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FOLK DANCE CAMP

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syllabus of dance descriptions

PREFACE

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Ruth Ruling has served as Editor of this syllabus, assisted by Virginia Wilder. Sue Lemmon has prepared the copy for final printing.

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June McKay, Ph.D., Linguistics, University of California, Berkeley, has served as our consultant for the phonetic pronunciations in the syllabus.

ABBREVIATIONS USED IN THE SYLLABUS

beg.	beginning, begin	LOD	line of direction
bkwd	backward	M	man, men
CCW	counterclockwise	meas	measure
COH	center of hall	opp	opposite
cpl or cpls	couple(s)	orig	original
ct or cts	count(s)	pos	position
ctr	center	ptr or ptrs	partner(s)
CW	clockwise	R	right
diag	diagonal	RLOD	reverse line of direction
Fig.	Figure	sdwd	sideward
ft	foot, feet	shldr	shoulder
ftwk	footwork	twd	toward
fwd	forward	W	woman, women
L	left	wt	weight

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FOLK DANCE CAMP - 1975

FOUNDER AND DIRECTOR OF FOLK DANCE CAMP 1948-1967 -- LAWTON HARRIS

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ERRATA FOR 1975 FOLK DANCE CAMP SYLLABUS

- | Page | <u>Clarification</u> |
|------|---|
| 5 | <u>ORA</u>
Fig II, meas 1: Change cts in margin to <u>1</u> , <u>&</u> , <u>2</u> . |
| 6 | Fig III: The first <u>&</u> ct listed belongs to the previous meas.
meas 2: Delete the <u>&</u> just before <u>2</u> in the ct column.
meas 3-4: Delete last 2 words, <u>and direction</u> .
Fig IV, meas 3: The first <u>&</u> ct listed belongs to the previous meas.
meas 4, ct 2: During pause, <u>lift R knee in preparation for repeat of step</u> . |
| 7 | <u>IUTA</u>
The first & ct listed in each meas of Fig II and Fig III belongs to the previous meas. |
| 9 | <u>AMOLITI GAIDA</u>
Variations may be done at the whim of the individual dancer either separately or in combination with each other.
meas 1, ct 4: Hop on R (2/16); step on L, tucking it closely behind R (1/16).
meas 2, ct 1: Hop on R, step fwd in LOD onto L.
ct 2: Hop on L.
ct 3: Step fwd in LOD onto R.
ct 4: Turning to face ctr, bounce twice on both ft, wt predominantly on R.
meas 3, ct 4: Bounce twice on both ft, wt slightly fwd. |
| 11 | <u>LEVENTIKOS</u>
The Variations are the same as those for Amoliti Gaida and should be used in the same way. |
| 12 | <u>ČEKIĆ</u>
Source, line 2: Should read <u>.....villages around the town of Negotin, Eastern Serbia.</u>
Cts: In meas 1-3 change <u>&</u> cts to <u>ah</u> . The skip is an upbeat.
The leaders change from Fig I to Fig II at their discretion. |
| 13 | <u>ALONIOTIKOS</u>
Meas 2 and meas 3, ct 3: Delete <u>crossing</u> . |
| 14 | <u>STARA VLAINA</u>
The following Variation was taught and can be danced at the whim of the individual dancer:
Meas 1 Hop on L (ct 1); step on R to R (ct &); step L beside R (ct 2).
2-3 Repeat action of meas 1 two more times.
4-6 Tracing the diag pattern of meas 4-6 of description, do 3 step-hops in even rhythm: R-hop, L-hop, R-hop.
7 Hop on R (ct 1); step on L to L (ct &); step R beside L (ct 3).
8 Step-hop on L. |
| 15 | <u>RUMENKA</u>
3rd line from bottom: the 8 small steps are syncopated - begin on the upbeat. L ft always steps on the beat (quick-slow; quick-slow, etc.) |

2

19 ADA'S MAZUR

Przytup: Add: The second stamp can be with wt if the next step requires it.

Fig II, meas 1-4: Posuwisty steps were danced during these meas.

20 Fig IV, meas 13-24: Delete 1st and 2nd W. Insert orig ptr and the W on his L.

Interlude II, line 2: delete in back of her. Insert diag sdwd R.

23 KOKOTEK

This dance was not taught.

25 MACH: In first line change spelling to Krzczonów

26 MACH

Change of direction, line 4: Change to read: fwd outside leg, toes just touching the floor, which now becomes.....

27 Part II, meas 24, line 3: Change facing ctr to read facing LOD.
On the repeat of the dance end facing ctr, as is written.

29 WOŁTOK

Steps and Styling: Step-hop is danced by stepping on ct 1 and hopping on ct 3.

Fig I, meas 4: Bring R to L (ct 1); rise (ct 2); hold (ct 3). As the rise is done on ct 2, lips may be pursed and an inhaling sound made.

33 TROJAK

Record: Melody A is in 3/4 meter; melody B in 2/4 meter.

Fig I, meas 1: Step (ct 1); swing (ct 2); rise (ct 3).

meas 3-14: Stamping done on cts 1, & 2. Hold ct 3.

meas 15-16: Bow is mainly a nod of the head.

Fig II, meas 1-3: L W claps 6 even claps.

meas 5-8: Add R W twirls CCW.

34 Fig III, meas 3: Should read Step fwd on R ft (ct 1); close L to R, no wt (ct 2); hold (ct 3). Meas 4 has same action but done with opp ftwk.

Meas 5-7: Add M looks at R W (who is moving fwd).

Meas 13-15: Add M looks at L W (who is moving fwd).

Fig VI, meas 3-16: Delete seven. Insert six.

35 Fig IX, meas 13-14: Delete two individual turns CW. Insert a small CW circle on 6 steps, hands on hips.

39 OBEREK LUBELSKI

Steps and Styling, line 13: Change phonetic spelling to PSHYH-toop.

Line 16: Should read wt onto L (or R) ft.

40 Part II, meas 3, line 3: Delete arms. Insert hands. Add W: Place free fist on hip.

41 Part IV, meas 3, line 2: Add Ptrs move a little sdwd away from each other.

Meas 5: Step sdwd on ct 1; hold cts 2, 3.

Meas 6: Stamp on ct 1; hold cts 2, 3.

Part V: Done in modified ballroom pos. Ptrs are not too close to each other and W holds M R upper arm from the underside.

Meas 6: M land (ct 1); hold (ct. 2); rise with wt on L (ct 3).

Part VI, meas 1-2: Add Knees are bent.

42 Meas 18: At end dancers may shout "Uha!" (oo-hah).

44 OD BUCZKA DO BUCZKA

Part II, meas 1-4: Do meas 1 as written. On meas 2-4 no step is taken. Just bend and straighten knees a little as wt is shifted onto the other ft. The adjacent illustration doesn't apply to any action in Part II. Last line: delete diag.

Meas 13-14: Repeat action of meas 5-6, Part II. W makes 2 CCW turns on meas 15 and ct 1 of meas 16 (2 cts to a turn). Bow is done on meas 16, cts 2, 3.

Germain Hébert's name has been misspelled at the end of each of his dances. Please delete the final "e" where it appears in the syllabus as Germaine. That ending is a feminine one.

53 BASIC STEPS FOR BOURRÉES

1. PAS DE BOURRÉE, line 4: Delete ball of.

2. Avant-deux épaulé, meas 2, line 2: Delete close to L ft.

54 4. Avant-deux du Haut Berry, meas 4: Delete all. Insert Step bkwd on R (ct 1); step fwd on L (ct 2); step on R ft close to L (ct 3).

2. Croisement du Haut Berry, meas 1: Delete all of cts 2, 3. The pivot takes a full meas.

Meas 2: Delete throwing L ft sdwd L.

55 LA BOURRÉE MUSÉE

Record: Barclay 820138, Side 2, band 7.

Formation: Sets may be formed anywhere on the floor. Usually the M who has no one on his L is #1. There is no hard, fast rule.

Fig II, meas 3: Add passing behind ptr.

56 LA BOURRÉE DES DINDES

Record: Barclay 820138, Side 2, band 2.

No Introduction but meas 1-4 can be used.

Fig I, meas 1-2: This bourree step is danced on cts 1, &, 2. Hold (ct &).

Fig II, meas 17-18: Add Turn at end to face LOD.

Meas 19-20: Delete backing away. Add bkwd. At end turn to face RLOD.

57 BOURRÉE DROITE DU PAYS FORT

Line 1: Change phonetic spelling to read (boo-RAY DWAHT doo pay ee FOR)

Steps and Styling, Pas de Bourrée, line 4: Delete ball of.

Avant-deux du Haut Berry, meas 4: Delete all. Insert Step bkwd on R (ct 1); step fwd on L (ct 2); step on R ft close to L (ct 3).

58 Croisement du Haut Berry, meas 1: Delete all of cts 2, 3. Pivot takes a whole meas.

Meas 2: Delete throwing ft sdwd.

61 LE QUADRILLE DE LA VIE PARISIENNE

Formation: Escort pos: W link L arm thru M R arm, bend elbows, and clasp hands.

Part I, meas 1-4: Do not touch hands in passing; turn in escort pos.

62 Part II, meas 13-16: Fwd and back is done face to face.

Meas 21-24: The turn is CW

Last meas 1-24: Change W #2 to W #3.

63 Part III, meas 9-12: Balance 4 times, beg R.

Meas 19-20: Add and slowly.

- 63 Part IV: Thruout this Fig when M turn the W they pull their own hands
back twd themselves first.
Meas 15-16: Delete outside. Insert joined.
Avant-deux, meas 7-8: Add W #1 turns 1 1/2 times to end at L side of
M #2; the trio is now facing M #1 with inside hands joined.
- 64 Rond a'quatre, meas 25-32, line 1: Circle to the L with 8
sliding steps then ptrs join hands and turn CW with 8 walking
steps to fall back to orig places.
At end of description insert in margin 1-8: Repeat action of meas 1-8, Part V

- 65 LE JOYEUX XAVIER
Fig I, meas 3-4: Complete the turn with the 4 walking steps. During
the 2 stamps in home pos join hands with ptr.
Meas 5-6: Delete Join both hands and
Fig II, meas 57-64: Delete more.
Fig III, meas 69-72: Joined hands are held down, R shldr adj.
66 M, meas 80: Delete all. Insert M steps on R and stamps twice, L,R.
Meas 96: M finish facing ptr (back to ctr).

- 67 COMME TU ES BELLE
Fig I, meas 5-8: During the 4 waltz steps the cpl turns CW.
Meas 19-20: Delete and stamp. Insert using opp ftwk. Last
stamp is wtless for both M and W.
Meas 25-32: Cpl turns CW during the 8 waltz steps.

- 69-77 Note that in the descriptions of Bora Gajicki's dances the counts are
given before the action is described.

In all the descriptions the lift of the non-supporting ft is written in
following the stepping ft - i.e., (ct 1) Step with R to the R, lift L.
The L ft is raised in back, knee bent, in preparation for the follow-
ing step fwd (sdwd/bkwd) on the L ft. This lifting is characteristic
of the style taught by Bora. When the lift is a fwd raise of the ft with
knee bent, we have suggested that the notes be changed by using the
word "raise".

- 69 O UBAVA MALA MOMA
Formation: Delete with belt handhold. Insert Hands joined in W pos
during Fig I, in V pos during Fig II.
8 meas introduction.
Fig I, meas 1: On ct 2 the L ft steps across in front of R ft.
Meas 2: Delete Hold. Insert Touch L ft near R ft.
Meas 3-4: Add and direction.
Meas 7-24: Add at end more.
Fig II, meas 2, ct 1: Delete lift L. Ct 2: Delete Hold. Insert
Raise L in front.
Meas 4, ct 1: Delete lift R. Ct 2: Delete Hold. Insert Raise R
in front.
Meas 8, ct 2: Delete Hold. Insert Raise R in front.
Music and dance pattern are not symmetrical.

- 70 PESACKA
Formation: Add short lines of 6-8. Face slightly R of ctr of circle
throughout dance.
8 meas introduction.

70 (cont) Meas 1-10: Delete all and copy (or paste) the following to the bottom of the page:

<u>Meas</u>	<u>Pattern</u>
1	Moving in LOD, step on R to R (ct 1); close L to R and bounce twice (cts 2,3).
2	Repeat action of meas 1.
3	Step fwd on R (ct 1); step on L next to R (ct 2); step on R in place (ct 3).
4	Step in RLOD on L, bending knee (ct 1); hold, raising R ft in back (ct 2); bounce on L (ct 3).
5	Stamp heavily fwd on R, knee bent, L leg straight behind with ft remaining on floor, body erect (ct 1); straighten knee and lift L ft up behind (cts 2,3).
6-8	Still facing LOD, repeat action of meas 1-3 with opp ftwk.
9	Repeat action of meas 5 (stamp R fwd).
10	Repeat action of meas 4.

Note: Keep torso erect - resist the temptation to bend or twist particularly during meas 5 and meas 9.
Music and dance pattern are not symmetrical.

71 LILE LILE

Record: Add Rhythm is quick, quick, quick, slow. (1, 2, 3, 4,5)
8 meas introduction.

Fig I, meas 1: Delete completely.

Meas 3: The movement bkwd is very slight.

After meas 4 insert in margin 5-8 Repeat action of meas 1-4 in RLOD, same ftwk.

Fig II, meas 1, ct 1: Delete making CW circle in midair with R, Insert Raise R leg diag fwd R, knee straight.

Meas 4: Delete all. Insert Hop on R (ct 1); stamp L beside R, no wt (ct 2); hop on R (ct 3); stamp L beside R, no wt (ct 4); hold (ct 5).

Fig III, meas 1, ct 1: Should read... small circle around behind L.

Meas 2, line 1: Delete all after Hop on R through Hold on line 2.
Insert touch L toe on floor behind R (ct 2).

72 SARENO ORO

Formation: Delete height handhold. Insert hold (T pos).

Begin at the beginning of any musical phrase. Bora usually waited 16 meas.

Meas 1-3: Delete all. Insert following:

Meas 1-Moving in LOD, walk R, L (cts 1,2).

Meas 2-Continuing in LOD, step R (ct 1); touch L near R (ct 2).

Meas 3-Step on L to L (ct 1); touch R near L (ct 2).

When the music increases in tempo the dance becomes much bouncier; a preparatory hop can be done before each step, and the touches become lifts.

73 LILKA

Record: Rhythm is quick, quick, quick, slow (1, 2, 3, 4,5)

8 meas introduction.

Fig I, meas 1-4: *Ct 1 is a hop, cts 2,3,4 are light running steps; ct 5 is a hold. On ct 1 the free ft is raised in front, knee bent.

Fig II: Body tilts bkwd on meas 1, and fwd on meas 2.

Meas 3-8: Add at end more (4 in all).

Fig III: The lift on ct 1 in each meas is a raise of the ft in front.

At end of meas 4 and meas 8, turn to face LOD.

*Meas 4 was taught as moving to the L, but it is equally correct to dance twd ctr of circle as written. Do what the leader does.

75

JURIŠKA

Formation: Joined hands are held down.

8 meas introduction.

Fig II, meas 1: Swing hands fwd on ct 1, back on ct 2.

Meas 2: The step L on ct & is almost a cut step displacing R ft.

Meas 3: Ct 1 is a step fwd twd ctr of circle with L ft.

76

BASARA (BOSARKA)

Formation: L hand over, R hand under.

8 meas introduction.

Meas 4, line 2: After R add behind, knee bent.Meas 5: Delete all. Insert: Bending knees, lunge fwd with a long strong stamp diag fwd R on R ft, raising L up in back, knee bent (ct 1); bounce on R (ct 2).

Meas 6-7: In class these 2 meas consisted of 3 steps diag bkwd L, stepping L,R,L, lift R in front, knee bent. But the action described may be danced if desired.

Meas 8-10: Always danced as described for meas 5-7.

77

POPOVA MI STOJNA

Formation: Joined hands held down.

8 meas introduction.

Meas 3-8: Add at end more (4 in all).

Fig II: Move in LOD.

Meas 1, line 2: Change (&) to (2).

79

CHILENA GUERRERENSEIntroduction, line 3: Change six to eight.line 4: Change four to two.Fig III: Change meas in margin to 1-34. Do 10 waltz steps instead of 8 on the repeat of Fig II.

Fig IV: Pattern is as follows: 6 waltzes fwd, 1 to turn, 5 backing up with L shldr adj, 1 to turn, 5 backing up with R shldr adj, 6 backing up to place. On the very last waltz, step L (ct 1); hold (ct 2); stamp R with wt (ct 3). The stamp on ct 3 is preparation for the next pattern.

80

Fig V: Change to read: Hop R (ct 1); hit L heel, no wt (ct 2), step on L (ct 3).Fig VI: Add On fourth set of stamps, stamp R (ct 1); hold (ct 2); stamp L (ct 3); stamp R (ct 1); hold (cts 2,3).Fig VII, line 5: Should read Repeat all back to place. Delete but this time the M is the toreador, W is the bull.Add in margin 17-32 Exchange roles; M is the toreador.

Fig VIII: On the 4 quiet Chilena steps, the handkerchief is held out in front.

81

EVANGELINA


At beg of dance add: 1 meas Introduction.

Fig I: Change meas in margin to 1-15. Dance 15 Taconazo steps.Beg back to back, starting with M R and W L ft.Fig II: Done in ballroom pos with M facing LOD.

Fig I, (second time): Starts on M L, W R but still start with back-to-back.

83

TEATRO PRINCIPALRecord: Add 2/4 meter.Introduction: 4 measStep 1, line 2: Change to read: Hop on L ft (upbeat), brush R ft fwd (ct 1); hop on L (ct &), step on R (ct 2).

- 83 Line 4: W is a little ahead of the M, but not directly in front of him. Finish in modified ballroom pos, M facing LOD (Modified ballroom pos - M L and W R hands joined. Grasp other arm of ptr just above elbow.)
Fig takes 16 meas.
- Step 2, line 2: Step on cts 1, &, 2. Fig takes 16 meas.
- Step 3, last line: Delete (to R). Insert with same ftwk but now circle moves CW. Take modified ballroom pos at end.
- Step 4, line 3: Grapevine starts on upbeat and is counted ah, 1, ah, 2, ah, 1, 2. Fig takes 16 meas.
- 84 Step 5, line 7: Cross L toe in front of R.
Lines 3-11: In class we did a 3-step turn without the broken ankle. When doing the broken ankle or the plain turn the starting ft alternates.
Fig takes 32 meas.
- Step 6, line 4: these are cue words. The following line describes the action.
Fig takes 16 meas.
- Step 7, line 8: Add Tap L toe twice in front of R.
At end of Fig finish in ballroom pos, M back to ctr.
Fig takes 16 meas.
- Step 8: Delete all. Insert: 8 meas Turning in ballroom pos in LOD
4 " Turn W CW under joined hands and take skaters pos
Use Basic Step thru- 8 " Fwd in LOD
out (Step 1)
Fig takes 20 meas Stamp outside ft.
- 85 TIEMPOS AQUELLOS
Correct spelling in title on this page and in all 3 indices.
Record: 4/4 meter.
Formation: Ptrs facing; cpls at random about room but with all M L shldr twd a common wall.
Introduction: 3 notes.
Step 1, part a: Takes 8 meas in all. Hold 5 cts; stamp on cts 6, 7; hold ct 8 (2 meas). Done 4 times.
Part b: Takes 8 meas in all. Each action takes 2 cts.
Step 2: Takes 16 meas in all.
Step 3, part a: Takes 8 meas. Use modified ballroom pos (inside hands hold ptrs upper arm). One step to a ct.
Part b: Takes 8 meas. Change LOD to common wall.
Step 4: Takes 16 meas in all. Each touch or tap takes 2 cts.
Step 5: Takes 16 meas in all. Part a - 4 meas; Part b - 4 meas; repeat all.
Step 6: Takes 8 meas.
Step 7, line 1: Delete LOD. Insert common wall.
- 87 EL MEZQUITON
This dance was not taught.
- 89 SÁRKÖZI KARIKÁZÓ
Music: Qualiton LP 18007. Side A, Band 7.
- 90 3. Faeroe step, ct 5: Step with R to R sdwd.
- 91 Part II, Melody C 2, line 2: Add Take wt on very last step (L ft).
- 95 CINEGE
Music: Add AC Special #1. Meter is 2/4
- 96 III. Change notation to . Delete all else.

97

FORGATÓS

Record: Qualiton LP 10087. Side B, Band 6.

A. Woman, cts 4, &: Close L to R ft, bending knees (ct 4). Step R in place with partial wt and straightening knees (ct &). This pattern was taught for the women. The pattern as written is also correct.

98

C. Woman, cts 6, &: Take 2 more steps (Q) L,R, in place.....

99

LOGOVACFormation: Add Each pattern starts with R ft.

101

Song Text, 2nd verse, 4th line: 1st word should be da.

103

ZIBNSRITFormation, line 3: Delete on ptr's R hip. Insert around ptr's waist.

Meas 11-12: Maintaining tension between ptrs helps to make the turn easier - and more fun.

106

ARDELEANA CU FIGURI

Show-off Step #1, meas 2, ct 1: There is a chucke on the R ft before the leg is bent for the dip.

107

Fig III, meas 9-10, line 2: Should read (thumb up).

125

ČUČUK

Pronunciation: CHOO-chook

Basic Step, meas 6, line 2, ct 4: Should read facing ctr, step sdwd on R (ct 4).Variation A, meas 4: Flex R knee on ct 4.Meas 5: Delete all after (ct 1). Insert leap to R on R, raising L knee in front (ct 2); hold (ct 3); flex R knee (ct 4).Variation B (Slow): Change (Slow) to (Fast).Meas 4: Change (cts 2, &) to (ah, 2); and (cts 4, &) to (ah, 4).Meas 5: Add Flex R knee on ct 4.Variation C (Fast): Always preceded by meas 2-4 of Basic Step (Hop, step, step, 3 times). Those 3 meas become meas 1, 2, 3 of this Variation. Renumber meas in margin as follows: Change 1 to 4, 2 to 5, 3 to 6, 4 to 7, 5 to 8, 6 to 9, 7 to 10.

126

Line 9: Change 3-7 to 6-10.Variation D (Fast): Was not taught.Variation E (Fast) Men Only: Preceded by meas 3-5 of Variation C, which become meas 1-3 of this Variation. Renumber meas in margin as follows: 1 to 4, 2 to 5, 3 to 6, 4 to 7, 5 to 8.

New meas 4: Should read ...repeat meas 6, Variation C.

New meas 5: Change step to leap; Line 2, change R to both.New meas 6: Delete through cts 1, 2. Insert Turn CCW in air (one full turn) and land on both ft (ct 1); hold (ct 2). Ct 4 change L to both.New meas 7, 8: Change 3 to 6.

127

MAŠKO EGEJSKO

Pronunciation: MAHSH-koh AY-gaze-koh

Rhythm: Delete all. Insert 7/8.

Chorus, meas 1, cts 4, 5: There is a small lift of R heel.

Meas 2, ct 1: L ft is near R calf.

137

GORNO SELSKO - was not taught.

- 129 ŠIPTARKA
 Pronunciation: SHEEP-tar-kah
 Formation: Delete Joined hands held down. Insert Joined hands in W pos thruout dance.
 8 meas introduction.
 Fig I, meas 2: While L ft is lifted in front of R, turn knee and ft in and out.
 Meas 3: On ct 1 wt is on both ft equally
 Fig II: Ct 1 of each meas is done with plié.
 Fig III, meas 2, line 2: After back of R, add and hook R sharply across L shin (ct 2).
 Line 3: Delete last sentence.
 Meas 4: Delete in front. Insert ft up in back.
- 130 Fig IV, meas 33: Delete Moving in LOD. Steps are done in place.
 Fig V, meas 1: At end of line add heel.
 Line 2: Delete close L to R. Insert step fwd on L. Movement in LOD is continuous.
 Meas 5, line 2: Before (ct 1), insert with plié.
 Meas 6: Delete all after opp ftwk.
- 131 ŠOPSKA PETORKA
 Pronunciation: SHOPE-skah PEH-tor-kah
 Part I, meas 4, ct 3: Add Rise on ball of R ft.
- 133 Part III, E, meas 15-16: There is no hop on ct 2 of meas 16.
- 134 Part III, I, meas 7: The ft touches the floor during scooping action.
 Knee is bent.
 J. In title, delete the diacritical mark over the "s" in Kosi and change the phonetic spelling to KOS-ee.
 K. Meas 9: Delete heel. Insert ft.
 As a general rule the call "ee-ha" comes on the 1st ct of the 1st Basic and other calls come on the 1st ct of the last Basic.
- 135 BARJAČE
 Pronunciation: BAH-ree-ah-cheh
 Meas 4, cts 2,3: Delete back. Insert to L.
 Line 3: Delete all. Insert Step on R crossing behind L (ct 4); step on L to L (ct &); step on R crossing behind L (ct 5).
- 136 GILANKA
 Pronunciation: GHEE-lahn-kah
 Rhythm: 4/4 meter.
 8 cts introduction (2 meas).
 Part I, meas 4, line 2: On ct 4 begin to move in LOD.
 Part II, meas 1, line 1: Change (ct 1) to (ah); change to to behind.
 Line 2: Change (ct &) to (ct 1); (ct 3) to (ct ah); change to to behind.
 Line 3: Change (ct &) to (ct 3).
 Meas 2: Change (ct 1) to (ct ah); change (ct &) to (ct 1).
- 138 KAČERAC
 Pronunciation: kah-CHEH-rahts
 Part II, meas 1: During ct 1 the R ft touches the floor, but does not take wt until ct &.
 Meas 4: Bend fwd from waist a little.
 At end of Part II, after Repeat of Part I, insert in margin 1-16 Repeat Part II.
 Part III, meas 1-2: Should read Face diag R of ctr and move in LOD.
 Meas 4: Last step on R is across in front of L.
 After doing Fig III, alternate Fig I with Fig III. The leader does not go back to doing Fig II once he has led Fig III.

10

139

NEVESTINSKO

Pronunciation: neh-VES-teen-skoh

Style: All steps are done by stepping on the toe of the ft and moving to full ft with plié. Rise on ball of supporting ft before taking next step.

Meas 12, ct 1: Delete all. Insert Continuing to face LOD, step bkwd on L (ct 1).

140

PRIŠTINKA

Under the title delete (Serbia) Insert (Albania) .Add a ˇ over the "S"

Pronunciation: PREESH-teen-kah

Rhythm: Delete all. Insert 4/4 meter.

Formation: Joined hands in W pos move up and down with the rhythm.

Add Style: Steps are small and bouncy and done mostly on full ft.

The dance consists of 6 cts. The music has 4 cts to a meas and therefore the dance begins again on ct 3 of the 2nd meas of music.

Delete all of dance description. Copy the following at the bottom of the pag

Meas 1: Facing ctr, take 3 steps bkwd, R,L,R (cts 1-3); step bkwd on L, sliding R ft fwd on floor (ct 4); step on R (ct &).

Meas 2: Step L across R (ct 1); leap slightly to R on R (ct 2); step L across (or in front of) R (ct &).

Repeat of dance begins on ct 3 of meas 2.

Variation for Meas 1: Step on R to R (ct 1); step L behind R (ct 2); step on R in front of L (ct 3); small bounce onto L ft in back of R (ct 4); step R in place (ct &).

When tempo increases, and particularly during the clarinet solo, the steps become bouncier by inserting tiny lifts of the supporting ft before the next step is taken. Cts 4, & of meas 1 can be done as 2 tiny leaps.

141

SREČNA LJUBOV

Pronunciation: SRETCH-nah LYOO-bofe

Formation: Delete from joined hands to end of sentence. W pos was used in class throughout the dance, but T pos is also acceptable.

Part II: Add in margin meas 5-24 Repeat action of meas 1-4, Part II, 5 more times.

147

LUCERO DE LA MAÑANA

The actual number of meas needed to form and execute each pattern will vary. Most of the time 8 meas were used to get the rebozos ready and each figure always started on the beg of a musical phrase.

99, 113 Under the title and in the indices change Logovac and Srpkinja to Serbia.

We want to take this opportunity to thank the teachers for their invaluable help and patience in the preparation of these Errata. We strive to have this syllabus reflect the dances as they were taught here, and we are indebted to members of the Research Committee of the Folk Dance Federation, and those scholarship recipients who have helped in the clarifications. If you use these notes along with your own it will help to maintain the dances as presented.

Ruth Ruling, Editor
Ginny Wilder, Assistant

FACULTY BIOGRAPHIES

DICK CRUM - Balkan dance

A perennial favorite among folk dancers, Dick Crum has been active in Balkan dance since 1951, a period of 24 years. In that time, he has made seven trips to the Balkan countries, doing field work as well as formal research with all types of groups, from village dancers to exhibition ensemble choreographers.

For 20 years, Dick was associated with the Duquesne University Tamburitzans, first as a dancer, then as choreographer and technical adviser. He has taught Balkan dance at all major folk dance camps in the United States and Canada and for innumerable master classes at colleges and universities.

Dick's interest in Balkan dance is threefold:

- 1) ethnographic - recording dances as they are done by native dancers, studying dances in their cultural context.
- 2) choreographic - presenting dances on stage, involving esthetics and dance adaptation for the stage and for non-dancing audiences.
- 3) recreational - United States and Canadian type recreational folk dance, utilizing dances from the above two groups for recreation, physical education, and FUN.

Among the most popular and enduring dances Dick has introduced to American folk dancers are Setnja, Cačak, Orijent, Kriči Kriči Tiček, Alunelul, and Godečki Cačak. In addition, Dick has consulted for and supervised the recording of ethnic dance music on the Folk Dancer, Xopo, and Du-Tam labels. Dick is an editor in Los Angeles for Agnew Tech-Tran, a foreign-language service agency.

ANDOR CZOMPO - Hungarian dance (AHN-door TSOHM-poh)

Recently returned from a research trip to Hungary, Andor Czompo was born in Budapest and raised in Turkeve, Hungary. At an early age, he was invited to join a professional Hungarian folk dance ensemble and toured through Europe with this group. He later became a state-licensed folk dance teacher, having passed a comprehensive government examination. Before leaving Hungary, Andor was a district folk art supervisor in Borsod County. Arriving in the United States in 1957, he worked with several exhibition dance groups, performed on television, and was a dancer-choreographer for the Kovach-Rabovsky Hungarian Ballet 'Bihari'.

In recent years, Andor has choreographed several dance suites for the Duquesne University Tamburitzans and the Brigham Young University International Folk Dancers. He has taught master classes at major colleges and universities throughout the United States and Canada, and in the last seven years, he served on the staffs of most major folk dance camps. Andor was recently recognized by Hungarian folklore experts as the leading authority on Hungarian folk art in the western hemisphere. He is currently Assistant Professor of Dance at New York State University at Courtland, New York.

