4	turning face slightly diag L, hop on L ft lifting R knee (ct 1)	
	step on R ft diag L fwd (ct 2)	
5	facing ctr and moving bkwd, step on L ft (ct 1),	
	step on R ft (ct 2)	
6	step on L ft (ct 1), hop on L ft (ct 2)	
7-12	repeat action of meas 1-6 with opp ftwk	
13-24	repeat action of meas 1-12	

SEQUENCE OF THE DANCE

Introduction  
Part 1 }  
Part 2 } 2x  
Part 3 }  
Part 1 }  
Part 2 } 2x  
Part 3 }  
Part 2 }  
Part 3 }

PAJDUŠKA CETVORKA

Bulgaria

TRANSLATION : Pajduško with a four measure dance, and musical phrase. Some folklorists state that the word Pajduško comes from the Greek Bajdos meaning oneven. This refers to both the 5/8 beat (2-3 or Quick-Slow) and the "up-down" movement in the performance of the Pajduška basic step.

Generally among folk dancers and musicians Pajduško is used to indicate the group of dances that are done in a 5/8 (2-3) beat.

Pajduško is a very popular dance in both the ethnographical regions of Severnjaško and Šopluk.

Other variants are done in Macedonia (Pajduška), Greece (Baidouska), Roumenia (Paidusca, Rustemul and Serbia (Djurdjevka).

In Bulgaria itself local variants of the dance are known under different names:

- Pajduško Horo
- Kostensko Horo
- Do Tri Pâti
- Mariikino, Mariikinata
- Hristemovata
- Todorkinata

The popular Pajduško of North Bulgaria, Trakia and Macedonia is a 10 measure dance and therefor often distinguished as Pajduška Petorka (in phrases of five).

ORIGIN : Pajduška Cetvorka is from Northern Bulgaria, Severnjaško.

SOURCE : Jaap Leegwater learned this dance from students at the State Choreographers School in Sofia, Bulgaria.

METER : 5/8  counted here as 

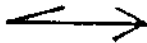
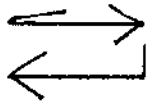


MUSIC : LP "FOLK DANCES FROM BULGARIA - volume 2"  
Balkanton BHA 11134 Side A, Band 5.  
Learned and collected in Bulgaria by Jaap Leegwater.

STYLE : Severnjaški  
- light and jumpy  
- good knee liftings

FORMATION : Open or half circle  
Hands held at W-position

MUSICAL INTRODUCTION :

PAJDUŠKA CETVORKA

<u>DIRECTION</u>	<u>MEAS</u>	<u>CT</u>	<u>PATTERN</u> <u>Part 1</u>
	1	1	hop on L ft, lifting R knee in front
		2	step on R ft
	2	1	hop on R ft, lifting L knee in front
		2	step on L ft
	3	1	Teap onto R ft
	2	step on L ft	
	4		repeat action of meas 3
	5-32		repeat action of meas 1-4 seven more times
<u>Part 2</u>			
	1-4		repeat action of meas 1-2 of Part 1 two times
	5	1	step on R ft in front of L ft
		2	step on L ft
	6-8		repeat action of meas 5 three more times
	9	1	hop on L ft, lifting R knee in front
		2	step on R ft
	10	1	hop on R ft, lifting L knee in front straighten arms fwd
		2	step on L ft, swinging arms down
	11	1	step on R ft in front of L ft, swinging arms bkwd low
		2	step on L ft, swinging arms down
	12-14		repeat action of meas 9-11
	15-16		repeat action of meas 9-10
<u>Part 3</u>			
	1	1	step on R ft in front of L ft
		2	step on L ft in place
	2	1	step on R ft sdwd in front
		2	step on L ft in place
	3	1	step on R ft in front of L ft
		2	step on L ft in place
	4	1	hop on L ft, lifting R knee in front
		2	step on R ft next to L ft
	5-8		repeat action of meas 1-4 with opp ftwk
	9	1	step on R ft in front of L ft
		2	step on L ft in place
	10	1	hop on L ft, lifting R knee in front
		2	step on R ft next to L ft
	11-12		repeat action of meas 9-10 with opp ftwk
	13-16		repeat action of meas 9-12
	17-32		repeat action of meas 1-16

