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ED AUSTIN

DIMITAR (MITKO) MANOV

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Abbreviations a

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Daičovo Horo	Bulgaria	1
Kjustendijska Râčenitza	Bulbaria	4
Parvomajska Râčenitza	Bulgaria	6
Sborenka	Bulgaria	8
Varnenski Kjuček	Bulgaria	11

ED AUSTIN

Batută Muntenească	Romania	14
Brâul din Făgăraş	Romania	16
Ceili Reel	Ireland	18
El Gato Cordobés	Argentina	20
Graovsko Horo	Bulgaria	21
Hora Medura	Israel	23
Los Amores	Argentina/Uruguay	25
Scatter Square Dance	U.S.A.	27
Tropotianka	Ukraine	29

ABBREVIATIONS USED IN THIS SYLLABUS

beg	begin or beginning
bk	back
bkwd or bwd	backward
CCW	counter-clockwise
cpl(s)	couple(s)
ct(s)	count
ctr	center
CW	clockwise
diag	diagonal
ft	ft
ftwk	footwork
fwd	forward
H	hand(s)
ht	height
L	left
LOD	line of direction
M	man, men, man's
meas	measure
opp	opposite
pl	place
PDB	pas de basque
pos	position
ptr(s)	partner(s)
R	right
RLOD	reverse lone of direction
sdwd or swd	sideward
shldr	shoulder
T-pos (arms)	arms joined in shoulder hold
tog	together
twd	toward
V-pos (hands)	hands joined down
W	women, woman, women's
W-pos (hands)	hands joined at shldr ht, usually slightly fwd
wt	weight
x	across

Daičovo Horo

Northern Bulgaria

Diačovo or daichovo (the more popular spelling) is from the Danube Valley in northern Bulgaria. The dance reflects the region, a flat valley that spreads to the horizon.

TRANSLATION:

PRONUNCIATION: DIGH-choh-voh hor-ROH

TAPE: Special tape by Mitko Manov

FORMATION: The dance can be done in either separate or mixed with hands joined in V-pos.

RHYTHM: Counted as: $\frac{1-2}{1} \frac{3-4}{2} \frac{5-6}{3} \frac{7-8-9}{4}$ (Q,Q,Q,S)

STYLE: The upper body is straight, while most of the movement comes from the waist down.

STEPS: The ftwk is rather fast.

Basic step:

Hop on L (ct 1); step R,L,R (cts 2-4). Repeat with opp ftwk.

The steps may be in place or moving in any direction (fwd, bk, sdwd). Cts 2-4 when moving are done as a two-step, except where noted.

ARMS: When arms are swinging, the arms move fwd to chest ht on the hop (ct 1), then move down and slightly bkwd of body by (ct 4). Arm swings are with straight elbows.

SEQUENCE: The figures below are not in any particular order. The sequence is as presented at Statewide 2001.

METER: 9/16

PATTERN

Meas.

INTRODUCTION: 2 meas.

FIG. I: Basic in place

1-8 Facing ctr and dancing in place - do 8 basic steps, beg hop L.
Arms: Swing fwd and back through out the fig.

Basic variation:

- 1-4 Do 4 basic in place, beg L with arm swings.
- 5 Releasing hands - do 1 basic in place turning once to L (CCW), except on last ct - step on R beside L, wt on both ft.
- 6 Rejoining hands in V-pos - jump on both ft, landing with ft slightly apart and in pigeon-toed pos (ct 1);
jump on both ft, closing ft tog sharply (ct 2); repeat cts 1-2 again (cts 3-4).
- 7-8 Repeat meas 5-6 (turn & jumps).

FIG. II: Move to R (LOD)

- 1-8 Facing R of ctr - do 8 basic steps fwd to R (LOD), beg L.
Arms: Swing fwd and bkwd through out fig.

FIG. III: Small oval circle CW

- 1 Facing and moving diag L - do 1 basic, beg L.
Arms: Raise diag high and slightly fwd above head (elbows straight) (ct 1).
- 2 Facing R of ctr - do 1 basic to R, beg R.
- 3 Facing ctr - do 1 basic bkwd, beg L.
Arms: Hands lower to W-pos.
- 4 Do 1 basic in place or;
hop R in place (ct 1); step L bkwd (ct 2);
close R beside L (ct 3); step L fwd (ct 4) (i.e., bkwd Yemenite).
Arms: Swing down and slightly bkwd of body during meas.
- 5-8 Repeat meas 1-4.

FIG. IV: Move sdwd R & L

- Arms: Swing fwd and bkwd through out fig.
- 1 Hop on L in place (ct 1); step R to R (ct 2); close L beside R (ct 3); step R in place (ct 4).
- 2-4 Repeat meas 1, alternating ftwk and direction (4 times in all).

FIG. V: Touches

Arms: Swing fwd and bkwd through out fig.

- 1 Turning to facing L of ctr - hop on L (ct 1); touch R toe in front of L (ct 2); turning to face ctr - hop on L (ct 3); touch R heel fwd (ct 4)
- 2 Do 1 basic in place, beg L.
- 3-8 Repeat meas 1-2, alternating ftwk and direction (4 times in all).

FIG. VI:

Arms: Swing fwd and bkwd through out fig.

- 1 Do 1 basic fwd, beg L.
- 2 Touch L toe in front of R (ct 1); hop on R, L beg to circle bkwd (ct 2); circle L bkwd (ct 3); step L behind R (ct 4).
- 3 Hop on L, circle R bkwd (ct 1); step R behind L (ct 2); hop on R, circle L bkwd (ct 3); step L bkwd (ct 4).
- 4 Hop on L as R knee lifts fwd (ct 1); touch R heel fwd (ct 2); step R beside L (ct 3); touch L heel fwd (ct 4).
- 5-8 Repeat meas 1-4 with opp ftwk.

Dance video provided by Mitko Manov, and transcribed by Dorothy Daw 4-10

Presented by Dimitar (Mitko) Manov
Las Vegas Statewide Institute
May 18, 2001

Kjustendilska Râčenitza

Šop, Bulgaria

This râčenitza (râčenitca) a style of dance is from the town of Kjustendil in the Šop (Shop) region in western Bulgaria - this is Mitko's native area.