NELDA DRURY - Mexican dances

Returning for a second summer at Stockton, Nelda Drury is a foremost authority on Mexican dance. She gave her first performance at age five during a celebration in a small town in Texas and grew up learning a wide variety of Mexican dances. Serious study of dance began for Nelda at the University of Mexico in Mexico City under Alura Flores de Angeles.

While teaching Mexican dance at the Texas Folk Dance Camp, Jane Farwell invited Nelda to teach at the Mt. Horeb Camp in Wisconsin. Invitations to other camps on the East Coast followed in close succession. In 1956, Nelda traveled with the Michael Hermans on a State Department sponsored trip to Japan, where she shared the Mexican culture with enthusiastic dancers. Today, Nelda teaches dance full time at San Antonio College in Texas, adding modern and ballroom dance to her folk dance emphasis.

ADA DZIEWANOWSKA - Polish dance (AH-dah jay-vah-NAW-skah)

Returning for an encore engagement at Stockton, Ada Dziewanowska was born and raised in Poland, learning the traditions and celebrations of the Posnania, Pomerania, and Kujawy countrysides. She learned Polish national dances in school. With her husband, Kamil, Ada came to the United States in 1947. For twelve years she taught the Polish language at Harvard University. She studied dance at the Boston Conservatory of Music and directed and choreographed for the Boston Krakowiak Polish Dancers, who gave concerts in America and Europe. Her children, Basia and Jas, are members of this ensemble.

Since 1967, with her son as her partner, Ada has given numerous workshops on Polish dance in the United States, Canada, Belgium and Germany, and was on the staff of Ralph Page's New Hampshire Camp and the Michael Herman's Maine Camp. Ada has produced several records, including a new one this year, and continues to research the folklore and dance of Poland, returning there almost every year. She has a large collection of Polish folk costumes and folk art.

Since her stay in Belgium in 1972-73, Ada also has been teaching Walloon dances in the United States.

BORA GAJICKI - Yugoslav dances (BOH-rah gah-YIT-skee)

Also returning for a second year at Stockton, Bora Gajicki was born in Vojvodina, Yugoslavia. As a young boy, he went to Belgrade, where he began dancing with an amateur group. Years later, after completing his military service, he auditioned for Ansambl KOLO, was accepted, and traveled extensively in Yugoslavia and Europe with this world-renowned group. Bora was a member of KOLO until he came to California in 1967.

Presently, Bora and his wife, Marge, own and operate "The Folk Motif" in Long Beach, California. "The Folk Motif" is a shop specializing in Balkan opanke, folk costumes, books, and related folk items. Bora plays the accordion and directs the Borino Kolo Folk Orchestra, which plays at various ethnic and folk festivals. He has appeared throughout California as guest teacher at folk dance institutes and camps. His present plans include teaching tours throughout the various areas of the United States.

NED AND MARIAN GAULT - Teacher training

On the Stockton staff for many years, Ned and Marian Gault offer instruction in teacher training to help all campers, and especially Stockton scholarship recipients, in bringing new dances to their groups at home. Ned also gives a session on the effective use of audio equipment.

Ned and Marian are directors of Ensemble International, an exceptional exhibition group from Sunnyvale, California, which performed at EXPO '74 in Spokane, Washington. Ned, formerly an electronics engineer, now teaches high school chemistry. Marian teaches junior high school and has designed the Stockton Folk Dance Camp Syllabus covers since 1966.

JERRY HELT - Square dance

Making his 20th consecutive appearance at Stockton, Jerry Helt began his square dance activities in the early 1940s and has been a professional caller since 1953. He conducts caller's clinics and workshops and serves on the teaching faculty of numerous universities, institutes, and camps throughout the United States, Canada, and Europe. Jerry also serves the American Square Dance Workshop, Inc., and is a member of The Callerlab. Jerry conducts a full program of classes and clubs in Cincinnati, Ohio, and the surrounding areas.

Jerry has recorded numerous albums and singles on several square dance labels. He has conducted exhibition groups and has taught dancing to the mentally retarded, wheelchair groups, children, and the YMCA. The Jerry Helt Fan Club's national membership contributes to and supports the American Cancer Society. Among Jerry's many hobbies are sculpturing and antique collecting. Jerry lives in Cincinnati with his wife, Kathy, and their three daughters.

GERMAIN HÉBERT - French dances from Berry (zhehr-MA(N) ay-BEAR

Returning to Stockton after a two-year absence, Germain Hébert was born in St. Jean, Quebec, Canada. He started teaching folk dance in 1956 and was on the faculty of the Canadian Folk Dance Federation's first folk dance camp. In 1960 and '61, Germain and his wife, Louise, won scholarships to Stockton Folk Dance Camp and returned to Canada with a wide variety of high-quality international dances. A dance troupe from the Basque Pyrenees visited Montreal in 1963 and invited the Héberts to instruct at a folk dance camp in France, which Germain and Louise did in 1964. There they discovered the French bourrée, raved about it to Stockton's Lawton Harris, and brought it to Stockton Folk Dance Camp in 1966, '68, '69, and '72. The Héberts did further research in France in 1967 and again in 1972. Germain gives many institutes in Quebec and the United States. He is a school administrator by occupation.

ATANAS KOLAROVSKI - Macedonian dance (AH-tah-nahs kaw-lah-ROFF-skee)

Making his fifth official teaching appearance at Stockton, Atanas Kolarovski was born in Skopje, Macedonia, into a family of expert dancers and musicians. As a member of the Yugoslav Army Folk Dance Ensemble, Atanas traveled all over Yugoslavia studying and learning regional dances and styling. For 19 years he was the leading solo dancer of Tanec, The Yugoslav-Macedonian State Folk Dance Ensemble. For a number of years, Atanas was their choreographer and researcher. As well as being an excellent dancer and choreographer, Atanas is an accomplished accordianist and singer of Macedonian songs.

MIRIAM LIDSTER - Rhythm and movement

A veteran member of the faculty at Stockton Folk Dance Camp, Miriam Lidster has taught dance at Stanford University since 1942. At Stanford, Miriam conducts yearly International Folk Dance Seminars, directs the Stanford International Dancers, a talented exhibition group, and supports the Stanford Folk Dance Club. In addition to folk and modern dance, she teaches dance history, dance appreciation, and teaching techniques. At Stockton, Miriam will concentrate on the fine points of body control.

On sabbatical in 1959, Miriam taught in Japan, Israel, and England. She has studied dance in Hungary and Yugoslavia. Miriam is on the Dance Research Committee of the Folk Dance Federation of California.

LARRY WEINER - Balkan dance (WINE-er)

A newcomer to the West Coast and Stockton Folk Dance Camp is Larry Weiner, a skilled Balkan dancer from Washington, D.C. Born in Boston, Massachusetts, Larry began his folk dance activities in 1960 at Boston University, where he remained until moving to Washington, D.C., in 1963. Larry has been teaching folk dance groups in and around Washington almost continuously since 1964. In 1966 and again in 1971, he made research trips to the Balkan countries, studying dance and culture primarily in Macedonia and eastern Serbia. For the past seven years, Larry has served as co-director of Buffalo Gap Folk Dance Camp, one of the most successful folk dance camps in the East. He has taught workshops at the New York City Winter Balkan Festival, the Tennessee Oktoberfest, and the Buffalo Spring Folk Dance Camp.

AMERICAN SQUARE DANCESSquare Dance Material Within the 50 Basics

By Jerry Helt

Forward and Back

Everybody fwd up to the middle and
come on back
Four ladies fwd up to the middle and
come on back
Four gents fwd up to the middle and
come on back
One and three fwd up to the middle
and come on back
Two and four fwd up to the middle
and come on back

Circle Left and Right

Heads fwd, circle four to the L
Circle R, back away at home
No. 1 lead to the R, circle four to the L
Pick up Cpl 3, circle six to the L
Pick up Cpl 4, circle eight to the L
Circle all eight to the R, back to home

Do Sa Do

Everybody with your ptr Do Sa Do
Everybody with your corner Do Sa Do
Head ladies Do Sa Do
Head gents Do Sa Do
Head cpls Do Sa Do

Waist Swing

Everybody with your ptr swing
All join hands, circle eight to the L
With the L hand lady swing, put her
on the R
All join hands, circle eight to the L
With the L hand lady swing, put her
on the R
All join hands, circle eight to the
L back to home
Heads fwd, circle four to the L
In the circle of four, with the L
hand lady swing
Heads take your ptr home
Sides fwd, circle four to the L
In the circle of four, with the L
hand lady swing
Sides take your ptr home

Promenade

All join hands, circle eight to the L
Reverse back, single file promenade
Gents move up, promenade your ptr home
Four ladies promenade inside once to home
Everybody swing your ptr, gents
promenade inside once
Meet your ptr, promenade once to home
Heads promenade outside once around
to home
Sides inside promenade once to home

Separate

No. 1 cpl back to back, separate
Go all the way around the outside
Meet your own at home and swing
Sides with your ptr back to back
Separate go all the way around the outside
Meet your own at home and swing
Everybody with your ptr back to back
Separate go all the way around the outside
Meet your own at home and swing

Split the Ring

No. 1 cpl go fwd and split the ring
Separate, go all the way around the outside
Meet your own at home and swing

Grand Right and Left

Everybody face your ptr, go Grand
Right and Left
Go five hands, when you meet your own
Promenade her home

Lines

No. 1 cpl down the ctr
Split cpl 3, around one person
Line up four, the line fwd
Circle four to the L, back away at home

AMERICAN SQUARE DANCES (continued)Lines (continued)

Heads Pass Thru, swing your own,
face the ctr
Sides Pass Thru, separate around one,
line up four
Lines fwd up to the middle and come
on back
Ctrs Pass Thru, split the cpl, line
up four
Line fwd up to the middle and come
on back
All join hands, circle eight to the
L back home

Heads lead R, circle four to a line
Lines fwd up to the middle and come
on back
All join hands, circle L back home

Heads Pass Thru, separate all the
way around two
With the corner line up four
Lines fwd up to the middle and come
on back
All join hands, circle L back home

Heads lead R, circle four
Head gents go home alone
Lines of three fwd up to the middle
and come back
All join hands, circle eight to the
L back home

Ladies Chain

Head ladies chain across the set
Side ladies chain across the set
All four ladies chain across the set
All four ladies chain 3/4 round
All four ladies chain 3/4 round
Head ladies chain 3/4 round, Side
men turn 'em
Same ladies chain 3/4 round, Head
men turn 'em
Side ladies chain 3/4 round, Head
men turn 'em
Same ladies chain 3/4 round, Side
men turn 'em

Right and Left Thru

Heads Right and Left Thru
Sides Right and Left Thru
Heads Right and Left Thru
Sides Right and Left Thru

Stars

Everybody up to the ctr with a R hand star
The other way back with a L hand star
Men move up, promenade your ptr home
All ladies fwd, R hand star
Back by the L, a L hand star
Swing your ptr at home
Men ctr, a L hand star
When you're home with your ptr
Make a two-hand R hand star
Change hands with your ptr, two hand
L hand star
With your ptr swing
Everybody face your corner, two hand
R hand star
Same girl change hands, a two hand
L hand star
Everybody with your ptr swing
Heads fwd make a four hand R hand star
Back by the L, a four hand L hand star
Heads promenade your ptr home

Arm Turns and Allemande

Everybody face your ptr, turn her R forearm
With your ptr change hands, turn L forearm
Everybody face your corner, turn her
R forearm
Same girl change hands, turn L forearm
Everybody with your ptr turn R forearm
Everybody with your corner turn L forearm
Everybody with your ptr swing

Pass Thru

Heads fwd, Pass Thru, separate
Half way around to home, swing your own
Sides fwd, Pass Thru, promenade L
Back to home pos
Heads fwd, Pass Thru, swing your own
Heads face the ctr, Pass Thru
Swing your own

AMERICAN SQUARE DANCES (continued)"U" Turn Back

Heads Pass Thru, "U" Turn Back
 Sides Pass Thru, "U" Turn Back
 Heads Pass Thru, "U" Turn Back
 Sides Pass Thru, "U" Turn Back

Rollaway with a Half Sashay

Heads Rollaway a Half Sashay
 Heads Pass Thru, "U" Turn Back
 Sides Rollaway a Half Sashay
 Sides Pass Thru, "U" Turn Back
 Head ladies chain, heads Rollaway a
 Half Sashay
 Side ladies chain, sides Rollaway a
 Half Sashay
 All join hands circle to the L
 All four ladies Rollaway a Half Sashay
 Circle eight to the L to home

Square Thru

Heads	1/4	Square Thru and	"U"	Turn Back			
Sides	"	"	"	"	"	"	"
Heads	"	"	"	"	"	"	"
Sides	"	"	"	"	"	"	"
Heads	1/2	"	"	"	"	"	"
Heads	"	"	"	"	"	"	"
Sides	"	"	"	"	"	"	"
Sides	"	"	"	"	"	"	"
Heads	3/4	"	"	"	"	"	"
Heads	"	"	"	"	"	"	"
Sides	"	"	"	"	"	"	"
Sides	"	"	"	"	"	"	"
Heads	Full	"	"	"	"	"	"
Heads	"	"	"	"	"	"	"
Sides	"	"	"	"	"	"	"
Sides	"	"	"	"	"	"	"

California Twirl

Heads Calif. Twirl, Heads promenade
 half way round
 Sides Calif. Twirl, Sides promenade
 half way round
 All four ladies chain across
 Heads Pass Thru, Calif. Twirl
 Head ladies chain across
 Sides Pass Thru, Calif. Twirl
 Side ladies chain across

Box the Gnat

Heads fwd, Box the Gnat
 Box the Gnat again and back away
 Sides fwd, Box the Gnat
 Box the Gnat again and back away
 Allemande L your corner
 Ptr Box the Gnat, pull by
 L allemande, swing your ptr
 Heads fwd, Box the Gnat, pull by
 Separate go around one, into the middle
 Box the Gnat, pull by, L allemande

Walk All Around your L Hand Lady andSee Saw

Walk all around your L hand lady
 See Saw your pretty little Taw
 Allemande L your corner, swing your own
 All join hands, circle L around the hall
 Walk all around your L hand lady
 See Saw your pretty little Taw
 Men R hand star once around the hall
 Find your corner, L allemande
 Promenade your ptr back home

Star Thru

Heads fwd, Star Thru, Do Sa Do
 Star Thru and back away
 Sides fwd, Star Thru, Do Sa Do
 Star Thru and back away
 Heads Star Thru, Pass Thru
 Split the sides, around one
 Heads swing your own at home
 Sides Star Thru, Pass Thru
 Split the heads, around one
 Sides swing your own at home
 Heads fwd, Star Thru, Pass Thru
 With the sides, Star Thru
 Same girl Calif. Twirl
 Men "U" Turn back, L allemande
 Swing your own
 Sides fwd, Star Thru
 Same girl Calif. Twirl
 Split the heads, round one
 Swing your own at home

AMERICAN SQUARE DANCES (continued)Grand Square

Sides face your ptr, Grand Square

1, 2, 3, turn 1, 2, 3, turn

1, 2, 3, turn 1, 2, 3, reverse

1, 2, 3, turn 1, 2, 3, turn

1, 2, 3, turn 1, 2, 3, reverse

Four men fwd up to the middle and back

Men L hand star once around

Pass your ptr right on by

Promenade the next

REEL CONTRA MIXER

By Jerry Helt

Record: Blue Star Record BS-1587-B, "Trailride"

Formation: Cpls facing cpls, W on M's R, in long lines down the hall.
An even number of cpls is required.

Cts Calls and explanations

- 1-8 Everybody fwd up to the middle and come on back
All join hands in line, go fwd three short steps, bow to opp on 4th ct, four steps back to place
- 9-16 With the L hand lady swing
M swing the L hand lady twice around to end with the lady on the M's R, all facing the cpl across
- 17-24 With cpl across, circle four to the L
With the facing cpl in the opp line, join hands and circle four to the L
- 25-32 Circle R the other way, back out
Circle four to the R, back to place, and back up slightly
- 33-40 Ladies Do Sa Do across you know
Each lady dances straight fwd into the ctr to Do Sa Do with the opp lady whose R shoulder she can naturally pass, ladies return to place
- 41-48 Gents Do Sa Do across you know
Each M dances straight fwd into the ctr to Do Sa Do with the opp M whose R shoulder he can naturally pass, M return to place
- 49-56 Ladies Chain across
The ladies chain across to opp M
- 57-64 Ladies Chain back again
The ladies chain back to place

Caller indicates ends cross over every second and alternate sequence through the dance.

ORA
(Serbia)

Source: As originally presented by Martin Koenig and later viewed by Larry Weiner in the villages of Halovo and Gradskovo, Eastern Serbia.

Pronunciation: OH-rah

Formation: Long lines using a belt hold, L arm over, R arm under. Usually M and W dance in separate lines.

Record: Balkan-Arts MK-2H BA 1002. 2/4 meter.

Steps and Styling: As with other dances from the very eastern part of Serbia, this dance is danced largely flat-footed. The steps are very small and close to the ground. Each figure is done as many times as the leader of each line desires, but he should let the music indicate when to proceed from one figure to the next, changing figures when melody changes.
"Chukche" -- A hop in which the ft on which you are hopping never leaves the ground.

<u>Meas</u>	<u>ct</u>	<u>Pattern</u>
<u>FIGURE I.</u>		
1	1	Facing ctr, and moving R, step sdwd to R onto R ft.
	2	Step onto L ft beside R ft.
2	1-2	Repeat action of meas 1.
3	1	Step sdwd to R onto R ft.
	2	Slight "chukche" on R ft as L ft begins to move diag fwd to R.
4	1	Step diag fwd to R onto L ft.
	2	Slight "chukche" on L ft, free R ft lifts slightly from ground.
5	1	Step straight bkwd onto R ft.
	2	Slight "chukche" on R ft, free L ft lifts slightly from ground.
6-7		Repeat action of meas 1-2 above, but with opp ftwk and direction.
8	1	Step sdwd to L onto L ft.
	2	Slight "chukche" on L ft as free R ft is lifted slightly up and behind L ankle.
<u>FIGURE II. (Basic Kolo Step)</u>		
1	&	Hop in place on L ft.
	1	Step slightly sdwd to R onto R ft.
	2	Step onto L ft beside R ft.
2	1	Step slightly sdwd to R onto R ft.
	2	Hop in place on R ft.
3-4		Repeat action of meas 1-2, Fig. II, but with opp ftwk and direction.

ORA (continued)FIGURE III.

- 1 & Stamp onto R ft in place.
 1 Step onto R ft in place.
 & Stamp onto L ft in place.
 2 Step onto L ft in place.
 2 & Stamp onto R ft in place.
 1 Step onto R ft in place.
 &2 "chukche" in place on R ft, free L ft is lifted, knee bent.
 3-4 Repeat action of meas 1-2, Fig. III, but with opp ftwk and
 direction.
 Note: Body does not twist R and L during this Fig.

FIGURE IV.

- 1-2 Repeat action of meas 1-2, Fig. III.
 3 & Stamp in place on L ft.
 1 Step slightly fwd onto L ft.
 2 Chug fwd onto both ft, knees slightly flexed.
 4 1 Chug bkwd onto both ft, knees straight
 2 Pause.

Presented by Larry Weiner

JUTA
(Serbia)

Source: As originally presented by Martin Koenig and later viewed by Larry Weiner in the villages of Halovo and Gradskovo, Eastern Serbia.

Pronunciation: YOU-tah

Formation: Long lines using a belt hold, L arm over, R arm under. Usually M and W dance in separate lines.

Record: Balkan-Arts MK-2H BA 1002. 2/4 meter.

Styling: As with other dances from the very eastern part of Serbia, this dance is danced largely flat-footed. The steps are very small and close to the ground. Each figure is done as many times as the leader of each line desires.

Meas ct

Pattern

FIGURE I.

1	1	Facing ctr, step sdwd to R onto R ft.
	2	Step onto L ft beside R ft.
2	1	Step sdwd to R onto R ft.
	2	Touch L ft beside R ft.
3	1	Step fwd onto L ft, L knee slightly bent and R ft remains in its orig pos.
	2	Step in place onto R ft.
4	1	Step onto L ft beside R ft.
	2	Touch R ft slightly fwd.
5	1	Touch R ft slightly sdwd to R.
	2	Touch R ft slightly fwd.

Note: There is a slight knee flex before each step in this Figure, the flex is on the "&" ct.

FIGURE II.

1	&	Facing ctr, hop in place on L ft.
	1	Turning to face CW, step bkwd onto R ft.
	&	Step onto L ft beside R ft.
	2	Small step bkwd onto R ft.
2		Repeat action of cts &2, meas 1, Fig. II, twice.
3	&	Facing ctr, hop in place on R ft, free L ft swings slightly fwd and close to ground.
	1	Step in place onto L ft.
	&2	Repeat action of cts &1, this meas, but with opp ftwk.

JUTA (continued)

- 4 &1 Repeat action of cts &1, meas 3, Fig. II.
 & Step heavily fwd onto R ft.
 2 Step in place onto L ft.
- 5 & Step heavily sdwd R onto R ft.
 1 Step in place onto L ft.
 &2 Repeat action of cts &2, meas 4, Fig. II.

FIGURE III.

- 1 & Facing ctr, hop in place on L ft.
 1 Step in place on R ft, this step is accented down.
 & Step in place on L ft, not accented.
 2 Step in place on R ft, this step is accented down.
- 2 Repeat action of cts &2, meas 1, Fig. III, twice.
- 3 & Stamp L ft slightly fwd diag to R.
 1 Step in place onto L ft.
 & Stamp R ft slightly fwd diag to L.
 2 Step onto R ft in place.
- 4 &1 Repeat action of cts &1, meas 3, Fig. III.
 &2 Repeat action of cts &2, meas 4, Fig. II, but done more heavily
- 5 Repeat action of meas 5, Fig. II, but done more heavily.

Note: When changing from Fig. II to Fig. III, do cts &2, meas 4 and meas 5 (all of Fig. II) in place in the same manner as in cts &2, meas 1 and meas 2 (Fig. III).

Presented by Larry Weiner

AMOLITI GAIDA

(Macedonia)

- Source: Larry Weiner, as he learned the dance from Simos Konstandinou, from the village of Alona, near Florina, Greece.
- Pronunciation: ah-moh-LEE-tee GUY-dah
- Formation: Open circle of dancers with hands down in "V" pos. All dancers facing ctr with wt on L ft and dance begins by moving CCW.
- Record: Florina FL-1C
- Rhythm: 7/16 + 5/16; counted as SLOW-QUICK-QUICK-SLOW-QUICK

or
1 2 3 4 5

- Note: Dances coming from the same village very often contain step patterns common to each other. Such is the case with Amoliti Gaida and Leventikos. However, you will note that whereas Leventikos only moves CCW in a three-measure pattern, Amoliti Gaida moves both CCW and CW in a six-measure pattern. The dance directions which follow should be viewed as providing only the basic framework around which the dance is "created" each time the dance is danced.

<u>Meas</u>	<u>ct</u>	<u>Pattern</u>
1	<u>1</u>	Facing ctr and moving CCW with wt on L ft, bounce on L ft while moving R ft to R close to ground.
	2	Bounce again on L ft continuing to move R ft to R and turning body to face CCW.
	3	Moving in LOD, step fwd onto R ft.
	<u>4</u>	Step onto L ft bringing it up to, but slightly behind R ft.
	5	Step fwd in LOD onto R ft.
2	<u>1</u>	Step fwd in LOD onto L ft.
	2-3	Step fwd in LOD onto R ft.
	<u>4</u>	Turning body to face ctr, step fwd twd ctr onto L ft.
	5	Step bkwd, away from ctr, onto R ft.
3	<u>1</u>	Bounce on R ft while beginning to swing free L ft around in back in preparation for bkwd step onto L ft.
	2	Bounce again on R ft continuing movement of L ft.
	3	Step bkwd, away from ctr, onto L ft.
	<u>4</u>	Step bkwd, away from ctr, onto R ft.
	5	Turning to face CW, step fwd onto L ft.

AMOLITI GAIDA (continued)

- 4 Repeat action of meas 1, with same ftwk, however, facing and moving CW.
- 5 Repeat action of meas 2, with same ftwk, continuing to move CW and ending facing ctr as in meas 2.
- 6 1-3 Repeat action of meas 3, cts 1-3.
4 Step sdwd to R onto R ft.
5 Step onto L ft, crossing it in front of R ft in preparation for the beginning of the dance.

Repeat entire dance from the beginning.

Presented by Larry Weiner

LEVENTIKOS
(Macedonia)

Source: Larry Weiner, as he learned the dance from Simos Konstandinou, from the village of Alona, near Florina, Greece.

Pronunciation: leh-VEN-tee-kohs

Formation: Open circle of dancers with hands held up in "W" pos.
All face ctr as dance moves CCW.

Record: Florina FL-2C.

Rhythm: 7/16 + 5/16; counted as SLOW-QUICK-QUICK-SLOW-QUICK
or
1 2 3 4 5

Note: This dance is closely related to other dances of this area (including south central Yugoslav Macedonia, Albania, and northern Greece) and conforms to the typical three-measure "Berance" rhythmic and dance pattern. The dance directions which follow provide only the basic framework around which the dance is built. Simos, when dancing his dances, would embellish the basic pattern as his feelings dictated, virtually creating the dance each time he danced, yet always conforming to the stylistic character of the dance.

<u>Meas</u>	<u>ct</u>	<u>Pattern</u>
1	<u>1</u>	Facing ctr and moving CCW with wt on L ft, bounce on L ft while moving R ft to R close to ground.
	2	Bounce again on L ft continuing to move R ft to R and turning body to face CCW.
	3	Moving in LOD, step fwd onto R ft.
	<u>4</u>	Step onto L ft, bringing it up to, but slightly behind R ft.
	5	Step fwd in LOD onto R ft.
2	<u>1</u>	Step fwd in LOD onto L ft.
	2-3	Step fwd in LOD onto R ft.
	<u>4</u>	Turning body to face ctr, step fwd twd ctr onto L ft.
	5	Step bkwd, away from ctr, onto R ft.
3	<u>1</u>	Bounce on R ft while beginning to swing free L ft around in back in preparation for bkwd step onto L ft.
	2	Bounce again on R ft continuing movement of L ft.
	3	Step bkwd, away from ctr, onto L ft.
	<u>4</u>	Step bkwd, away from ctr, onto R ft.
	5	Step onto L ft, crossing it in front of R ft in preparation for the beginning of the dance. Repeat entire dance from beginning.

Presented by Larry Weiner

ČEKIĆ
(Serbia)

Source: As originally presented by Martin Koenig and later viewed by Larry Weiner in the villages of Halovo and Gradskovo, Eastern Serbia.

Pronunciation: CHECK-each

Formation: Short or long lines, belt hold, L arm over, R arm under.

Record: Balkan-Arts 1J-EP: Folk Dances of East Serbia. 2/4 meter.

<u>Meas</u>	<u>ct</u>	<u>Pattern</u>
<u>FIGURE I.</u>		
1	& 1 & 2	Facing slightly to R of ctr and moving CCW, hop on L ft. Step in LOD onto R ft. Hop on R ft. Step in LOD onto L ft.
2	& 1 & 2	Hop on L ft. Step in LOD onto R ft. Step fwd twd ctr onto L ft. Step in place onto R ft.
3	& 1 & 2	Step sdwd to L onto L ft. Step in place onto R ft. Step fwd to ctr onto L ft. Step in place onto R ft.
4		Repeat action of meas 3.
5-8		Repeat action of meas 1-4 with opp ftwk and direction.
<u>FIGURE II.</u>		
1	1 2	Facing ctr, leap slightly sdwd to R onto R ft, simultaneously swinging free L ft up behind R knee. Repeat action of ct 1, Fig. II, with opp ftwk and direction.
2	1 & 2&	Step heavily in place onto R ft bending knees. Stamp in place onto L ft straightening knees. Repeat action of cts 1&, this meas.
3-4		Repeat action of meas 2, Fig. II, two more times.
5-8		Repeat action of meas 1-4, Fig. II, with opp ftwk and direction.

Presented by Larry Weiner

ALONIOTIKOS
(Macedonia)

Translation: "Dance from Alona."

Source: Larry Weiner as he learned the dance from Simos Konstantinou from the village of Alona, near Florina, Greece.

Pronunciation: ah-loh-nee-OH-tee-kohs

Formation: Line: Joined hands in "W" pos. Begin moving to the R, facing in LOD.

Record: Florina FL-2C side B, band 3. 4/4 meter.

<u>Meas</u>	<u>ct</u>	<u>Pattern</u>
1	1	Hop on L, swing free R ft high fwd with knee bent.
	2	Step fwd in LOD onto R ft.
	3	Hop on R swinging free L ft high fwd with knee bent.
	4	Step fwd in LOD onto L ft.
2	1	Turning to face ctr, hop on L ft in place.
	2	Hop again on L ft in place.
	&	Step in place on R ft.
	3	Step on L -- crossing in front of R ft.
	4	Step in place on R ft -- to same spot as on "&" after ct 2, meas 2.
3	1	Hop on R ft in place.
	2	Hop again on R ft in place.
	&	Step in place on L ft.
	3	Step on R ft, crossing in front of L ft.
	4	Step in place on L ft -- to same spot as on "&" after ct 2, meas 3.
4-5		Repeat action of meas 2-3 above.
6-10		Turning to face fully R again; repeat entire sequence of meas 1-5.
11		Turning to face L, repeat action of meas 1, using same ftwk and moving CW.
12	1	Continuing CW, hop on L ft.
	2	Hop again on L ft.
	&	Step slightly fwd onto R ft.
	3	Turning to face ctr; leap fwd onto L ft, crossing it in front of R ft.
	4	Step back into place on R ft.
13-15		Repeat action in meas 3-5, above.

Presented by Larry Weiner

FOLK DANCE CAMP - 1975

STARA VLAINA
(Serbia)

Source: This dance can be found in most villages in the Homolje Mountains east to Negotin, whether inhabited by Serbs or Vlachs (Rumanians living in Yugoslavia, having settled there many years ago.) Different villages use different steps and styling.

Pronunciation: STAH-rah VLY-nah

Formation: When done in the village, long lines, belt hold, L arm over, R arm under.

Record: Balkan-Arts 1J-EP: Folk Dances of East Serbia. 2/4 meter.

Body faces ctr throughout the dance.

<u>Meas</u>	<u>ct</u>	<u>Pattern</u>
1	1	Step sdwd to R onto R ft.
	2	Step onto L ft beside R ft.
2-3		Repeat action of meas 1, two more times.
4		Step sdwd to R onto R ft.
5		Step diag fwd to R onto L ft crossing it in front of R ft.
6		Step straight bkwd from ctr onto R ft.
7	1	Step sdwd to L onto L ft.
	2	Step onto R ft beside L ft.
8	1	Step sdwd to L onto L ft.
	2	Bounce slightly on L ft, bringing free R ft up behind L ankle.

Repeat from beginning.