PAJDUŠKA CETVORKA

<u>DIRECTION</u>	<u>MEAS</u>	<u>CT</u>	<u>PATTERN</u> <u>Part 4</u>
↑	1-4		repeat action of meas 1-4 of Part 1 straight fwd tw ctr
↻	5	1	stamp on R ft, without wt, next to L ft
		2	repeat action of ct 1
↻	6	1	hop on L ft, lifting R knee in front
		2	step on R ft slightly sdwd R
	7-8		repeat action of meas 5-6 with opp ftwk
↓	9-16		repeat action of meas 1-8 bkwd
	17-32		repeat action of meas 1-16

Repeat the entire dance one more time  
from the beginning.

Dancedescription by Jaap Leegwater © 1991    Presented by Jaap Leegwater

- OBJECTIVES :
1. To become familiar with the different forms of the Bulgarian Râčenica.
  2. To obtain a Râčenica "vocabulary" (i.g. a repertoire of basic steps, movements and patterns, for both men and women) as a basis from which a free-style or improvisational Râčenica can be performed.
  3. To become aware and sensitive to regional style difference and acquire an ability to recognize and connect dance and musical accompaniment from the same ethnographical region.

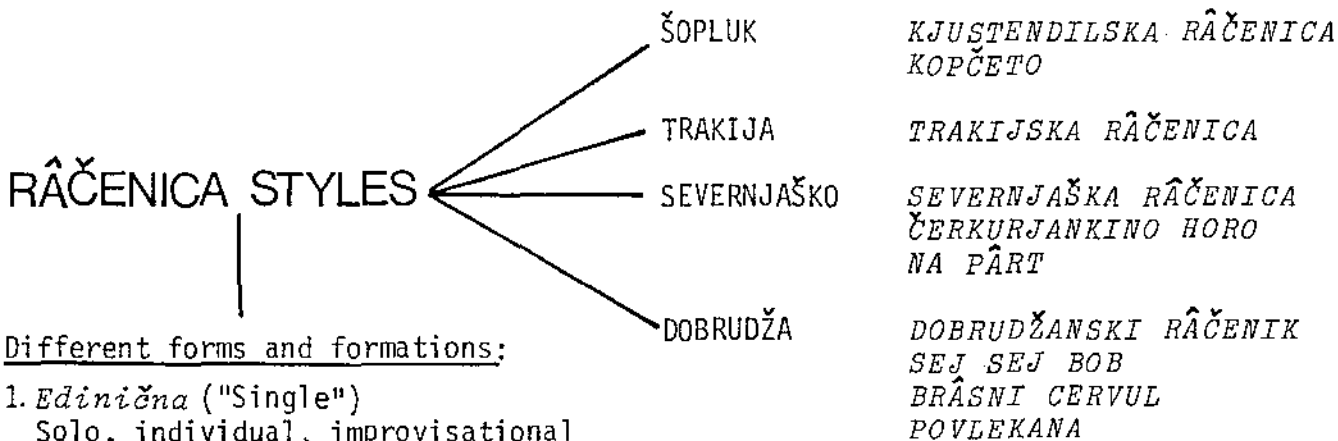
MUSIC : Any Râčenica recording can be used.  
 The following recording in particular is very suitable for the improvisational Râčenica: it is a little bit longer than most available recordings and varies in both tempo and mood.

Cassette "FOLK DANCES FROM BULGARIA" - JL1991.01  
 Presented by Jaap Leegwater Side B, Nr. 17.  
DOBROVNIŠKA RÂČENICA  
 Perf. by Petâr Račhev - accordion

THEORY : Along with the practical dance instructions the following handouts can be consulted for a theoretical foundation and overview.