TRANSLATION: A râčenitza from the town of Kjustendil.

PRONUNCIATION: kush-ten-deel-skah rah-cheh-nee-tsah

RECORD: Special tape by Mitko Manov

RHYTHM: Counted as: 1-2 3-4 5-6-7
 1 2 3 (Q,Q,S)
The musical phrases are in either 6 or 8 meas.

FORMATION: Mixed lines, joined in belt hold (L over R).

STYLE: Fast and bouncy dance movements, with small body accents. The ft movements are very tight, while the arms and shldr are loose which reflects the ft movements.

SEQUENCE: The figures below are not in any particular order. The sequence is as presented at Statewide 2001.

METER: 7/16

PATTERN

Meas.

INTRODUCTION: Either beg with music or wait 6 meas.

FIG. I: Move R & L (6 meas phrase)

- 1 Facing diag R of ctr and moving to R (LOD) - touch ball of R ft fwd (ct 1); small leap on R beside L (ct 2); step L fwd (ct 3).
- 2 Repeat meas 1.
- 3 Jump fwd onto both ft (cts 1-2); hop on R - turning to face L of ctr.
- 4-6 Repeat meas 1-3 with opp ftwk and direction.

FIG. II: In & out of ctr (6 meas phrase)

- 1 Facing ctr - repeat Fig. I, meas 1-3, moving twd ctr, beg R. (tch-leap-step)
- 4 Moving bkwd - touch L beside R (ct 1); small leap on L bkwd (ct 2); step R beside L (ct 3).
- 5-6 Repeat Fig. I, meas 5-6. (tch-leap-tch; both, L)

FIG. III: Lift-step fwd; 3's bkwd (8 meas phrase)

- 1 Facing and moving twd ctr - lift R in front of L (cts 1-2); step L fwd (ct 3).
2-4 Repeat meas 1, alternating ftwk. (4 times in all)
5-7 Moving bkwd with *running 3's*, beg R - knee of free leg lifts high and quickly.
8 Jump onto both ft bkwd (cts 1-2); hop on L in place (ct 3).

FIG. IV: Move R with 3's (8 meas phrase)

- 1-16 Facing R of ctr and moving to R (LOD) - do 16 *running 3's* circling/moving fwd, beg R.

FIG. V: In & out of ctr with 3's (8 meas phrase)

- 1-4 Facing and moving twd ctr - do 4 *running 3's* twd ctr, beg R.
5-8 Moving bkwd - repeat meas 1-4.

FIG. VI: Heel-clicks (8 meas phrase)

- 1 Facing ctr, in preparation - raise R sdwd R (ct ah);
close R to L sharply (ct 1); hop on L as R ft lifts then pushes fwd twd floor (cts 2-3).
2 Step R to R (ct 1); close L beside R (ct 2); step R in place (ct 3).
3-16 Repeat meas 1-2, alternate ftwk and direction. (8 times in all)

FIG. VII: Knee twists (8 meas phrase)

- 1 Facing ctr - hop on L as R knee lifts and twists in front of L leg, R ft tucks behind L knee for M (W behind calf) (ct 1); step R-L in place (ct 2-3).
2-4 Repeat meas 1. (4 knee twists in all)
5-8 Do 3 scissors in place per meas, beg stepping R in place as L quickly move fwd close to floor. (4 sets of 3 scissors)

FIG. VIII: Knee twists with crossover

- 1-3 Repeat Fig. VII, meas 1-3 (3 knee twists)
4 Hop on L (ct 1); step R in front of L (ct 2); step L back to place (ct 3).
5-8 Repeat Fig. VII, meas 5-8. (4 sets of 3 scissors)

Video provided by Mitko Manov, and transcribed by Dorothy Daw 4-01

Presented by Dimitar (Mitko) Manov
Las Vegas Statewide Institute
May 18, 2001

Parvomajska Râčenitza

Thrace, Bulgaria

The dance is from Parvomaj, which is close to Plovdiv in the Thrace region of southern Bulgaria, and is a râčenitza (râčenitca) style of dance which is common in all parts of Bulgaria.

TRANSLATION: "Parvomajska" refers to the town of "Parvomaj." Rachenitza, râčenitza or râčenitca (various spellings), refers to the type of dance.

PRONUNCIATION: parh-voh-may-skah rah-che-NEE-tсах

RECORD: Special tape by Mitko Manov

FORMATION: Lines with hands joined at shldr ht (W-pos)

RHYTHM: Counted as: $\frac{1-2}{1}$ $\frac{3-4}{2}$ $\frac{5-6-7}{3 \ \&}$ (Q,Q,S)

STYLE: The dance is very lively and energetic, and has many soft knee flexes/bends throughout the dance.

STEPS: Even though the dance is notated in 3 meas, except for Fig. I, meas 1-4, the action occurs on cts 1 and 3. The steps are energetic, but done lightly with soft plié

HANDS: When swinging hands down, first they move up slightly, then move fwd and circle down in what is sometimes referred to as an "up and over the waterfall movement."

METER: 7/16

PATTERN

Steps

INTRODUCTION: Beg with vocal

FIG. I: Vocal

- 1-4 Facing R of ctr and moving in LOD - beg R, do 4 basic râčenitza steps.
Râčenitza: Step R fwd (ct 1); touch L beside R, then push up on L (cts 2-ah); step R fwd (ct 3).
- 5 Turning to face ctr - do a low leap R to R - lean slightly fwd - hands begin to swing down (cts 1-2); step L behind R - straighten body - hands swing bkwd of body (ct 3).
- 6 Step R fwd - hands raise to W-pos (ct 1-2); bend R knee (ct 3).

- 7 Step-bend L fwd (cts 1-2, 3).
- 8 Step-bend R fwd (cts 1-2, 3).
- 9 Moving sdwd L - step L to L - hands swing down and bkwd of body (cts 1-2); step R behind L - hands swing slightly fwd of body (ct 3).
- 10 Repeat meas 9. (L to L, R behind)
- 11 Turning to face R of ctr - step L bkwd in RLOD - hands swing to W-pos (cts 1-2); bounce on L as R lifts fwd (ct 3).
- 12-13 Repeat meas 1-2 (Basic Râcentiza steps).
- 14 Repeat meas 5. (R to R, L behind)
- 15 Step-bend R fwd - hands swing to W-pos (cts 1-2, 3).
- 16 Step-bend L fwd - hands swing down to V-pos (cts 1-2, 3).

