

RTS

I N S T I T U T E

S T A T E W I D E 1 9 9 4



NINA KAVARDJIKOVA

Haskovska Lesa

Nazlânkino Hora

Minka

Sevdelino

Ženska Râka

NORA DINZELBACHER

El Escondido

El Gato

Committee: Vina Cera, Chairperson
 Millie von Kinsky, Teddy Wolterbeek, Bruce Wyckoff
 Ruth Ruling, Consultant

Saturday, May 28, 1994
 Teaching 1:00 to 4:00 PM

Sponsored by the FOLK DANCE FEDERATION OF CALIFORNIA, INC.

BULGARIAN DANCE DESCRIPTIONS

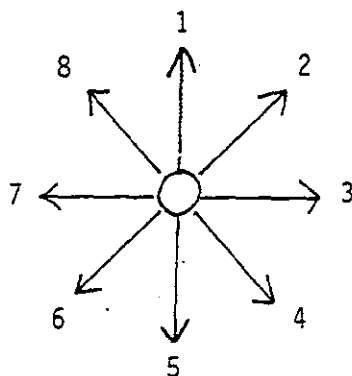
Glossary of Symbols

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.

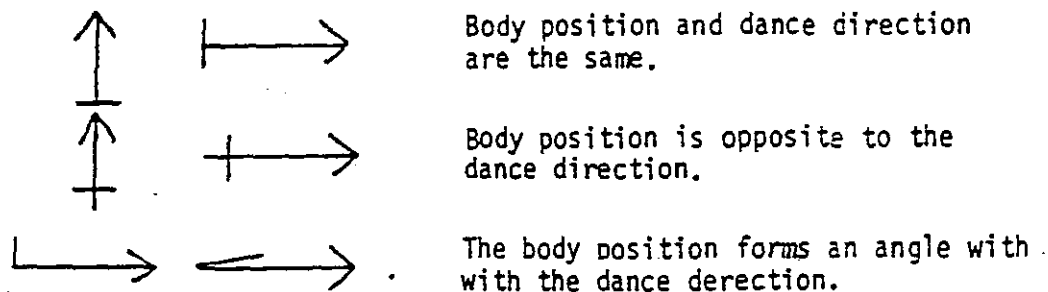
2.1. DIRECTION SYMBOLS

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

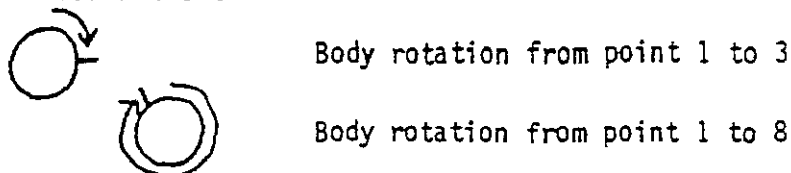
The following diagram shows some of the possibilities:



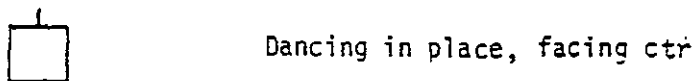
2.2. In order to combine the dancedirection with the facing position of the body, a small cross-line is added to the movement-arrow.



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.



HASKOVSKA LESABulgaria

TRANSLATION : Belt-hold line dance from the region of the town of Haskovo in Trakija, Bulgaria.

MUSIC : Cassette Nina Kavardjikova 1994.01.




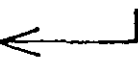
METER : 2/4 

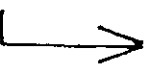

STYLE : Trakijski:
 - small knee bent position
 - steps are done mainly with the wt on the whole ft
 - lyrical character in movements
 - dipping movements coming from the ankle and knee joints


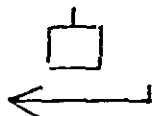
SOURCE : Boris Conev
 "Bâlgarski Narodni Hora i Râčenici"
 Sofia, Bulgaria 1950