Presented by Larry Weiner

RUMENKA
(Serbia)

- Source: As learned by Larry Weiner in the villages near the town of Svrljig, east-central Serbia.
- Pronunciation: ROO-men-kah
- Formation: M and W in short lines, facing ctr, using either a belt hold, or M hands in own belt, W arms linked through, or all arms linked.
- Record: "Village dances from Svrljig Jugoslavia," LW-1. 2/4 meter.
- Note: This dance is typical of many dances found in this part of Serbia. They are characterized by their 10-meas dance patterns and very small flat-footed steps. Dancers often improvise and use their own variations, never interfering with others doing the basic pattern of the dance, and so the line always moves as a unit.

<u>Meas</u>	<u>ct</u>	<u>Pattern</u>
1	1	Step sdwd to R onto R ft.
	2	Step on L ft beside R ft.
2		Repeat action of meas 1.
3	1	Step sdwd to R onto R ft.
	2	Swing L ft slightly fwd to R and close to ground.
4	1	With knees stiff, step onto L ft in place.
	&	With knees stiff, step onto R ft in place.
	2	With knees bent, step onto L ft in place.
5		Repeat action of meas 4, but with opp ftwk.
6	1	Hop in place on R ft.
	&	Step slightly to L onto L ft.
	2	Step onto R ft beside L ft.
7		Repeat action of meas 6.
8-9		Repeat action of meas 4-5.
10		Repeat action of meas 4.

These 10 meas comprise the basic pattern of the dance. The variations I observed always replaced the first two meas of the dance and included, among others, the following patterns:

Two hop step-steps as in meas 6-7, but with opp ftwk and direction.

Two "three's" (RLR, LRL), moving CCW, crossing L ft in front of R ft on second set of "three's" and done in same style as meas 3-4.

Eight very quick small steps, side by side, moving to the R.

These are variations that any dancer may do at any time, rather than "figures" in which all dancers generally do the same steps simultaneously.

Presented by Larry Weiner

SVRLJISKI ČAČAK
(Serbia)

Source: This dance was originally learned from Dick Crum as he learned the dance from Serbs living near the town of Svrljig. Though this unusual 11-measure dance appears to have fallen from that region's repertoire of dances, it adheres to the character of dances from that region.

Pronunciation: SVERL-yeesh-kee CHAH-chahk

Formation: Mixed short lines of 5-10 dancers using a belt hold, or arms linked together. Entire dance is done facing ctr.

Style: Small flat-footed steps, close to ground.

Record: "Village Dances from Svrljig Jugoslavia," LW-1. 2/4 meter.

<u>Meas</u>	<u>ct</u>	<u>Pattern</u>
1	& 1 &2	Facing ctr step sdwd to R onto R ft, knees straight. Step onto L ft beside R ft, bending knees slightly. Repeat action of cts &1.
2	1 2 &	Step in place onto R ft bending knees. Step in place onto L ft knees straight. Step in place onto R ft knees straight.
3		Repeat action of meas 2, but with opp ftwk.
4	1 2 &	Step in place onto R ft. Stamp L ft beside R ft, R ft maintains wt. Facing ctr, step sdwd to L onto L ft, knees straight.
5	1 & 2	Step onto R ft beside L ft, bending knees slightly. Step sdwd to L onto L ft, knees straight. Step onto R ft beside L ft, bending knees slightly.
6-8		Repeat action of meas 3-5.
9		Repeat action of meas 2, but with opp ftwk.
10		Repeat action of meas 2.
11	1 & 2	Step slightly to L onto L ft. Facing ctr, step sdwd to R onto R ft, knees straight. Step onto L ft beside R ft, bending knees slightly. Repeat entire dance from beginning.

Presented by Larry Weiner

ADA'S MAZUR
(Poland)

Polish group dance for cpls in 3/4 time from Mazury region in central Poland which gained great popularity and became a national dance. In its original form the dance used to be preceded and often interrupted by a song, after which the cpls would rush around the room with quick running steps. The peasant mazur was adopted by the gentry and the military all over Poland who polished up its style. Various regions contributed different figures. In the end of the 16th and the beginning of the 17th century, mazur moved to the palace of the king and became a court dance, still more stylized and further embellished with more figures. All this changed the dance's character and it actually ceased to be a folk dance in the true meaning of the word. However, no serious study of the Polish dance is complete without some knowledge of the mazur.

By the end of the 18th and the beginning of the 19th century mazur spread all over the world and reached even the White House, when introduced by Dolly Madison. It has been also an inspiration for the composers of orchestral and ballet music. Frederick Chopin's mazurkas are the most striking example.

Before World War II, mazur was taught in secondary schools during gym classes. It was also still done at Polish balls, more in a military style. The writer still has exhilarating memories of participation in this elegant dance in those times. The most popular tune used then was the "Bialy Mazur" (White Mazur) by W. Osmański, named so, as traditionally the mazur would end the ball, when the "white" light of the dawn appeared. In present day Poland, old mazur melodies are still used and new ones are being composed. The dance is mainly seen in performance by various folk dance ensembles, who present it in three different styles and in three different costumes; either in the "kontusz" -- the ceremonial dress of the Polish nobility during the 16th to 18th centuries, or in lancers' uniforms, or in any folk costume from central Poland. In the last version, both M and W perform the same steps, while in the other versions M's part is more intricate. Mazur's steps are difficult, however, and it often takes a long time to master them all well.

The tune for this arrangement is a contemporary one, and only a few steps and figures of the many existing ones have been chosen.

Dance arranged and introduced in 1968 by Ada Dziewanowska.

Pronunciation: AH-dahs MAH-zoor

Record: Muza XL-0203 "Pożegnanie Ojczyzny." (Farewell to My Country), side B, band 1, "Nie masz tańca nad mazura," (There is No Dance Like the Mazur!) 3/4 meter

ADA'S MAZUR (continued)

Steps and Styling: Throughout the whole dance the torso is erect and, if anything, it leans fwd. M's free hand, closed, is placed on own hip, slightly fwd, with wrist straight and elbow also slightly fwd. With her free hand W holds her skirt. Steps are done in both a swift and floating way. M must never forget about being attentive and courteous to his ptr.

Bieg mazurowy (BYEG mah-zoo-ROH-vih) running mazur step (described for M, W does the same with opp ftwk): Do a small leap fwd on L ft, bending slightly L knee, slide R ft fwd along floor, straightening gradually R knee (ct 1); continue slide fwd of R ft and end it by stepping on R ft (ct 2); step fwd on L ft (ct 3). Step is repeated with opp ftwk. This step should look smooth with just a slight leap on the first ct. The story has it that one can do the bieg with a full glass of champagne without ever spilling a drop.

Krok posuwisty (KROHK poh-soo-VEES-tih) sliding step (described for M, W does the same with opp ftwk): Preparation: Place L ft in back of R heel, L knee bent. Hop on R ft moving slightly fwd, and gradually bending R knee, slide fwd L ft along floor, straightening L knee, toes touching floor (ct 1); end fwd slide by stepping on L ft with slightly bent knee, R leg trailing behind (ct 2); hop on L ft moving slightly fwd, as R leg straightens completely in back, ft pointed and toes 2" from floor (ct 3). R ft is now ready to slide fwd on ct 1 of next meas. Step is repeated with opp ftwk.

Hołubiec w prawo (ho-WOO-byets FPRAH-voh) click step to the R: Hop on L ft moving slightly to the R, and first extending R leg to the R in preparation, click R heel to L heel, toes of both ft pointed in the air (ct 1); bend both knees slightly and straighten them gradually while sliding R ft to the R and step on it (ct 2); step on L ft near R ft (ct 3). Step is repeated with the same ft and direction.

Hołubiec w lewo (hoh-WOO-byets VLEH-voh) click step to the L: Same pattern with opp ftwk and direction.

Zesuwny (zeh-SOOV-nih) for M only: Bending both knees, slide parallel ft away from each other (ct 1); straightening knees, click heels together parallel (ct 2); hold (ct 3).

ADA'S MAZUR (Continued)

Podejscie mazurowe (poh-DAYSH-cheh mah-zoo-ROH-veh), used as an introduction or to get into a new formation: Bending knees slightly -- meas 1: stamp with outside ft (M L, W R) (ct 1); hold (ct 2); do a weightless stamp with inside ft (ct 3). Meas 2. repeat action of meas 1 with opp ftwk. Meas 3: repeat action of meas 1. Meas 4: stamp with inside ft (ct 1); stamp with outside ft, without changing wt (ct 2); straighten knees, wt is now on both ft, and hold (ct 3).

Przytup (PSHYH-toop), used to end a phrase; Stamp with L (or R) ft (ct 1); do a weightless stamp with R (or L) ft (ct 2); hold (ct 3).

Starting Position: Cpls around the room in LOD, inside hands joined pointing bkwd, outside fist on own hip, ptrs facing each other; sets of two cpls working together.

MeasPatternINTRODUCTION (4 meas)

- 1 No action.
2-4 Dance Podejscie starting with action of meas 2. During meas 4 turn to face LOD thrusting joined arms fwd. W hold skirt.

FIGURE I. "BIEG" AROUND CIRCLE (Melody A - 16 meas)

- 1-7 Starting with outside ft (M L, W R) dance seven Bieg steps in LOD.
8 Dance Przytup (M - RL, W - LR).
9-16 Repeat action of meas 1-8, but at end each set of two cpls get into "karoca" (kah-ROH-tsah - coach) formation: M join outside hands, W do likewise, 1st cpl raise and 2nd cpl lower joined hands, all face LOD.

FIGURE II. "KAROCA" FIGURE (Melody B - 16 meas)

- 1-4 Dance four Bieg (or four Posuwisty) steps.
5-7 Dance three Bieg steps, 1st cpl of each set casting back; resume the "karoca" formation with 2nd cpl in front now.
8 Dance Przytup (M - RL, W - LR).
9-12 Repeat action of meas 1-4, Fig. II, with 2nd cpl leading.
13-15 Dance three Bieg steps, 2nd cpl casting back and end all joining hands in a single circle, hands held shoulder high.
16 Dance Przytup (M - RL, W - LR).

ADA'S MAZUR (continued)FIGURE III. "HOŁUBIEC" IN A CIRCLE AND THE TURN FROM ŻOMŻA
(Melody A - 16 meas)

- 1-4 Dance four Hołubiec steps to R.
 5-7 Cpl dance "błyskawica żomżńska" (bwis-kah-VEE-tsah wohm-ZHIN-skah - "lightning" turn from Żomża): M face out, with L hand clasp W's R hand in back of her, M's R elbow high, with three small Bieg steps cpl do two CCW turns.
 8 With Przytup (L R) get back into single circle formation, hands joined.
 9-16 Repeat action of meas 1-8, Fig. III.

INTERLUDE I (4 meas)

- 1-4 While dancing Podejście get into the formation of the "krakowska figura" (krah-KOHF-skah fee-GOO-rah - figure from Krakow): 1st M of each set of two cpls stand between 1st and 2nd W holding their nearest hand; 2nd M stand alone, fists on hips.

FIGURE IV. "KRAKOWSKA FIGURA" (Melody C - 12 meas played twice)

- 1-3 Starting with R ft, trios move into ctr with three small Bieg steps.
 4 Dance Przytup (L R) while nodding head to the others in the circle.
 5-7 Dance three small Bieg steps backing out.
 8 While dancing Przytup (L R) each trio form a small circle..
 9-11 With three Bieg steps, each circle makes one CCW turn.
 12 While dancing Przytup (L R) open circle, W join hand with nearest 2nd M, 1st M place fists on hips.

AT THE SAME TIME, 2ND MAN IS DOING THE FOLLOWING:

- 1-3 Dance three Zesuwny steps.
 4 Dance Przytup (R L) facing LOD.
 5-7 Dance three Hołubiec steps to L, twd ctr, R (trailing) arm extended diag straight upward
 8 Dance Przytup (L R) returning R fist on hip.
 9-11 Repeat action of meas 5-7, Fig. IV with opp ftwk, arm, and direction.
 12 While dancing Przytup (R L, but put wt on 2nd stamp) face ctr and join hands with 1st and 2nd W.
 13-24 Repeat action of meas 1-12, Fig. IV, 2nd M now dances with 1st and 2nd W, 1st M dances alone.

REPEAT INTRODUCTION adding stamps of Podejście in meas 1, and FIGURES I-III (Melodies A,B,A).

INTERLUDE II (4 meas)

- 1-4 While dancing Podejście ptrs join L hands, W face LOD, M face W's L shoulder and extend R arm in back of her.

ADA'S MAZUR (continued)

- FIGURE V. FINALE (Melody C - 12 meas played twice)
- 1-3 M dance three Hołubiec steps to L, W dance three Bieg steps fwd, starting with R ft.
- 4 With Przytup (L R) get into the pos of "błyskawica Łowicka" (bwis-kah-VEE-tsah woh-VEETS-kah - "lightning" turn from Łowicz); join both hands, stand L side to L side, R elbows high.
- 5-7 With three small Bieg steps do two CCW turns.
- 8 With Przytup (L R, but put wt on 2nd stamp) change sides.
- 9-11 Repeat action of meas 5-7, Fig. V, with opp ftwk and direction.
- 12 With Przytup (R L, but W put wt on 2nd stamp) return to the pos of Interlude II.
- 13-23 Repeat action of meas 1-11, Fig. V.
- 24 End with R hands joined, M, from a small jump off both ft, kneel on R knee, W dance Przytup (R L), L arms extended diag to side.

Assistance in writing the original directions by Mary McKenna and Conny Taylor. Please do not reproduce them without Ada's permission. Her address is 41 Katherine Road, Watertown, Massachusetts 02172.

Presented by Ada Dziewanowska

KOKOTEK
(Poland)

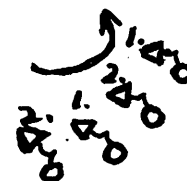
This is a dance for a set of two cpls, in 2/4 meter, known all over Upper Silesia in southwestern Poland, often under different names. This version comes from the area of Rybnik and Pszczyna, the name derives from the word kogut -- rooster. The music is comprised of three melodies, each in a different tempo.

Dance was introduced in the Fall of 1974 at a workshop with the Cornell University Folk Dancers by Ada and Jaś Dziewanowski, who learned it in Cieszyn, Poland, from a noted Silesian folklorist, Janina Marcinkowa.

Pronunciation: koh-KOH-tehk

Record: DR-7167 Tańce Śląskie (Polish Folk Dances from Silesia), side A, band 3. 2/4 meter

Starting Pos: Cpls in a circle (W on R of ptr) facing CCW: inside hands joined down, outside hands on own hips; two cpls work as a set only in Parts II and III.



Styling: Throughout the dance when hands are placed on hips, fingers are fwd and thumbs back.

Meas

Pattern

1-4 INTRODUCTION.

PART I. (Melody A: 8 meas played twice)

- 1 Cpls move in LOD around the circle: (ct 1) step fwd on R ft; (ct 2) close L ft to R ft.
- 2 Repeat action of meas 1.
- 3 Turning to face ptr, still holding inside hands: (ct 1) with a slight leap onto R ft in place, thrust L ft fwd with toes touching the floor (this step is called the "szkrobok" from the verb skrobać, to scrape, to scratch); (ct 2) repeat "szkrobok" thrusting R ft fwd.
- 4 (ct 1) "Szkrobok" thrusting L ft fwd; (ct 2) hold.
- 5-6 Hooking R elbow with ptr, L hand on own hip, with 8 light running steps, starting L ft, turn once CW.
- 7-8 Three "szkrobok's" as in meas 3-4, but this time start with a leap onto L ft and thrust R ft fwd, both hands on own hips.
- 9-16 Repeat action of meas 1-8, except for meas 13-14 in which 2nd cpl of the set does one and a half CW turn putting the W on the inside of the circle.

KOKOTEK (continued)PART II (Melody B, slow, 4 meas played twice)

- 1-4 Set of two cpls forms a R hand star: starting with R ft move CW with 16 smooth steps (2 per ct); L arms, raised overhead and slightly rounded, waving 8 times: "in" on ct 1 and "out" on ct 2 of each meas; on the last step turn inward to form a L hand star.



- 5-8 Repeat action of meas 1-4, Part II, in opp direction, R arms waving now; on the last step close ft together and face ctr of the set.

PART III. (Melody C, fast, 8 meas played twice)

- 1-2 Hands on own hips, do three low jumps, keeping knees relaxed and ft together, moving twd the ctr of the set; on last jump W hold ct, bending knees lower, M jump higher and kick heels up in back, knees bent.
- 3-4 Repeat action of meas 1-2, Part III, moving away from ctr of set.
- 5-8 Repeat action of meas 1-4, Part III.
- 9-10 With same three jumps and a hold (as W did in meas 1-2), Part III), do one solo CW turn in place. Styling point: ft should stay together, at the ct "hold" upper body turns slightly in the direction of the turn.
- 11-12 Repeat action of meas 9-10, Part III, in opp direction.
- 13-16 Repeat action of meas 9-12, Part III.

- 1-2 INTERLUDE: All get into the starting pos, second cpl changing places with ptr to put the W again on the outside of circle.

The dance is repeated from the beginning.

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Presented by Ada Dziewanowska

MACH
(Poland)

Mach is a cpl dance in 2/4 time from the district of Krzozonów in Lublin region, in eastern Poland. The name derives from the verb "machać" -- to swing, wave, sway. Dance has two parts: the tune is composed of two melodies: a 12-meas melody A, and a 24-meas melody B. Melody A is slow, almost solemn, and can be accompanied by singing (for text of the song see below). Melody B has three parts of 8-meas each. Each part is played in a faster tempo than the preceding one. The tempo becomes very fast and maybe that is why the dance is also called "wiatr" -- the wind. We can see some Byelorussian influence in the style of the dance, for instance, the abrupt change of direction of the walking cpl.

Originally Mach was done at weddings in lines of cpls led by a "wodzirej" (voh-GEE-ray -- M of the 1st cpl of each line), moving in any direction chosen by him. It was also done as a show-off dance of one or two cpls (bride and groom, master of ceremonies and his ptr, best man and bridesmaid). The rest of the guests would then participate in the dance by singing, whistling, uttering shouts like "heej," or "eech," "uuch," "uch, uch," or "uha," and also by clapping their hands, which was done in a characteristic way: both hands were in front, palms facing the ceiling; moving up and over, the R hand emphatically clapped the L hand on the L side of the body; then the movement was reversed. During the fastest part only the R hand clapped the L hand, and the onlookers stooped down as if to see the dancers better. They stood up at the end, the dancing cpls stopped abruptly, and stretching their outside arms up all shouted "Mach!"

Dance introduced in 1973, at Ralph Page's Fall Camp in Troy, N.Y., by Ada and Jaś Dziewanowski, who learned it in Poland from Ryszard Kwiatkowski, noted Polish folk dance authority.

SONG

Polish text (in "gwara" -- peasant dialect)

Phonetic

Tańcuj macha, dam ci piróg,
Tańcuj macha, dam ci dwa.
:Jednego mi mama dała,
Drugiegom se upiekła.:

Taen-tsooy mah-hah dahm chee pee-roog
Taen-tsooy mah-hah dahm chee dvah
:yeh-dneh-goh mee mah-mah dah-wah
droo-guy eh-gohm seh oo-pyeh-kwah.:

Translation

Dance the Mach and I'll give you a dumpling,
Dance the Mach and I'll give you two.
One my mother gave me,
The other one I baked myself.

Pronunciation: MAHK

Record: ZM-40591 "Tańce ludowe z Polski" (Folk Dances from Poland),
side A, band 5. 2/4 meter

MACH (continued)

Steps and Styling: Walking step: Cpl join hands in skater's pos, with inside ft step fwd with an accent, outside ft remains in the back, toes touching floor, knees straight, and turn head to side away from ptr (ct 1); thrust straight outside leg fwd slightly above floor, abruptly bending knee of the inside leg, and nod with head (ct &); repeat action of cts 1, & with opp ftwk, head movement, and direction (cts 2, &).

Change of direction, step used to end the phrase: Step with inside ft (ct 1); hold (ct &); bending knee of outside leg, pivot on inside ft twd ptr to face opp direction, straighten and thrust fwd outside leg, which now becomes the inside leg (ct 2); hold (ct &).

Throughout these steps torso is erect, and movements are done in a very emphatic fashion.

Pivot step: In either shoulder-waist or waist-waist (W's arms above M's arms) pos, with upper body erect and slightly leaning bkwd, pivot CW in place, with two steps to a meas, M starting with L ft and stepping bkwd, W starting with R ft and stepping fwd. The insides of cpl's R ft are close together, with L ft each tries to reach as far as possible around ptr in order to make as many revolutions as possible. The pivot is smooth, there is no bouncing; there is, however, a slight rocking bkwd and fwd in the slow part of the pivot, which disappears in the faster part.

Formation: Cpls with hands joined in skater's pos, facing LOD, either in circle or in lines of 4-6 cpls which will be moving in the direction chosen by the M of the 1st cpl. If there are any onlookers, they should sing in Part I and clap their hands in Part II.

MeasPattern

<u>Meas</u>	<u>Pattern</u>
	<u>INTRODUCTION.</u>
1-4	No action.
	<u>PART I. WALKING.</u>
A 1-3	Starting with inside ft (M R, W L) with six "walking steps" move in LOD, nodding head alternately to outside and to ptr.
4	Dance "change of direction step."
5-8	Repeat action of meas 1-4 (inside ft is now L for M, R for W) moving in RLOD.
9-11	Repeat action of meas 1-3.
12	Step with inside ft (M R, W L) (ct 1, &); making 1/4 turn twd ptr, face him/her, get into shoulder-waist or waist-waist pos and bring outside ft to inside ft without any change of wt.

MACH (continued)PART II. PIVOT.

- B 1-8 Dance 16 "pivot steps" at a slow tempo.
 9-16 Dance 16 "pivot steps" at a faster tempo.
 17-23 Dance 14 "pivot steps" at a very fast tempo.
 24 Stepping with an accent M to the L with L ft, W to the R with R ft, get into open ballroom pos, facing ctr, and abruptly extend outside (M L, W R) arm diag upward (ct 1); with inside ft (M R, W L) do a weightless step in place and shout "MACH!" (ct 2).

Repeat dance from the beginning.

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Presented by Ađa Dziewanowska



MAP OF POLAND

WOLTOK
(Poland)

Woltok is a dance for one M and two W in 3/8 time from Kaszuby in Pomorze (Pomerania), the Baltic Sea region of Poland. It has been researched in 1930's from old fishermen by Paweł Szefka. The tune comes from the village of Sobieńczyce and is composed of a slower, twice repeated, 8-meas melody A, and a faster, 24-meas melody B. In Kaszuby dialect, which often differs a lot from literary Polish, the name means "quarrelling waves." It truly is a dance of the sea. The movements of the slower first part represent the peaceful rolling of waves, while the faster second part, which has several variations, represents the rough waters and whirlpools of a stormy sea.

Dance introduced in 1975 at the New England Folk Festival in Natick, Massachusetts, by Ada and Jaś Dzięwanowski.

Pronunciation: VOLE-talk

Record: ZM-40591 "Tańce ludowe z Polski" (Folk Dances from Poland), side B, band 3. 3/8 meter

Steps and Styling: Walking step (one per meas), step-hop (one per meas), running step (three per meas), small sdwd step-together-step (one per meas). All Figures begin with L ft. When hands are placed on waist, fingers are fwd, thumb back.

Formation: M stands between two W holding down their inside hands, W's free arm hangs down at side. Trios stand around the room facing ctr or in several circles about the floor, each circle composed of at least four trios.

Meas

Pattern

INTRODUCTION.

1-4 No action.

FIGURE I. "SEA WAVES." ("Fale morskie" -- FAH-leh MOHR-skye)

Preparation: bring both arms down and fwd.

- | | | |
|---|---|--|
| A | 1 | Swing arms down and bkwd and step fwd with L ft. |
| | 2 | Swing arms down and fwd and step fwd with R ft. |
| | 3 | Repeat action of meas 1. |
| | 4 | Swing arms down, fwd, and up over head, and bring R ft to L ft, rising onto balls of both ft, wt on both ft. |
| | 5 | Swing arms down and bkwd, and bending fwd in a large bow step bkwd with R ft, R knee bent, L knee straight. |

WOZTOK (continued)

- 6 Swing arms down and fwd, and straightening body, step back with L ft.
- 7 Swing arms down and bkwd, and step back with R ft.
- 8 Swing arms down and fwd, and bring L ft to R ft, ending with wt on both ft.
- 9-16 Repeat action of meas 1-8.
Variation: If this Fig. is done in a circle of even number of trios, every other trio dances the above pattern during meas 1-8, while the remaining trios balance eight times in place bkwd (with L ft) and fwd (with R ft), swinging arms bkwd and fwd. During meas 9-16 the action is reversed.

FIGURE II. "SAILORS." ("Figura żeglarska" -- fee-BOO-rah zeh-GLAHR-skah)

- B 1-4 M and R W join R hands, R arms straight, M's L arm extended diag upward, W's L hand on waist. Starting with L ft, with four step-hops turn once CW. At the same time, L W, hands on waist, (starting with L ft), with four sets of small sdwd step-together-step move CCW once around a 2' diameter circle.
- 5-8 M and L W repeat action of meas 1-4, Fig. II, moving also CW, R W repeat action of LW, moving also CCW.
- 9-24 Repeat action of meas 1-8, Fig. II twice more (three times in all).

FIGURE III. "SEA WAVES."

- A 1-16 Repeat action of meas 1-16, Fig. I.

FIGURE IV. "THE COQUETTE FROM SWARZEWO." ("Swarzewska zalotnica" -- svah-RIEHV-skah zah-loht-NEE-tsah)

- B 1-4 Both hands on own waist, (starting with L ft), with four step-hops M and R W move CW once around a 4' diameter circle, as if chasing each other. At the same time, L W, arms hanging free at sides, (starting with L ft), with 12 running steps move CW once around the dancing cpl, and get back to orig pos, at the end of meas 4.
- 5-8 M with L W, and R W alone repeat action of meas 1-4, Fig. IV, again all moving CW.
- 9-24 Repeat action of meas 1-8, Fig. IV, twice more (three times in all).

FIGURE V. "SEA WAVES."

- A 1-16 Repeat action of meas 1-16, Fig. I.

FIGURE VI. "THE STORM." ("Burza" -- BOO-zhah)

- B This figure represents the chaos of a storm on the sea, and the dancers have a choice of several variations, which gives an opportunity, especially for men, to show off.

WOŁTOK (continued)W:

- 1-24 With hands on own waist, with 24 sets of small sdwd step-together-step turn in place either CW or CCW, or keep changing the direction every four meas.
- or: With 72 running steps chase or be chased by the other W or the M of your trio in any direction, anywhere in the room.

M:

- 1-24 Six times spin in place on the heel or toes of one ft, each time making one or two full CW or CCW turns; use two meas for spinning, and cts 1,2,3, 1 of the next two meas for four stamps in place; alternate the direction of the spin, if you wish.
- or: Jump up 12 times, using odd meas for preparation, and even meas for the jump.
- or: With 72 running steps, chase one of the W in the trio.
- or: Do six cart wheels.
- or: Do a combination of any of the above movements.

All end in orig pos with a bow.

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Presented by Ada Dziewanowska

TROJAK
(Poland)

This is a dance for three from the coal mining district of Śląsk (Silesia) in Southwestern Poland. The story goes that this dance was created as they were fewer men than women, due to accidents in the mines. It is very popular all over Poland and new figures are constantly being added. The melody has two parts: "A" (slow 3/4 meter) and "B" (fast 2/4 meter).

Dance arranged and taught by Ada Dziewanowska

Pronunciation: TROH-yahk

Record: ZM-40591 "Tańce ludowe z Polski" (Folk Dances from Poland), side B, band 5; also DR-8310, side 1, band 2.
3/4 and 2/4 meter

Starting Pos: M stands between two W, holding their inside hands: W hold their skirts with their outside hands. Trios may stand one behind the other in one or two columns, or in a checkerboard pattern about the floor, or in a circle facing the ctr or LOD.

Meas

Pattern

1-4 INTRODUCTION. (Four meas) M invites W to dance.

FIGURE I (Melody A)

- 1 All step R ft on bent knee diag to R and swing L leg across in front, rising onto ball of R ft and coming down again.
- 2 Repeat action of meas 1 with opp ftwk and direction.
- 3-14 Repeat action of meas 1-2 six more times, except that on meas 4, 8, and 12 the M does three stamps (L,R,L) instead of the step-swing.
- 15 M and R W bow to each other.
- 16 M and L W bow to each other.

FIGURE II (Melody B)

- 1-3 M claps hands, hooks L elbows with R W and with six steps beginning L ft does two full turns with her; meanwhile, the L W twirls by herself CW, clapping her hands.
- 4 All do three stamps in place in orig pos. (NOTE: Throughout the dance, these three stamps should serve to place the dancers momentarily in "order," i.e., in orig pos.)
- 5-8 Repeat action of meas 1-4, Fig. II, with opp ftwk and direction, M dancing with L W, R elbows linked, etc.
- 9-16 Repeat action of meas 1-8, Fig. II.

TROJAK (continued)FIGURE III (Melody A)

M again holding W's inside hands as in Fig. I.

- 1 All step-swing to R.
- 2 All step-swing to L.
- 3 Step-hold fwd with R ft.
- 4 Step-hold fwd with L ft.
- 5-7 With three waltz-like steps, trio makes a full turn CCW.
- 8 Three stamps in place (L,R,L).
- 9-10 Repeat action of meas 1-2, Fig. III.
- 11-12 Repeat action of meas 3-4, Fig. III, but moving bkwd.
- 13-15 Repeat action of meas 5-7, Fig. III, but turning CW
- 16 Three stamps in place (L,R,L).

FIGURE IV (Melody B)

- 1-2 M twirls both W into "cuddle-up" pos (W take three steps and a hold).
- 3-4 W, with two steps and three stamps, twirl out to orig pos.
- 5-16 Repeat action of meas 1-4, Fig. IV, three more times (four in all).

FIGURE V (Melody A)

- 1 Step-swing to R.
- 2 Step-swing to L.
- 3-4 Two step-closes sdwd to R (no transfer of wt on 2nd close).
- 5-8 Repeat action of meas 1-4, Fig. V, with opp ftwk and direction.
- 9-16 Repeat action of meas 1-8, Fig. V.

FIGURE VI (Melody B)

M stands perfectly stiff, his arms folded across his chest, while the W each using both hands, hold on to his arms (R W R arm, L W L arm); W plant ft in a "fencing" stance apart during this Fig.

- 1 R W pulls M twd her.
- 2 L W pulls M twd her.
- 3-16 Repeat action of meas 1-2, Fig. VI, seven and a half times, then all stamp three times to end.

FIGURE VII (Melody A)

M again holding W's inside hands as in Fig. I.

- 1 Step-swing to R.
- 2 Step-swing to L.
- 3-4 Six-step Grapevine R: side step R, cross L ft in front, step R ft R, cross L ft in back, step R ft R, close L ft beside R ft without taking wt.
- 5-8 Repeat action of meas 1-4, Fig. VII, with opp ftwk and direction.
- 9-16 Repeat action of meas 1-8, Fig. VII.