FIG. II: Instrumental

Hands joined in W-pos.

- 1 Facing and moving twd ctr - step R fwd (cts 1-2; small drop on L beside R (ct 3).

Hands & arms: When dance is done as individuals - release hands and hold them slightly fwd at shldr ht with fingers close tog. Push palm of hand fwd almost straightening arm (cts 1-2); quickly pull wrists bkwd (palm twd floor) twd shldrs (ct 3).

- 2-4 Repeat meas 1, except on 1st ct, bounce on R as L touches beside R.
- 5-7 Repeat meas 1, moving bkwd, beg L (3 times in all).
- 8 Jump on both ft in place (ct 1-2); hop on L as R lifts bkwd (ct 3).
- 9-16 Repeat meas 1-8.

Repeat dance from beg until end of music.

Dance video provided by Mitko Manov, and transcribed by Dorothy Daw 4-01

Presented by Mimitar (Mitko) Manov
Las Vegas Statewide Institute
May 18, 2001

Sborenka

Dobrudja, Bulgaria

This dance is from the northeast Bulgaria bordering with Romania. Sborenka is commonly danced in many areas of Dobrudja (Dobruđa) with many variations.

TRANSLATION: Getting together

PRONUNCIATION: ZBOH-reen -kah

TAPE: Special Statewide 2001 by Mitko Manov

FORMATION: Lines with hands joined at shldr ht in W-pos, in belt (L over R) or in front basket (L over R).

STYLE: The body is straight while the ftwk is light, rhythmical, syncopated and contained energy. Women move slightly side-to-side so that the skirts move. The ftwk has lots of knee flexes throughout dance. The M dance in plié for a good part of the dance.

SEQUENCE: The figures below are not in any particular order. The seequence is as presented at Statewide 2001.

METER: 2/4

PATTERN

Meas.

INTRODUCTION: 4 meas.

FIG. I: Step-scuffs to R

- 1 Facing diag R and moving to R - step R fwd (ct 1); stamp L beside R - flex both knees (ct &); step L fwd (ct 2); stamp R beside L - flex both knees (ct &).
- 2 Step R fwd (ct 1); flex both knees (ct &); facing ctr - step L behind R (ct 2); flex both knees (ct &).
- 3-12 Repeat meas 1-2. (6 times in all)

Note: If you wish to begin with the music the step is done a total of 8 times (i.e., 16 meas.)

FIG. II:

- 1-2 Facing and moving twd ctr - repeat ftwk of Fig I, meas 1-2, only move fwd. (4 step-stamps fwd - RLRL)
- 3 Step R fwd (knees diag R) (ct 1); stamp L in front of R (knees diag R) (ct &); step L in place (turn knees diag L) (ct 2); stamp R in front of L (knees diag L) (ct &).
- 4 Step R fwd (ct 1); hop on R as L beg to circle fwd (ct &); step L fwd - lean fwd (ct 2); step R bkwd to place (ct &).

5-7 Facing ctr and straightening body - move bkwd with 6 step-bends, beg L.
Note: Ft are in stride pos, approx shldr width, and full body wt is over stepping ft. This gives a slight tilting effect of the body.

8 With wt on R, lift L slightly off floor and turn toe twd R moving low across R (ah);
step L in place (knees diag R) (ct 1); stamp R in front of L (knees diag L) (ct &);
facing ctr - step R slightly R as L toe slides on floor sdwd L, to end with heel in air and pointed out (L knee diag R) (ct 2).

FIG. III:

1-2 Facing and moving twd ctr, repeat Fig. II, meas 1-2, step-stamps fwd, only beg L (LRLR), and on last step-stamp: Step R (knees face diag R) (ct 2); stamp L in front of R (knees diag R) (ct &).
Note: Same styling as Fig. I, meas 1-2 (step-bend)

3 Step L in place (turn knees diag L) (ct 1); stamp R in front of L (knees diag L) (ct &);
step R fwd (ct 2); L beg to circle fwd (ct &).

4 Step L fwd - lean fwd (ct 1); stamp R bkwd where it was (ct &);
step R where it stamped (ct 2).

5-7 Straightening body - repeat Fig. II, meas 5-7. (6 steps-bends bkwd in stride pos, beg L)

8 Repeat Fig. II, meas 8. (L in pl; stamp RxL; R to R w/L heel in air)

FIG. IV:

1 Step L fwd (turn knees diag L) (ct 1); stamp R in front of L (knees diag L) (ct &);
step R fwd (turn knees diag R) (ct 2); facing ctr - hop on R as L lifts low and quickly across R
(knees diag R), then moves sdwd L (knee diag L) - lead with toe of ft (ct &).

2-3 Repeat meas 1, twice more except on last hop, L circles fwd. (3 times in all)

4 Repeat Fig. III, meas 4. (L fwd; stamp R bk)

5-7 Repeat Fig. II, meas 5-7. (6 step-bends bkwd in stride pos, beg L)

8 Repeat Fig. II, meas 8. (L in pl; stamp RxL; R to R w/L heel in air)

FIG. V:

1-2 Facing and moving twd ctr - beg L, do 4 step-stamps.
Note: Same styling as Fig II, meas 1-2 (step-bend).

3 Beg L, do 4 small steps fwd - lean slightly fwd.

4 Step L,R (small) fwd (cts 1-&); jump fwd onto both ft (ct 2).

- 5 Straightening body - leap on R in place (ct 1); tap L heel fwd (ct &); leap L in place (ct 2); tap R heel fwd (ct &). End straightening body.
- 6-7 Moving sdwd R - step R heel to R (ct 1); step L behind R (ct &). Repeat this for a total of 8 steps (4 side-behind steps).
- 8 Leap on R in place (knees diag R (ct 1); stamp L in front of R (knees diag R (ct &); leap L in place - face ctr (ct 2); lift R across L (ct &).
- 9 Step R to R (ct 1); stamp L in place (ct &); step L to L (ct 2); stamp R in place (ct &).
- 10 Repeat meas 9.
- 11 Beg R, do 4 small steps fwd (RLRL).
- 12 Step R,L fwd (cts 1-&); jump fwd on both ft (ct 2).
- 13-16 Repeat meas 5-8.