FORMATION : Mixed open circle.
 Hands held at belt or W-position

INTRODUCTION : 15 measures

<u>DIRECTION</u>	<u>MEAS</u>	<u>CT</u>	<u>PATTERN</u>	<u>Part 1 "BAVNO"</u>
	1	1	step on R ft	
		2	step on L ft	
	2	1	step on R ft	
		2	lift and move L ft fwd, bending R knee	
	3	1	step on L ft	
		2	lift and move R ft fwd, bending L knee	
	4	1	small step or fall onto R ft	
		&	small step on L ft	
	5	2	small step on R ft	
		&	bend R knee, Lifting L ft	
		1	stamp on L ft sdwd L, taking wt	
		2	hold	

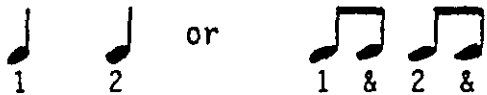
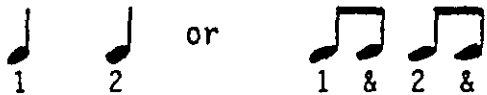
				<u>Part 2 "BÂRZO"</u>
	1	1	step on R ft	
		2	step on L ft next to R ft	
	2	1	step on R ft	
		2	small hop on R ft, lifting L ft fwd	
	3	1	step on L ft	
		2	small hop on L ft, lifting R ft fwd	
	4	1	small jump on both ft slightly apart	
		2	small jump on both ft together	

<u>DIRECTION</u>	<u>MEAS</u>	<u>CT</u>	<u>PATTERN</u>
	5	1	step on R ft
		2	bend R knee, lifting and moving L ft bkwd
	6	1	step on L ft
		2	bend L knee, lifting and moving R ft bkwd
	7	1	small step or fall onto R ft, bending R knee
		&	small step on L ft
		2	small step on R ft
	8	1	step on L ft sdwd L, taking wt (balance L)
		2	bend L knee

Note: Part 1 "BAYNO" is performed on the slow part of the accompanying recording and Part 2 "BARZO" is done to the fast part in the music.

Presented by Nina Kavardjikova
 Statewide Institute May 28, 1994
 Description by Jaap Leegwater

NAZLÂNKINO HOROBulgaria

- TRANSLATION : The name of this dance refers to the original dancesong to which it is performed "Nazlân Todorke" (Todorka, the coy girl).
- ORIGIN : Village dance from and around the town of Jakoruda, Razlog region in Pirin.
The accompanying recording is played by a small village orchestra from Dorkovo in the neighboring Velingrad district.
- MUSIC : Cassette Nina Kavardjikova 1994.01.
- METER : 2/4  or 
- STYLE : Macedonian or Pirinski:
- light and bounce steps
- body wt mainly on the ball of the ft
- SOURCE : Kostadin Rujčev, Blagoevgrad, Bulgaria and a group performing at the 4th Folklore Festival at Koprivstica in 1981, Bulgaria.
- FORMATION : Open- or half circle.
Hand held at V-position (down at the sides).
- INTRODUCTION : None

MEAS PATTERN Part 1

- 1 facing & moving in LOD,
 leap onto R ft (ct 1),
 step on L ft (ct 2)
- 2 leap onto R ft (ct 1),
 step on L ft (ct 2)
- 3 small three-step RLR
- 4 small three-step LRL
- 5-16 repeat action of meas 1-4 three more times

Part 2

- 1 facing ctr, moving sdwd L,
 small leap onto R ft in front of L ft, describing a little arc
 with the R ft (ct 1),
 step on L ft (ct 2)
- 2-3 repeat action of meas 1 two more times
- 4 small three-step RLR in place
- 5-8 repeat action of meas 1-4 with opp ftwk & directions
- 9-16 repeat action of meas 1-8



NAZLĀNKINO HORO (page 2 of 2)

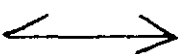



MEAS PATTERN Part 3





- 1-4 repeat action of meas 1-4 of Part 1
- 5-6 repeat action of meas 1-2 of Part 2
- 7 jump on both ft together in place, slightly bending both knees (ct 1),
 hold (ct 2)
- 8 low leap onto R ft, swinging L heel behind (ct 1),
 low leap onto L ft, swinging R heel behind, at the same time
 turning body face LOD (ct 2)
- 9-32 repeat action of meas 1-8 three more times
- Repeat the dance one more time from the beginning.
 Part 3 is done only twice and finishes as follows:
- 16 low leap onto R ft, swinging L heel behind (ct 1),
 close and stamp L ft next to R ft (ct 2).