TROJAK (Continued)FIGURE VIII (Melody B)

This is an "under-the-arches" figure, in which the W move around M, alternating passing under the "arch" formed by his raised arm and that of the other W.

- 1-4 W move fwd across in front of M, R W passing under the arch in front, L W passing under in back. All finish neatly with three stamps in "starting pos."
- 5-16 Repeat action of meas 1-4, Fig. VIII, three more times (four in all).

FIGURE IX (Melody A)

- 1-12 Repeat action of meas 1-12, Fig. I.
- 13-14 Each dancer makes two individual turns CW.
- 15-16 Repeat action of meas 15-16, Fig. I.

TROJAK (Song)Polish:

Zasiali górale owies, owies,
 Od końca do końca, tak jest, tak jest,
 Zasiali górale żyto, żyto,
 Od końca do końca, wszystko, wszystko.

English Translation:

The mountaineers have sown oats,
 From one end to the other, oh yes,
 The mountaineers have sown the rye.
 From one end to the other, all of it.

Phonetic:

Zah-shah-lee goo-rah-leh oh-vyess, oh-vyess,
 Ot kony-tsah do kony-tsah, tahk yest, tahk yest,
 Zah-shah-lee goo-rah-leh zhyy-toh, zhyy-toh,
 Ot kony-tsah do kony-tsah, vshyy-stko, vshyy-stko.

Notes prepared with assistance of Dick Crum. Do not reproduce without permission.

Presented by Ada Dziewanowska

TROJAK (CHILDREN'S VERSION)
(Poland)

Trojak always was and still is well liked by children in Poland. There are many variations of steps, suitable for them.

Starting Pos: As in the Adults' version; trios may be composed of girls only.

MeasPattern1-4 INTRODUCTION.

FIGURE I. (Melody A) Should be done with singing.

- 1 All step R ft on bent knee diag to R and swing L leg across in front, rising onto ball of R ft and coming down again.
- 2 Repeat action of meas 1 with opp ftwk and direction.
- 3-8 Repeat action of meas 1-2 three more times.
- 9-10 With two step-holds starting with R ft trio moves fwd.
- 11 The middle and the R persons bow to each other.
- 12 The middle and the L persons bow to each other.
- 13-14 Repeat action of meas 9-10 moving bkwd.
- 15-16 Repeat action of meas 11-12.

FIGURE II. (Melody B)

- 1-16 Same as Fig. II in the Adults' version.

FIGURE III. (Melody A)

- 1-16 Repeat action of meas 1-16, Fig. I.



FIGURE IV. (Melody B)

- 1-3 All clasp their own hands behind their backs. With six running steps starting with R ft, the middle person of the trio moves fwd, and the side persons move bkwd.
- 4 All do three stamps in place (R,L,R).
- 5-8 Repeat action of meas 1-4, Fig. IV, with opp ftwk and direction.

FIGURE V. (Melody A)

- 1-16 Repeat action of meas 1-16, Fig. I.

FIGURE VI. (Melody B)

- Simpler version of the "under-the-arches" (or bramki) Fig.
- 1-3 With six running steps, starting with R ft, the R person moves CCW under the arch formed by the L hand of the middle person joined with the R hand of the L person. With six steps done in place, the middle person moves also CCW under the same arch.
- 4 All do three stamps in place (R,L,R).

TROJAK (CHILDREN'S VERSION)(continued)

5-7 Action of meas 1-3, Fig. VI, is repeated by the L and middle persons with opp ftwk and direction.

8 All do three stamps in place (L,R,L).

9-16 Repeat action of meas 1-8, Fig. VI.

FIGURE VII. (Melody A)

1-16 Repeat action of meas 1-16, Fig. I.

FIGURE VIII. (Melody B)

1-7 Trios form own circles by joining hands. With 14 running steps starting with R ft, circles move CCW.

8 All do three stamps in place (R,L,R).

9-16 Repeat action of meas 1-8, Fig. VIII with opp ftwk and direction, finishing in the Starting Pos. NOTE: If the dance is done in a ring, the circles of trios may move in LOD while turning CCW, and in RLOD while turning CW. Children may alternatively leave the dancing area using Fig. VIII, in which case the record is stopped at the end of Melody B.

FIGURE IX. (Melody A)

1-16 Repeat action of meas 1-16, Fig. I.

Presented by Ada Dziewanowska

OBEREK LUBELSKI
(Poland)

Oberek is a Polish national dance in 3/8 meter. The name derives from the verb obracać się (to turn, to spin). Oberek has its origin in central Poland but spread all over the country and with slight variations is danced in many regions. This is a version from Lublin (lubelski -- adjective from the word Lublin). The tune comes from the village of Gałęzów, Bychawa county. The unusual thing about it is that it has a 3-meas musical phrase. The tune is composed of melody A which has two 3-meas phrases, and melody B also with two 3-meas phrases. Melody B is always played twice. This makes a total of 18 meas, each dancing part takes 18 meas. There are also words to this tune which used to be sung during weddings. The lyrics of the song teased either the boys or the girls.

Dance introduced in 1975 at a workshop with the University of Wisconsin "Folk Dance Unlimited," by Ada and Jaś Dzięwanowski, who learned it in Poland from Ryszard Kwiatkowski.

Pronunciation: oh-BEH-rehk loo-BEHLs-kee

Record: ZM-40591 "Tańce ludowe z Polski" (Folk Dances from Poland), side A, band 2. This is a version from Lublin region in eastern Poland. 3/8 meter.

Steps and Styling: Basic oberek step which can be done running fwd or bkwd or turning. The movement in any given direction occurs on cts 1 and 3:

ct 1: Do a small leap onto R ft bending knee slightly.

ct 2: Step on ball of L ft near the heel of R ft, momentarily put wt on both ft bending knees some more, push off the ground with both ft.

ct 3: Land on R ft flicking L knee bent and L ft back and off ground.

Next meas: Repeat same action with opp ftwk. The step can be modified to make it smoother by bending the knees less and flicking the ft lower.

Przytup (PSHY-koop), used to end a phrase:

ct 1: Do a very small leap onto R (or L) ft landing with an accent.

ct 2: Do a wtless stamp with other ft, ft close together.

ct 3: Hold; in some cases shift wt onto R (or L) ft.

Place fist on own hip: Place closed (not clenched) hand on own hip, slightly fwd, with wrist straight and elbow also slightly fwd.

Formation: Circle of cpls, M's ptr on his R side, all facing in, hands joined shoulder high.

OBEREK LUBELSKI (continued)

<u>Meas</u>	<u>Pattern</u>
	<u>INTRODUCTION (Przygrywka)</u>
1-4	No action.
	<u>PART I - OBEREK IN A RING (Oberek w kółeczku)</u>
A 1-2	Hands joined in a circle, facing LOD, beginning R ft, move in LOD with two oberek steps.
3	Facing ctr do "przytup" (RL).
4-6	Repeat action of meas 1-3 with opp ftwk and direction.
B 7-12	Repeat action of meas 1-6.
13	Facing ctr do one oberek step fwd (R ft), swinging joined arms fwd and up.
14	Do one oberek step bkwd (L ft) bending body slightly fwd and swinging joined arms down and back.
15-18	Repeat action of meas 13-14 twice more (three times in all), except on meas 18 do "przytup," M shift wt onto R ft.
	<u>PART II - WOMEN TWIRL UNDER JOINED ARMS (Obroty dziewcząt pod złączonymi rękami)</u>
A 1	Circle breaks into cpls facing LOD, inside hands joined. Beginning outside ft, do one oberek step fwd, with a 1/4 turn away from ptr (M - CCW, W - CW), swinging joined arms fwd, and free arms to side and back (this step is called "odsibka," i.e., "od siebie" - away from each other).
2	Repeat action of meas 1, Part II, with opp ftwk, direction, and movement of arms (called "dosibka" - twd each other).
3	Do "przytup" (M - LR, facing LOD, W - RL with a 1/4 turn away from ptr). M: Place free fist on own hip and raise joined arms.
4-5	W: Beginning L ft with two oberek steps do two full CCW turns in place under joined arms. M: while helping W turn, do two wtless stamps with R ft (one on ct 1 of each meas).
6	W: do "przytup" (LR) with a 1/4 turn twd ptr. M: do a weighted stamp on R ft.
B 7-18	Repeat action of meas 1-6, Part II, twice more (three times in all).
	<u>PART III - OBEREK TURNS IN BALLROOM POSITION (Obroty oberkowe)</u>
A&B 1-17	In ballroom pos, M beginning L ft, W Rft, do 17 oberek steps turning CW and moving in LOD; do 1/2 turn with each step , L ft steps bkwd, R ft fwd.
18	Do "przytup" (M - RL, W - LR).

OBEREK LUBELSKI (continued)PART IV - PARTNERS CHANGE PLACES (Zmiana miejsc)

- A 1-2 In open ballroom pos, free arm extended fwd and rounded, leaning slightly fwd, do two running oberek steps in LOD, beginning outside ft.
- 3 Do "przytup" (M - LR, W - RL), and releasing arm hold and straightening body, place both fists on own hips.
- 4 Ct 1: clap own hands and step sdwd twd ptr (M to R with R ft, W to L with L ft); cts 2-3: doing a full turn (M - CW, W - CCW) leap onto M L ft, W R ft, exchanging places with ptr, W travelling in front of M.
- 5 Place both fists on own hips and step sdwd (M to R with R ft, W to L with L ft), leaving other ft touching floor.
- 6 Extend arms to sides and straighten knees, as you do a wtless stamp (M L, W R).
- B 7-9 Repeat action of meas 4-6, Part IV, with opp ftwk and direction (W still travelling in front of M), except on meas 9 do a weighted stamp (M R, W L).
- 10-18 Repeat action of meas 1-9, Part IV, except on meas 18 do a wtless stamp (M R, W L).

PART V - MEN'S LEAPS AND KNEELS (Przeskoki z przykłkiem)

- A 1-4 In ballroom pos, beginning M R ft, W L ft, with four turning oberek steps do two full CW turns moving in LOD.
- 5 M: while continuing turning CW - ct 1: step on R ft in front of W; cts 2-3: push off R ft and in the air bend knees and pull legs up underneath you. W: cts 1-3, continue turning with one smooth oberek step, supporting M by holding him under his R upper arm with your L hand.
- 6 M: while finishing the CW turn, land on L ft, knees still bent, and kneel on R knee near the heel of L ft, top of R ft flat on floor, torso erect. W: continue turning with one smooth oberek step helping M to turn. (In six meas cpl has completed three full CW turns.)
- B 7-18 Repeat action of meas 1-6, Part V, twice more (three times in all).

PART VI - TURNS AND KNEELS (Obroty i przykłki)

- A 1-2 In open ballroom pos, free arm extended fwd and rounded, leaning slightly fwd, do two running oberek steps in LOD, beginning inside ft.
- 3 Do "przytup" (M - RL, W - LR).
- 4-5 With two oberek steps do a full CCW cpl turn in place.
- 6 Do "przytup" (M - LR, W - RL).
- B 7-8 Repeat action of meas 1-2, Part VI, but moving bkwd in RLOD.
- 9 Do "przytup" (M - RL, W - LR).

OBEREK LUBELSKI (continued)

- 10-11 Repeat action of meas 4-5, Part VI, except straightening bodies and extending outside arms diag up.
- 12 Do "przytup" (M - LR, W - RL).
During the next five meas cpl will do one or two CW turns with M kneeling five times around W, his L fist on his L hip. W supporting him by holding his R hand in her R hand behind her back and holding him under his R upper arm with her L hand.
- 13 M: while turning CW - cts 1-2: do a small leap onto R ft bending knee and kneeling on L knee near heel of R ft but not touching floor, top of L ft flat on floor, torso erect; ct 3: rise slightly by straightening knees a little bit.
W: cts 1-3: beginning with L ft do one smooth turning oberek step.
- 14 Repeat action of meas 13., Part VI, with opp ftwk.
- 15-16 Repeat action of meas 13-14, Part VI.
- 17 Repeat action of meas 13, Part VI.*
- 18 Do "przytup" (M - LR, W - RL) facing ctr and raising outside arms diag up.

*Variation for meas 13-17: cpl spins CW in place in open ballroom pos, outside fists on own hips, leaning slightly fwd and twd each other.



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Presented by Ada Dzienanowska

OD BUCZKA DO BUCZKA
(Poland)

This is a cpl dance in 3/4 meter from Upper Silesia in southwestern Poland. It is romantic and a little sad, and was done during weddings. In olden times dancers would sing while dancing it. The title comes from the first line of the song (see last page), which goes: "From one beech tree to the next, leaf by leaf, tell me Johnny, about the wreath, about the green wreath plaited by your girl." The wreath, often part of an unmarried girl's costume, appears very often in Polish folklore. "She lost her wreath," may also mean "she lost her virginity." At the end of a wedding there is a ceremony called the "czepiec" (word derives from the noun czepiec -- cap, bonnet), during which the married women take off the bridal wreath from the bride's head and replace it with a bonnet -- symbol that she now belongs to the society of married women. This is usually accompanied by special songs and deep sobbing of the bride.

In the following stanzas of the song the bride asks her husband whether he will be kind to her. But he answers, as if warning her that married life is not easy, that she will not have to carry water from the well, as she will have plenty of it in her own eyes.

Dance introduced in the Fall of 1974, at a workshop with the Cornell University Folk Dancers, by Ada and Jaś Dziewanowski, who learned it in Cieszyn, Poland, from Janina Marcinkowa, a noted Silesian folklorist.

Pronunciation: ohd BOOCH-kah doh BOOCH-kah

Record: DR-7167 Tańce Śląskie (Polish Folk Dances from Silesia), side A, band 2. 3/4 meter.

Starting Pos: Cpls in a circle, M facing CCW, W facing him, hands on own hips, fingers fwd, thumbs back.

Meas

Pattern

1-4 INTRODUCTION.

PART I. "A" music: 8 meas.

M holds his arms extended sdwd, slightly curved as if to encircle his ptr; W holds her skirt out at the sides; or either of them crosses arms in front (putting one hand over the other elbow).

1-8 Starting with L ft, with 8 smooth waltz steps, M moves in LOD; styling point: with L ft he steps diag to L and with R ft diag to R; starting with R ft bkwd, W moves in LOD with 8 waltz steps turning CW; she does one-half a turn to each meas. Ptrs end by facing and joining both hands sdwd at shoulder height.



OD BUCZKA DO BUCZKA (continued)

- PART II. "B" music: 8 meas, played twice.
- 1 (ct 1) M with L ft, W with R ft step sdwd twd the ctr of the circle; (cts 2-3) hold while other ft remains touching floor in its place, bodies slightly bend away from the ctr, while ptrs look under the joined arms raising them diag twd the ctr.
- 2 Repeat action of meas 1, Part II, with opp ftwk and direction.
- 3-4 Repeat action of meas 1-2, Part II.
- 5-6 M starting with L ft and W with R, with six even steps ptrs walk CW around each other, ending with M facing the outside and W the inside of the circle.
- 7 Cpl releases the hold of M's L and W's R hand and with three even steps W does a full CCW turn under the joined arms, M while helping ptr does the three steps in place.
- 8 Ptrs resume the hold of both hands and bringing their ft together, slowly bow to each other, W bending her knees slightly.
- 9-10 M starting L ft, W R ft, ptrs do sdwd step-together-step (cts 1,3,1) - swing across (cts 2-3) in LOD (keeping ft very close to the ground on swing).
- 11-12 Repeat action of meas 9-10, Part II, with opp ftwk and direction.
- 13-15 Repeat action of meas 5-7, part II, however, after the W's full CCW turn, ptrs drop the joined hands; she does another full CCW turn and rolls into M's R arm, as the cpl ends in open ballroom pos.
- 16 Ptrs put outside hands on own hips and slowly bow to each other.



- PART III. "A" music: 8 meas.
- 1-2 Ptrs face LOD, M starting L ft, W R ft, cpl moves smoothly in LOD with six walking steps.
- 3-4 Opening the outside arms to front, slightly rounded, ptrs cast off with six even steps, M to L, W to R, and end facing RLOD, holding ptr in a reversed open ballroom pos.
- 5-8 Repeat action of meas 1-4, Part III, in opp direction, except end with hands joined as in the beginning of Part II; M now faces the outside and W the inside of the circle.

- PART IV. "B" music: 8 meas played twice.
- 1-6 Repeat action of meas 1-6, Part II, starting, however, twd LOD.
- 7 Cpl releases the hold of M's L and W's R hand; with three steps each makes half a CCW turn, W moving under the joined arms; cpl ends in a back-to-back pos, M facing ctr, W the outside of the circle.
- 8 Cpl joins the released hands and slowly raises arms to side.

OD BUCZKA DO BUCZKA (continued)

- 9-10 M starting R ft, W L ft, ptrs do sdwd a step-together-step (cts 1,3,1), hold (cts 2-3) in LOD (during the "hold" M's L ft and W's R ft remain touching the floor in place).
- 11-12 Repeat action of meas 9-10, Part IV, with opp ftwk and direction.
- 13 Cpl releases the hold of M's L and W's R hand and progressing in LOD with three steps, each makes half a turn (M CW, W CCW) to face each other; cpl rejoins the released hands.
- 14 Repeat action of meas 13, Part IV, with opp ftwk and handhold, still moving in LOD, each completing the full turn started in meas 13, and resuming the back-to-back pos.
- 15 Repeat action of meas 13, Part IV.
- 16 Ptrs slowly bow to each other, W bending her knees slightly.

SONGPolish textPronunciation

Od buczka do bucska po listeczku	Ohd booch-kah doh booch-kah poh lees-tehch-koo
Powiedz mi, Jasieńku, o wianeczku,	poh-vyehts mee yah-shēhn-koo oh vyah-nehch-koo
:O wianeczku, o zielonym,	oh vyah-nehch-koo oh zyeh-loh-nym
Przez twoją dziewczynę uwinionym;	pshehz tfoh-yohm jehf-chy-neh oo-vee-nyoh-nym

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Presented by Ada Dziewanowska

PRINCIPLES, TECHNIQUES, AND TEACHING METHODS
FOR RHYTHMS AND STEP PATTERNS

Basic fundamental movement implies the simplest, easiest, most conservative and effective way of moving -- conservative insofar as the least amount of energy and motion is used to move effectively and correctly.

Everyone does not move in exactly the same manner, neither does everyone have the same amount of force or energy with which to move. Each human being is built differently -- bone structure, muscle tension. It is this difference in size, structure, and weight that causes each person to move in his or her own way. However, in folk dance there are certain patterns of movement peculiar to each country, certain ways of moving that make a dance Macedonian, Greek, Mexican, Polish, Hungarian, English, Scottish, Spanish, Turkish. Basic movement and rhythmic fundamentals therefore not only is the basic way of moving, combinations of movement, the analysis and simple approach to folk patterns, but also the quality, force, and time element of a movement or folk pattern.

Movement is primarily known as locomotor movement, that which carries one in space, and non-locomotor or axial movement, that which confines itself to movements of the body in a stationary or semi-stationary position.

All movement takes place in SPACE and has the elements of TIME and FORCE. Each factor should be considered in executing a dance. Folk dances are often done with the same amount of force for each step pattern, the same size of steps no matter what their place or relation in the dance, and with no dynamic heightening of the steps through the use of level, direction, or quality of movement.

A. MOVEMENT DEFINED

I. LOCOMOTOR MOVEMENT

When a person moves through SPACE.

a. Walking. The continuous process of falling forward and catching oneself. One ft is always partially on the ground. The wt is normally transferred from the heel to the ball of the ft.

b. Running. A more energized form of walking; both ft actually leave the ground at the same time. If the body is carried erectly over the moving base, the pace will be easy. The further fwd the body leans, the faster the pace will be.

c. Jumping. The means by which the body is propelled into the air against the pull of gravity. In executing a jump a person may take off on one or both ft, but technically a jump implies the landing on both ft at the same time. When jumping one should land easily on the toes and then into the full ft as the knees bend to absorb the shock of landing.

PRINCIPLES, TECHNIQUES, AND TEACHING METHODS FOR RHYTHMS AND STEP PATTERNS (continued)

d. Hopping. Hopping implies a take off and landing on the same ft.

e. Leaping. A leap may be a high or extended run. It is a transference of wt from one ft to the other with a feeling of suspension and exhilaration. The ft is used in a ball of the ft to heel transference of wt in a leap, and in a heel to the ball of the ft transference of wt in walking.

f. Tip-Toeing. Walking on high-toe. It achieves a sense of balance over a small base, and is accomplished by rising on the toes with the legs together so that one leg reinforces the other.

g. Galloping. The simplest of the uneven rhythmic movements as the ft are in the same relationships throughout the movement of the gallop. The movement is fwd with the same ft leading (step-close with high knee action of the leading ft). In a gallop the fwd (lead) ft takes all of the long values, and the back ft all of the short values. Alternate the "lead" ft often to avoid muscle cramp or strain.

h. Sliding. The smoothest of the uneven rhythmic movements. Sliding is usually done sdwd, and the ft have the same rhythmic relationship as the gallop.

i. Skipping. The most difficult of the uneven rhythmic activities. Each ft alternates in taking a long and short value -- step-hop.

II. AXIAL or NON-LOCOMOTOR MOVEMENT

a. Bending and Stretching. The movement of the body or part of the body from a compact or compressed position to one that is straight. Most of the "work movements" are done in the form of lifting, pushing, pulling, stooping, climbing. It is difficult to move without some form of bending and stretching.

b. Swinging and Swaying. Swinging has its support at the top of the movement. The pendular swing can probably be executed with the least amount of nervous energy. Almost any part of the body can swing freely suspended. Swaying is a pendular movement inverted, with the support below the moving part of the body.

c. Turning and Twisting. Turns occur primarily on one plane and around a given axis, and often indicate a moving in space. Twisting moves through several planes and may move outward away from the axis or inward toward the axis. Turning is most commonly used in dance.

d. Rising and Falling. The most common rhythmic experiences in nature are rising and falling -- breathing, walking, running, hopping, leaping, skipping, the heart beat, wave movements, the movement of grass as it is blown in the wind. It is lifting and dropping.

PRINCIPLES, TECHNIQUES, AND TEACHING METHODS FOR RHYTHMS AND STEP PATTERNS (continued)

e. Shaking and Beating. Shaking results from induced tension. Shaking movements can be wide and jerky, or so small, smooth, and fast that they resemble vibrations. In order for shaking movements to change their character to beating movement they must be applied against resistance -- a drum, a floor, a person. The most primitive movements are those of shaking and beating. They are found in rituals of all tribal people.

B. RHYTHM and METER

I. BASIC RHYTHM and METER

a. Underlying beat. The constant beat or pulse underlying all rhythm and music.

b. Simple rhythm.

2/4 Duple rhythm has one primary accent in two beats:
1, 2. The accent on ct 1 is the most commonly used.

3/4 Triple rhythm has one primary accent in three beats:
1, 2, 3.

4/4 Quadruple rhythm has a primary and a secondary accent:
1, 2, 3, 4. More emphasis is usually placed on ct 1, with secondary emphasis on ct 3.

c. Compound rhythm. Compound meters are obtained by multiplying the number of beats in a rhythm of simple meter by three.

6/8 Compound duple rhythm has a primary and a secondary accent: 1, 2, 3, 4, 5, 6. More emphasis is usually placed on ct 1, with secondary emphasis on ct 4.

9/8 Compound triple rhythm has a primary and two secondary accents: 1, 2, 3, 4, 5, 6, 7, 8, 9. More emphasis is usually placed on ct 1, with second emphasis on cts 4 and 7.

12/8 Compound quadruple rhythm has a primary and two secondary accents: 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12.

II. ASYMMETRIC METERS (Irregular rhythms). The most metrically complex measures can be broken down into various combinations of simple duple and simple triple rhythm:

PRINCIPLES, TECHNIQUES, AND TEACHING METHODS FOR RHYTHMS AND STEP PATTERNS (continued)

<u>Beats</u>	<u>Meter</u>	<u>Duple & Triple Dance Rhythm</u>
5	1 2 3 4 5	1 2, 1 2 3 1 2 Q S Pajduško
7	1 2 3 4 5 6 7	1 2 3, 1 2, 1 2 1 2 3 S Q Q Sadilo Mome, Žensko Čamče
9	1 2 3 4 5 6 7 8 9	1 2, 1 2, 1 2, 1 2 3 1 2 3 4 Q Q Q S Dajčovo
11	1 2 3 4 5 6 7 8 9 10 11	1 2, 1 2, 1 2 3, 1 2, 1 2 1 2 3 4 5 Q Q S Q Q Kopanica or Gankino, Vodarka
13	1 2 3 4 5 6 7 8 9 10 11 12 13	1 2, 1 2, 1 2, 1 2 3, 1 2, 1 2 1 2 3 4 5 6 Q Q Q S Q Q Sandansko Horo combines the rhythms of 9 and 13

III. COMBINED RHYTHMS AND METERS

a. Mixed Meter. Combines two or more simple meters, or two or more simple and compound meters, or regular with asymmetric meters:

Zwiefacher. A combination of Dreher (1 2) 2/4 meter, and waltz (1 2 3) 3/4 meter.

Debkah Dayagim. A combination of (1 2 3 4) 4/4 meter and (1 2 3) 3/4 meter.

Sandansko Horo. A combination of 9/16 and 13/16; counted and danced as indicated in Asymmetric meters

b. Resultant rhythm. Two rhythms played simultaneously. With emphasis placed on the primary accent, a combined rhythm results.

counter-rhythms: (3) 1 2 3 1 2 3 1 2 3 1 2 3
(4) 1 2 3 4 1 2 3 4 1 2 3 4

resultant rhythm: 1 2 3 4 5 6 7 8 9 10 11 12

PRINCIPLES, TECHNIQUES, AND TEACHING METHODS FOR RHYTHMS AND STEP PATTERNS (continued)

The least common multiple of three and four is 12; therefore, the resultant measure of the combined rhythms of the 3 and 4 is 12 cts.

Harimon. Music 3/4: B section of dance has a step pattern 4/4. Music continues in 3/4.

Vranjanka and Bela Rada. A five-measure movement sequence danced to a melody of four measure phrases.

c. Accumulative rhythm. One in which the beats increase or decrease in an orderly fashion.

Alunelul. A decreasing rhythm and step pattern.

Čačak. Step 2. A decreasing rhythm and step pattern.

C. DANCE MOVEMENT PATTERNS AND SEQUENCES. Dances are combinations of many locomotor patterns. Analysis will be made of simple to complex teaching techniques of even and uneven step patterns and rhythms, traditional step patterns, ethnic step patterns, as well as combinations of steps from dances in the 1975 camp notes.

Emphasis will be placed on teaching methods for steps and dances from the following categories: Walking; Walking with crossing patterns; Grapevine; Four-beat patterns and Schottische; Two-beat patterns and Polka; Three-beat patterns and Waltz, Hambo, Mazurka.

I. WALKING. Even and uneven patterns develop from walking; combinations of running, leaping, jumping, hopping, sliding, galloping, skipping; variations of step-hop, and step-bend; variations on rocking; the development of three-beats: "kolo three," drmes, the English "set," a pas de basque. Emphasis will be placed on simplest and easiest method of teaching steps and dances and the use of the ft and wt placement.

Kendime
Šetnja
Pajduško

Syrto
Snoa
Alunelul Batut

Vossarul
Dargason
Hopak
Kriči Kriči Tiček

II. WALKING WITH CROSSING PATTERNS.

a. Crossing in front: the down beat, the up beat; the buzz turn.

Familie Sekstur
Debka Dayagim (mixed meter)
Kör Csárdás

Harimon (resultant)
Hungarian Rida

PRINCIPLES, TECHNIQUES, AND TEACHING METHODS FOR RHYTHMS AND STEP PATTERNS (continued)

b. Crossing in back.

Alunelul (cumulative)	Bela Rada	Breġovsko Horo
Syrto	Siamsa Beirte	Florica
Čačak	Hora Nutii	

c. Turning and crossing

Erev Ba II

III. GRAPEVINE WITH COMBINATIONS OF STEP-HOP, STEP BEND

Uri Zion	Yevarechecha	Vulpița
Harmonica	Kuma Echa	Ciuleandra

IV. SCHOTTISCHE. Four-beat patterns: basic schottische as well as other four-beat patterns -- rocking patterns, yemenite step, strathspey, etc.

Gružanka	Ken Yovdu
Debka Dayagim	Thirteen-Fourteen
Ma Na'avu	Kuma Echa

V. TWO-STEP AND POLKA. Two-beat patterns: Two-step, polka, and other two-beat patterns -- skip-change-of-step, sleng-polska, etc.

Doudlebska Polka	Thirteen-Fourteen
Our Katia	Fyrammanadans
Maloj Mome	Polharrow Burn
Sandansko Horo	Alunelul Sucit
Mairi's Wedding	

VI. THREE-BEAT RUNNING STEP, WALTZ, MAZURKA, HAMBO

Zillertaler Laendler	Zwiefacher (Mixed meter)
Black Forest Mazurka	Snurrbocken
Waltz	Hambo

The step patterns in the dances in the above six categories will be used as examples in developing teaching techniques.

Presented by Miriam Lidster

BASIC STEPS FOR BOURRÉES
(France)

Bourrées are the "real French dances. The origins are unknown, though they are widely spread on French territory, especially in the Centre, Massif Central, Auvergne, Rouergue, Limousin, and of course, Berry. In Berry, bourrées are danced in a very sober style -- no gesture with hands (as in Auvergne). M carry most of the typical style with his knee action, which is strictly forbidden for W, who dance in a very delicate way.

I. PAS DE BOURRÉE (bourrée step) 3/8 meter. Also done in 2/4 meter.

Beg. L ft, step fwd with the full wt of the body touching the ground and bend both knees (ct 1); step-close on ball of R ft, straightening the knees slightly (ct 2); step in place on ball of L ft (ct 3). Repeat, starting with R ft. All steps should be well kept "under" the body and close to the ground.

II. AVANT-DEUX (fwd and back).

meas 1. Avant-deux droit (straight move for two dancers)

Two dancers face each other (4 ft apart)

- 1 Beg. L ft, dance one bourrée step fwd and meet opp on R shoulder.
(note: The first step is a large one.)
- 2 Dancing on the spot, do one bourrée step. M bend both knees on the
1st ct of the meas.
- 3 Move bkwd with one bourrée step, beg. L ft.
- 4 Do one bourrée step in place.

2. Avant-deux épaulé (épaulé - shoulder)

This is frequently used in "bourrée croisée." Two dancers face each other.