FIG. VI: Leg swing

- 1-2 Run R in place (ct 1); leap on L in place as R leg is lifted up (thigh parallel to floor for M) and diag R fwd (ct 2).
- 2 Hop on L again as R knee swings across L leg (ct 1); hop on L again as R moves swings diag R fwd (ct 2).
- 3 Jump on both ft in place (ct 1); Hop on L as R lifts diag R bkwd (knee bent in) - lower body diag L (ct 2).
- 4 Hop on L as R swings fwd across L continues to circle in front of body (ct 1); R brushes bkwd (ct 2).
- 5 Hop on L (ct 1); tap R heel fwd (ct 2).
- 6-7 Repeat meas 1-2. (run R, swing R leg diag R,L,R)
- 8 Jump on both ft in place (ct 1); hold (ct 2).

Dance video provided by Mitko Manov, and transcribed by Dorothy Daw 4/01

Presented by Dimitar (Mitko) Manov
Las Vegas Statewide Institute
May 18, 2001

Varnenski Kjuček

Dobrudja, Bulgaria

This dance is from Varna, a large seaport on the Black Sea in the Dobrudja region. A "kjuček" (kjuchek) has many forms and is commonly danced by the Roma (Gypsy) in Bulgaria, Turkey and some areas of Serbia and Greece. The different types of "kjučej" or "čoček" as it is also called, are extremely varied, the one thing in common is the 9/8 rhythm. The beat is similar to "Daichovo (Daičovo)", but much slower and heavier.

TRANSLATION: "Varnenski" refers to the town of Varna; "kjuček" (kjuchek) refers to "kju" as in BEAUtiful. It is also often referred to as a "čoček."

PRONUNCIATION: VAHR-nen-skee CUE-check

RECORD: Special tape by Mitko Manov

RHYTHM: Counted as: 1-2 3-4 5-6 7-8-9
1 2 3 4 (Q,Q,Q,S)

FORMATION: Individuals in a circle facing ctr with fist on hip

STYLE: The styling is very different for M and W. The M dance very heavy, are down to the ground with bent knees, and have strong arm movements. The W movements are mainly concentrated in the arms with beautiful movements and a straight body. W often dance with a kerchief, while both can also dance with wooden spoons.

STEPS: Basic step with R: Lift on L (ct ah); step R (ct 1-2); close L beside R (ct 3); step R (ct 4). This step can be done moving sdwd, fwd, bkwd, etc.

SEQUENCE: The figures below are not in any particular order. The sequence is as presented at Statewide 2001.

METER: 9/8

PATTERN

Meas.

INTRODUCTION: Beg 1 meas after kaval (flute) begins.

FIG. I: Move sdwd R & L

1 Facing ctr with fists on hips - do 1 basic step sdwd R (R to R; close L; R beside L).

2-7 Repeat meas 1, alternating ftwk and direction. (7 times in all)

FIG. II: Moving fwd in LOD (CCW)

Fists on hip throughout fig.

1-8 Facing and moving in LOD (CCW) - do 8 basic, beg L. During meas 1, turn body to face slightly "out" of circle; on meas 2 face slightly "in" twd ctr. Repeat 6 more times. (8 times in all)

FIG. III: Move fwd and bkwd with hand circles & flips

- 1 Facing and moving twd ctr - do 1 basic fwd, beg R.
Hands - at shldr ht and fwd of body with palms fwd and form small circles. Hands circle twd each other then down (cts 1-2); from that pos hands quickly continue to circle twice more (cts 3-4).
- 2-4 Repeat meas 1, alternating ftwk, but with same hand movements. (4 times in all)
- 5-8 Repeat ftwk of meas 1-4, only move bkwd - while leaning slightly fwd.
- 5-7 Hands - With palms twd body, hands move inward and beg to circle down (cts 1-2); then quickly circle (flip) hands up and around twice (cts 3-4).
- 8 Hands - Raise hands high above head - clap (ct 1); hold (ct 2); clap twice (cts 3-4).

FIG. IV: Sdwd movement with hands flips

- 1-4 Repeat ftwk of Fig. I, alternate moving sdwd R and L.
- 1 Hands - With hands at shldr ht and fwd with palms twd body, turn hands from the wrists so that the palms circle in, down and around (cts 1-2); turning palms twd floor, R hands is sdwd at chest ht, L arm across body and slightly lower than R arm - in this pos push arms sdwd R twice (cts 3-4).
- 3-4 Repeat hand movements of meas 1, alternating direction. (4 times in all)

FIG. V: Turn L & R in place

- 1-4 Turn L (CCW) once in place - alternating ftwk, with 4 basic steps, beg R.
Hands - With L fist on hip, raise R hand high above head and rotating (flipping) hand. Beg with palm twd body, then rotate down and flip up with palm away from body (cts 1-2); flip R hand twice more (cts 3-4).
- 5-8 Turn R (CW) once in place - alternating ftwk, with 4 basic steps, beg R.
Hands - Same hand movements as in meas 1-4, except with R hand on hip and L hand high.

FIG. VI: Small CW oval

- 1 Facing diag L - do 1 basic diag L fwd, beg R.
Hands - Hold arms diag fwd and high above head (arms straight).
- 2 Facing diag R - do 1 basic to R, beg L.
Hands - Arms remain raised.
- 3 Facing ctr - do 1 basic bkwd, beg R.
Hands - slowly swing arms to V-pos and slightly bkwd of body (cts 1-3); arms swing slightly fwd (ct 4).

- 4 Do 1 basic in place, beg L.
Hands - slowly swing arms to V-pos and slightly bkwd of body (cts 1-3); arms swing slightly fwd (ct 4).

FIG. VII: Crossover

Hands high above head with straight arms throughout fig.