Presented by Nina Kavardjikova
Statewide Institute May 28, 1994
Description by Jaap Leegwater

MINKABULGARIA



- TRANSLATION : Minka is a girl's name and is the title of the dance-song as well.
- ORIGIN : From the village of Kremene, near Smolian, the capital of the Rodope area. This dance is mostly done in the house of the girl who is going to get married on her "maiden evening". On this evening the girl prepares herself for the wedding on the next day, with the her friends' help.
- METER : 7/8  counted here as: 
- MUSIC : Cassette Nina Kavardjikova 1994.01.
- SOURCE : Bulgarian magazine TANCOVA SAMODEINOST, vol. 2, 1961
- STYLE : Small steps on whole foot, keep knees together on slightly bend position.
- FORMATION : Open circle or line, standing close behind each other facing CCW. Arms down at sides, with hands flexed.
- INTRODUCTION : 12 bars.

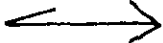
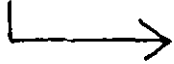

<u>DIRECTION</u>	<u>MEAS</u>	<u>CT</u>	<u>PATTERN</u>	<u>Part 1</u>
	1	1		Small leap onto R ft
		2		Small leap onto L ft
		3		Step on R ft
				Step on L ft
				Arms :
				Starting position : both hands next to each other in front of the face, palms facing in.
				Arms movement :
		1		palms curled towardrs fists
		2		turn fists around and openhands to the hands flexed, palms faced out
		3		move both hands to the R, keeping them parallel to each other
				(The arms movement can be done with ct 3 finished to the L).
	2-8			Repeat action of meas 1 seven more times.
				Arms movement :
				On meas2,4,6 and 8 repeat arms movement of meas 1 Part 1 to the L.
				On meas 3,5,7 repeat arm movement of meas 1 Part 1 to the R.

<u>DIRECTION</u>	<u>MEAS</u>	<u>CT</u>	<u>PATTERN</u>	<u>Part 2</u>
	1	1	Step on R ft	
		2	Step on L ft	
		3	Step on R ft	
	2	1	Step on L ft	
		2	Step on R ft	
		3	Step on L ft	
	3	1	Step on R ft	
		2	Step on L ft	
		3	Step on R ft	
	4		Arms :	
			Repeat movement of meas 1 of Part 1 to the R.	
			Repeat steps of meas 3 starting with 1 ft	
	5-6		Arms :	
			Repeat movement of meas 1 of Part 1 to the L.	
			Repeat action of meas 3-4 bkwd	
	7-8		Repeat action of meas 1-2	
		9-12		Repeat action of meas 3-4


Presented by Nina Kavardjikova
 Statewide Institute May 28, 1994
 Description by Jaap Leegwater
 & Nina Kavardjikova

SEVDELINOBULGARIA

- TRANSLATION : Sevdelina is a girl's name.
- ORIGIN- : The dance is done to the song with the same name. It is being danced in the town of Belica and other villages in the region of the town of Razlog, Pirin ethnographic area.
- METER : 5/8  counted as 
- MUSIC : Cassette Nina Kavardjikova 1994.01.
- SOURCE : Kostadin Rujčev, dance researcher and choreographer from the town of Blagoevgrad, Bulgaria.
- STYLE : Bulgarian Macedonia style:
 - typical for this dance is the performance of the steps on the heel or the ball of the ft
 - vertical bounces by bending and straightening the ankles and knees
 - the arms in W-position bounce naturally on the rhythm of the steps
- FORMATION : Open circle.