1. Ethnographic Map of Bulgaria.
2. Regional Difference and Characteristics.
3. The Râčenica

OVERVIEW :



Different forms and formations:

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



# THE RÂČENICA

## CATAGORIES

The Râčenica is the most popular irregular dance rhythm throughout Bulgaria. Unlike any other Bulgarian dance this one is performed

- In all kinds of formations:  
Individually as a solo dance, po dvojka (for two), po trojka (for three) or na lessa and na horo (belt hold and as a line dance).
- All yearround or only on special occasions, such as weddings (Svatbarska Râčenica), seasonal festivals and rituals (Lazarska Râčenica).
- In all ethnographical regions, each bearing the typical local and regional style characteristics.  
See page 5 for some examples and page 6-8 for a description of regional differences in style and character.

Because of its versatile character, the Râčenica takes a unique place in the Bulgarian dancing repertoire and is often seen as Bulgaria's National Dance. Often done in a chain, open circle or line, most Bulgarian dances are above all groupdances. The participants hold each other by the hand, waistband or belt and all perform the same step sequences at the the same time together. Unlike these groupdances, or Horà (pl. for Horo) as they are called in Bulgarian, the Râčenica takes on many forms of which the improvisational and individual performance is the oldest and most conspicuous one. Bulgarians themselves distinguish those two dance forms from each other, something that is illustrated in the title of many Bulgarian Folk Dance records and books, namely Bâlgarski Narodni Hora i Râčenici which translates to Bulgarian national linedances and Râčenica's.

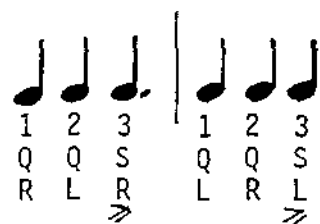
## MEANING

1. The word Racenica is derived from the Bulgarian noun Râka (sg), Râce (pl) meaning hand or forearm.  
Often the dance is performed with waving hand and arm gestures or the twirling of a Râčenik (a scarf or handkerchief) high above the head.
2. In dance and music terminology the term Râčenica is used to indicate a dance in 7/8 meter (2-2-3) and it is also the name of its basic three-step.

## METER



in dance notation counted as



## TYPES OF RÂČENICA

### 1. EDINICNA or SOLOVA ("Single")

Probably the oldest and most original way of performing the Râčenica is the spontaneous expression of an individual who jumps on his feet and dances to the 7/8 beat by following his heart, his emotions and the inspiration of the music.

The solo Râčenica is the least structured one and leaves the dancer a lot of freedom and space for improvisations based on the Râčenica three-step. This step varies widely in the solo performance in directions and in what steps or counts are stressed. It can be done in any direction or on the spot with or without turns. Also, the 7/8 three-step is stressed in different ways from person to person or region to region.

Here are some examples:



The Râčenica step can be with tiny little steps and high knee liftings like in Western Bulgaria, with crossing steps or in a more subtle bouncy way giving the step a "Pas-de-Basque" character like in the Thracian performance.

Because the dancers don't hold each other by the hand, there is an optimal freedom for hand and arm gestures, waving and clapping. The men sometimes add squats and kneelings when they get excited or even rhythmic movements while lying down.

This all is part of the improvisational or solo Râčenica.

Quite often two dancers face each other and try to impress or outdance each other in a playful way through the movements they make.

The Edinicna or Solova Râčenica can also develop into a couple dance or emerge when somebody breaks out of the circleline and proceeds with a solo in the middle of the dancefloor, while the rest continues dancing their Râčenica in the circleline.

### 2. THE CUSTOMARY RÂČENICA

These Râčenica's are of ritual-customary nature and accompany certain holidays and customs connected with the old calendar cycle, name-days and weddings. There is a special dance for each occasion and they are often accompanied by songs and symbolic movements and gestures.

A good example is the Râčenica one can often see performed in front of a wedding procession, supposedly to clear the path of the newlywed couple of evil spirits and bad luck. This custom has a symbolic meaning that is related to old purification rituals and beliefs.

Other Râčenica's are part of fertility and spring customs and are done by young girls only on St. Lazarus-day.

The structure and choreography of the customary Râčenica is usually fairly simple, it often takes the form of a line or two lines facing each other moving forward and back or a long winding serpentine.

3. PO DVOJKA (for two)  
PO TROJKA (for three)

As mentioned in the description of the solo Râčenica, often the improvisational communication between two people through dance develops into a couple dance. The dancers either hold each other by the hand or dance opposite each other. The choreographed couple versions or trio Racenica's are believed to be of later origin and influenced by other danceforms from outside the country such as, the ballroom dance done at the courts, the Quadrille and the Russian Trojka.