- 1 Lift on L - turning to face diag L (ct ah); step R across L (ct 1); hold (ct 2); step L back to place (ct 3); step R beside L - turning to face ctr (ct 4).
- 2 Repeat meas 1, with opp ftwk and direction (LxR, R bk, L in pl)
- 3 Facing ctr - lift on L (ct ah); step R fwd (ct 1); hold (ct 2); step L back to place (ct 3); step R in place (ct 4).
- 4 Turning to R (CW) in place - do 1 basic, beg L.

MEN'S VARIATION #1:

- 1 Facing diag L of ctr - hold in place with wt on R with L heel extended fwd on floor.
Hands - extend L hand fwd at chest ht with palm of hand twd body (ct 1); clap R hand twd L hand (ct 2); draw R hand twd body (ct 3); clap R hand twd L hand (ct 4).
- 2 Step L fwd in plié with partial wt, R remains on floor (ct 1); in this pos clap R hands fwd at knee ht (ct 2); put full wt on L as R lifts bkwd - turn to face ctr (ct 3); slap outside of R heel with R hand, L hand remains lifted at head ht (ct 4).
- 3 Facing ctr and beg to turn R (CW) - step R in place - clap hands fwd at chest ht (ct 1); continue to pivot R on R (ct 2); slap outside of L heel with L hand (ct 3); continue to pivot on R - clap hands fwd at chest ht (ct 4).
- 4 Drop into squat pos (cts 1-2); begin to raise (ct 3); land on R - facing diag L - with L heel extended fwd on floor (ct 4).

MEN'S VARIATION #2

- 1 Facing ctr - step L to L with partial wt in plié, leave R toe in place - clap extended hands fwd (ct 1); slowly shift all of wt onto L as R beg to move on floor slightly closer to L - clap hands on ct 3 (cts 2-3); quickly put full wt on L as R lifts bkwd (ct 4).
- 2-4 Repeat meas 1, alternating ftwk and direction.

Dance video provided by Mitko Manov, and transcribed by Dorothy Daw 4-01

Presented by Dimitar (Mitko Manov)
Las Vegas Statewide Institute
May 18, 2001

BATUTĂ MUNTENEASCĂ

Romania

Batută Muntenească is a stamping dance from Muntenia, Romania, originally learned by Alexandru David from the Ensemble, "Perinița." This dance was presented by Mihai David in 1974 at the San Diego State University Folk Dance Conference.

TRANSLATION: "Batuta" is a type of dance; Muntenia is a province of Romania

PRONUNCIATION: bah-TOOH-tuh moohn-tehn-YEHSH-cuh

FORMATION: Lines with hands joined in V-pos.

MUSIC: CD: "Statewide, Las Vegas 2001 - Folk Dance Classics"

STEPS: "Stomps" take weight, "stamps" do not. All stamps/stomps are done slightly fwd. In Part C, when closing one foot to another, sides of feet hit together.

METER: 4/4

PATTERN

Meas Cts.

INTRODUCTION:

1-2 1-8 No Action

PART A: Side to Side

1 1-4 Leap R to R (ct 1), step L behind R (ct 2), step R-L-R (cts 3-&-4), scuff L fwd (ct &).

2 5-8 Step L-R-L (5-&-6), scuff R fwd (ct &), step R to R (ct 7), bringing L to R with bent knees— small jump (ct 8)

3-4 Reverse meas 1-2.

5-8 Repeat meas 1-4

PART B: Fwd & Back

1 1-2 Moving into center drop on L (ct 1), stomp R fwd (ct &), drop on L (ct 2), stomp R to side (ct &)

3-6 Repeat cts 1-2.)

3 times in all

2 9-12 Repeat cts 1-2.)

7-8 With a small jump swivel both feet to L—face R (ct 7), reverse (ct 8)

3 9-12 Moving backwards step R-L-R-stamp L (cts 9-&-10-&), reverse (cts-11-&-12-&).

4 13-14 Repeat meas 3, cts 9-10 (RLR-stamp L)

15-16 Jump feet apart (ct 15), then jump feet together (ct 16).

5-8 17-32 Repeat meas 1-4.

Part C: Stamps

- 1 1-4 Step R (ct 1), stamp L (ct &), step L (ct 2), stamp R (ct &), jump feet apart (ct 3), jump clicking heels (ct &), land L (ct 4), stamp R (ct &)
- 2 5-8 R to R (ct 5), close L to R (&), R to R (ct 6), stamp L (ct &), reverse (cts 7-&-8-&).
- 3-4 9-10 Jump feet apart (ct 9), jump clicking heels (ct &), land L (ct 10), stamp R (ct &),
11-16 R to R (ct 11), close L to R (&), R to R (ct 12), close L to R (&); R to R (ct 13), stamp L (ct &), reverse (cts 14-16).
- 5-8 17-20 Repeat meas 1.
- 21-22 Jump feet apart (ct 21), jump clicking heels (ct &), land L (ct 22), stamp R (ct &).
- 23-30 R to R (ct 23), close L to R (&), R to R (ct 24), close L to R (ct &), R to R (ct 25), close L to R (&), R to R (ct 26), stamp L (ct &), reverse (cts 27-30).
- 31-32 Step R back (ct 31), step L in place (ct &), stamp R (ct 32).

REPEAT ENTIRE PATTERN

Dance notes by Ed Austin

Presented by Ed Austin
Las Vegas Statewide
May 19-20, 2001

BRÂUL DIN FĂGĂRAȘ

Romania

The name of the dance translates to mean “belt dance of Fagaras. Fagaras is an area in southeastern, Transylvania. Ed Austin first learned the movements from Ioan Moțoc in 1996. At that time Ioan was dancing with the ensemble “Someșul Napoca,” from Cluj Napoca, which was touring in the United States.

PRONUNCIATION: BROOL deen fuh-guh-RAHSH

FORMATION: Lines joined in belt hold, or hands on shoulders in T-pos.

MUSIC: Statewide, Las Vegas 2001—“Folk Dance Classics”

RHYTHM: Q-S-S-Q-S

STEPS: The basic step should always begin with a slight lift on the left foot before the downbeat.