<u>DIRECTION</u>	<u>MEAS</u>	<u>CT</u>	<u>PATTERN</u>	<u>Part 1</u>
	1	1	Step on R heel	
		&	Step on ball of L ft behind R heel	
		2	Small step on R ft, bending R knee	
	2-8		Repeat action of meas 1 seven more times	
<u>Part 2</u>				
	1	1	Step on R heel	
		2	Step on ball of L ft behind R heel, bending both knees and put wt on whole R ft	
	2-3		Repeat action of meas 2 two more times	
	4	1	Jump on both ft together	
		2	Leap onto R ft, flicking L heel bkwd	
	5-8		Repeat action of meas 1-4 with opp ftwk and directions	

SEVDELINO (Page 2 of 2)

<u>DIRECTION</u>	<u>MEAS</u>	<u>CT</u>	<u>PATTERN</u>	<u>Part 3</u>
	1		Repeat action of meas 1 of Part 2	
	2		Repeat action of meas 4 of Part 2	
	3	1	Step on L heel	
		&	Step on ball of R ft behind L heel	
		2	Small leap onto L ft, bending L knee and flick R heel bkwd	
	4		Repeat action of meas 3 with opp ftwk and directions	
	5-8		Repeat action of meas 1-4 with opp ftwk and directions	


DANCE ORDER :




Introduction : 16 bars
Part 1, 2 and 3 (3x) + repeat Part 3
Repeat entire dance sequence one more time.

Presented by Nina Kavardjikova
Statewide Institute May 28, 1994

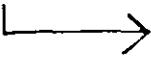


Description by Nina Kavardjikova

ŽENSKA RĀKABULGARIA



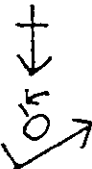
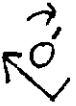


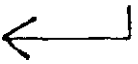
- TRANSLATION : "Woman's hand"
- ORIGIN : Region of Dobrudža, Northeastern Bulgaria.
- METER : 2/4 
- SOURCE : This woman's version of RĀKA was taught by Stanka Petkova and Nina Kavardjikova at the Bulgarian Summer Dance Seminar in Plovdiv, August 1986.
- MUSIC : Cassette Nina Kavardjikova 1994.01.
- STYLE : Dobrudzanski :
- the steps are light and bouncy
- the movements feminine with graceful hand and arm gestures
- FORMATION : Open circle, facing ctr.
- HANDS : Tea-cup position with the palm facing up and the R hand on top of the neighbor's L hand.
- INTRODUCTION : 4 bars.

<u>DIRECTION</u>	<u>MEAS</u>	<u>CT</u>	<u>PATTERN</u>	<u>Part 1</u>
	1	1	Step on R ft sdwd R	
		&	Bend R knee, slightly lifting L knee	
	2	2	Step on L ft in front of R ft	
		&	Bend L knee, slightly lifting R knee	
	2	1	Step on R ft	
		&	Bend R knee, slightly lifting L knee	
3-8	2	Step on L ft behind R ft		
	&	Bend L knee, slightly lifting R knee		
	9	1	Repeat action of meas 1-2 three more times	
		1	Step on R ft, individually extend hand and arms up like in a high W-position	
	&	Small stamp with L ft, without wt, next to R ft, slightly bending both knees, sway hands slightly sdwd R		
	2-&	Repeat action of ct 1-& with opp ftwk and directions		
	10-12	Rep at action of meas 9 three more times		
	13-16	Repeat action of meas 9-12 bkwd		
	17-32	Repeat action of meas 1-16		

ŽENSKA RÁKA (Page 2 of 2)

<u>DIRECTION</u>	<u>MEAS</u>	<u>CT</u>	<u>PATTERN</u>	<u>Part 2</u>
	1-8		Repeat action of meas 1-16 of Part 1	
	9	1	Step on R ft, hands individually raised in high W-position	
		&	Small stemp with L ft, without wt, next to R ft, slightly bending both knees, sway hands slightly sdwd R	
		2-&	Repeat action of ct 1-& with opp ftwk and directions, but continue turning to the R	
	10-12		Repeat action of ct 9 three more times	
	13-16		Repeat action of ct 9-13 to the L	