In the Râčenica po Trojka who is also called Râčenica Pletenica (from knitting, tangle) the man in the middle leads his two female partners skilfully into whirling turns and "dip and dive's" under the arches formed by their arms. This Râčenica is particularly popular in Eastern Thrace.

4. NA HORO (in the circle, line)  
NA LESA (belt hold)

This Râčenica is done in large groups formed in circles or lines. It has the same characteristics as is described in the paragraph on the Horo in the chapter about the Pravo Horo in the sense that it is part of a social event and is typically a group dance.

Line Râčenica's can be done in a mixed formation by men and women in one line or seperately. The name of the dance often indicates the group by which it is performed, like Ženska Râčenica (Women's) and Stareška Râčenica (Old Folk's)



RÂČENICA NA LESA



1850 PARISIAN CANCAN/POLKA QUADRILLE

Bars

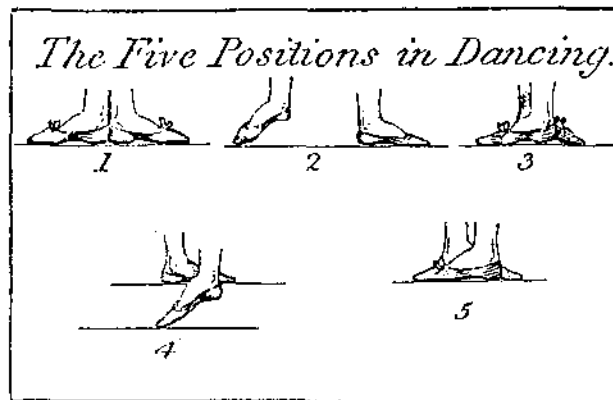
I

- 4 Introduction
- 4 Head couples Right and Left Through using Polka or Danse Libre steps.  
4 Right and Left to places.
- 4 Heads balance partners with any freestyle Danse Libre steps.  
4 Turn partners by left hands.
- 8 Head couples Ladies Chain across and Chain back to places.
- 8 Heads balance as above; then turn partners by the right hands.
- 16 All 4 couples balance to center (2 bars) then polka into corner places (2 bars).  
Do this a total of 4 times, to regain places.

II

- 4 Wait during intro.
- 4 Heads face sides to their right and arch both hands high with partners to form  
an arch, as sides take both hands low with partners: *Chassez 4 slides a tiroirs*  
into each other's places and balance heel-and-toe (toward home) twice.  
4 Return home the same way with sides arching over this time. Balance.
- 4 All balance to partners with great style and individuality.
- 4 All turn partners by the left hand throwing the ladies into:
- 8 All 4 ladies Right Hands Across. (Star R); and left hands home.
- 4 Turn partners halfway around by the R, so that gents take a circle raising hands.
- 8 All 4 ladies polka fwd under the arches to the right, out behind the opposite  
man, in under the arches, behind her partner, and into the center, facing  
her partner. Ladies rest both hands on partners' shoulders.
- 4 In this position (men keeping arches overhead), all *chassez* once around CW.  
4 All turn partners to places CCW.

Richard Powers 1991



#### REGENCY ERA QUADRILLE STEPS

**TEMPS LEVÉ** - A preparatory movement. Commence in third position, body erect. Shift weight to the rear leg and plié as you raise the forefoot to its toe, keeping knees well turned out. Then rise on the supporting leg, keeping the foreleg in "sixth" position: closed to the supporting ankle, toe pointed down to (but not quite touching) the floor.

**CHASSÉ** - Preparation: temps levé. Slide the forefoot to fourth position, bending both legs equally, placing weight evenly between both feet. Then rise up straight on the foreleg, closing the rear leg to the fore, striking it to take its place, pushing the forefoot forward to fourth position again. The chassé usually commences forward onto the right foot, and ends in an open position.

The chassé may also be done to either side or to the rear.