METER: 4/4

PATTERN

Meas Cts

INTRODUCTION:

1 1-4 **Hai la Brâu, la Brâu, la Brâu** *Let's go do the Brâu, the Brâu, the Brâu*
hi lah broo, lah broo, lah broo

2 5-8 **Și la secerat de grâu** *And go harvest the grain*
shee lah say-chay-raht day groo

Part A: Basic

1 1-4 (Begin weight on L), drop L heel as stamp R heel across L (ct 1), step R across L (ct &), hold (ct 2), step L behind R (ct &), hold (ct 3), step R to R (ct &), step L across R (ct 4), hold (ct &)

2-8 5-32 Repeat Meas 1 (7 times)

9-16 33-64 Repeat Meas 1-8 (Basics)

Part B: Click Steps

1 1 (Weight on L-moving to R), Hop on L while closing R to L (ct 1)

2-4 Repeat ct 1 (3 times)

2 5-8 Repeat Part A, Meas 1

3-8 9-32 Repeat meas 1-2 (3 times)

9-16 3-64 Repeat Part A, meas 9-16 (Basics)

Part C: Hold Step

- 1 1-4 (Weight on L-in place), Drop L heel while placing R heel fwd (ct 1), Hold (ct 2-4)
- 2 5-8 Repeat Part A, Meas 1
3-8 9-32 Repeat Meas 1-2 (3 times)
- 9-16 33-64 Repeat Part A, Meas 9-16 (Basics)

PART D: Cross Step

- 1 1-4 (Weight on L-in place), Hopping on L touch R heel fwd (ct 1), touch R toe bkwd (ct 2), touch R toe across L (ct 3), touch R toe to R (ct 4).
- 2 5-8 Repeat Part A, Meas 1
3-8 9-32 Repeat Meas 1-2 (3 times)
- 9-16 33-64 Repeat Part A, Meas 9-16 (Basics)

REPEAT PART C, THEN PART D, meas 1-15

ENDING:

- 16 1-3 (Begin weight on L), Drop L heel as R heel stamps across L (ct 1), Step R across L (ct &), Hold (ct 2), Step L behind R (ct &), Hold (ct 3), Step R to R (ct &).
- 4 Close L to R (ct 4).

Dance notes by Ed Austin, 5-01

Presented by Ed Austin
Las Vegas Statewide 2001
May 19-20, 2001

CEILI REEL

Ireland

Every year, as a part of the St. Patrick's Day festivities, a gathering known as the "Monster Ceili" (monster, in this context, means huge, or enormous), occurs on North Merrion Row, in Dublin, just south of the Trinity College campus. Tiffney Quin Mortensen, a student at Brigham Young University, learned this dance mixer on March 17, 2000, and named it in honor of the occasion. The dance variation shares steps and sequence elements with the well-known "Bonfire Dance." You will see the word "Ceili" spelled differently depending on the area you are visiting (i.e Ceilidh, Scotland.)

TRANSLATION: "Ceili" is a gathering; "reel" is a type of dance.

PRONUNCIATION: CAY-lee reel

FORMATION: Single circle, facing center, W on the R hand of M. Hands joined high in W-pos, "squared", with elbows touching.

MUSIC: CD, "Statewide, Las Vegas 2001- Folk Dance Classics", or any lively 48 bar reel.

STYLE: All steps are performed on the balls of the feet. Arms are held loosely at the sides.

METER: 4/4

PATTERN

Meas Cts

INTRODUCTION:

PART A: Advance and Retire

- | | | |
|-----|-----|--|
| 1 | 1-2 | Skip-2-3's into the ctr hopping L and stepping R: Hop-step-close-step (cts & 1 & 2), |
| | 3-4 | hop-step-close-step while simultaneously performing the "Eireann Abu" or the "Cry of the Irish" (cts & 3 & 4). |
| 2 | 1-2 | Backing out: hop-step-close-step (cts & 1 & 2), |
| | 3-4 | hop-step-close-step (cts & 3 & 4). |
| 3-4 | | Repeat meas 1-2. |

Part B: Sevens & Buzz Turns

- | | | |
|-----|-----|--|
| 1 | 1-2 | To the R: hop L - cuts R quickly across L (ct 1), step R to R (ct &), step L behind R (ct 2), step R to R (ct &), |
| | 3-4 | step L behind R (ct 3), step R (ct &), step L behind R (ct 4).
Counted: 1-2-3-4-5-6-7-hold. |
| 2 | | Repeat meas 1. |
| 3-4 | 1-& | Join R hands with partner, grasping partner's R elbow with L hand, couples buzz turn CW: Step R across L (ct 1), step L to L (ct &), |
| | 2-8 | Repeat, cts 1-2, 7 more times -W opens to face center, M on W's L. |

Part C: Jump Step & Change Ptr

- 1 1-2 Jump Step: Bringing R leg up in front of L and springing from L (ct &), land on both—R in back of L (ct 1), step L in front (ct &), step R in back (ct 2),
3-4 Reverse.
- 2 1-4 Repeat meas 1—dropping hands and facing new partner, M to W's R
- 3-4 1-8 Joining hands with new partner: 4 Skip-2-3's CW—turning 1½ (cts 1-8)
Cpls opens to face center on the last step.

REPEAT ENTIRE PATTERN UNTIL MUSIC ENDS

Dance notes by Ed Austin, 5-01

Presented by Ed Austin
Las Vegas Statewide Institute
May 19-20, 2001

EL GATO CORDOBÉS

Argentina

El Gato, comes from the dance traditions of Peru, Chile, Argentina and Uruguay. Argentines first danced it in the early part of the 19th century and still dance it today. This particular version comes from Córdoba, Argentina. Ed Austin first observed it in Montevideo, Uruguay in 1994, and later learned it from Graciela Torino Meyers, from Buenos Aires, Argentina.

TRANSLATION: The cat

PRONUNCIATION: ehl GAH-toh

FORMATION: Couples, facing with arms joined at shoulder height, palms up, ready to snap fingers.

MUSIC: Statewide, Las Vegas 2001—"Folk Dance Classics"

STEP: Basic step, traveling: Step flat L (ct 1), step ball R (ct 2), step flat L (ct 3). Reverse. The basic traveling step is danced smoothly, without bouncing.

This dance is meant to be flirtatious, and a bit mischievous. Snapping sequence: together, L-R-L (S-Q-Q-S)

METER: 3/4 PATTERN

Meas.