Part 3

	1	1	Facing diag. L, with the hands joined in W-position, step on R ft with R toes pointing diag L, swinging arms down	
		&	Small stemp with L ft, without wt, next to R ft, slightly bending both knees and swinging arms bkwd low	
		2	Facing diag R step on L ft with L toes pointing diag R, swinging arms fwd low	
		&	Small stamp with R ft, without wt, next to L ft, slightly bending both knees and swinging arms up to W-position	
	2	1	Facing center, step on R ft bkwd, extending arms fwd	
		&	Step on L ft bkwd, swinging arms down	
		2	Turning face diag L, step on R ft bkwd with R toes pointing diag L, swinging arms bkwd low	
		&	Small stamp on L ft, without wt, next to R ft, swinging arms down	
	3	1	Turning face diag R, step on L ft, with toes pointing diag R, swinging arms fwd	
		&	Small stamp on R ft, without wt, next to L ft, arms in W-position	
		2	Step on R ft, pushing both arms fwd	
		&	Step on L ft next to R ft, pulling arms slightly back towards W-position	
	4	1	Step on R ft bkwd, L ft extended stays on its place on the floor, pushing both arms fwd	
		&	Keep this position, pull arms back to W-position	
		2	Turning face L, step on L ft sdwd L, swinging arms fwd	
	&		Small stemp on R ft, without wt, next to L ft, arms down	
	5-16		Repeat action of meas 1-4 three more times	

Argentine Folk Dance Steps & Styling

Basic Step: The basic step is performed in 2 meas of 6/8 meter. It almost always starts on the L ft and is a running two-step. Meas 1: Small leap on L ft (cts 1-2); step with R beside L ft (ct 3); small leap on L ft (cts 4-6). Meas 2: rep meas 1 with opp ftwk.

Basic Arm Pos: Arms are held slightly diag fwd high, curved, with hands approx at eye level and fwd to the point where you can just see them with your peripheral vision. Fingers generally snap to the beat of the music.

Palmas: L hand held at eye level to L side of head; R hand claps on L palm to the beat of the music.

Zapateo: Basic: 2 meas of 6/8. Meas 1: Starting on the last meas of the previous fig, Stamp R on whole ft, taking wt (cts 1-2); stamp L heel beside R ft, no wt (ct 3); stamp L ball of ft beside R ft, taking wt (ct 4); stamp R on whole ft, taking wt (ct 5); stamp L heel beside R ft, no wt (ct 6). Meas 2: Opp ftwk.

Presented by Nora Dinzelbacher
Statewide Institute May 28, 1994

El Gato

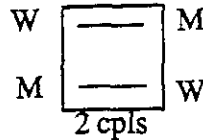
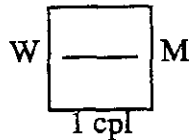
(Argentina)

El Gato (ehl GAH-toh) is considered to be one of the oldest dances in Argentina and belongs to a class of dance called "picasescas" (flirtatious). It originated in the early years of the last century and is danced throughout the country with small variations depending on the regions. It can be danced in single or double couple formations.

CASSETTE: Danzas Argentinas #1

6/8 meter

FORMATION: (1cpl): ptrs face each other in a line going across the middle of an imaginary square. (2 cpls): ptrs face each other with 1 person in each corner of the square. M has W of other cpl to his L.



STEPS and
STYLING

* See glossary for description

Measures

6/8 meter

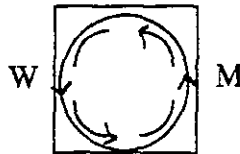
PATTERN

8 meas

INTRODUCTION Stand in place clapping hands * ("palmas") to the beat of the music.

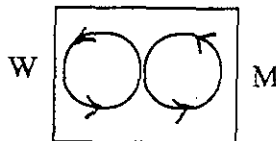
I. VUELTA: LARGE CCW CIRCLE

- 1 Beg on L ft, stepping across R, with arms rounded and held diag forward high, hands at approx eye height (basic arm pos) (cts 1,2); step on ball of R ft beside middle of L ft (ct 3); rep ct 1 (cts 3-6). Fingers snap to the rhythm of the music.
- 2 Rep meas 1 with opp ftwk. These 2 meas make up "basic step."
- 3-8 Rep basic step 3 times. During meas 1-8, M and W describe a large CCW circle, passing through each other's pos and ending back in their beginning pos, using the same ftwk.