- 1 Beg. L ft, take one big step twd opp, turning 1/4 CCW (ct 1). Step on
R close to L ft (ct 2). Step on L ft in place (ct 3). End R shoulder to
R shoulder.
- 2 Step on the R ft and at the same time throw L ft sdwd L (ct 1). Step on
L ft (ct 2). Step on R ft, close to L ft (ct 3).
- 3 Step on L ft in place, beg. 1/4 turn CW (ct 1). Step on R ft in place
(ct 2). Step on L ft, close to R (ct 3). This brings ptrs face to face.
- 4 Step on R ft diag R bkwd (ct 1), beg. a 1/4 turn to R. Step on L ft
across R ft (ct 2). Step on R ft in place (ct 3). This brings ptrs point-
ing L shoulder twd each other. If step is repeated from this pos, a
1/2 turn CCW is made on ct 1, meas 1.

Note: For teaching purposes, avant-deux épaulé can be started with L shoulder pointing to opp dancer. When the steps are mastered, dancers should remember that all types of avant-deux start facing the opp dancer.

3. Epingle à cheveux (hairpin or U-turn)

This is a variation of the "avant-deux épaulé" and takes 4 meas.

- 1-2 Repeat action of meas 1-2 of "avant-deux épaulé."
- 3 Take a fast 3/4 turn CCW on L ft (ct 1). Step on R ft near L ft (ct 2).
Step in place on L ft (ct 3).
- 4 Repeat action of meas 4 of "avant-deux épaulé."

BASIC STEPS FOR BOURRÉES (continued)

4. Avant-deux du Haut Berry (Avant-deux from Upper Berry)
- 1 Beg. with L ft, take a large step fwd (ct 1); scuff R heel fwd (ct 2); hop on L ft (ct 3).
 - 2 Cross R ft over L ft (ct 1); step on L ft a little bit bkwd to free R ft (ct 2); step on R ft close to L (ct 3).
 - 3 Move bkwd with one bourrée step, beg. with L ft.
 - 4 Do one bourrée step in place; emphasize the first step.

III. CROISEMENTS (crossing over) 4 meas

1. Croisements du Bas Berry (Crossing over, Lower Berry)
- 1 Repeat action of meas 1 of "avant-deux épaulé."
 - 2 Step sdwd R on R ft, changing places with ptr (ct 1). Step L ft close to R (ct 2). Step on R ft in place (ct 3).
 - 3 Take a 3/4 turn CW on L ft (ct 1). Step on R ft close to L (ct 2). Step on L ft in place (ct 3).
 - 4 Repeat action of meas 4 of "avant-deux épaulé."
2. Croisement du Haut Berry (Crossing over, Upper Berry)
- 1 Beg. with L ft, pivot 1/2 turn CCW "around" the opp (ct 1). Step on R ft in place (ct 2). Step on L ft in place (ct 3).
 - 2 Step on R ft in place, throwing L ft sdwd L (ct 1). Step on L ft close to R (ct 2). Step on R ft in place (ct 3).
 - 3-4 Repeat action of meas 3-4 of "avant-deux from Upper Berry."

IV. BRANSILLER

These steps are done on the spot and are used as transition between "Avant-deux" and "crossing over." Basically, they are "pas de basque" or "bourrée steps" done on the spot.

1. Lower Berry style.

Steps for M are done very neatly, crossing on the second ct. Step on L ft sdwd L (ct 1). Cross R over L (ct 2). Step on L ft in place (ct 3). Reverse. W do not cross on second ct.

2. Upper Berry style.

M and W do not cross on 2nd ct.

Note: These steps need two or four meas depending on the dance. The last step becomes a preparatory move for crossing over. This anticipation characterizes the whole style.

Presented by Louise and Germaine Hébert

LA BOURRÉE MUSÉE
(France - Berry)

The popular expression "se musser" means going through a crowd. The unique way of crossing over in the second part of this bourrée reminds some one of zig-zagging through people.

Learned from Pierre Parris at Pont Chrétien, 1967 and 1972.

Pronunciation: lah boo-RAY moo-SAY

Music: Record: Barclay 820138, side A, band 5. 3/8 meter
(Substitute: Bourrée tournante du Bas-Berry. This was also used for "La Bourrée de Sarzay in 1968.)

Formation: A "special quadrette" formed by two cpls, M on one side, W on the other

W#2	W #1
O	O
X	X
M #1	M #2

Steps As described in basic bourrée steps.

Meas Pattern

16 meas INTRODUCTION. (No action)

FIGURE I. Avant-deux du Haut-Berry
A 1-4 Cpl #1, starting with L ft, do an Avant-deux du Haut-Berry. Cpl #2 dances on the spot for two meas (two small bourrée steps) then starts the Avant-deux.
5-8 Repeat action of meas 1-4.
1-8(repeat)Repeat action of meas 1-8.

FIGURE II. Croissement balance
B 1 Cpl #1 moves twd each other with a large diag bourrée step to own L.
2 Repeat action of meas 1, Fig. II, to own R. At the end of this meas, cpl #1 are in the ctr of the quadrette, with L shoulders adjacent.
3 Repeat action of meas 1, Fig. II, twd opp place.
4 Reaching opp place, ptrs turn 1/2 CCW.
5-8 Repeat action of meas 1-4, Fig. II.
1-4(repeat)Repeat action of meas 1-4, Fig. II.
5-8(repeat)Repeat action of meas 1-4, Fig. I (Avant-deux).

NOTE: As in the Bourrée croisée, this dance needs lots of coordination between dancers and the proper spacing. Cpl #2 dances the same sequence two meas later.

LA BOURRÉE DES DINDES
(France - Berry)

This bourrée is usually used as an opener. It is a good occasion to get everybody on the dance floor. Learned from Pierre Panis, summer 1967 at Pont Chrétin, Berry, France.

Pronunciation: lah boo-RAY day DAND

Music: Barclay 820138 "Vive le Berry," side A, band 10, "La Bourrée des Dindes." 2/4 meter

Formation: Circle of cpls all facing ctr. Hands are joined and held down.

MeasPattern

No Introduction.

FIGURE I. Avant-deux (fwd and back)

- 1-2 All move fwd with two bourrée steps, (keeping in mind that this is a 2-ct bourrée) starting with L.
3-4 Repeat action of meas 1-2, moving bkwd.
5-16 Repeat action of meas 1-4, three more times.

FIGURE II. Ronde à gauche (circle L)

- 17-18 Facing RLOD, all move with two bourrée steps.
19-20 Still moving RLOD, two bourrée steps backing away.
21-32 Repeat action of meas 17-20 three more times.

Repeat entire dance.

Presented by Louise and Germaine Hébert

BOURRÉE DROITE DU PAYS FORT
(France)

This bourrée (boo-RAY DWAHT doo pay FOR) means "straight bourrée from the strong country." It comes from the region of Sancerre in Upper Berry, which is called the "strong country" because of its energetic dances. Pierre Panis and Paul Bouard taught the dance to Louise and Germaine Hébert, who introduced it at the 1968 Folk Dance Camp at the University of the Pacific, Stockton, California. Bourrées are the "real" French dances, and although their origin is unknown, they are widely spread throughout French territory.

Music: Record: Rythme 4001 - side A, "La Bourrée Droite du Pays Fort" 3/8 meter. Barclay 820138 - side 2, band 4, "Bourrée Croisee de Sologne" (substitute).

Formation: Cpls in longways formation. Line of M with L shoulder twd head of hall, facing line of W, with ptrs four feet apart. Ptrs should be able to touch other's hands when arms are straightened. This dance is never danced in circle. Hands free at sides, or W may hold skirt or edge of apron where hands fall naturally. Do not swish skirt.

Steps and Styling: In Berry, bourrées are danced in a sober manner, with the M carrying most of the typical styling in their knee action. In the long step fwd, M lead with the heel, then take full body wt on to the whole ft. M knees are kept apart (turned out) and never fully straightened throughout the dance. W are strictly forbidden to copy M styling, and they dance in a very delicate way. Ftwrk is identical for both M and W.

Pas de Bourrée (pah deh boor-RAY) - Bourrée step (1 meas). Step fwd on L, bending knees outward (ct 1); step on R near L, beginning to straighten knees slightly (ct 2); step in place on ball of L ft (ct 3). Next bourrée step would begin with R. The step can be done moving fwd or bkwd, to R or L, or turning.

Avant-deux du Haut Berry (ah-vahn-DOO) - from Upper Berry - (4 meas): two dancers face each other four feet apart.

Meas 1: Beginning L, take one long step fwd (ct 1); scuff R heel fwd (ct 2); hop L in place (ct 3).

Meas 2: Step on R across L (ct 1); step slightly bkwd on L (ct 2); step R close to L (ct 3).

Meas 3: Beginning L, dance one bourrée step moving bkwd to orig place.

Meas 4: Beginning R, dance one bourrée step in place.

NOTE: There is great emphasis on first step.

Bransiller (brahn-see-LAY). Basically "pas de basque" or bourrée danced in place, and used as a transition step between avant-deux and croisement. In true Upper Berry style, there is no cross step on ct 2. The last bransiller step before crossing becomes a preparatory move. This is accomplished by quickly turning so that the L shoulder is twd ptr, to initiate the crossing step. This quick change of direction momentarily before crossing is vital, traditional and always done. This anticipation characterizes the whole style of Berry dances.

BOURRÉE DROITE DU PAYS FORT (continued)

Croisement du Haut Berry (kwahz-MAHN) from Upper Berry -
Crossing over (4 meas).

Meas 1: Beginning L, take one long step twd ptr, at same time pivoting L, CCW around each other to finish in ptr's orig line, and facing each other. Step R beside L (ct 2); step L in place (ct 3).

Meas 2: Step R in place, throwing L ft sdwd L (ct 1); Step L beside R (ct 2); step R in place (ct 3).

Meas 3: Beginning L, dance one bourrée step, moving bkwd to opp place.

Meas 4: Beginning R, dance one bourrée step in place.

Epingle à cheveux (ay-pang-luh ah-shuh-VOO - as in book) --
hairpin or U-turn (4 meas): two dancers are in single line facing head of hall, M behind W.

Meas 1: Beginning L, take one long step, each to own L, at the same time pivoting 1/2 L, CCW. (Dancers are now facing ft of hall, W behind M.) Step R beside L (ct 2); step L in place (ct 3). Do not dip shoulder.

Meas 2: Beginning R, dance one bourree step in place.

Meas 3: Repeat action of meas 1 of "epingle à cheveux." (Dancers now are again facing head of hall, M behind W.)

Meas 4: Beginning R, dance one bourrée step in place.

MeasPattern

4 meas

INTRODUCTION. No action.

A

FIGURE I. AVANT DEUX.

1-2 M move fwd twd W, with meas 1-2 of "Avant-deux du Haut Berry." W remain in place; no action.

3-4 M move bkwd to orig place with meas 3-4 of "Avant-deux du Haut Berry."

W dance action of meas 1-2, as described for M.

5-16 M repeat avant-deux steps (fwd and bkwd) three more times (four in all).

W continue steps as described for M.

NOTE: W steps will carry over into next phrase of music.

B

FIGURE II. CROISEMENTS AND BRANSILLER.

As Fig. II begins, M are in orig pos. W, who started two meas later, are in the middle of the formation.

1-6 M dance six "bransiller" steps in place.

W complete last two meas of "avant-deux," and then dance four "bransiller" steps in place.

7-10 All dance "Croisement du Haut Berry" (4 meas). Dancers are now in ptr's orig place.

11-14 All dance four Bransiller steps in place.

15-16 All dance first two meas of Croisement du Haut Berry, but do not cross over: M turns 3/4 CCW, W turns 1/4 CCW to finish facing head of hall, M behind W. Dancers are now in single file in ctr of formation.

BOURREE DROITE DU PAYS FORT (continued)

- A FIGURE III. EPINGLE À CHEVEUX.
 1-16 All dance steps of "epingle à cheveux," four times.
- B FIGURE IV. CROISEMENTS AND BRANSILLER.
 1-2 All dance two "bransiller" steps, backing up into orig pos. M
 make 1/4 turn CW, W turn 1/4 CCW to face M.
 3-6 All dance four "bransiller" steps in place.
 7-8 All dance first two meas of "Croisement du Haut Berry)
 9-14 All dance six "bransiller" steps in place.
 15-16 M pivot full turn in place, turning CCW on L, then dance one
 bourrée step in place. W dance two more "bransiller" steps in
 place. Ptrs have now exchanged place.

From ptr's place, repeat dance from beginning. This time, at
 end of Fig. II, dancers will have backs to head of hall.

At end of dance, custom decrees that M kiss ptr first on her
 L cheek, then on her R cheek.

NOTE: Rythme record - 4 meas introduction; allows for entire
 dance 2-1/2 times; has no additional music for kiss.
 Barclay record - 8 meas introduction; allows for entire
 dance 1-1/2 times; has additional music for kiss.

Presented by Louise and Germaine Hébert

LE QUADRILLE DE LA VIE PARISIENNE (continued)Chaine des dames (two-ladies chain)

- 17-24 Active W change place by joining R hands. Opp M help with a courtesy turn.
Same W return the same way.

Demi-queue de chat (half promenade)

- 25-28 Active cpls change place, M passing L shoulder to L shoulder.
Turn as a cpl in escort pos.

Demi-chaine anglaise (R and L through)

- 29-32 Active cpls return to orig places with a R and L through.

- 1-32 Side cpls repeat action of meas 1-32.
1-32 Head cpls repeat action of meas 1-32.
1-32 Side cpls repeat action of meas 1-32.

PART II. L' ÉTÉ. Basic step is quick schottische step.

- 8 meas Introduction. Ptrs bow to each other.

Avant-deux (fwd and back)

- 1-2 M #1 and W #2 meet at R shoulder using a schottische step (three walking steps and a hop).
3-4 Repeat action of meas 1-2, Part II, moving bkwd and using opp ftwk.
5-8 Repeat action of meas 1-4, Part II, meeting at L shoulder.

Traversé (cross over)

- 9-12 M #1 and W #2 change places (R shoulder) using two schottische steps.
13-16 Active cpl repeat a fwd and back.

Traversé et tour (cross over and turn)

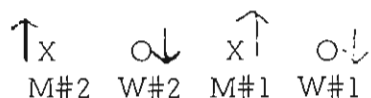
- 17-20 Active cpls cross over (R shoulders) to orig places using two schottische steps.
21-24 Turn own ptr with a two-hand swing (using two schottische steps).
1-24 M #2 and W #1 repeat action of meas 1-24, Part II.
1-24 M #3 and W #4 repeat action of meas 1-24, Part II.
1-24 M #4 and W #2 repeat action of meas 1-24, Part II.

PART III. LA POULE

- 8 meas Introduction. Ptrs bow.

Traversées (cross over)

- 1-4 M #1 and W #2 change places, touching R hands as they cross in the ctr.
5-8 Same cpl walk twd each other again, joining L hands with the opp and R hand with ptr. M and W are facing opp direction.



LE QUADRILLE DE LA VIE PARISIENNE (continued)

- Balancé et demi-queue de chat (balance and half promenade)
 9-12 Active cpls balance (meas 9-12, Part I).
 13-16 In escort pos, active cpls change places (meas 25-28, Part I).

- Avant-deux (fwd and back)
 17-18 M #1 and W #2 walk twd each other with four steps.
 19-20 M bows as W curtsies deeply.
 21-22 Walk bkwd to place, four steps.
 23-24 Bow to ptr.

- Avant-quatre et chaine anglaise (fwd and back and R and L through)
 25-28 Active cpls walk twd each other four steps and back.
 29-32 R and L through to orig places.

- 1-32 M #2 and W #1 repeat action of meas 1-32, Part III.
 1-32 M #3 and W #4 repeat action of meas 1-32, Part III.
 1-32 M #4 and W #3 repeat action of meas 1-32, Part III.

PART IV. LA PASTOURELLE

NOTE: A "pas de galop," or fwd sliding step, is used during most of this part. Step fwd on R ft (ct 1); close L ft (ct &); step fwd on R ft (ct 2); close L ft (ct &). In moving bkwd, L ft leads.

- 8 meas Introduction. Ptrs bow.

- Avant-deux (fwd and back)
 1-6 Cpl #1 joining R hands, four sliding steps fwd and four sliding steps bkwd, four sliding steps fwd.
 7-8 M #1 turns W #1 CCW under the R hand and place W #1 R hand in M #2 L hand.

- Avant-trois (fwd and back)
 9-10 The trio formed by W #2, M #2, W #1 moves fwd, and M #1 bkwd, with four sliding steps.
 11-12 Repeat action of meas 9-10, Part IV, reversing directions.
 13-14 Repeat action of meas 9-10, Part IV.
 15-16 M #2 turns W #2 and W #1 by the outside hand and places the hands of W in M #1 hand.

- Avant-trois (fwd and back)
 17-24 Repeat action of meas 9-16, Part IV, M #2 moving bkwd.

LE QUADRILLE DE LA VIE PARISIENNE (continued)Rond a quatre (circle L)

25-32 Cpls #1 and #2 join hands, circle to the L with sliding steps and fall back to orig places.

1-32 Cpl #2 leading, repeat action of meas 1-32, Part IV.

1-32 Cpl #3 leading, repeat action of meas 1-32, Part IV.

1-32 Cpl #4 leading, repeat action of meas 1-32, Part IV.

PART V. L'AVANT-HUIT

8 meas Introduction. Ptrs bow.

Deux avant-deux (two fwd and back)

1-8 The four cpls move fwd and back twice.

Avant-quatre et traversé (fwd and back, R and L through)

9-16 Cpls #1 and #2 move fwd and back, and change places with a R and L through.

17-24 Cpls #3 and 4 repeat action of meas 9-16, Part V.

Balancé et tour de mains (balance and two hand turn)

25-32 Repeat action of meas 9-16, Part I.

1-32 Repeat action of Part V three more times.

1-32

1-32

Presented by Louise and Germaine Hébert

LE JOYEUX XAVIER (MAZURKA)
(France - Alsace)

Alsace was for many years attached to Germany (1871-1918 and 1940-44). This mazurka reflects a strong germanic influence.

Pronunciation: luh zhwah-YUH zahv-YAY

Music: Uni-Disk 45-456, side A, band 2, "De Lusti X A Wel."
3/4 meter

Formation: Circle of cpls, M with back to ctr. Ptrs are facing in shoulder-waist pos.

Meas

Pattern

4 meas INTRODUCTION. (No action)

FIGURE I. MAZURKA AND TURNS

- 1-2 Starting with the outside ft (M L, W R), two mazurka steps: step sdwd to M L (ct 1); close the other ft (ct 2); pause (ct 3). Knees are very relaxed.
- 3-4 Ptrs do a full CW turn with four walking steps and two stamps.
- 5-6 Join both hands and do two step swings, starting with outside ft.
- 7-8 W turn CW under the inside hands. The outside hand is held on waist for M; W hold skirt. W use six walking steps, stressing cts 5 and 6. M dance on-the spot.
- 9-32 Repeat action of meas 1-8 three more times.

FIGURE II. MAZURKA AND CHANGE PLACES

- 33 Assuming closed social pos, one mazurka step moving in LOD.
- 34 With three walking steps, M lead W in front of him, changing places.
- 35-48 Repeat action of meas 33-34, progressing in LOD, seven more times, alternating ftwk.
- 49-56 Repeat action of meas 1-8, Fig. I.
- 57-64 Repeat action of meas 33-34, four more times, alternating ftwk.

FIGURE III. SIDE STEP WITH CORNER

- At the end of the preceding meas, all face ctr and join hands.
- 65-68 All starting with L ft, four step swings moving fwd in RLOD.
- 69-72 M join R hand with ptr and turn CW with four waltz steps.
- 73-76 All join hands and repeat action of meas 65-68, Fig. III.

LE JOYEUX XAVIER (MAZURKA) (continued)

77-80 All change place with corner and return to orig places. W hold skirt: M put hands on waist.

W:

77 One waltz step moving to her own R, starting with L ft.

78 One step swing (step on R swinging L ft).

79 Passing behind corner M, one waltz step to her L.

80 Three stamps.

M:

77-78 Two side-close steps to own L, starting with L ft and passing behind corner W.

79 One waltz step passing in front of corner W.

80 Two stamps and hold one ct.

81-96 Repeat action of meas 65-80, Fig. III.

1-16 Repeat action of meas 1-16, Fig. I.

Presented by Louise and Germaine Hébert

COMME TU ES BELLE - (VALSE)
(France - Alsace)

"Comme tu es Belle" means "how beautiful you are." This waltz from Alsace can be used as a mixer. Similarities with "Valse des Violettes," and other "Family Waltz" types are obvious.

Pronunciation: COME too ay BELL

Music: Uni-Disc 45-456, side B, band 1, "Wie Scheen Bisch Dü."
3/4 meter

Formation: A circle of cpls; joined hands are held low.

MeasPattern

10 meas INTRODUCTION. (No action)

FIGURE I. Waltz balance and progression.

- 1 Starting with outside ft, dance one waltz step facing corner and swinging joined hands.
- 2 Repeat action of meas 1, reversing ftwork and direction, and facing ptr.
- 3-4 Repeat action of meas 1-2.
- 5-8 M assuming closed social pos with corner W, waltz her in LOD (four waltz steps).
- 9-16 All facing ctr (corner W is now on M's R side), repeat action of meas 1-8.

FIGURE II. Step swing and waltz.

M finish with their back to ctr.

- 17-18 Join both hands with ptr. Starting with outside ft, all do a step swing to M L and a step swing to M R.
- 19-20 Dropping the inside hands (M R and W L), W turn CW under the joined hands with four walking steps and two stamps. M dance on the spot and stamp.
- 21-24 Repeat action of meas 17-20, reversing ftwk and direction.
- 25-32 In closed social pos, dance eight waltz steps in LOD. On last meas, all face ctr and join hands; M put ptr on R side.

Repeat entire dance four more times.

- 1-16 Repeat action of meas 1-16, Fig. I.
- 17-24 Finish with eight more waltzing steps.

Presented by Louise and Germaine Hébert

O UBAVA MALA MOMA
(Serbia)

Traditional Serbian dance from the Nišava area -- Divljana and Bela Palanka

Pronunciation: oh OO-ba-vah MAH-lah MOH-mah

Record: BK 4-75 2/4 meter

Formation: Lines with belt handhold.

Meas

Pattern

FIGURE I.

- | | |
|------|--|
| 1 | (Body is turned slightly to the R.) (ct 1) Step with R to the R, lift L; (ct 2) Step with L to the R, crossing R in front, lift R. |
| 2 | (ct 1) Step with R to the R, lift L; (ct 2) Hold. |
| 3-4 | Repeat action of meas 1-2, using opp ftwk. |
| 5 | (ct 1) Step with R to the R, lift L; (ct 2) Step with L to the R, lift R. |
| 6 | Repeat action of meas 5. |
| 7-24 | Repeat action of meas 1-6 three times. |

FIGURE II.

- | | |
|------|--|
| 1 | (Body is turned slightly to the R.) (ct 1) Step with R to R; (ct 2) Step with L to R crossing R ft in front. |
| 2 | (ct 1) Step with R to the R, lift L; (ct 2) Hold. |
| 3 | (ct 1) Step with L to the R, lift R; (ct 2) Step with R to the R, lift L. |
| 4 | (ct 1) Step with L to the R, lift R; (ct 2) Hold. |
| 5 | (Body facing ctr of circle.) (ct 1) Step bkwd (out of circle) with R, lift L; (ct 2) Step bkwd with L, lift R. |
| 6 | (ct 1) Step back with R, lift L; (ct 2) Hold. |
| 7 | (Turn body slightly to the L.) (ct 1) Step with L to L, lift R; (ct 2) Step with R to the L (crossing L in front), lift L. |
| 8 | (ct 1) Step with L to L; (ct 2) Hold. |
| 9-16 | Repeat Fig. II. |

Presented by Bora Gajicki

PESAC̑KA
(Serbia)

From the Nišava valley -- Lužnica.

Pronunciation: PEH-shahch-kah

Record: BK 4-75 3/8 meter

Formation: Belt handhold (L arm over R)

Meas

Pattern

Facing ctr of circle, moving to the R.

- | | |
|------|--|
| 1 | (ct 1) R to the R, lift L; (ct 2) L travelling twd R; (ct 3) step on L, lift R. |
| 2 | Repeat action of meas 1. |
| 3 | (ct 1) R to the R, lift L; (ct 2) Step on L beside R, lift R; (ct 3) R to the R. |
| 4 | (ct 1) L to the L, lift R; (ct 2) Hold; (ct 3) Bounce on L. |
| 5 | (ct 1) Step with R to the R; lift L; (ct 2) Hold; (ct 3) Bounce (heavily) on R. |
| 6-10 | Repeat action of meas 1-5 in opp direction using opp ftwk. |

Music and dance pattern are not symmetrical.

Presented by Bora Gajicki

LILE LILE
(Serbia)

Traditional Serbian Dance from the villages of Lužnica and Caribrod in the Nišava area of Serbia.

Pronunciation: LEE-leh, LEE-leh

Record: BK 4-75 5/8 meter

Formation: Lines with belt handhold

<u>Meas</u>	<u>Pattern</u>
-------------	----------------

FIGURE I.

- | | |
|---|--|
| 1 | (Body turned completely to the R.) (ct 1) Hop on L, lift R; (ct 2) Running step fwd with R, lift L; (ct 3) Running - L, lift R; (ct 4) Running - R, lift L; (ct 5) Hold. |
| 2 | (ct 1) Hop on R, lift L; (ct 2) Running - L, lift R; (ct 3) Running - R, lift L; (ct 4) Running - L, lift R; (ct 5) Hold. |
| 3 | (Facing ctr) Repeat action of meas 1, moving bkwd (out of circle). |
| 4 | Repeat action of meas 2, moving fwd (twd ctr of circle). |

FIGURE II.

- | | |
|-----|--|
| 1 | (ct 1) Hop on L, making CW circle in midair with R; (ct 2) Running step in same place with R, lift L; (ct 3) Running step in same place with L, lift R; (ct 4) Running step in same place with R, lift L; (ct 5) Hold. |
| 2 | Repeat action of meas 1, Fig. II, with opp ftwk. |
| 3 | Repeat action of meas 1, Fig. II. |
| 4 | (ct 1) Stamp with L beside R; (ct 2) Hold; (ct 3) Hop on R, lift L; (ct 4) Stamp with L beside R; (ct 5) Hold. |
| 5-8 | Repeat action of meas 1-4, Fig. II, with opp ftwk. |

FIGURE III.

- | | |
|-----|---|
| 1 | (ct 1) Hop on L, lift R making small circle around L; (ct 2) Step with R behind L (kind of running step), lift L; (ct 3) Step with L in the same place, lift R; (ct 4) Step with R beside L, lift L; (ct 5) Hold. |
| 2 | (ct 1) Hop on R, land on R with L toes touching the floor behind R ft; (ct 2) Hold; (ct 3) Hop on R; (ct 4) Touch the floor with L heel in front, slightly to the L; (ct 5) Hold. |
| 3-4 | Repeat action of meas 1-2, Fig. III, using opp ftwk. |
| 5-8 | Repeat action of meas 1-4, Fig. III. |

Presented by Bora Gajicki

FOLK DANCE CAMP - 1975

SARENO ORO
(Serbia)

Traditional Serbian dance from Nis and all of Serbia.

Pronunciation: SHAH-reh-noh OR-oh

Record: BK 4-75 2/4 meter

Formation: Lines with shoulder height handhold or belt handhold.

This dance is danced at the end of a wedding celebration. It starts with a large circle; one of the dancers runs around the circle with a "Tura" (a handkerchief with a knot tied at the corner) and hits another dancer, gives him the "Tura," and he (the first dancer) goes within the circle to start a circle of his own. The second dancer (the one that got hit) in turn hits someone else and gives him the "Tura," and he joins the inner circle. This goes on until someone hits the bride and groom. When they get together in the inside circle, that symbolically puts them together, and that ends the dance.

This dance is danced by everyone at the wedding celebration; that is probably why the dance is so simple. At the end, everyone cheers, claps, is joyful and happy.

Meas

Pattern

- | | |
|---|--|
| 1 | (ct 1) Step R to the R, lift L; (ct 2) Step L beside R, lift R. |
| 2 | (ct 1) Step R to the R, lift L; (ct 2) Hold (small bounce on R). |
| 3 | (ct 1) Step with L to the L (bkwd), lift R; (ct 2) Hold (small bounce on L). |

Presented by Bora Gajicki

LILKA
(Serbia)

Traditional Serbian dance from the Nišava valley - Gnjilane, Velika Luganja, Pirot.

Pronunciation: LEEL-kah

Record: BK 4-75 5/8 meter

Formation: Lines with belt handhold.

Meas

Pattern

FIGURE I.

- 1 (Body turned slightly to the R.) (ct 1) Hop on L, step on R, lift L; (ct 2) Step on L, lift R; (ct 3) Step on R, lift L; (ct 4) Hop on R; (ct 5) Hold. (Moving in LOD.)
- 2 (ct 1) Hop on R, step on L, lift R; (ct 2) Running step with R, lift L; (ct 3) Running step with L, lift R; (ct 4) Hop on L; (ct 5) Hold. (Moving in LOD.)
- 3 (Turn body twd ctr of circle. Moving bkwd out of circle.) (ct 1) Hop on L, step on R, lift L; (ct 2) Running step on L, lift R; (ct 3) Running step on R, lift L; (ct 4) Hop on R; (ct 5) Hold.
- 4 (Moving fwd twd ctr of circle.) (ct 1) Hop on R, step on L, lift R; (ct 2) Running step on R, lift L; (ct 3) Running step on L, lift R; (ct 4) Hop on L; (ct 5) Hold.
- 5-8 Repeat Fig. I.

FIGURE II.

- 1 (Facing ctr of circle.) (ct 1) Running step with R fwd, lift L; (ct 2) Running step with L fwd, lift R; (ct 3) Running step with R fwd, lift L; (ct 4) Stamp with L (wt is on R); (ct 5) Hold.
- 2 (ct 1) Running step bkwd with L, lift R; (ct 2) Running step bkwd with R, lift L; (ct 3) Running step bkwd with L, lift R; (ct 4) Touch floor with R toes (straightening R leg behind body); (ct 5) Hold (wt on L).
- 3-8 Repeat Fig. II three times.

FIGURE III.

- 1 (Turn body slightly to the R.) (ct 1) Hop on L, lift R; (ct 2) Running step with R, lift L; (ct 3) Running step with L, lift R; (ct 4) Running step with R, lift L; (ct 5) Hold. (Moving LOD.)

LILKA (continued)

- 2 (ct 1) Hop on R, lift L; (ct 2) Running step with L, lift R;
(ct 3) Running step with R, lift L; (ct 4) Running step with L,
lift R; (ct 5) Hold.
- 3 (Turn body to L; moving bkwd but in LOD.) (ct 1) Hop on L,
lift R; (ct 2) Running step bkwd with R, lift L; (ct 3) Running
step bkwd with L, lift R; (ct 4) Running step bkwd with R,
lift L; (ct 5) Hold.
- 4 (ct 1) Hop on R, lift L; (ct 2) Running step bkwd with L,
lift R; (ct 3) Running step bkwd with R, lift L; (ct 4)
Running step bkwd with L, lift R; (ct 5) Hold.
- 5-8 Repeat Fig. III.