INTRODUCTION:

1-9 Enter the dance floor

Part A: Large & small circles

1-8 Dancers circumscribe a large circle: Beginning L, 4 steps to trade places, 4 steps to return home.

9-12 Dancers make a small circle: 2 steps to arrive at R sides, 2 steps to return home (M only do through the 3rd step and then begin the Zapateo of Part B)

Part B: Zarandeo/Zapateo & half circle

1-8 W dance Zarandeo: Dancing in a diamond, 2 steps to dance fwd (staying in front of the M), 2 steps to dance bkwd and diag-bkwd to return home

M dance Zapateo: Stomp R (ct 1), heel-ball L (ct 2-&), Step (R), reverse .

Repeat (The M's first zapateo step begins after the 3rd basic of the small circle)

9-12 Dancers circumscribe a large half circle: 4 steps to trade places (The M once again begin the Zapateo after the 3rd basic step)

PART C: Zarandeo/Zapateo & Crowning Turn

1-8 Repeat Zarandeo and Zapateo

9-12 Dancers begin the small circle dancing 2 steps to arrive at R sides, then in 1 step make a small individual turn to face partner. Finish by stepping R into partner and pose (W's arms slide between M's arms)

DANCE THE ENTIRE PATTERN A SECOND TIME

Dance notes by Ed Austin 5-01

Presented by Ed Austin
Las Vegas Statewide Institute
May 19-20, 2001

GRAOVSKO HORO

Bulgaria

This style of dance comes from the Graovo district, near the capital of Sophia, in the Šop region. This dance pattern uses steps from a choreography set for Brigham Young University by Petur Iliev in 1994. The original sequence has been altered to fit this recording, which resulted from a collaboration between Ed Austin and Lyuben Dossev.

TRANSLATION: "Graovo: is a district near Sophia in the Šop area.

PRONUNCIATION: GRAOWV-skoh huh-ROH

FORMATION: Line joined in belt hold, or front basket (R over L).

MUSIC: Statewide, Las Vegas 2001—"Folk Dance Classics"

STYLE: The Šop people are very proud by nature yet their dances remain somewhat heavy in character. The upper body is upright most of the time. Movements are firm and sharp.

METER: 4/4

PATTERN

Meas Cts

INTRODUCTION: Meas 1-4 (after singing), no action

Part A: Basic

- | | | |
|---|-----|--|
| 1 | 1-4 | Jump together (ct 1), run R-L (cts & 2), Repeat (cts 3 & 4). |
| 2 | 5-8 | Run R-L-R (cts 5-&-6), run L-R- L (cts 7-&-8). |
| 3 | 1-4 | Leap R leaning fwd (ct 1), step L behind R standing upright (ct 2), leap R with L heel placed fwd (ct 3), hop R bringing L hl up & out to side (ct 4). |
| 4 | 5-8 | With knees together-legs flinging out: Step L-R-L (cts 5-&-6), hop L cutting R in front of L (ct 7), step R-L (cts &-8). |

Part B: Step & cross

- | | | |
|---|-----|--|
| 1 | 1-2 | Facing ctr and moving fwd, do a čukče on L as R toe touches diag fwd (ct 1), do a 2 nd čukče on L as R lifts (ct &), step R in front of L (ct 2). |
| | 3-4 | Reverse meas 1. |
| 2 | 5-6 | Repeat meas 1. |
| | 7-8 | Jump both (ct 7), leap to L/lift R (ct 8). |
| 3 | 1-4 | Pushing, as in braking, with a cross in front: push R-step R (ct &-1), push L-step L (ct & 2), repeat (cts & 3-&-4) |
| 4 | 5-6 | Repeat meas 3 cts 1-2 (cts & 5 & 6) |
| | 7-8 | Push R-jump both (ct &7), leap to L/lift R (ct 8) |

Part C: Kicks

- 1-2 1-8 Repeat Part A, meas 1-2.
- 3-4 1-2 Step R kick L to side (ct 1-2).
3-6 Kick L-step L-R (3-&-4), repeat (ct 5-&-6).
7-8 Kick L-step L-place R heel across in front of L bending low (7-&-8).
- 5-6 1-2 Place R heel to R straightening L leg (ct 1), touch R behind bending L leg (ct 2).
3-4 Bounce L heel (ct 3), step R in front of L (ct &), step L (ct 4).
5-6 Bounce L heel (ct 5), step R behind L (ct &) step L (ct 6).
7-8 2 Bounces on L hl lift while bring R across in front of L and straightening body (cts 7-&), step R in front of L (ct 8).
- 7 1-4 Step L-heel R (ct &-1), step R (ct &), step L in front of R (ct 2), reverse (cts 3-4).
- 8 5-6 Repeat meas 7 cts 1-2 (cts 5-6).
7-8 Jump both (ct 7), lift R (ct 8).

SEQUENCE:

A (x2), B (x2)
A (x3), B (x2), C
A (x2), B (x2), C
B (x2), A (x3), B (x2)

Dance notes by Ed Austin, 5-01

Presented by Ed Austin
Las Vegas Statewide Institute
May 18-20, 2001

HORA MEDURA

Israel

It was choreographed by Yoav Ashriel in the 1960's to a popular pioneer tune by Meir Walbe. It was first introduced to Ed Austin by Liat Menahemi, November 9, 1982. Since then, Ed has found it to be a well-known and popular dance throughout Israel.

TRANSLATION: Bonfire Hora or Dance around the campfire

PRONUNCIATION: hoh-RAH meh-doo-RAH

FORMATION: Closed circle with hands joined at shoulder height, palm-to-palm, fingers together—or held low in a V-pos.

MUSIC: De Mooiste Muziek uit Israel, V-403, Made in Holland, The Haifa Folk and Dance Orchestra;
Hadarim, Vol. I, side 1/5
Statewide, Las Vegas 2001—"Folk Dance Classics"

STEPS: Basic: The basic step is preceded by a "slight hop or lift" on the L (ct &). There is generally a slight bend in the knees keeping the dance light and fun. The "up/down" action is very prominent during the heel touch.

Mayim (grapevine) step: Step R across L (ct 1); step L to L (ct 2). Step R behind L (ct 1); step L to L (ct 2).