II. GIRO: SMALL CCW CIRCLE

- 1-4 4 basic steps, beg with L ft, arms in basic arm pos. Describe a small CCW circle, meeting mid way in imaginary square and ending back in orig pos. Directions same for M and W. M and W pass each other back to back in center of square.

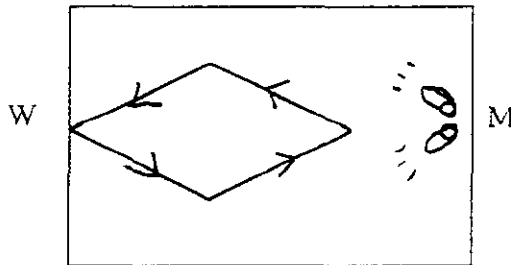


III. ZAPATEO Y ZARANDEO: M DOES FOOTWORK IN PLACE. W MAKES DIAMOND SHAPE

W: Basic step beg L ft, L hand on waist and R hand holding skirt, describe a diamond shape starting diag R and making 1 side of the diamond with ea meas. R arm moves skirt to R side on meas 1, across body to

L side on meas 2, back to the R side on meas 3 & 4. W makes 2 diamond shapes for the 8 meas.

M: With L hand in buckle of belt and R arm hanging at the side, M performs stamping steps * (zapateo) in place.

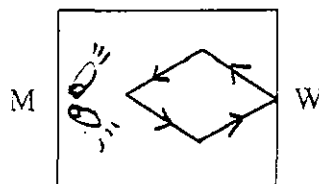


1-4 IV. MEDIA VUELTA: HALF LARGE CIRCLE

Beg with L ft and basic step and basic arm pos. M and W describe a 1/2 CCW circle, ending in opp pos.

1-8 V. ZAPATEO Y ZARANDEO

Repeat Fig III in new positions.

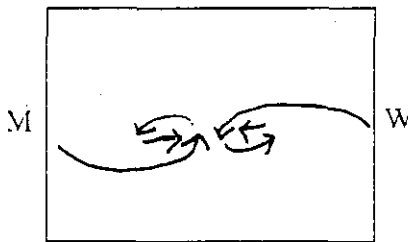


VI. AURA: FINAL SMALL CIRCLE

1-2 Beg basic step on L ft, arms in basic arm pos. M and W describe 1/2 a small circle, meeting in center of square and passing back to back (meas 1 & 2).

3 L ft steps back (away from ptr) (cts 1 - 3); pivot CCW on L ft 180° to face ptr and step R ft twd ptr (cts 4-6).

4 M and W point L ft fwd and put R Hand on ptr's L shoulder (cts 1.2): Hold cts 3-6.



All six figures of dance are repeated once from opp pos. During the repeat of the 8-meas intro. M walks W back to her place and returns to his new pos.

El Escondido

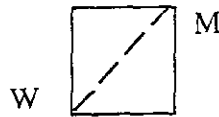
(Argentina)

El Escondido (ehl EHS-con-DEE-doh) is an old dance from the northeastern part of Argentina. The name refers to the Argentinian version of the game "hide and seek" and the dancers pretend they are playing this game in some of the figures. This is a single-cpl dance.

CASSETTE: Danzas Argentinas #1

6/8 meter

FORMATION: (1cpl): ptrs face each other in a line going across the diagonal of an imaginary square.



STEPS & STYLING: All the figures start with the left ft. * See glossary for description.

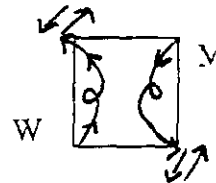
Measures 6/8 meter

PATTERN

8 meas INTRODUCTION Stand in place clapping hands * ("palmas") to the beat of the music.