Presented by Bora Gajicki

IURIŠKA
(Serbia)

Traditional Serbian dance from the village of Špaj in the Nišava valley.

Pronunciation: YOOR-eesh-kah

Record: BK 4-75 2/4 meter

Formation: Lines with regular handhold

Meas

Pattern

Figure I.

- 1 (Body turned slightly to the R) (ct 1) Step with R to the R, lift L; (&) Bounce on R (lift heel off floor and step back on it); (ct 2) Step with L to the R crossing R in front, lift R; (&) Bounce on L.
- 2 (ct 1) Step with R to the R, lift L; (&) Step with L to the R, lift R; (ct 2) Step with R to the R, lift L; (&) Bounce on R.
- 3-4 Repeat action of meas 1-2, in opp direction and using opp ftwk.
- 5-8 Repeat action of meas 1-4.

Figure II.

- 1 (Body facing ctr of circle). (ct 1) Step with R fwd (twd ctr of circle), lift L; (&) Bounce on R; (ct 2) Step back (out of circle) with L, lift R; (&) Bounce on L.
- 2 (ct 1) Moving sdwd step with R to the R, lift L; (&) Step on L beside R, lift R; (ct 2) Step with R to the R, lift L; (&) Bounce on R.
- 3-4 Repeat action of meas 1-2, Fig. II, in opp direction and using opp ftwk.
- 5-8 Repeat action of meas 1-4, Fig. II.

Presented by Bora Gajicki

BASARA (BOSARKA)
(Serbia)

Traditional Serbian dance from the Nišava valley - Bela Palanka, Pirot, and Luznica.

Pronunciation: BAH-sah-rah(BOH-sar-kah)

Record: BK 4-75 2/4 meter

Formation: Lines with belt handhold

<u>Meas</u>	<u>Pattern</u>
1	(Body is turned slightly to the R.) (ct 1) Step R to R, lift L; (ct 2) L to the R, crossing behind R, lift R.
2	Repeat action of meas 1.
3	(ct 1) Step R to the R, lift L; (&) Step with L beside R, lift R; (ct 2) Step on R, lift L; (&) Hold.
4	(Moving bkwd diag out of circle.) (ct 1) Step with L to the L, lift R; (ct 2) Hold (small bounce).
5	(Bending body twd floor.) (ct 1) Long step fwd with R, lift L; (ct 2) Hold.
6	(Moving bkwd diag out of circle.) (ct 1) Step with L to the L, lift R; (ct 2) Step with R to the L, lift L.
7	(ct 1) Step on L, lift R; (&) Step on R, lift L; (ct 2) Step on L, lift R; (&) Hold
8-10	Repeat action of meas 5-7.

Music and step pattern are not symmetrical.

Presented by Bora Gajicki

POPOVA MI STOJNA
(Serbia)

Traditional Serbian dance from Niš, Nišava area of Serbia.

Pronunciation: POH-poh-vah me STOY-nah

Record: BK 4-75 2/4 meter

Formation: Lines with regular handhold.

Meas

Pattern

FIGURE I.

- 1 (ct 1) Step with R in front of L, lifting L. Body is slightly turned to L; (&) Step with L to previous place. (ct 2) Step with R beside L, lift L. (&) Hold.
- 2 (ct 1) Step with L beside R, lift R; (&) Hold.
(ct 2) Hop on L; (&) Hold.
- 3-8 Repeat action of meas 1-2 three times.

FIGURE II.

- 1 (ct 1) Step with R to the R, lift L. Body is slightly turned to L. (&) Hop on R.
- 2 (ct 1) Step with L to the R, crossing R ft in front; (ct 2) Hop on L.
- 3 (ct 1) Step with R to the R, lift L; (ct 2) Step with L beside R.
- 4 (ct 1) Step with R to R, lift L; (ct 2) Hop on R.
- 5-8 Repeat action of meas 1-4, Fig. II, using opp ftwk.

Presented by Bora Gajicki

CHILENA GUERRERENSE
(Mexico)

Mexican dance from the State of Guerrero. Also known as Las San Marquenas. Sometimes called "The Handkerchief Dance."

Pronunciation: chee-LAY-nah gay-ray-REN-say

Record: Folk Dancer MH 45-1104A. 3/4 meter.

Formation: Cpls in longways formation, ptrs facing, about six ft apart. Solid colored silk kerchief in R hand.

Basic Step: (Chilena step - 2 meas). Step on R (ct 1); close L to R (ct 2); tap heel of R ft (ct 3). Step on R ft (ct 1); brush L ft fwd in front of R ft, twd R (ct 2); brush L ft bkwd (ct 3). Repeat of step begins with step on L. Kerchief is slowly and gracefully waved in front of body, about shldr high.

Meas

Pattern

INTRODUCTION.

1-18 Promenade to ptr's place with eight walking steps (one per meas); turn around and return to place with six more walking steps; turn to R with four small waltz steps.

FIGURE I. "CHILENA."

1-16 Do eight basic Chilena steps in place, beginning R.

FIGURE II. WALTZ AND STAMPS.

1-16 Turn to R with two waltz steps. Stamp R (ct 1); hold (ct 2); stamp L (ct 3). Stamp R (ct 1); hold (cts 2,3). Repeat to L, beginning L ft. Do eight small waltz steps in place, holding kerchief out in front, but without waving it.

FIGURE III.

1-32 Repeat action of Figures I and II.

FIGURE IV.

Basic step: Leap fwd on R ft, lifting L knee (ct 1); small step fwd on L (ct 2); small step fwd on R (ct 3). Repeat beginning L.

1-24 With four leap waltzes, advance to meet ptr at R shldr. Turn 1/2 R on one waltz step to put L shldrs adjacent; dance seven more leap waltzes moving bkwd. Turn 1/2 L on one waltz step to put R shldrs adjacent; dance seven more leap waltzes moving bkwd. Back up to orig place with four leap waltzes. Turn twd ptr on the 1/2 turns and R arm swoops down and up on each turn.

CHILENA GUERRERENSE (continued)FIGURE V. "HEEL-STAMPING."

- 1-16 Step on R (ct 1); hop R (ct 2); hit L heel, no wt (ct 3). Repeat of step beginning L. Beginning R, take eight "Heel-stamping" steps to ptr's place and eight back to own place. Pass ptr by R shldr and turn R to return to place.

FIGURE VI. "DIAMOND."

- 1-16 Moving diag fwd to the R, turn once CW with two waltz steps. Face ptr and stamp three even stamps, R, L, R (2 meas). Repeat sequence three more times, moving to ptr's place, to "3rd base" and to home.

FIGURE VII. "BULLFIGHT."

- 1-16 W hold kerchief by two corners to spread it out and move it to R, L, R, L, at same time waltzing in place R, L, R, L. M waltzes in place with same ftwk but holds hands behind back. Ptrs change places, W (toreador) passing kerchief over M's (bull) head. Repeat all, but this time the M is the toreador, W is the bull.

FIGURE VIII. "CHILENA."

- 1-16 Do eight basic "Chilena" steps, four softly, four vigorously.

FIGURE IX. "DIAMOND."

- 1-16 Repeat action of Figure VI "Diamond," but the last time move twd ptr and end R shoulders adjacent. On the last stamp raise kerchief and shout "Ole!"

Presented by Nelda Drury

EVANGELINA
(Mexico)

Polka from Northern Mexico

Pronunciation: ay-vahn-hay-LEE-nah

Record: Eco LP 207. 2/4 meter.

Formation: Cpls facing LOD, inside hands joined. M free hand at waist (thumb in belt). W hold skirt with R hand.

Steps: Taconazo, or Northern Zapateado: Leap onto R ft in place (ct 1); step on L heel beside R (ct &); step on R in place (ct 2); strike L heel in place, no wt (ct &). Wt stays predominantly over R leg, with R knee bent. Repeat of step would start with a leap onto L ft.

Meas

Pattern

1-14 FIGURE I. 14 Taconazo steps moving fwd in LOD: Face-to-face and back-to-back. M beg. L ft, W R ft.

1-16 FIGURE II. Face ctr of circle.
Brush L ft bkwd (twd self) between inside ft; brush L ft fwd (twd ctr of circle); brush L ft bkwd on outside; tap L toe behind R heel.
Four slides twd ctr of circle (W use opp ftwk throughout). Face out (away from ctr) and repeat action with opp ftwk and direction. Repeat action exactly.

FIGURE III.

1-16 In closed ballroom pos do two polka steps, turning CW once, keeping M L and W R hand joined, W turns CW once under M L arm with two polka steps. Repeat three more times.

1-16 FIGURE IV.

In closed ballroom pos M step fwd with L, step R in place, step bkwd with L, step R in place (W use opp ftwk). With four steps (L,R,L,R), turn CW once around. Repeat three more times, end with M back twd ctr.

FIGURE V.

1-16 Facing ptr, extend arms out to sides with hands joined (like a windmill). Do four Taconazo steps away from ctr (M fwd, W bkwd) as though M were pushing W away from ctr. Do four Taconazo steps twd ctr (W doing the "pushing"). Repeat all.

Repeat dance from beginning, but omit Fig. I.

Sequence of dance: I, II, III, IV, V, II, III, IV, V, I.

Presented by Nelda Drury

TEATRO PRINCIPAL
(Mexico)

"Old Time" Polka from Northern part of Mexico (States of Nuevo Leon and Coahuila.

Pronunciation: tay-AH-troh preen-see-PAHL

Record: R.C.A. Victor MKL 1224. Vol. II. El M jor Mariachi del Mundo, Mariachi Vargas de Tecalitlan

Formation: Circle of cpls -- W to M's R, all face CCW. W's hands at hips, M's thumbs in belt. (When in ballroom pos, W uses opp ftwk.)

Meas

Pattern

INTRODUCTION.

STEP 1.

Hop on L ft, at same time brush R ft fwd, step on R. Repeat starting with R ft. (W uses same ft.) Do 8 of these hop-brush-steps. Do 8 more of same, but turning CW, W in front of M. Finish in ballroom pos, facing ctr of circle.

STEP 2.

Step (L), close (R), step (L) twd ctr of circle. Do same away from ctr, starting with R ft.

Twd ctr: step-close-step-close-step-close-step

L R L R L R L

Repeat starting away from ctr, to M's R.

(Do this step 4 times in all -- in, out, in, out.)

STEP 3. Form single circle, join hands, facing "out." (W on M's L.)

Cue words: Toe, heel, toe, heel, slide, slide, slide, slide.

Hop on L as you place R toe diag fwd (heel out).

Hop on L as you place R heel diag fwd (toe out).

Repeat with L to L side, 4 slides to L (last one is a slight bounce.)

Repeat to L, end facing inside, turn to L (progressing to L).

Repeat all in opp direction (to R).

STEP 4. Take ballroom pos, M facing LOD.

Do 3 grapevine steps twd ctr of circle. M starts with L.

Side, behind, side, front, side, back, bounce.

Repeat in opp direction.

Repeat all -- 3 more times.

TEATRO PRINCIPAL (continued)STEP 5.

Cue words: Heel, toe, heel, toe, slide (8). Lift girl and turn (or broken ankle turn).

Place L heel to side (twd ctr).)
Cross L toe in front of R ft.) Hop on R while
Place L heel to side.) doing this.
Cross L toe behind R ft.)

Do 8 slides twd ctr of circle. Assume shldr-waist pos. Lift W (as in Landler). Do a 1/2 turn and set her down. (You have a choice, or optional ending here of turning away from ptr with a "broken ankle" turn.)

Repeat this 4 times in all.

STEP 6.

W in front of M, both face CCW, W's hands on hips, M's thumbs in belt. W uses same ftwk as M.

Hop L, brush R fwd, hop L, step R, skip R, skip L.

Hop on L ft, brush R ft fwd, hop on L, step on R, then do 2 skip steps fwd, R and L.

Repeat starting with hop on R ft and brush on L.

Do 8 of these (above with repeat counts as 2).

End side-by-side facing LOD.

STEP 7. (Use ft away from ptr, M's L, W's R). Hop on other ft:
Cue words: Toe-heel, toe-heel, toe-heel, toe-heel, toe-heel, tap, tap, slide 4.

Place L toe diag fwd (heel out), place L heel diag fwd. Do same to R with R ft.

Tap L ft back of "home" pos, place L heel fwd.

Repeat with R.

Do toe-heel with L ft at L side.

Slide 3 slides to L, end with bounce (away from ptr).

Repeat starting with inside ft, and sliding twd ptr, and ending with W in front of M.

Repeat all. This time W go in, M go out.

Finish in orig places.

STEP 8.

Repeat action of Step 1.

8 fwd, side-by-side.

8 turning, W in front.

3-1/2 in promenade pos -- end 2 stamps (L, R).

Presented by Nelda Drury

TIEMPOS AQELLOS
(Mexico)

Old time dance from Northern Mexico

Pronunciation : tee-EM-pohs ah-KAY-yohs

Record: RCA Victor MKL-1224, "El Mejor Mariachi del Mundo" -- Vol. II
Mariachi Vargas de Tecalitlan

Formation: Cpls in a circle, hands at shldr-shldr blade pos. M face "out"
(back to ctr). Directions are for M; W use opp ftwk.

Meas

Pattern

STEP 1.

- a Hold, hold, hold, stamp L, stamp L. (Do this 4 times.)
- b Walk fwd L, R, L, touch R ft fwd.
Walk bkwd R, L, R, touch L ft bkwd.
Walk fwd L, R, stamp L, stamp L (without wt).
Walk bkwd L, R, stamp L, stamp L.

STEP 2. Hold extended hands (Windmill pos).

Schottische to M's L: L, R, L, hop.

Schottische to M's R: R, L, R, hop.

Repeat.

Do 8 step-hops, M going fwd, starting on L ft, W bkwd.

Repeat Schottische part.

Repeat step-hops, M going bkwd, W fwd.

STEP 3. Grapevine to side, move to M's R.

- a Step back L, side R, front L, side R, back L, stamp R, stamp R.
Repeat to L.
Repeat all (do 4 times in all).
- b Repeat action of Step 1b. End both facing LOD.

STEP 4. M and W use same ftwk. L hands joined, and joined R hands at W's R waist.

Tap, or touch R ft in place (at "home"), point R ft fwd, at "home," out to side, at "home," and back.

Do a two-step fwd (step R, close, R). Repeat with L ft.

Repeat all.

STEP 5.

- a Step fwd with the R heel (toe up), set R toe down. Do 7 of these "heel-toe" steps in LOD. (W uses same ft as M.) Close on 8.

TIEMPOS AQELLOS (continued)

- b Step back R, touch L toe back.
Step fwd L, touch R ft fwd.
Repeat, turning CW, finish facing in opp direction.
Repeat all, end facing each other.

STEP 6.

Repeat action of Step 3 a.

STEP 7. Face LOD, both use R ft. M's R hand at W's waist.
Point R ft fwd, point R ft to side.

Grapevine: Step back, side, front (starting with R ft).

Repeat with L ft: Point fwd, point side, step back, side, front.

Repeat walking steps (as in Step 5).

Do 6 of these.

Ending: Take a long step fwd with R ft. Do 2 stamps with L ft.

Presented by Nelda Drury

EL MEZQUITON
(Mexico)

Dance from Northern part of Mexico. This dance was learned from Mr. Jaime Balandrán of the Ballet Folklórico de Amalia Hernandez.

Pronunciation: el mess-kee-TONE

Record: D.L.V. D 703. Rogelio Guiterrez y su conjunto.

Formation: Cpls scattered informally, facing "front," (any single wall agreed upon by the dancers).

Meas

Pattern

STEP 1. Both start on R ft.
Step fwd on R heel (toe up).
Step fwd on L ft (as R toe turns out).
Stamp fwd on R, stamp R ft out to R (no wt).
This is the basic step, and it is done 8 times, except the first time omit the first two steps, and start with the stamps as there is no introduction.

STEP 2. Turn to face ptr, assume ballroom pos.
Do 3 Jarabe steps. Brush R heel 3 times twd M's L side.
Do this step 4 times.

STEP 3. Travel twd "back." Face ptr, hands on own hips.
M starts with R ft, W with opp.
Stamp R ft to R, close L ft to it, stamp R ft to R. With two stamps, turn away from ptr.
This rhythm is slow, slow, slow, quick, slow.
Repeat step back-to-back with ptr -- same direction.
Repeat all -- same direction.

Repeat action of Step 3 moving twd "front."
Cue words: step-close-step and turn. 4 twd back, 4 twd front.

STEP 4. Face "front," place inside hand on ptr's inside shldr.
Both use same ft.
Hop on L ft as you tap R toe behind L.
Hop on L ft as you tap R toe to R side (but back).
Repeat 7 times in all, then brush R ft fwd.
Repeat with L.
Repeat all. End facing ptr, take ballroom pos.

EL MEZQUITON (continued)STEP 5.

Tap L behind R 4 times. Do 4 grapevine steps to R.

Tap R ft behind L 4 times. (Hop on other ft as you do these "taps.")

Do 4 grapevine steps to L (or "front").

Repeat all.

STEP 6. Join hands.

Continue "front" (to M's L) with 4 grapevine steps.

Do "broken ankle" turn to M's L, W's R -- turn away from ptr.

If you can, keep hands joined as in "wring the dishrag."

Repeat twd back.

Repeat all.

STEP 7.

Repeat action of Step 1, but do not omit first 2 cts.

End by repeating the last 2 stamps on R ft.

Presented by Nelda Drury.

SÁRKÖZI KARIKÁZÓ
(Hungary)

In Hungary the girls' circle dances represent the survival of the old European general circle dance tradition. Especially rich variations of these dances can be found in the middle Danubian region (Sárköz). In southern and northern Hungary the girls' circle dances have two parts: a longer slow part followed by a shorter fast part. In Sárköz this structure expands and a part in moderate tempo leads from the slow to the fast parts. Within each part several melody changes are possible.

The general name of the girls' circle dances is Karikázó (Karika - ring). The formation is always closed circle with varied hand holds. It is accompanied by the singing of the participants.

Pronunciation: SHAR-koo (as in book)-zee KAH-ree-kah-zoh

Source: Martin and Timár. Arrangement by Andor Czompo.

Music: Traditional karikázó melodies.
Record: Qualiton LP 18007, "Sárközi Karikázó."

Formation: W in one circle with a front cross-hold hand pos. R arms are on top. Each dancer is turned slightly to the L.

Steps and Motifs:


1. cts Lépő 

A.

- 1 + Step with R ft fwd.
 - 2 Step with L ft to L sdwd.
- Repeat the same way.


NOTE: The accompanying melody is in 5/8 meter. The first step takes 3/8 time and side step takes 2/8 time, which gives an asymmetrical pulsing to this motif.

- B. Take two simple walking steps with R and L ft fwd for a full meas of 5/8 but without the asymmetrical pulsing. NOTE: The Lépő is done in a circle formation with a front cross (front-basket) handhold. The W face slightly to the L.

2. Sétáló (Slow Walk) 

- 1 Step with R ft fwd.
- 2 Step with L ft fwd.
- 3 Step with R ft fwd (turn slightly to the R)
- 4 Step with L ft L sdwd
- 5 Step with R ft behind the L ft (turn slightly to the L).
- 6 Step with L ft fwd.

Repeat the same way. NOTE: The formation is the same as in Lépő. The ct 3-6 is a kind of "grapevine."


SÁRKÓZI KARIKAZÓ (continued)3. Faeroe step 

A.

- 1 Step with L ft to L sdwd.
 - 2 Step with R ft beside L ft.
 - 3 Step with L ft to L sdwd.
 - 4 Close R ft to the L ft.
 - 5 Step with L ft to L sdwd.
 - 6 Close L ft to the R ft.
- Repeat the same way.

B. Same as A with a small change on ct 2.

- 2 Step with R ft behind L ft with a slight knee bend.

4. Closed Rida 

- 1 Step with R ft in front of the L ft with a small knee bend.
 - 2 Step with L ft to the L side.
- NOTE: The tempo of this motif is quite fast in this dance, almost like a "buzz step." ♩ = 200-210.

5. Grapevine 

- 1-2 Step with R ft fwd and turn slightly to the R.
- 3-4 Step with L ft to L sdwd.
- 5-6 Step with R ft behind the L ft and turn slightly to the L.
- 7-8 Step with L ft fwd.

NOTE: The same fast tempo as in the Closed Rida is used for this motif.

THE DANCEMeasPatternPART I. Slow. Melody A 1. 5/8 meter.

- 1-3 Introduction.
- 4-6 Do the Lépő motif A, two times and B, one time.
- 7-12 Repeat action of meas 4-6 two more times.

Melody A 2-3

Continue the Lépő motif (A two times + B one time).
There is a short pause between Melody A 3 and Melody B 1. During this do two slow walking steps, R, L, in CW LOD.

Melody B 1. 2/4 meter.

- 1-3 Do the Sétaló (slow walk) motif.
- 4-12 Continue the Sétaló three more times.

Melody B 2-3.

Same as B 1.

NOTE: On the very last ct, omit the L step fwd. Instead, pause on the R ft without turning to the L.

SÁRKÖZI KARIKAZÓ (continued)PART II. Medium tempo. 2/4 meter.Melody C 1.

1-6 Do the Faeroe step A, two times.

7-12 Do the Faeroe step B, two times.

Melody C 2.

Same as Melody C 1.

PART III. Fast.Melody D 1. 2/4 meter.

1-8 Starting with R ft do 8 walking steps in CW LOD still in the closed circle. One step is a fast 2 cts.

9-16 Do 8 Closed Rida steps.

Melody D 2.

Same as Melody D 1.

Melody E 1.

1-8 Do 8 Closed Rida steps.

9-16 Do the Grapevine motif two times.

Melody E 2.

Same as E 1.

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Presented by Andor Czompo

SÁRKÖZI KARIKÁZÓ

Kis kalapom darutollas viragos
Fére csapom jaj de nagyon betyáros
Most vettem az elmúlt vásár elején
Reng a virág kiskalapom tetején.

Életemben nem szerettem csak egyet
Akkor kezdtem tanulni a szerelmet
egy hűtlennel megesalattam magamat
Jobb is volna a fekete föld alatt

De szeretnék öböl vizet csavarni
De szeretnék szép szeretőt tartani
De a szépet más is tudja szeretni
Meg kell a gyenge szívemnek hasadni.

Le süttött a nap a sikra
Gyönnék én utánam sirva
Ne gyöjjetek olyan sirva
Katonának vagyok hiva

Irigylik a lányságomat
Ezt a széles pántlikámat
Bokorra kötöm a végét
Ugy sétálok Bátán végig

Érik érik a cseresznye
Bodorodik a levele
Mennél jobban bodorodik
Az én szívem szomorodik

Érik érik a cseresznye
Bodorodik a levele
Piros barna menyecskének
Körül fodros a köténye

Ki az urát nem szereti
Sárga répát fozzón neki
Jól meg sózza paprikázza
Hogy a hideg is kirázza

Öröm üröm fehér ürüm
Gsak egy legény az irigyem
Az is azért haragszik rám
Szeretne de nem mék hozzá

Öreg utca végig sáros
Arra minden legény János
Arra jár a legény java
Kinek ott van a babája

Aki legény akar lenni
Nem kell annak megijedni
Lám én az akarok lenni
Nem akarok megijedni

Aki leány akar lenni
Nem kell annak férjhez menni
Lám én az akarok lenni
Nam akarok férjhez menni

SZEKELY VERBUNK
(Hungary)

This dance is a simple variation of the recruiting dances of Transylvania.


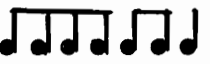

Pronunciation: SAY-kay · VAIR- boonk

Source and Arrangement: Andor Czompo

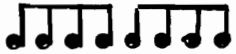
Music: Special 45 AC

Formation: Individual dancers, no specific formation

MOTIFS AND SEQUENCES

1. cts Heel clicks 
- 1-2 In preparation, lift R ft slightly to R side. Close R ft to L ft with heel-click. Snap fingers (arms bent at elbow, elbows kept close to the torso).
- 3-4 Repeat action of cts 1-2 with opp ftwk.
- 5 With preparation, close R ft to L ft (heel-click).
- & Clap hands together in front.
- 6 With preparation, close L ft to R ft (heel click).
- & Clap hands together in front.
- 7 With preparation, close R ft to L ft (heel-click).
- 8 Pause.
2. Heel Tap 
- 1 Turning 1/8 to the R, step on the R ft to the R.
- & Step on the L heel beside the R ft with straight knee.
- 2 Step on the R ft in place with slight knee bend.
- & Step on the L heel in place with straight knee.
- 3& Repeat action of cts 2&, Motif 2.
- 4 Step on the R ft in place with slight knee bend. Symmetrical repeat.
3. Closing with jumps 
- 1 Leading with the free L ft, jump slightly to the L, closing both ft together with heel-click at the same time of landing.
- 2 Jump into 2nd pos, knees bent, knees and toes turned in.
- 3 With jump, but keeping ft close to the floor, close both ft together with heel-click.
- 4 Pause.

SZÉKELY VERBUNK (continued)

4. Boot slapping 
- 1 Clap the hands together in front.
 & With R hand, hit the outside of the R heel, which is lifted
 diag back.
- 2 Close the R ft to the L ft.
 & With L hand, hit the diag back lifted L heel outside.
- 3 Close L ft to R ft.
 & With L hand, hit the side of L thigh; at the same time,
 start to lift R leg straight fwd.
- 4 With R hand, hit the R boot top inside.
 & Close the R ft to the L ft.
 Repeat action of cts 1-4&, Motif 4.

THE DANCEMeasPattern

- Melody I.
- 1-2 Heel-clicks (Motif #1)
 3-4 Repeat action of meas 1-2.
 5-7 Heel tap (Motif #2), three times
 8 Closing with jumps (Motif #3)
 9-16 Repeat action of meas 1-8.
 17-20 Boot slapping (Motif #4), four times
 21 Heel tap (Motif #2) once.
 22 Closing with jumps (Motif #3)

Melody II.

Same as Melody I, but omit meas 9-16.

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Presented by Andor Czompo

CINEGE
(Hungary)

This dance belongs to the old layer of the Hungarian folk dances, and to the "ugros" dance family. The name refers to the titmouse bird, often mentioned in folk songs which accompany this dance. The dance is also representative of the dance dialect of the Eastern Transdanubian region. Its relationship to the Balkan (Serbian, Croatian) dance types is obvious.


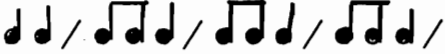
Pronunciation: TSEE-neh-geh

Source: Agoston Lanyi, Hungarian Academy of Sciences.

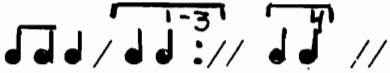
Music: For this arrangement use LPX 18007, Cinege, melody #1, which is played three times and has to be speeded up considerably to approximately 38-40 rpm.

Formation: Circle, or small circles of four, hands joined at shoulder height, bent elbow, or shoulder-to-shoulder hold.

SEQUENCES

- I. 
- ct 1 Turning hips slightly to L, step with L ft on a fwd diag, following the curve of the circle.
- 2 Step with R ft fwd diag L.
- 3 With a jump heel-click, close both ft together, with hips facing ctr.
- 4 Leap onto L ft in place, lifting R ft slightly to the R side, both knees bent.
- 5 Hop on the L ft. At the same time touch R toe fwd, straight knees.
- 6 Jump into a 2nd pos (toes turned in), knees bent.
- 7 With a jump heel-click, close both ft together.
- 8 Leap onto R ft in place, bent knee, turning hips slightly to the L.
Repeat action of cts 1-8.
- II. 
- 1 Turning the hips slightly to L, step with L ft on a fwd diag.
- 2 Step with the R ft on a L fwd diag.
- 3 Turning hips slightly to R, step with L ft on a back diag.
- & Step with R ft behind L ft.
- 4 Step with L ft in front of R ft.
- 5-6 Repeat action of cts 3-4, Sequence II, symmetrically.
- 7-8 Repeat action of cts 3-4, Sequence II.
Repeat action of cts 1-8, Sequence II, with opp ftwk and directions (symmetrical repeat).

CINEGE (continued)

- III. 
- 1 Step with L ft slightly fwd.
 & Step with R ft behind L ft.
 NOTE: Cts 1& are running steps.
- 2 Small leap onto the L ft sdwd L.
 3 Close R ft to L ft with a jump heel-click.
 4 Leap onto R ft in place with knee bend.
 5-12 Repeat action of cts 1-4, Sequence III. twice.
 13-15 Repeat action of cts 1-3, Sequence III.
 16 Leap onto L ft in place with knee bend.
 Repeat action of cts 1-16; Sequence III, with opp ftwk and directions (symmetrical repeat).

THE DANCE

<u>Meas</u>	<u>Pattern</u>
	<u>Melody A I</u>
1-4	Introduction
5-16	Sequence I, three times
	<u>Melody A II</u>
1-16	Sequence II, four times.
	<u>Melody A III</u>
1-16	Sequence III, two times.

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Presented by Andor Czompo

FORGATÓS
(Turning Dance of Marosszék)
(Hungary)

This is an old Hungarian couple dance from Transylvania, danced by the Szekelys in the eastern Mezőség district. The dance is a forerunner of the later-developed csárdás. According to George Martin, "the typical csárdás figures and turns are already present, but the most important musical, tempo, and metrical-rhythmical features are still absent." Although improvised, the Forgatós has a compact, crystallized structure.

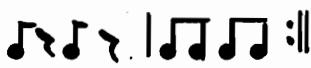
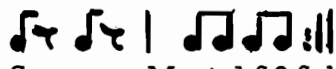
Pronunciation: FOR-gah-tohsh

Source: Lányi and Timár.

Music: Qualiton LP 18007, "Forgatós." 2/4 meter ♩ = 100-120.

Formation: Individual couples.

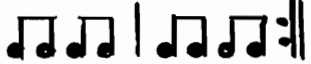
Sequences:

- A. Man: 
- ct 1 Step on the R ft to the R side with bent knee.
& Hold.
2 Step on the L ft to the L side with straight knee.
& Hold.
3 Step on the R ft to the R side with bent knee.
& Close the L ft to the R ft with an accent and straighten both knees; wt on both ft.
4& Repeat action of ct 3&.
5-8 Repeat action of cts 1-4& with opp ftwk (symmetrical).
- A. Woman: 
- 1&2& Same as M ct 1&2& but with opp ftwk and direction.
3 Step on the L ft fwd with a knee bend.
& Step on the R ft sdwd with a straight knee -- with these two steps make close to a full turn to the L.
4 Close L ft to the R ft with partial wt, bending both knees.
& Take a small step on the L ft to the L sdwd.
5-8 Repeat action of cts 1-4& with opp ftwk (symmetrical).