**JETÉ** - Preparation: plié. While in plié, close the rear foot to sixth position, then unfold it directly to the side (second position), leg extended straight and toe pointed to (and almost touching) the ground, and then rise on the supporting foot to its toe. Close the extended side leg to third position in front, falling softly onto this single foot and raising the other foot to sixth position behind, well turned out.

The jeté may also be done to either side or to the rear.

**ASSEMBLÉ** - Preparation: plié. Begin the same way as the jeté, extending the rear foot to the side, then closing it to third position in front. But with the assemblé, close onto both feet equally, weight distributed evenly in plié, then rise in this third position.

The assemblé may also be done to the rear.

**BALANCÉ**: There are many balancé steps and combinations. One easy one is a chassé to the right side followed by a jeté to the right (crossing over) and an assemblé. Repeat to the left side starting with the left foot. Another step for Balancé is:

**BALONNÉ-JETÉ**: Preparation, plié while extending the right foot forward to fourth position, without weight. Count 1: Hop on the left while closing the right foot to sixth position. Count 2: Jeté straight down onto the right foot while extending the left forward to fourth position, without weight. Repeat opposite.

**GRAND COUPÉ**: Almost identical to the Balonné-Jeté, but close the foot higher, to the knee of the supporting leg, instead of to sixth position.

**SEQUENCE**: The most common enchainment in quadrilles and contredanses is three chassés, commencing onto the right foot, the left and the right; then conclude with a jeté onto the left foot, and an assemblé.



## II

### CHARLESTON POLKA

- 1-&) In waltz pos., he steps L to the left side and closes R to L.
- 2-&) He steps L further to the left side and kicks the R up behind.
- 3-&-4-&) He does the Polka step to the right side, kicking the L up behind.  
She dances opposite, also kicking behind.

### SWING KICKS

- 5) He steps L in place while kicking R straight to the right side.
- &) He swings the R up behind, so that the R ankle is behind the L knee.
- 6) He steps down on the R in place while kicking the L to the left side.
- &) He swings the L around behind.
- 7-&-8-&) Repeat. The lady, in waltz position, dances in mirror position.

Repeat the CHARLESTON POLKA AND SWING KICKS.

## III

### 1-2-3 KICKS

The couple opens out side-by side, still in waltz position.

- 1-2) Step L in place and kick R straight forward. (She steps R & kicks L forward.)
- 3-4) Step R just behind L and tap L back.
- 5-7) Step L then kick R twice forward. (Bend the R knee between the two kicks).
- 8-9) Step back R and tap L back.
- 10-13) Step L then kick R forward 3 times.
- 14-16) Step back R, tap L back, then close L to R, facing partner.

COLLEGIATE style: Instead of tapping back, kick L back high into the air.

## IV

### CHUGS (SCOOTER)

As in clogging, slip the feet (closed in parallel position) forward and back.

When slipped forward on the downbeats, the weight falls heavily on the heels.

When slipped back on the upbeats, the weight is in the balls of the feet.

- 1-2) Twist the chugs to the left and right diagonals. (She also twists L & R)
- 3-4) Chug twice to the left diagonal.
- 5-6) Twist the chugs to the right and left.
- 7-8) Chug twice to the right diagonal.

### AROUND THE WORLD

- 1-2) In L Yale position, walk forward around each other 2 steps, both beginning R.
- 3) Kick R straight forward.
- &) Turn your body to the left, to face partner, folding the R leg in.
- 4) Continuing to twist L, to R Yale position, kick R straight back.
- 5-6) Still in R Yale position, kick R straight forward, bend R, kick R again.
- 7) Slap the R foot down and back, facing partner (R heel flicks out to the side).
- 8) Close R to L with a stamp.

BREAK: 1-4) Cast away from partner (man to the L, lady to the R) 4 walking steps.

REPEAT the sequence, Parts I through IV, as a solo.

After the end of the solo sequence, walk 4 steps toward partner

REPEAT the sequence a third and final time, as a couple.



# CHARLESTON



Steps like the Charleston were reportedly done by African Americans since the turn of the century (once called "fouling").

The American public was introduced to the dance in the 1923 all-black Broadway musical "Runnin' Wild." Within a year the Charleston was an immensely popular dance craze.