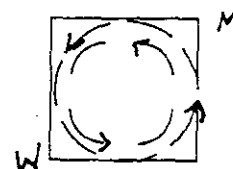
I. 4 ESQUINAS CON BALANCEO

- 1-2 Beg on L ft, perform 1 *basic step., (2 meas) with arms rounded and held diag forward high, hands at approx eye height (basic arm pos). M and W travel in CW direction to next corner of the imaginary square, turning 360 deg CCW along the way. Fingers snap to the rhythm of the music.
- 3 In new corner, starting L ft, 1 pas de bas to the left.
- 4 Rep meas 3, opp ftwk and direction.
- 5-16 Rep meas 1-4, 3 times, traveling to new corner each 4 meas. Reach starting pos at end.



II. VUELTE - LARGE CCW CIRCLE

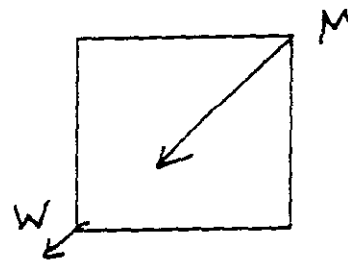
- 1-8 Beginning on L ft, perform 4 *basic steps (2 meas each), with arms held in *basic pos and fingers snapping to beat of music. Describe one large, CCW circle, passing through each other's pos and ending back in starting pos. M, W use same ftwk. On meas 8, M performs only the first step on R ft, and actually begins the stamping pattern of the next figure for the rest of the meas.



III. M: *ZAPATEO, W: HIDE WITH *PALMAS

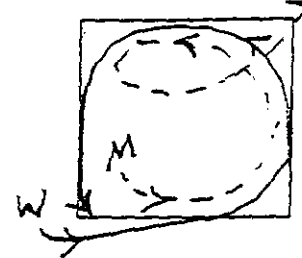
- 1-8 M: With L hand in belt buckle, R arm down at side, perform *zapateo steps towards W, beginning with L ft (seeking).
- 1 W: 1/2 turn to L with L ft, facing away from M (cts 1,2); step slightly fwd with R ft (ct 3); point L ft fwd (ct 4-6).

2-8 Look over L shoulder at M, do *palmas to beat of music.



IV. VUELTE - LARGE CCW CIRCLE

1-8 Beginning on L ft, perform 4 *basic steps (2 meas each), with arms held in *basic pos and fingers snapping to beat of music. Describe one large, CCW circle, ending back in starting pos. M, W use same ftwk. M follows W closely for 6 meas, then turns back to his original pos on meas 7,8.



V. ZARANDEO - M HIDES WITH *PALMAS

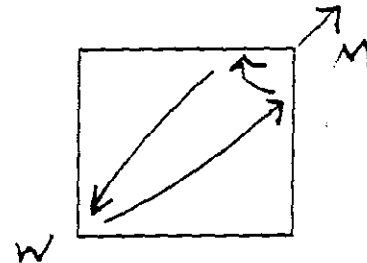
1-3 W: Ftwk is the *basic step, starting with L ft. L hand is on waist and R hand holds skirt out to R side. Travel towards R side of ptr, trying to catch his eye.

4-5 Travel twd L side of ptr, trying to find him and moving R arm and skirt to L side.

6-8 Travel back to starting pos, while moving R arm and skirt to R side.

1 M: 1/2 turn to L with L ft, facing away from W (cts 1,2); step slightly fwd with R ft (ct 3); point L ft fwd (ct 4-6).

2-8 Look over L shoulder at W, do *palmas to beat of music.



VI. AURA - MEDIA VUELTA - 1/2 CCW CIRCLE

1-4 Beginning with L ft, perform 2 basic steps, with basic arm pas, describing a 1/2 CCW circle, ending in opp pos.

VII. GIRO FINAL - FINAL SMALL CIRCLE

1-2 One basic step starting L ft, arms in basic pos. M and W describe 1/2 a small circle, meeting in center of square and passing back to back.

3 With L ft, step away from ptr (cts 1-2); pivot 180 deg on L ft to face ptr (ct 3); step R ft fwd twd ptr (cts 3-6).

4 M and W point L ft fwd and put R hand on ptr's L shoulder (ct 1); Hold cts 2-6.