NOTE: The first half of this sequence, ct 1&2& is called the "Összeugrás" (Jump Together). The second half is called the "Átvetés" (Fling over, Change over) during cts 3&4&. During the second half the W travels from the M's R side to his L side at the front of him, making almost a full L turn in the process.

FORGATOS (continued)

Handholds: W is on the R side of the M. M's R hand is behind the W's back. W's L hand is behind her ptr's back and her arm is under his R arm. M with his L hand, palm facing down, holds W's R wrist in a fwd low pos. During the change over the M pulls the W with his L hand and guides her R hand to his back. At the same time he catches her L wrist with his R hand.

- B. Man: 
- 1 Step on the R ft with accent to the R side and with bent knee.
 & Close the L ft to the R ft with a slight stamp. Both knees are bent.
 2 Step on the L ft to the L side with a slight accent and straight knee.
 & Close the R ft to the L ft with a slight stamp and straight knee.
 3-4 Repeat action of cts 1&2&, Sequence B, the same way.
 5-6 Repeat action of cts 3&4&, Sequence A (change over M's part).
 7-8 Repeat action of cts 5-6, Sequence B, with opp ftwk (symmetrical repeat).

- B. Woman:
- 1-4 Same as M B, cts 1-4, but with opp ftwk.
 5-6 Repeat action of cts 3&4&, Sequence A (change over W's part).
 7-8 Repeat action of cts 5-6, Sequence B, with opp ftwk (symmetrical repeat).
 NOTE: In this sequence the two change-overs occur in rapid succession.

- C. Man: 
- 1-2 Repeat action of cts 3&4&, Sequence A (change over M's part).
 3-5 With three slow large steps L, R, L, travel in a half circle to the L (CCW).
 6 Step on the R ft to the R side.
 & Step on the L ft beside the R ft.
 7-8 Repeat action of cts 1-2, Sequence A (jump together).

- C. Woman:
- 1-2 Repeat action of cts 3&4&, Sequence A (change over W's part).
 3-5 Take three slow steps in place, R, L, R, turning to the R CW about one and a half turns.
 6& Take two more steps (Q), R, L, in place, completing the second turn.
 7-8 Repeat action of cts 1&2&, Sequence A (jump together).

NOTE: This is a fast-moving sequence with a lot of happenings. After the change-over, there is an underarm turn for the W: cts 3-6, M holding W's R hand in his L hand high, moves around her about half way. At the same time W is turning under the M's L hand in place, CW. The last jump together gives a nice completion to the fast turning.

THE DANCE

Do the sequences in the following order: A B A C.

LOGOVAC
(Vojvodina, Yugoslavia)

Logovac (LOH -goh-vahtz) is one of the rare trio dances of Yugoslavia. Its name derives from "logov," a special term used by farmers of the Vojvodina region for the spare horse sometimes hitched to a one-or two-horse team to pull certain types of wagons. The possible association between the dance's name and the "extra" dancer is interesting to contemplate, but it is more probable that the name, like those of many Balkan dances, is derived from the first line of the song whose melody accompanies the dance (see Song Text below).

Until recently, Logovac was popular among villagers and townspeople in the rich agricultural area of Vojvodina, an autonomous republic made up of the districts of Bačka, Banat, and Srem in northeastern Yugoslavia. Dick Crum learned the dance at a festival in Zrenjanin (Banat) in 1954.

Record: Folk Dancer MH 1013-B, "Logovac"

Formation: One M with 2 W, all facing ctr; 1 W on either side of M, W's inside hand on M's nearest shoulder, his arms (under theirs) around their waists, holding their outside hands at their waists.

Meter: 2/4

Basic Step: "SINK-HOP": A low, elastic step-hop is used throughout the dance, 2 per meas, beginning each phrase with R ft:

ct 1 Step onto R ft, "sinking" slightly by softly bending R knee
ct & Slight hop on R ft, straightening R knee and barely (sometimes not at all) leaving the floor
ct 2& Same movements as in cts 1&, with L ft

The "sink-hop" is done turning, in place, or fwd and back, etc., depending on the variation being done. Native M improvise on the Basic Step (see Men's Improvisations below).

Sequence: Native dancers, guided by the whim and ingenuity of the M, perform innumerable figures in no set sequence; the "figures" below are typical, and have been arbitrarily arranged for learning purposes. Once you have learned them, you may wish to disregard this sequence and combine them in your own way.

Meas

Pattern

CHORUS (Precedes each Figure)

1-4	8 sink-hops fwd, in basic pos.
5-8	8 sink-hops bkwd to orig place on floor.
9-12	8 sink-hops turning as a unit in place CCW (not necessarily a full turn), M acting as pivot.
13-16	8 sink-hops reversing turn (i.e., CW).

LOGOVAC (continued)FIGURE I ("Unfurl and refurl")

- 1-4 In 8 sink-hops: M pulls R-W's R hand leading her into a 1/2 turn R and out to a pos facing him in front (her back now to ctr). In this pos the whole trio moves twd ctr (R-W moving bkwd). Keep hands joined throughout, though when "unfurling" R-W, M avoids vise-like grip on her R hand.
- 5-8 In 8 sink-hops: R-W makes 1/2 turn L to return to orig pos beside M, while he pulls L-W's L hand leading her into a 1/2 turn L and out to a pos facing him in front (her back now to ctr). In this pos the whole trio moves back from ctr (L-W moving fwd). Keep hands joined throughout, though when "re-furling" R-W and "unfurling" L-W, M avoids vise-like grip on W's hands.
- 9-12 In 8 sink-hops: L-W makes 1/2 turn R to return to orig pos beside M, while he pulls R-W's R hand to begin repeat of this Figure. Trio moves twd ctr as in meas 1-4.
- 13-16 In 8 sink-hops: Trio moves back as in meas 5-8, L-W reassuming orig pos beside M in preparation for Chorus.

1-16 CHORUSFIGURE II ("M turns with each W")

- 1-4 In 8 sink-hops: Releasing all hands, M faces R-W and they join by an elbow hold, M's R hand grasps W's L arm just below elbow, his L hand grasps her R arm likewise. W also grasps M's arms just below elbows. They make 2 turns CW, while L-W turns alone in place CCW, clapping hands above her head.
- 5-8 In 8 sink-hops: M releases R-W, who goes immediately into a solo turn in place CW clapping hands above her head. M takes "elbow" hold with L-W, and they make 2 turns CCW.
- 9-16 Repeat action of meas 1-8, and assume orig pos at end in preparation for Chorus.

1-16 CHORUSFIGURE III ("Twirl both W fwd")

- 1-4 In 8 sink-hops: M pulls both joined hands and, keeping hands joined, sends both W fwd into twirls under his raised arms as he moves fwd (R-W twirls R, CW; L-W twirls L, CCW; 2 sink-hops per turn). At the end of 8 sink-hops, both W stop turning and end facing M.
- 5-8 In 8 sink-hops: Pulling W with him, M moves bkwd to orig place on floor. No twirls.
- 9-16 M pushes joined hands fwd and out, again leading W into twirls; repeat actions of meas 1-8 and prepare for Chorus.

CHORUS TO: END DANCE

LOGOVAC (continued)MEN'S IMPROVISATIONS:

Whenever moving straight fwd, bkwd, or turning place, M may insert the following variations instead of the usual sink-hops:

Variation 1: 6 sink-hops (beginning R ft) then 3 stamps RLR in place, then 6 sink-hops (beginning L ft) with 3 stamps LRL.

Variation 2: Step on ball of R ft, bending knee and twisting heels to R; L ft is parallel but has no wt (ct 1); step on ball of L ft, twisting heels L; R ft is parallel but has no wt (ct &); repeat action of cts 1&. Continue fwd, bkwd, or turning.

Variation 3: Done only moving bkwd. Step on ball of R ft, twisting heels as in Var. 2 (ct 1); step on flat L ft, not twisting heels, and straighten L knee (ct &); repeat action of cts 1& and continue bkwd.

SONG TEXT:

The melody of Logovac is the same as that of a famous wedding song ("Svatovac") known all over Vojvodina. Often the musicians sing lighthearted verses to the tune and even sometimes include one or two out of context from the Svatovac itself. The Banat Orchestra musicians on the MH 1013 record sing these:

/: Teraj, kume, logova, preko toga korova; daleko je Mitrovica, gde se kuva kiselica, još je dalje Sent-Ivan, gde se ljube svaki dan!	:/	Koom ¹ , drive the spare horse over the weedy fields; it's far to Mitrovica, where they make kiselica ² , and farther still to Sent-Ivan, where they make love every day!
/: Metla nogu na potegu, pa sve viče: "Neću!"	:/	She ³ put her foot up on the foot- board and shouted, "I don't want to!"; then she winked at
/: Pa na kuma namiguje, pa se kola kreću.	:/	the koom to get the wagon going.
/: Jeli, kćeri, jel' to taj, hulja i bečar?	:/	Tell me, daughter, is he the one, the good-for-nothing bechar ⁴ ?
/: Jeste, majko, to je taj, al' nije bečar!	:/	Yes, mother, he's the one, but he's not a bechar!

¹koom (kum): the "first witness" (sort of best man) at a Serbian wedding; he drives the wedding wagon.

²kiselica: a kind of sour wine.

³i.e., the bride, as she is picked up to be taken to church.

⁴bechar (bečar): name given to carefree-type young man who indulges in drink, women, and music making; may or may not be employed.

Presented by Dick Crum

ZIBNSRIT
(Slovenia)

Background: Variants of this dance (ZEE-bn-shrit, from the German "Siebenschritt" -- "Seven Steps") are found under numerous other names throughout Slovenia ("Sedmorka," etc.) and northwest Croatia (e.g., "Išla žena u gosti"), as well as in Slovenian colonies in the U. S. and Canada. Like most of the truly popular living Slovenian dances, it is a localized version of a late-19th-century couple dance "imported" from Central Europe. The version given here was learned by Dick Crum from Mr. and Mrs. Peter Kurnick in San Francisco in 1958.

Recording: 33-EP-SD

Formation: Cpls randomly scattered about the dancing area. Ptrs face each other, their joined R hands held just below face level, L hand on ptr's R hip.

Meter: 2/4

Meas

Pattern

- Ftwork given is for M; W uses opp ftwk throughout.
- 1-2 "7 Steps" to M's L, as follows: sidestep L with L ft (ct 1); close R ft to L ft taking wt (ct &); again side step L (ct 2), etc., for a total of 7 steps, closing R ft to L ft without wt on the last ct & of meas 2.
- 3-4 Repeat action of meas 1-2 to M's R with opp ftwk.
- 5 "3 steps" to M's L, as follows: Sidestep L with L ft (ct 1); close R ft to L ft taking wt (ct &); again sidestep L (ct 2); close R ft to L ft without taking wt (ct &).
- 6 Repeat action of meas 5 to M's R with opp ftwk.
- 7-8 Keeping R hands joined, dancers place L hands on own L hips; while M does 4 step-hops in place beginning L ft, W does 4 step-hops (beginning R ft) making 2 turns CW (i.e., to her R) in place under joined R hands.
- 9-10 Resume orig pos and repeat action of meas 5-6.
- 11-12 With 4 step-hops (M beginning L ft, W R ft), turn as a cpl once CW in place.

Accompanying Songs: In the old days, dancers and musicians used to compose nonsense songs that marked the "7 and 3" rhythm of "Zibnsrit," such as:

Pes pa nema repa več,
kdo mu ga j' odsekau preč?
Kaj pa bo, kaj pa bo,
če mu zrastu več ne bo!

(The dog no longer has a tail,
who could have cut it off?
What will happen, what will happen,
he won't grow another one!)

Presented by Dick Crum

ARDELEANA CU FIGURI
(Romania)

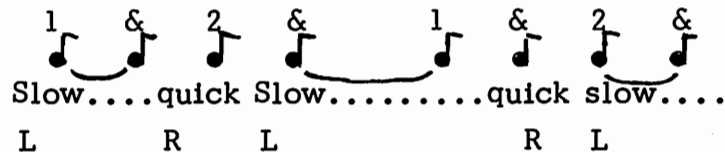
Ardeleana cu Figuri (Ahr-deh-LYAH-nah coo Fee-GOOR) was introduced at the University of the Pacific Folk Dance Camp, 1956, by Dick Crum, who learned it from natives in several villages around the town of Vîrșeț in Banat in 1954. A literal translation of the title would be "Dance from Transylvania with Figures." The dance is a member of the "Invîrtita" family of Romanian cpl dances popular throughout Transylvania (cf. Invîrtita de la Luna-Turda, Invîrtita din Sibiu, etc.).

In its native setting the Ardeleana is highly improvised, the variations being performed according to the whim of the man. The following sequence will fit the recommended record, and is the routine presented by Mr. Crum.

Music: Record: National 4513-A, "Ardeleana" 2/4 meter

Formation: Cpls anywhere about the floor

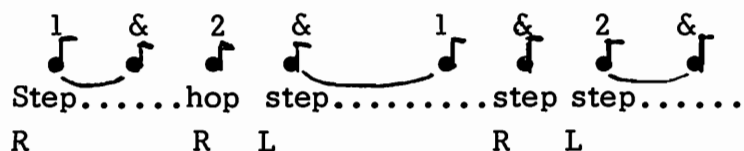
Steps and Styling: Basic Ardeleana Step: (takes 2 meas to complete).
Ptrs face, each turning slightly to own L. W hands on M shoulders, M R hand at W L shoulder blade, his L hand grasps her R arm just below elbow. M and W use identical ftwk.



Meas 1: Step diag fwd L with L (ct 1, &); step fwd with R passing L (ct 2); step diag fwd L with L (ct &). Meas 2: Hold (ct 1); step diag fwd L with R, passing L (ct &); step diag fwd L with L, passing R (ct 2, &). During these 2 meas cpls revolve CW as far as possible comfortably. To reverse, each dancer turns slightly to own R; W keep hands on M shoulders, M reverse hold so that his L is at W R shoulder blade, his R grasping her L arm just below elbow. Reverse ftwk by stepping diag fwd R with R and revolve CCW.

Continuation Step: (takes 2 meas to complete).

This step is added to the Basic Ardeleana Step to form the "Short Turn," the "Long Turn," and is the step used in the "Arches."



When done to the L: Meas 1: Step diag fwd L with R (ct 1&); hop on R (really a smooth lift) (ct 2); step diag fwd L with L passing R (ct &). Meas 2: hold (ct 1); step diag fwd L with R, passing L (ct &); step diag fwd L with L, passing R (cts 2, &). During these 2 meas cpls revolve CW.

ARDELEANA CU FIGURI (continued)

When done to the R, cpls revolve CCW. Begin stepping diag fwd R with L.

Men's Show-off Steps: These steps are actually personal improvisations done by the M. Ptrs face each other, M R and W L hands joined. W R (back of hand) on hip. M may place his L hand behind head, elbow out to side, or it may be on his hip, or held low out to side. While M does Show-off Steps, W take small walking steps as she follows him from side to side, or does Basic Ardeleana Step.

Show-off Step #1: (Takes 2 meas to complete)

1	&	2	&	1	&	2	&
♩	♩	♩	♩	♩	♩	♩	♩
hop	step	hop	step	dip.....	hop	step	
R	L	L	R	R	R	L	

Moving to R: Meas 1: Hop R, kicking L out quickly (ct 1); step L (ct &); hop L, kicking R out quickly (ct 2); step R (ct &). Meas 2: Dip slightly on R leg, swinging L ft down and across in front of R with inner edge of ft up (cts 1, &); hop (ct 2); step L in place, turning to face L (ct &).

Moving to L: Repeat above 2 meas with opp ftwk.

Show-off Step #2: (Takes 1 meas to complete)

1	&	2	&
♩	♩	♩	♩
hop	x	x	x
R	L	R	L

Hop on R, swinging L fwd slightly (ct 1); step L to R of R so that outer edges are touching and roll so that outer edge of R is on floor (ct &); keeping ft in same pos, shift wt onto full R so outer edge of L is on floor (ct 2); in same pos shift wt onto full L so outer edge of R is on floor (ct &).

Repeat action of above meas with opp ftwk.

NOTE: During steps in Basic Ardeleana pos, the farther the cpls can revolve, the better. Basic Ardeleana and Continuation Steps are done rather flat footed, although as the cpls revolve faster, the steps become a walking heel-toe motion.

ARDELEANA CU FIGURI (continued)

<u>Meas</u>	<u>Pattern</u>
2 meas	<u>INTRODUCTION</u>
	<u>I. BASIC ARDELEANA STEP</u>
1-8	Beginning L, dance 4 Basic Ardeleana Steps.
	<u>II. SHORT TURN</u>
1-4	Beginning L, dance 1 Basic Ardeleana Step followed immediately by 1 Continuation Step to L (beginning with R).
5-8	Beginning R, repeat action of meas 1-4, Short Turn.
	<u>III. ARCHES</u>
	Beginning L, dance a series of 8 Continuation Steps.
1-2	M contact W L hand (fingers up, palm out) with R hand (at R angle to floor, thumb up, palm out) as he moves diag fwd L, raising his R arm under which W makes 1/2 turn CCW as he turns 1/2 CW. Both begin L and dance 1 Continuation Step. Finish facing ptr, releasing hands.
3-4	With 1 Continuation Step moving twd each other, M contact W R hand with his L and as they pass W make 1/2 turn CW, M make 1/2 turn CCW under the joined hands.
5-8	Repeat action of meas 1-2 (Fig. III).
9-10	With 1 Continuation Step moving twd each other, M take W L hand in his R (thumb down) and turn her one full turn CCW under the joined hands as he dances in place.
11-12	M take W L hand in his L (thumb down) and turn her again one full turn CCW as each does 1 Continuation Step. As W finishes turn, M bring her L hand to the small of his back and place it in his R hand there; simultaneously she places her R at the small of her back and he passes his L hand under her L arm and takes her R hand where she placed it. L shoulders are now adjacent, hands grasped at each other's backs.
13-14	In above pos dance 1 Continuation Step moving CCW, as a cpl.
15-16	M release W R hand and withdraw his L. M dance 1 Continuation Step in place turning slightly to his R and <u>pulling</u> W around CCW to face him as she does 1 Continuation Step.
	<u>IV. LONG TURN</u>
1-8	Dance 1 Basic Ardeleana Step to L and add to it 3 consecutive Continuation Steps to L, turning CW.
9-16	Repeat action of meas 1-8 (Fig. IV), beginning R and turning CCW.
	<u>V. MEN'S SHOW-OFF</u>
1-8	Do M Show-off #1 4 times, starting hop on R.
9-16	Do M Show-off #2 8 times, starting hop on R.

ARDELEANA CU FIGURI (continued)

64 meas Repeat dance from beginning.

VI. FINALE -- SHORT TURN

1-4 Dance 1 Basic Ardeleana Step to L, followed by 1 Continuation Step to L (beginning with R).

5-8 Repeat action of meas 1-4 (Fig. VI) with opp ftwk.

Dance may end with stamp. PLEASE do NOT bow!

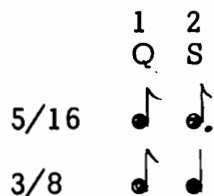
Presented by Dick Crum

PAJDUŠKA
(Bulgaria-Macedonia)

One of the most beloved and popular dances in the whole Bulgarian-Macedonian common repertoire is Pajduška (Bulgarian - pie-DOOSH-kah; Macedonian - PIE-doosh-kah), also known as Pajduškata, Pajduško, etc. People still dance it today from western-most Macedonia to the Black Sea coast of Bulgaria, and it is even found in neighboring Greece (Trapanistós, Baidouška) and Romania (Paidușca, Rustemul), not to mention immigrant communities in the U.S. and Canada. There is also a definite relationship, not yet investigated, between Pajduška and the various forms of the Serbian Djurdjevka.

Strangely enough, for all its immense popularity and diffusion, the derivation of its name is a mystery. It has no other meaning in Bulgarian and Macedonian than the name of a dance called Pajduška.

The most important characteristic which distinguishes Pajduška from other dances is its typical "quick-slow" rhythm pattern, conventionally notated in 5/16 meter (♩ ♩.); (it should be noted, however, that many good native folk musicians clearly play it in what could be written as 3/8: ♩ ♩). The question of time signatures is more important to musicians than to dancers, however. All a dancer need know is that there are 2 dancer's beats per measure, in a "quick-slow" pattern -- the amount of ct 2's "slowness" depending on the music used:



There are many other dances in this rhythm, and even though their names, step sequences, phrasing and styling may differ, their common quick-slow pattern places them in what Balkan dance specialists call the "Pajduška family." The version described below is by far the most common in Bulgaria, Macedonia and among North American immigrants from those countries. It was first learned by Dick Crum in 1951 among Bulgarian immigrants in Pittsburgh, and subsequently danced innumerable times by him, in the U.S., Canada and the Balkans themselves.

Records: Of the many Pajduška recordings available, the following are recommended: (a) XOPO 325, "Pajduško horo," and (b) Folk Dancer MH 3039, "Pajduška."

Formation: Mixed open circle, hands joined and held down at sides ("V" position).

MeasPattern

- | | |
|-----|--|
| 1 | Facing ctr or very slightly L of ctr, step R ft across in front of L ft (ct 1, Q); small step L with L ft (ct 2, S). |
| 2-3 | Repeat movements of meas 1, 2 more times (for a total of 3), continuing to L. <u>Note:</u> In meas 2, some native dancers step R ft behind L ft on ct 1, instead of across in front. |
| 4 | Facing ctr, hop in place on L ft, bringing R leg a bit fwd in a relaxed fashion (ct 1, Q); step R ft in place (ct 2, S). |

PAJDUSKA (cont)

- 5 Still facing ctr, hop in place on R ft, bringing L leg a bit fwd in a relaxed fashion (ct 1, Q); step L ft in place (ct 2, S).
- 6 Step R ft in front of L ft (ct 1, Q); step on L ft in its place behind R ft (ct 2, S) and turn to face directly R, i.e., in LOD.
- 7 Moving in this new direction, hop fwd on L ft (ct 1, Q); continuing, step fwd on R ft (ct 2, S).
- 8 Continuing in LOD, hop fwd on R ft (ct 1, Q); continuing, step fwd on L ft (ct 2, S).
- 9-10 Repeat movements of meas 7-8, continuing in LOD with 2 more hop-steps; at the end, pivot quickly on L ft to face ctr, bringing R ft around in front in order to begin the dance over again with a definite step onto R ft to start meas 1.

Variations: In observing native dancers dancing this Pajduška, you will occasionally notice individual and regional variations, such as hand claps, complex arm movements (especially in eastern Bulgaria and among exhibition groups in general) and others. These are too variable and unpredictable to be described here.

Note on accent: (ct 1 (quick) receives the accent in all measures, despite the fact that ct 2 (slow) is longer! Many non-native dancers, equating length with stress, mistakenly come down very heavily on ct 2; native dancers feel the rhythm as QUICK-slow, QUICK-slow, or ONE-two, ONE-two, etc. To more closely approximate native styling, remember that the action on ct 2 is longer but not stronger.

Presented by Dick Crum

PETRUNINO HORO
(Bulgaria)


Petrunino horo (peh-TROO-nee-noh hoh-ROH), also known as Petruna, Petruninata, etc., is one of the standard folk dances associated with the Shopes ("šopi"), an ethnic subgroup living around Sofia and in western Bulgaria. Its title means "dance named for Petruna (girl's name)," and derives from the first line of a folk song whose melody is often used to accompany the dance ("Petruno, pile šareno..."). Rhythmically and in terms of steps, Petrunino horo is related to the more famous Eleno mome (Elenino horo), and their melodies are often interchanged or combined.


The version of Petrunino horo given here was learned by Dick Crum in 1968 from Ilija Rizov, lead dancer of the Kutev Bulgarian State Ensemble. It is the traditional folk form of the dance in Rizov's native town of Radomir. A more elaborate version, extremely popular among Bulgarian amateur exhibition groups, was learned by Dick in the 50's from dancers Vasil Kinev and Neofit Oprikov; notes for it appeared in the syllabus for the 9th Annual San Francisco Kolo Festival (1960).


Records: (a) XOPO 322, "Petrunino horo"
(b) Balkan Arts MK 6G 1A, "Petrunino horo"
(c) XOPO LP II, "Petruno, pile šareno"
(d) NP 595, "Shopska horovodna"

Meter: Petrunino horo may be heard played in several different meters (and variously notated, for example, in 12/16, 7/8, 13/16); there is some controversy among Bulgarian musicologists as to what its proper time signature "should be." Dancers, however, need only know that one measure contains 5 dancer's beats in a "slow-quick-quick-quick-slow" rhythm pattern, whatever the meter may be:

1 2 3 4 5
S Q Q Q S

12/16  (Ex.: recordings "a" and "b" above)

7/8  (Ex.: recordings "c" and "d" above)

13/16  (No recorded example available)

Formation: Mixed open circle or short line, belt hold (grasp neighbor's belt) R arm under his/her L arm.

Meas

Pattern

1

BASIC STEP

Facing ctr with wt on L ft, "soccer kick" with R ft across in front of L ft (ct 1, S); turning very slightly R of ctr, low light leap on R ft to R (ct 2, Q); continuing in this direction, low light leap on L ft across in front of R ft (ct 3, Q); continuing in this direction, low light leap on R ft to R (ct 4, Q); continuing, low light leap on L ft across in front of R ft (ct 5, S).

PETRUNINO HORO (cont)

- 2 "Twizzle" step: turning to face ctr, and with a preliminary "hitch-hop" on L ft, step R ft very slightly bkwd from ctr (almost in place), sharing wt on both ft momentarily, both ft slightly turned out, L ft fwd (similar to 4th pos in ballet) (ct 1, S); still facing ctr, low light leap sdwd on L ft (ct 2, Q); low light leap onto R ft behind L ft (ct 3, Q); low light leap sdwd on L ft (ct 4, Q); low light leap onto R ft behind L ft (ct 5, S).
- 3 Still facing ctr, and with a preliminary "hitch-hop" on R ft, jump onto both ft side-by-side in place (balls of ft (ct 1, S); hop on L ft in place, kicking R ft fwd with a loose, relaxed movement (ct 2, Q); step R ft in place (ct 3, Q); hop on R ft in place, kicking L ft fwd with a loose, relaxed movement (ct 4, Q); step L ft in place (ct 5, S).

Variations:

- (A) In some villages, meas 1 is done twice, and then the remaining meas as described above, making a 4-meas sequence.
- (B) The Basic Step may be done in a roughly circular fashion rather than strictly R, L and in place as described above. This is done as follows:
- 1 As in Basic Step.
 2 Danced in a curved path diag bkwd/L.
 3 Danced in a curved path diag fwd/L.
- (C) A common "reel-style" variation on the Basic Step is the following:
- 1-2 As in Basic Step.
 3 As in Basic Step, except that L ft goes into a pos behind R ft instead of side-by-side (ct 1, S); hop on L ft in place, bringing R ft around in a small arc to a pos in air behind L ft (ct 2, Q); step R ft directly behind L ft (ct 3, Q); hop on R ft in place, bringing L ft around in a small arc to a pos in air behind R ft (ct 4, Q); step L ft directly behind R ft (ct 5, S).

Presented by Dick Crum

SRPKINJA
(Vojvodina)

Originally, Srpkinja (SRRP-kee-nyah) which means "Serbian girl", was not a folk dance in the strictest sense. Its music and movements date from the first decade of this century, and are the work of the Serbian composer, Isidor Bajic. He intended to combine Serbian national elements (the name, the kolo formation, the melodic style, etc.) with Western European dance fashion (partnering, bows, stylized "pointees," etc.) popular in the urban ballrooms of the time. Romantic, patriotic lyrics were later written for Srpkinja by Jovan Zivojnovic, and Bajic even incorporated the whole piece in his opera, Prince Ivo of Semberia.

The dance spread throughout Vojvodina in what is now northeastern Yugoslavia, and eventually it was picked up by the village folk, who modified its mannered movements to conform to the style of their traditional folk dances. Srpkinja was still occasionally danced up into the late 30's in Vojvodina. It is reported to have been danced (though rarely) by Serb immigrants to the U.S. Michael and Mary Ann Herman, of Folk Dance House in New York, were shown a version of the dance in the 40's by an ailing older immigrant woman who was then said to be "the only one around who remembered it."

The original ballroom version is given here, as researched by Dick Crum, based on native sources dating from about 1910 to 1935. It differs from U.S. versions in several ways.

Record: Folk Dancer MH 1008, "Srpkinja". 2/4 meter.

Formation: Any number of cpls in a closed circle, W on M's R, hands joined at shoulder height ("W" pos). In the old days it was sometimes danced in circles of 4 cpls, as a kind of quadrille; occasionally, it was danced in contra-like lines of cpls facing each other (ptrs in same line).

MeasPattern

- FIGURE I - Visit and kolo right and left
- 1-2 Facing ctr, step fwd 3 steps, R-L-R, and bow twd ctr, closing L ft beside R ft, without taking wt.
- 3-4 Still facing ctr, step bkwd 3 steps, L-R-L, and close R ft beside L ft, without taking wt (no bow).
- 5-6 Facing very slightly R of ctr, take 3 steps to R, R-L-R, and close L ft beside R ft, without taking wt, and again face ctr.
- 7-8 Same movements as meas 5-6, but to L with opp ftwk.
- 9-16 Repeat movements of meas 1-8.
- FIGURE II - Balance and kolo right and left
- 17 Facing ctr, step R ft a bit sdwd R (ct 1); point L toe in front of R ft (ct 2).
- 18 Repeat movements of meas 17 with opp ftwk.
- 19-20 Repeat movements of meas 5-6 (Fig I) (R-L-R-close to R).
- 21-22 Repeat movements of meas 17-18 with opp ftwk (step L, point R, step R, point L).
- 23-24 Repeat movements of meas 7-8 (Fig I) (L-R-L-close to L).
- 25-32 Repeat movements of Fig II, meas 17-24.

SRPKINJA (cont)FIGURE III - Bows, circling, and kolo right and left

- 33 Release all hands and face ptr; moving very slightly to own R (W sdwd twd ctr, M sdwd away from ctr) step on R ft (ct 1); close L ft beside R ft, taking wt on both ft (ct 2).
- 34 M bows, W curtsies, to each other.
- 35-36 Join both hands with ptr and take 4 steps, R-L-R-L, moving in a curved path to own R into ptr's home pos.
- 37-38 Release hands and repeat movements of meas 33-34 (step-close and bow/curtsy), M sdwd twd ctr, W sdwd away from ctr.
- 39-40 Repeat movements of meas 35-36, returning to own home pos, and rejoin all hands in one circle again, facing ctr.
- Note: During meas 33-40, each dancer actually traces a small circle CCW, moving essentially sideways, to return to home pos.
- 41 Facing ctr, step R ft sdwd R (ct 1); close L ft beside R, taking wt (ct 2).
- 42 Step R ft sdwd R (ct 1); close L ft beside R, not taking wt (ct 2).
- 43-44 Repeat movements of meas 41-42 with opp ftwk and direction.
- 45-48 Repeat movements of meas 41-44.
- 49-64 Repeat movements of Fig III, meas 33-48.