1920s dance manuals described simplified Charleston steps, to be repeated several times. The winners of Charleston contests, on the other hand, usually combined shorter fragments of the flashiest steps.

In the original "black" Charleston, the steps were done low to the ground, in an easy, flat manner. The "white" or flapper style was higher and bouncier, usually done as a solo. The Collegiate style was yet more exuberant, with extreme leg gestures and a preference for dancing in closed position with a partner.

The following sequence is a COLLEGIATE EXHIBITION CHARLESTON based on films of Charleston competitions in the 1920s. It may also be done in a quieter style.

Note: Names for Charleston steps and variations were never standardized. The following names were chosen from conflicting sources. Tapping, for example, was also called the Single Charleston by some and the Double Charleston by others.

- The following step descriptions are for the man. The lady steps opposite. -

**INTRODUCTION** - 8 bars. Suggested music: "Sweet Man" on an Academy Tape.

## **FREESTYLE CHARLESTON**

Improvise solo Charleston steps, near your partner, for the first tune and its repeat (16 bars total). Select steps from below or use your own. Toward the end of the music, take your partner in waltz position for the following sequence.

## **I**

### **BASIC CHARLESTON**

- 1-2) The man steps forward L with weight then taps R lightly over L w/o weight.\*
  - 3-4) He steps back onto R (behind the L) w/ weight and taps L behind R w/o weight.
- Repeat

In waltz position, the lady does the opposite steps, starting back R.

On counts 1,2,3 and 4, twist the heels in toward each other (toes turned out). On the off-beats between the counts, twist the heels away from each other, pigeon-toed. In Collegiate, push the turn-out and turn-in as far as possible, flicking the heels high to the sides between steps.

(\* Some dancers preferred to begin the Basic Charleston with the tap forward.)

### **THREE-STEP CHARLESTON (WALKING)**

- 1) Cross L closely over in front of R, turned out.
- &) Flick R to right side, toes turned in.
- 2-&) Cross R closely over in front of L and flick the L to the left side.
- 3-&) Step L forward again, as in the first count.

This step progresses slightly forward, with the lady backing.

### **FRONT AND BACK SWING**

- 4) Kick R leg straight forward while rising up on the L. (She kicks L back.)
- &) Between each count, bend the L knee slightly, also bending the kicking leg.
- 5) Kick R straight back.
- 6) Kick R straight forward again.
- 7) Step R back, with weight.
- 8) Kick L straight back.

The kicks may be replaced with TAPPING front & back, similar to the Basic Charleston.

# TANGO AMOROSO



These steps were described in 1914 by the young Argentinian Señor Juan Barrasa. At that time, dancers in Paris and London were crazy about the new Tango, but were primarily doing it in the refined style as modified by the French. Barrasa's steps and style were apparently closer to the Argentine original.

Steps are described for the man. Lady steps opposite.

## I

INTRODUCTION: 4 bars of music. At the end of the 4th bar, immediately before stepping fwd, the man kicks his L foot sharply back. (The lady does not kick at this time.)

### EL PASEO (Walking)

Counts 1-4: In waltz pos. back the lady 4 medium-slow steps against LOD, man beg. fwd L, lady back R.

### MEDIA LUNA

Count 5: He backs the lady a fifth step L.  
Count 6: He touches his R closed to his L, w/o weight.  
Count "and": He kicks his R fwd or fwd right diagonal. (She kicks her L heel back.)  
Count 7: He steps back R w/ weight.  
Count 8: He touches his L closed to his R, w/o weight.  
Count "and": He kicks his L heel back. (She kicks her R fwd.)

### EL PASEO

Repeat counts 1-4.

### CORTE (Stop Step)

Count 5: He backs the lady a fifth step L.  
Count 6: He touches R closed to the L, without weight.  
Count "and": He kicks R fwd or diagonal fwd right. (She kicks her L heel back.)  
Count 7: He steps R straight back, with weight, and holds on count 8. (She steps fwd L.) Note: Barrasa suggested that the man raise his L toe in this final position, but the photo of him doing this step shows him extending his toe straight.