METER: 2/4

PATTERN

Meas. Cts.

INTRODUCTION:

1-12 No action.

PART A: Basic

1 1-2 Jump to both feet (ct 1), step L across R -moving LOD (ct 2).

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

5 1-2 Run fwd R-L (cts 1-2).

6 1-2 Raising lowered hands fwd, jump to both feet (ct 1), kick L (ct 2).

7 1-2 Run bkwd L-R lowering hands bkwd (ct 1-2).

8 1-2 Jump to both (ct 1), lift R (ct 2).

9-16 Repeat meas 1-8.

PART B: "Mauim," Runs & Heel-touches

- | | | |
|------|-----|--|
| 1-2 | 1-4 | Mayim CW, begin R crossing in front of L: R-L-R-L (cts 1-4). |
| 3-4 | 1-4 | 3 running steps R-L-R traveling CW, bending over low at waist (cts 1-2; 1), leap to L straightening up (ct 2). |
| 5-6 | | Repeat meas 1-2. |
| 7 | 1-2 | Facing center, touch R heel fwd raising arms high (ct 1), pause, lowering arms (ct 12). |
| 8 | | Repeat. |
| 9-16 | | Repeat meas 1-8. |

REPEAT THE ENTIRE DANCE FROM THE BEGINNING

Dance notes by Ed Austin, 5-01

Presented by Ed Austin
Las Vegas Statewide Institute
May 19-20, 2001

LOS AMORES

Argentina/Uruguay

Los Amores, comes from the flatlands of the Rio De La Plata, an area in Uruguay and Argentina commonly referred to as the "pampas." This dance, popular among the Gauchos, originated in the middle part of the 19th century and openly displays elements of courtship. Danced both in the country and in the city parlor, it is a social commentary which displays dignity and elegance. Ed Austin first observed this dance in Montevideo, Uruguay in 1994, and later learned it from Graciela Torino Meyers, from Buenos Aires, Argentina.

TRANSLATION: The loves

PRONUNCIATION: lohs ah-MOHR-ehs

FORMATION: 2 cpls, ptrs facing one another to form a small square. Arms and hands held at shoulder height, palms up, ready to snap fingers.

MUSIC: Statewide, Las Vegas 2001—"Folk Dance Classics"

STEPS: Basic step traveling: Step flat L (ct 1), step ball R (ct 2), step flat L (ct 3), Reverse.

HANDS: Snapping sequence: Together, L-R-L (S-Q-Q-S).

STYLE: The basic traveling step is danced smoothly, without bouncing. This dance is meant to be flirtatious, and a bit mischievous.

METER: 3/4

PATTERN

Meas.

INTRODUCTION:

1-9 Enter the dance floor

PART A: Passing

1-4 Cpls at the head, dance down along the outside: 4 basic steps.
Cpls at the foot, dance inside toward the head: 4 basic steps.

5-8 Reverse.

9-16 Repeat.

PART B: Exchange-across

1-4 M give R hands and change places with 3 steps and beg the Zapateo step while W dance Zarandeo: Dancing in a diamond, 2 steps to dance fwd, 2 steps to dance bkwd, and diag-bkwd to return home.

- 5 W give R hands and change places with 4 steps while M dance Zapateo: Stomp R (ct 1), heel-ball L (ct 2 &), Step (R).
- 6 Reverse,
- 7-8 Repeat meas 5-6,
(The M's first zapateo step begins after the 3rd basic of the exchange-across)
- 9-16 Repeat the exchange-across

PART C: Chain

- 1-6 M CCW, W CW: Cpls extend R hands and pull each other by with 6 steps (Cpls will have changed positions in the square).
- 7-8 Extend R hands, M turns W (L) under his R arm to face one another.

PART D: Half Circle & Crowning Turn

- 1-4 Dancers circumscribe a large half circle: 4 basic steps to trade places.
- 5-8 Dancers begin a small circle dancing 2 basic steps to arrive at R sides, then in 1 step make a small individual turn to face partner. Finish by stepping R into ptr and pose (W's arms slide between M's arms).

Dance notes by Ed Austin

Presented by Ed Austin
Las Vegas Statewide, 2001
May 19-20, 2001

SCATTER SQUARE DANCE

United States

Scatter Square Dancing is a fun, easy way to mix dancers on the dance floor. It is a rhythmic activity for young people and adults which allows them to learn basic square dance figures and formations.

The Square Dancing of Appalachia, Western Square, Modern Square Dance and now, Scatter Square Dancing, all share the rich history of movement and patterns which have developed and evolved in many areas within the United States. Together they form the foundation for an American dance form, which continues today under the guidance of the traditional square dance "caller".

Dance forms considered to be predecessors of the American Square Dance include the family of English Country Dances, (i.e. Rounds, Longways Sets, and Square Eight,) and the French Contredanse; (Cotillion and Quadrille.)

The Square Dance music listed below is a medley of four traditional songs: Bonaparte's Retreat, Leather Britches, Mason's Apron, and Devil's Dream. The musical arrangement includes an 8 count introduction.

FORMATION: Mass

POSITION: Promenade

MUSIC: Statewide, Las Vegas 2001—"Folk Dance Classics"

Organize the dancers randomly throughout the dance floor. They will begin solo, and then have the opportunity to join with others in partnerships, small groups, lines, and circles. With each new figure, new partners are selected allowing everyone to mix freely during the activity. The dance leader need not be skilled in square dance, or in the art of "calling" square dance. However, a little practice and familiarity with the calls and figures below will allow the dance to run smoothly.

DANCE NOTES: Remember that at anytime during the activity you can call, "*wave goodbye and hit the trail,*" and everyone will once again circulate across the floor to find a new partner, awaiting your instructions.

METER: 4/4

PATTERNS

I. TRAVELING CALLS:

Hit the lonesome trail:

Individuals circulate throughout the room walking to the rhythm of the music

Keep time with the music:

Clap your hands, slap your thighs

Say how do you do:

Individuals greet one another as they pass on the floor

Say fine thank you:

Individuals respond to one another

Find a partner:

Individuals find a partner a listen for the next call

Find another couple:

One couple finds another couple on the floor and face them

Wave goodbye:

Individuals wave to one another and hit the trail