### CORTE DE LA DAMA (Corte of the Lady)

Counts 1-4: Man stays in place and pushes lady away, into a repeat the Corte.  
Lady's step - Count 1: Shift or step back R (slow).  
Counts 2, "and": Touch L to R then flick it back (quick-quick).  
Count 3: Step forward L toward the man (slow). Hold for count 4.

### CORTE to the side

Counts 1-4: Both do the Corte together, but end in Right Yale position.

## II

### FIGURA DEL EBRIO (Drunk Figure)

Traveling sideways with a Grapevine step, into the center of the room:  
Counts 1-2: He steps forward L and R (she walks back R and L) in R Yale position.  
Counts 3-4: He steps side L then crosses R behind L as he draws her fwd into waltz position (she steps L directly toward him on 4, not passing to his left side).  
Counts 5-6: He steps side L and forward R in R Yale position, similar to counts 1-2.  
Count 7: He cuts in front of her with his L foot and turns  $\frac{1}{2}$  clockwise, as she steps R forward between his toes, turning clockwise with him, in waltz position.  
Count 8: He steps side R with weight, toward the center of the room. She steps side L.

(over)



# 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. Brick 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.

## TURNS

- 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 *Picker 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 chaszez (galop) smoothly.
- o *4-Slide* Series of 4 chaszez, 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 *Wallaby 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 Outer 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* Many 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*.

## FIVE-STEP WALTZ and Variations

Recorded metronome settings of 144 & 152 beats/min.

The original Valse à Cinq Temps, as composed by Cellarius' friend Perrot, in London, around 1845.

Man: *Jeté* (small leap) L in front of partner  
Step R directly behind L (3rd position)  
Pivot so that L ends up directly behind R (3rd position), weight on L  
Step R forward toward line of direction (no leap), possibly assisting lady's leap around in front of you (as you step R between her feet)  
Hold weight on R, pivoting to the right, and glissade (brush) L through, from rear to front, which will swing up into another *jeté*.

This is a full turn (360°) in 4 steps, so you repeat beginning L again.  
We will call this a "leap waltz" in 5/4 time (informally) for Troupe rehearsals.

Woman: *Jeté* (very small leap) R forward toward line of direction, between man's feet.  
Cut L under R, as you turn to the right  
*Jeté* (almost in place) R, continuing to turn to the right (completing a half-turn)  
Leap L around in front of gent, lifting R behind  
Hold, closing R to L without weight, while pivoting on the L.

Variation:

Remove the leaping to achieve a smooth valse à trois temps for the first 3 counts, and a step-pivot for counts 4,5. We will call this a "smooth waltz" in 5/4 time.

Variation:

Reverse turning (counterclockwise) for either the leap or smooth waltzes.

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The Five-Step Waltz, as described by Ferrero ('59), Howe ('62), Hillgrove ('63) and others.

Note: Hillgrove's earlier books ('57 & '58) did not describe this; Howe's earlier book ('58) described the original Valse à Cinq Temps.

Man: Glide L forward in line of direction  
Cut R under L, kicking L forward so that it is extended (straight leg), toe pointed to floor  
Bring L back to 6th position, closed to the R leg (weight still on R)  
Glide L forward, turning as a couple halfway around  
Finishing the half-turn, close R to 6th position in front of the supporting L leg.

Woman: Same steps, executed on the opposite feet

Repeat on the opposite feet for the next 5 counts. We will call this the "mazurka step" in 5/4.

Variation:

Do these steps forward only, in half-open position (side-by-side) without turning. We will call this the "skater's mazurka step" in 5/4 time.

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New Five-Step Waltz variations, composed in the tradition of 19th century adaptations:

Redowa in 5/4 time: Same steps as the turning Pas de Basque, but done in this rhythm:



Man: Step L around partner (small step almost in place), turning  $\frac{1}{4}$  clockwise  
Long, straight step R directly back against line of direction  
Small step L almost in place, turning  $\frac{1}{4}$  clockwise  
Small step R almost in place **and immediately** glide L a long, straight step in LOD  
Small step R almost in place, turning  $\frac{1}{4}$  clockwise.

Woman: Opposite steps, substituting forward for back on the long steps, and vice versa.

FIGURA DEL EBRIO (continued)

Count 1: Staying in waltz pos., he steps side L away from the center of the room.  
Count 2: He crosses R behind L, drawing her fwd in waltz pos. as in count 4 above.  
Counts 3-4: He steps side L then crosses R over L, in R Yale position.  
Counts 5-6: Repeat counts 1-2, in waltz position.  
Count 7: He steps side L, turning (as a couple)  $\frac{1}{4}$  to the left (CCW).  
Count 8: Facing out of the room, he points his R to the right side without weight.

III

CORTE DE LADO (Corte to the side)

Count 1: He crosses R over L (she L over R) and twists to promenade pos, facing LOD.  
Count 2: He touches L toe to R heel w/o weight then immediately kicks L heel back (quick-quick) as she does the same mirror image.  
Counts 3-4: Promenade forward 2 steps, beginning with his L, her R.  
Count 5: Touch-kick outside feet as in count 2.  
Counts 6-7: Promenade forward 2 steps as in counts 3-4.  
Take this last step forward somewhat away from your partner, to make room for:  
Count 8: Holding count 7 (on his R foot), he sweeps his L foot out and around over his R in a large crescent arc (also called Frotado). She mirrors, sweeping into:

EL OCHO ARGENTINO (Argentine Figure-8, called Cruzado or Scissors by others)

Count 1: Facing partner, man crosses L over his R (she crosses R over L).  
Count 2: He points his R foot to his right side w/o weight (she mirrors).  
Count "and": He kicks his R heel sharply to his right side (she mirrors).  
Counts 3-4-and: The same to his left side, crossing his R over his L.  
Counts 5-6: Repeat counts 1-2, crossing his L over his R.  
Count 7: Repeat count 3, crossing his R over his L.  
Count 8: He touches L to the left side, toward LOD (she mirrors).

INTRO

MOLINETE

Counts 1-2: He steps fwd L, toward his partner; then rocks back onto his R.  
Counts 3-8: Repeat the rocking, slowly turning CCW, completing  $1\frac{1}{4}$  turns.

REPEAT THE ENTIRE DANCE

On the last (third) ending, hold the final count 7 of the Ocho, dipping the outside knee to the floor.

NOTES:

MUSIC

This sequence fits best with the music "Rentintin" by Eduardo Arolas, offered on an Academy tape. It also fits any "straight" tango music of 8-bar phrases.

Since this is in essence a One-Step Tango, the music should be a faster tango, about 80 beats per minute, which was average for Buenos Aires recordings of tango at that time.

RECONSTRUCTION

This reconstruction contains only two modifications from the original description: Barrasa described the initial steps as beginning with the man's R and the lady's L. I occasionally teach this footwork in advanced-level workshops, but most dancers who are accustomed to the 1914 American tradition (man's L/lady's R) find that this reversal limits the usefulness of these steps in improvisation.

Barrasa's 'Figura del Ebrio' was a short 4-count fragment that has been slightly expanded through repetition. The other steps and patterns are reconstructed as described.

Varsovienne in 5/4 time: Similar to the Varsovienn but hold for 2 counts instead of 3.

*Man:* Waltz (a trois temps) or Polka Redowa halfway around, for 3 counts, beginning L  
 Point straight R leg to the ground (count 4); draw R foot closed to 6th position (count 5)  
 Repeat with opposite feet, beginning R  
 Carlowitzka-like pas glisse: Skate L in low arabesque, again, skate L closing R to 6th  
 while turning halfway; Skate R in low arabesque, skate R closing L and turning halfway.  
 Waltz or Polka Redowa L and point R.

Repeat the entire sequence with the opposite feet.

*Woman:* Same steps as above but with opposite feet.

### TROUPE SEQUENCE

*Introduction:* 4 bars of 5 counts each

8 smooth waltzes in 5/4

4 skater's mazurka steps (open side-by-side promenade position, outside arms akimbo)

1 turning mazurka step + 1 smooth waltz (= 1½ turns total); repeat with opposite feet.

8 redowas in 5/4

1 complete varsovienn sequence (i.e. to both sides)

8 leap waltzes in 5/4, but alternate couples do 4 leap waltzes + 4 reverse leap waltzes.