Presented by Dick Crum

DAJČOVO HORO
(Bulgaria)

Dajčovo horo (DIE-cho-vo ho-RO, "dance named for Dajčo /man's name/"), also known as Dajčevo, Dajčovoto, etc., originated in North Bulgaria, where some of its most interesting variants are still found. It spread throughout Bulgaria, and is one of the standard favorites among U.S. and Canadian Bulgarian immigrant communities. Related dances are also found in Romania (Cadineasca) and Yugoslavia (Lilka, Lile Lile, etc.).









There are many dances called Dajčovo or, though they have different names, are members of the "Dajčovo family" of dances. Basic to the definition of a "Dajčovo-type" dance is the rhythm pattern of "quick-quick-quick-slow," conventionally notated in 9/16 or 5/4 meter (see below under Meter).

The most common form of Dajčovo among Bulgarians themselves is the one described here -- the so-called "popular" Dajčovo. It is a simple, sociable, rather relaxed dance compared to some fiery, multi-figured Dajčovo-type dances, such as the spectacular exhibition piece Zizaj nane (known to U.S. and Canadian folk dancers simply as "Dajčovo"), with calls by a leader and responses by other dancers. (For fuller background information on this dance, see "About Dajčovo horo" by Dick Crum, in New York Folk Dance News, Vol, 1, No. 6, February-March, 1973.)

Recordings: Three good Dajčovos, from among a dozen or so available, are:

- (a) XOPO 326, "Staro dajcovo horo,"
- (b) Folk Dancer MH 3053, "Daichovo horo"
- (c) MH 3056, "Daichovo horo"





Meter: One meas of 9/16 or 5/4 has 4 dancer's beats in the Q-Q-Q-S pattern mentioned above:

	1	2	3	4
	Q	Q	Q	S
9/16				
5/4				

Formation: Mixed, open circle or line. Hands joined down at sides ("V" pos) or, especially when danced in straight lines, the belt hold may be used (grasp neighbor's belt, R arm under L arm).

Basic step: DAJČOVO STEP ("dajcova")

The Dajčovo step, or "hop-step-step-step", is like an inside-out Schottische, the hop coming on ct 1, followed by 3 steps:

(9/16)	ct 1	Q		Hop on L ft
	ct 2	Q		step R ft
	ct 3	Q		step L ft
	ct 4	S		step R ft

DAJČOVO HORO (cont)

A series of Dajčovo steps requires alternating ftwk: if one Dajčovo step begins with a hop on L ft, the one immediately following begins with a hop on R ft, etc. The Dajčovo step may be done in place or moving in any direction, depending on the pattern of the particular dance it occurs in. The entire pattern of the common Dajčovo described here consists of 4 Dajčovo steps.

<u>Meas</u>	<u>Pattern</u>
1	Facing R of ctr, 1 Dajčovo step beg with hop on L ft, moving diag fwd/R (circle contracts a little).
2	Continuing in this direction (circle contracts a little more), 1 Dajčovo step beg with hop on R ft.
3	Facing ctr, 1 Dajčovo step bkwd (away from ctr), beg with hop on L ft (circle expands to original circumference).
4	Still facing ctr, 1 Dajčovo step moving very slightly sdwd to L, almost in place, beg with hop on R ft.

Styling and variations: Dajčovo styling varies in different regions, among individual dancers, and especially according to the speed at which it is played. Some fine native dancers do the above version in a moderate tempo, covering a lot of ground, with an erect bearing, dancing lightly on the full foot, knees slightly bent. Sometimes, to emphasize the beginning of a phrase, they bring joined hands straight fwd, leave them there for a while, then bring them slowly back down to sides. In faster tempos, dancers may squeeze together in the line, dance in place, or trace small circles in front of their own places. The leader and end-man may chase each other, and occasionally the men may punctuate the dance with a deep knee-bend.

Note on accent: Ct 1 (quick) receives the accent in all measures, despite the fact that ct 4 (slow) is longer! Many non-native dancers, equating length with stress, mistakenly come down very heavily on ct 4; native dancers feel the rhythm as QUICK-quick-quick-slow, or ONE-two-three-four, etc. In teaching Dajčovo, it's useful to use cues such as HOP-2-3-4 or UP-2-3-4 in order to help avoid this. To more closely approximate native styling, remember that the action on ct 4 is longer but not stronger.

Presented by Dick Crum

DUNAVSKO HORO

(Bulgaria)

Dunavsko horo (doo-NAHF-sko ho-RO, "Danubian horo") is one name for the dance described here; it is also known by dozens of other names, such as Pravo, Učeničesko, Svištovsko, Nestinarsko, Narodno, Turnovsko, etc. The number of different melodies it is danced to are almost infinite, and new tunes are being turned out for it continually. It is, even today, extremely popular all over Bulgaria and in Bulgarian immigrant communities in the U.S. and Canada. Most authorities agree that it originated in North Bulgaria (as did so many of the most popular "pan-Bulgarian" folk dances).

Recordings: Dozens of recordings are available to folk dancers. Two good ones are: (a) XOPO 326, "Dunavsko horo" and (b) NP 595, "Radino horo."

Meter: Conventionally notated in either 2/4 or 4/4. It is described here in 2/4.

Formation: Mixed, open circle, leader at R end. Hands are joined down at sides ("V" pos) and are often swung in and out.

MeasPatternBasic Pattern:

- 1 Facing almost directly to R (i.e., in LOD), step-hop fwd on R ft (cts 1,2).
- 2 Continuing in LOD, step-hop fwd on L ft (cts 1,2).
- 3 Continuing in LOD, step fwd R-L (cts 1,2).
- 4 Continuing in LOD, step R ft fwd (ct 1); hop on R ft in place, turning to face ctr and swinging L ft low across in front (ct 2).
- 5 Facing ctr, step L ft sdwd L (ct 1); close R ft beside OR behind L ft, taking wt (ct 2).
- 6 Step L ft sdwd L (ct 1); hop on L ft in place, swinging R ft low across in front (ct 2).

Note: An 8 meas version of this dance is also common, consisting of an extra 2 meas inserted between meas 4 and 5 above, during which dancers do a L-hop, R-hop in place or fwd and back.

Variations on Basic: When observing natives dancing Dunavsko horo, you will notice that they enjoy occasionally adding a few subtle variations on the above Basic Pattern. Typical are the following:

(A) Two 3's (variation on meas 1-2 of Basic)

- 1 Facing almost directly in LOD, step R ft fwd (ct 1); close L ft to R ft, taking wt (ct &); step R ft fwd again (ct 2).
- 2 Continuing in LOD, step L ft fwd (ct 1); close R ft to L ft, taking wt (ct &); step L ft fwd again (ct 2).
- 3-6 Same as meas 3-6 of Basic, OR as described in Var. C below

DUNAVSKO HORO (cont)(B) Step-hop and one 3 (variation on meas 2 of Basic)

- 1 Same as meas 1 of Basic (R-hop).
 2 Same as meas 2 of Var.A above (step L-R-L).
 3-6 Same as meas 3-6 of Basic OR as described in Var.C below.

(C) Grapevine Schottische (variation on meas 3-4 of Basic)

- 1-2 Same as meas 1-2 of Basic OR as described in Var. A or B above.
 3 Facing ctr, step R ft sdwd R (ct 1); step L ft behind R ft (ct 2).
 4 Step R ft sdwd R (ct 1); hop on R ft in place, swinging L ft low across in front (ct 2).
 5-6 Same as meas 5-6 under Basic.

Presented by Dick Crum

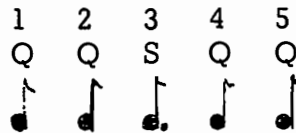
GANKINO HORO
(Bulgaria)

Gankino horo (GAHN-kee-no ho-RO, "dance named for Gana /girl's name/"), also known as Ganina, Gankinata, etc., takes its title from the first line of an old folk song whose melody was used to accompany the dance ("Zatrila si Gana..."). The basic form of the dance, given here, originated in north-central Bulgaria.

The chief distinguishing feature of Gankino is its "quick-quick-slow-quick-quick" rhythm pattern, conventionally notated in 11/16 meter (see below under Meter). Other Bulgarian dances in the above rhythm (e.g., west Bulgarian Kopanica, Krivo horo, etc.) are said by Bulgarian dance specialists to belong to the "Gankino family," since, although they may differ radically in steps, phrasing, tempo and styling, they all have the prototype Gankino rhythm in common.

Recordings: Many recordings of the dance are available. Some good ones are:
(a) XOPO 327, "Gankino horo" and
(b) Folk Dancer MH 3051, "Gankino horo."

Meter: One measure of 11/16 has 5 dancer's beats in the Q -Q-S-Q-Q pattern mentioned above:



Formation: Mixed, open circle or line. Hands joined down at sides ("V" pos) or, especially when danced in lines, the belt hold may be used (grasp neighbor's belt, R arm under L arm).

MeasPatternBasic Pattern

- 1 Face R of ctr and move fwd in LOD thruout this meas.
Step R ft fwd (ct 1,Q); step L ft fwd (ct 2,Q); step R ft fwd (ct 3,S); hop fwd on R ft, bringing L ft fwd off ground, L knee slightly bent (ct 4,Q); step L ft fwd (ct 5, Q).
- 2 Continuing in LOD, step R ft fwd (ct 1,Q); step L ft fwd OR, facing ctr, step L ft behind R ft (ct 2,Q); facing ctr, step R ft sdwd R (ct 3,S); close L ft beside R ft, wt on both ft (ct 4,Q); pause OR slight bounce on both ft together (ct 5,Q).
- 3 Still facing ctr, step L ft sdwd L (ct 1,Q); close R ft beside OR behind L ft (ct 2,Q); step L ft sdwd L (ct 3,S); close R ft beside L ft, wt on both ft (ct 4,Q); pause OR slight bounce on both ft together (ct 5,Q).

Variations: Besides the alternative steps mentioned in meas 2 above, which really are not full-fledged variations, native dancers at times add various spontaneous embellishments to Gankino in the movements of meas 2-3. These variations are purely a matter of individual mood, however, and do not represent a follow-the-leader type thing. Some such variations are the following:

GANKINO HORO (cont)(A) Steps on all 5 cts

- 2 Same as Basic meas 2 thru ct 3; then: Rock fwd on L ft
in front of R ft (ct 4,Q); rock back onto R ft in place (ct 5,Q).
- 3 Same as Basic meas 3 thru ct 3; then: Rock fwd on R ft
in front of L ft (ct 4,Q); rock back onto L ft in place (ct 5,Q).

(B) Scissors

- 2 Same as Basic meas 2 thru ct 2; then: facing ctr, step R ft
in place with slight bkwd sliding movement, thrusting L ft
fwd low (ct 3,S); step L ft in place with slight bkwd sliding
movement, thrusting R ft fwd low (ct 4,Q); step R ft in place
with slight bkwd movement, thrusting L ft fwd low (ct 5,Q).
- 3 Same as Basic meas 3 thru ct 2; then: facing ctr, step L ft
in place with slight bkwd sliding movement, thrusting R ft
fwd low (ct 3,S); step R ft in place with slight bkwd sliding
movement, thrusting L ft fwd low (ct 4,Q); step L ft in place
with slight bkwd sliding movement, thrusting R ft fwd low
(ct 5,Q).

(C) Heel stamps

- 2 Same as Basic meas 2 thru ct 3; then: hop on R ft in place,
raising bent L knee fwd (ct 4,Q); stamp L heel beside R ft
without taking wt (ct 5,Q).
- 3 Same as Basic meas 3 thru ct 3; then: hop on L ft in place,
raising bent R knee fwd (ct 4,Q); stamp R heel beside L ft
without taking wt (ct 5,Q).

(D) Sole slaps

- 2 Same as Basic meas 2 thru ct 3; then: hop on R ft in place,
raising straight L leg fwd (ct 4,Q); slap sole of L ft down
in front and draw it back slightly (like "pawing") (ct 5,Q);
- 3 Same as Basic meas 3 thru ct 3; then: hop on L ft in place,
raising straight R leg fwd (ct 4,Q); slap sole of R ft down
in front and draw it back slightly (like "pawing") (ct 5,Q).

Presented by Dick Crum

PRAVO TRAKIJSKO HORO

(Bulgaria)

"Pravo" (PRAH-vo) in the Balkan Slavic languages means "straight" or "direct." Thus, a "pravo horo" is a circle dance that moves "directly" in a particular direction. The term is applied to a certain group of simple dances that (1) move steadily in one direction, usually to the R, and (2) usually have a 3-meas movement pattern.

There are many "pravi horà;" one widespread fast 2/4 Pravo is a dance identical to the Greek Hasaposerviko and Romanian Sîrba. Another Pravo, from Macedonia, in 8/8 or 7/8, is relatively slow (U.S. and Canadian dancers know it under its West Macedonian name, Lesnoto). The Pravo described here is from Thrace (S.E. Bulgaria). The Thracians themselves call it simply Pravo or Pravoto; outsiders add the word "trakijsko" (trah-KEE-sko, "Thracian") to distinguish it from other Bulgarian dances called Pravo.

Pravo trakijsko horo is, even today, the most popular dance in Thrace. At celebrations, the folk will dance it for literally hours on end, interspersed with an occasional Ručenica, Pajduška or Trite pūti. Often Pravo is danced by women only; in this case they sing their own accompaniment: several women sing a verse, then several others repeat the same verse, etc., back and forth. Such a women's Pravo is always slow in tempo. More often, however, the Thracian Pravo is accompanied by folk instruments, begins slowly, and gradually speeds up. As the music accelerates, the men begin to improvise with highly complex steps; at this point the women either stop dancing, step back and watch the men, or continue dancing a simple fast variation of the basic Pravo. The fast Pravo thus becomes, in fact, a separate, independent dance done by men only, and this is the origin of most Thracian men's dances U.S. and Canadian folk dancers have been exposed to -- Cestoto, Čapraz, Mužko trojno, Kazanlůžko mužko, Kermensko mužko, etc. -- all local or regional versions of one and the same dance, the Thracian men's fast Pravo. Their titles serve to identify the dance either (1) by naming one of the men's figures ("često" means "thick-and-fast", "čapraz" means "criss-cross"), (2) specifying "men's dance" ("mužko" means "male"), or (3) indicating the region ("from Kazanlůk", "from Kermen").

Recordings: Excellent available recordings for this dance are:
 (a) XOPO 322, "Pravo trakijsko horo",
 (b) Folkraft LP 26, "Pravo trakijsko horo", and
 (c) Balkan Arts MK 6G 1B, "Gergebunarsko horo".

Meter and Tempo: The Thracian Pravo is conventionally notated in 2/4 or 6/8. The distinction is not clear--sometimes the melody seems to be in 6/8, while the drum ("tupan") appears to be beating 2/4! The tempo, as mentioned above, moves from slow to fast; however, even at its fastest, the Thracian Pravo (and Thracian dances in general) never achieves the speed of, say, the dances of the Shopes in West Bulgaria.

Formation: Present-day Thracians dance their Pravo in a mixed, open circle, using belt hold ("za kolàn") or with hands joined down at sides ("V" pos). Rarely does one see today the older, segregated formations (men on both ends, women in the middle, or 1 man at R end, then all the women, then the

PRAVO TRAKIJSKO HORO (cont)

rest of the men, etc.) which in former days were governed by strict village traditions regarding sex, marital status and age. One tradition that has remained steadfast in Thracian villages, however, is that the R-end leader, the baš (BAHSH, "head") and the L-end man, the kujruk (kooy-ROOK, "tail") must both be good dancers, since their job is to take turns curling the ends of the horo in and out, encircling the musicians, etc.

Basic Steps:

THRACIAN STEP ("trakijka"): The slow, first part of almost all Thracian Pravos consists entirely of a 3-meas step sequence called, in Bulgarian, "trakijka" (tra-KEE-kah, "Thracian step"):

Meas 1	ct 1	Step R ft)	
	ct 2	Step L ft)	
Meas 2	ct 1	Step R ft)) in various directions (see below)
	ct 2	-)	
Meas 3	ct 1	Step L ft)	
	ct 2	-)	

There are four main variants of the basic Thracian step, distinguished by the direction the dancer moves while doing the above step sequence:

(1) Thracian step fwd in LOD

Meas 1-3 Basic Thracian facing R of ctr and moving steadily fwd in LOD.

(2) Thracian step R and L

Meas 1-2 Facing very slightly R of ctr and moving in LOD.
Meas 3 Step L ft sdwd L.

(3) Thracian step R and bkwd

Meas 1-2 Facing very slightly R of ctr and moving in LOD
Meas 3 Facing ctr, step L ft bkwd, away from ctr.

(4) Thracian step alternating diag fwd and diag bkwd (the most common variant)

Dancer does 1 basic Thracian moving diag fwd/R (circle contracts), and the 2nd basic Thracian moving diag bkwd/R (circle expands), etc. alternating thruout. This linkup of 2 consecutive basic Thracian steps in different directions produces a 3 meas + 3 meas = 6 meas unit.

All the above 4 variants may be found in the same village, even during the same dance! Any of them may be used for the women's singing Pravo; variant 4, however, is by far the most common thruout Thrace, especially in the mixed-circle, slow-to-fast Pravo.

PRAVO TRAKIJSKO HORO (cont)

TAPPING STEP ("tropoli"): One of the most important elements of the men's fast Pravo is a pattern reminiscent of tap dancing. It is called "tropoli" (tro-po-LEE). In men-only Pravos, it serves as an interlude between other figures. In the mixed Pravo, individual men "throw it in" now and then as part of fast variations on the basic Thracian step. Of several variants, the following 2-meas Tapping step is the most common:

Meas 1 Step in place, with accent, on full R ft (ct 1); tap L toe beside R ft, raising R heel off ground (ct &); bring R heel down sharply and audibly, taking wt on R ft (ct 2); tap L heel (small scuff) beside R ft (ct &).

Meas 2 Same as meas 1, but with opp ftwk.

MeasPattern

Note: Unless otherwise specified, body is oriented predominantly twd ctr or very slightly off-ctr throughout, even though movements are diagonal.

PART I - Slow Pravo

All do Thracian step alternating diag fwd and diag bkwd as long as the music plays in slow tempo (Variant 4 above).

PART II - Fast Pravo

When the music speeds up, dancers have a number of choices: they may continue the movements of the slow part in a generally lighter style, or, individually, introduce variations such as the following (these are by no means exhaustive!):

(A) 3's and step-hops (M and W):

- | | |
|---|--|
| 1 | 2 light steps, R-L, diag fwd/R (cts 1,2). |
| 2 | 3 light steps in place, R-L-R (cts 1, &, 2). |
| 3 | 3 light steps in place, L-R-L (cts 1, &, 2). |
| 4 | 2 light steps, R-L, diag bkwd/R (cts 1,2). |
| 5 | Step-hop on R ft diag bkwd/R (cts 1,2). |
| 6 | Step-hop on L ft diag bkwd/R (cts 1,2). |

(B) Thracian step with chug (M only):

- | | |
|-----|--|
| 1 | Facing ctr, 2 steps, R-L, diag fwd/R (cts 1,2). |
| 2 | Still facing ctr, step R ft diag fwd/R (ct 1); slight hop (cukce) on R ft in place, beginning to turn slightly R of ctr (ct 2). |
| 3 | Step L ft out to own L, finishing slight turn R (now facing about 45° of ctr), leaving R ft in previous pos and sharing wt on both ft (ct 1); still facing 45° R of ctr, chug onto both heels <u>twd ctr</u> , twisting them both twd ctr and keeping ft apart (ct 2). |
| 4-6 | Thracian step diag bkwd/R. |

PRAVO TRAKIJSKO HORO (cont)(C) Syncopated Thracian step (M only)

- 1 Torso very erect, knees bent, stamp onto R ft diag fwd/R (ct 1); knees still bent, close L ft up behind R ft (ct 2); stamp R heel a bit diag fwd/R, no wt (ct &).
- 2 Stamp onto R ft diag fwd/R (ct 1); hop on R ft in place, beginning to turn slightly R of ctr (ct 2).
- 3 Chug, same as in meas 3 of Variation B above.
- 4-6 Thracian step diag bkwd/R.

(D) Thracian step with Tapping step (M only)

- 1 Two strong stamping steps diag fwd/R, R-L (cts 1,2).
- 2-3 2-meas Tapping step (see above under Basic Steps) in place.
- 4-6 Thracian step diag bkwd/R, OR, 2 steps R-L diag bkwd/R plus a 2-meas Tapping step in place.

Note on variations: The above variations are purely a matter of individual, personal spontaneous choice; a dancer can do any one of them while his/her neighbor is doing a different one (though in Thrace, W do not do those marked "M only" above). Sometimes, two or three neighboring dancers may "coordinate" their variations for greater enjoyment. In places where the W leave the dance when it accelerates, the men's variations become more elaborate, disregard the 3-meas unit, are "called" by a leader, etc., and the specific men's dances referred to earlier are created.

Presented by Dick Crum

ČUČUK
(Macedonia)

A line dance from the Skopje region.

Pronunciation:

Record: AK-003, Side 2, Band 2. 9/16 meter: 1,2-1,2-1,2-1,2,3
counted here as 1,2,3,4.

Formation: Lines of dancers; "W pos" or shoulder hold.

Meas

Pattern

BASIC STEP

- 1 Slight lift on L, raising R knee (ct 1), step in place R,L,R
(cts 2,3,4).
- 2 Repeat action of meas 1 with opp ftwk.
- 3-4 Repeat action of meas 1-2.
- 5 Repeat action of meas 1, travelling in LOD.
- 6 Travelling in LOD step L across R (ct 1); step fwd on R (ct 2);
step L across R (ct 3); step fwd on R (ct 4).

Repeat action of meas 2-6 until leader calls change.

VARIATION A (SLOW)

- 1-3 Repeat action of meas 2-4, Basic Step.
- 4 Travelling in LOD, lift on L raising R knee high (ct 1); step
on R to R (ct 2); in slow continuous motion bring raised L knee
across R (cts 3,4).
- 5 In place leap onto L across R (ct 1); leap onto R in place (ct 2);
raise L knee in front (ct 3); hold (ct 4).

Repeat action of Variation A, meas 1-5 until leader calls change.

VARIATION B (SLOW)

- 1-3 Repeat action of meas 2-4, Basic Step.
- 4 Travelling in LOD, hop on L, swinging R leg in front of L (ct 1);
step on R to R and step L across R (cts 2, &); hop on L, swinging
R leg in front of L (ct 3); step on R to R and step L across R (cts 4, &).
- 5 Hop on L, swinging R leg in front of L (ct 1); leap onto R,
raising L knee (ct 2); hold (cts 3,4).

Repeat action of Variation B, meas 1-5, until leader calls change.

VARIATION C (FAST)

- 1 Travelling in LOD, hop on L (ct 1); hop on L and step on R to R
(cts 2, &); leap onto L across R (ct 3); hop on L (ct 4); step R to
R (cts &, ah).
- 2 Still moving in LOD, leap L across R (ct 1); hop on L (ct 2);
step on R to R (ct &); step L across R (ct 3); step on R to R,
facing ctr (ct 4); step L behind R (cts &, ah).
- 3 In place, leap onto R, raising L knee (ct 1); hop on R (ct 2);
step L,R,L,R (cts &,3,4, &-ah).

- 4 Repeat action of meas 3, Variation C, with opp ftwk.
 5 Repeat action of meas 3, Variation C.
 6 Travelling in LOD, leap onto L crossing R (ct 1); hop on L (ct 2);
 step R to R (ct &); step L across R (ct 3); hop on L (ct 4); step
 on R to R (cts &, ah).
 7 Travelling in LOD, leap onto L across R (ct 1); hop on L (ct 2);
 step on R to R (ct &); step L across R (ct 3); step on R to R,
 facing ctr (ct 4); step L crossing behind R (cts &, ah).
 Repeat action of meas 3-7, Variation C, until leader calls change.

VARIATION D (FAST)

- 1 Travelling in LOD, hop on L (ct 1); hop on L (ct 2); step on R to
 R (ct &); step L across R (ct 3); step R to R (ct 4); step L across
 R (cts &, ah).
 2 Repeat action of meas 1, Variation D.
 3 Repeat action of meas 1, cts 1-3, Variation D; step R to R
 facing ctr (ct 4); step L, crossing behind R (cts &, ah).
 4 In place, leap onto R, lifting L knee (ct 1); hop on R (ct 2);
 step L (ct &); step R (ct 3); hop on R (ct 4); step L (cts &, ah).
 5 In place, hop on L, raising R knee (ct 1); hop on L (ct 2); step R
 (ct &); step L (ct 3); step R (ct 4); hop R (cts &, ah).
 6 Repeat action of meas 5, Variation D, with opp ftwk
 Repeat action of meas 1-6, Variation D, until leader calls change.

VARIATION E (FAST) Men Only

- 1 Travelling in LOD, repeat meas 5, Variation D.
 2 Step on L crossing R (ct 1); step R in place (ct 2); squat (ct 3);
 leap up from squat onto R (ct 4).
 3 Turning CCW, step L, R (cts 1,2); squat (ct 3); leap up from
 squat onto L (ct 4).
 4 Repeat action of meas 3, Variation E, with opp ftwk and direction.
 5 Repeat action of meas 3, Variation E.
 Repeat action of meas 1-5, Variation E, if leader calls it again.

VARIATION F (FAST)

- 1 Travelling in LOD, repeat action of meas 1, Variation E.
 2 Travelling in LOD, repeat action of meas 2, Variation C.
 3-5 In place repeat action of meas 4-6, Variation D.

Presented by Atanas Kolarovski

Adapted from notes by
 W. Sasso

^v
MASKO EGEJSKO
 (Macedonia)

A segregated line dance.

Pronunciation: MASH-koh ee-GAY-skoh

Record: AK-003, Side 1, Band 6.

Rhythm: 17/16 meter with an underlying rhythm of S,Q,Q,S,Q,S,Q.
 These 7 basic beats are notated in the dance description as
 S-1; Q-2; Q-3; S-4; Q-5; S-6; Q-7.

Formation: Segregated lines of M and W. M use shoulder hold - "T pos".
 W use "W pos".

Sequence: There are two melodies, each six meas in duration. In performing the dance the leader calls the change of figure. However, to fit the six meas musical phrasing, do Fig I four times; Figs II and III, two times each. In addition to the Figure steps, there is a 2 meas chorus step, which is always done twice, followed by a Figure step.

Meas Cts

Pattern

Introduction: Use first 3 cts of Chorus as introduction - those marked with an asterisk. Begin dance on ct 4.

CHORUS

1	1. 2,3* 4,5 6,7	Standing on L, lift L heel from floor, raising R ft high, R knee bent. Step on R next to L. Swing L across in front of R, L ft high, L knee bent. Swing L ft held high to L, and slightly back.
2	1 2,3 4,5 6,7	Lift R heel from floor, swinging L ft held high, L knee bent, twds ctr. Step on L in place. Step on R in place. Step on L in place.
3-4		Repeat action of meas 1,2.

FIGURE I

5	1 2,3 4,5 6,7	Turning slightly to R, lift L heel from floor, raising and swinging R ft to R, R knee bent. Step on R to R, holding L ft in place. Lift L ft high, L knee bent, swinging L ft across and in front of R. Step on L across in front of R.
---	----------------------------	--

6-9 Repeat action of Chorus, meas 1-4.

10 Repeat action of Figure I, (meas 5).

11-14 Repeat action of Chorus, (meas 1-4).

15 Repeat action of Figure I, (meas 5).

MAŠKO EGEJSKO (cont)

- 16-19 Repeat action of Chorus (meas 1-4).
 20 Repeat action of Figure I, (meas 5).
 21-24 Repeat action of Chorus, (meas 1-4).

If this sequence is followed, at this point the A phrase of the melody begins.

FIGURE II

- 25 1 Lift L heel from floor, raising R ft high, R knee bent.
 2,3 Step on R to R.
 4,5 Step on L behind R.
 6 Step on R to R.
 7 Step on L behind R.
 26 Repeat action of Fig II, meas 25.
 27-30 Repeat action of Chorus, (meas 1-4).

B melody begins:

- 31-32 Repeat action of Figure II, (meas 25-26).
 33-36 Repeat action of Chorus, (meas 1-4).

FIGURE III

- 37 1 High hop on L, raising R ft high, R knee bent.
 2,3 Step on R to R
 4,5 Step on L behind R
 6 Step on R to R.
 7 Step on L behind R.
 38 1 High hop on L, raising R ft high, R knee bent.
 2,3 Step on R to R.
 4,5 Step on L behind R.
 6,7 Stepping R, L, make a complete CW turn.
 39-42 Repeat action of Chorus, (meas 1-4).
 43-44 Repeat action of Figure III, (meas 37-38).
 45-46 Repeat action of Chorus, (meas 1-2), ending holding R ft high.

Presented by Atanas Kolarovski

✓
ŠIPTARKA
 (Macedonia)

This is an arrangement of several figures of the dance Šota which is done by the large Albanian population of Macedonia and Kosovo. Šota is done at all weddings and celebrations by couples, individuals or lines of dancers. Mr. Kolarovski has selected several of these figures from among the many he has learned from villagers and dancers of the Kosovo area.

Pronunciation:

Record: AK-003, Side 2, Band 6. 2/4 meter.

Formation: Line. Joined hands held down.

Meas

Pattern

FIGURE I

- 1 Facing and moving in LOD, step fwd R, L (cts 1, 2).
- 2 Step fwd on R (ct 1). Lift L in front of R, knee bent (ct 2).
- 3 Drop onto both ft, knees bent, L ft in front of R (ct 1);
Recover on R ft and bounce twice on R, holding L in front
of R (cts 2, &).
- 4 Step back on L (ct 1); raise R ft up in back, knee bent (ct 2).
- 5-32 Repeat action of Fig I, 7 more times.

FIGURE II

- Raise joined hands to shldr level.
- 1 Facing ctr, R ft slightly in front of L, bounce on both ft (ct 1);
bounce twice on R while bring L ft around in front of R (cts 2, &).
 - 2 Repeat action of meas 1, Fig II, with opp ftwk, and moving twd ctr.
 - 3-4 Repeat action of meas 1-2, Fig II, but leave R ft in back of L at
end of meas 4.
 - 5-8 Repeat action of meas 1-4, Fig II, beginning with R ft slightly
in back of L, and moving bkwd away from ctr.

FIGURE III

- Lower joined hands.
- 1 Facing and moving in LOD, step fwd R, L (cts 1, 2).
 - 2 Moving to R (out of circle), drop onto both ft, knees bent,
R in front of L (ct 1); step on L in back of R (ct 2); step on R
to R (ct &). Move out sharply during this meas.
 - 3 Drop onto both ft, knees bent, L ft in front of R (ct 1); recover
on R ft and bounce twice on R, holding L in front of R (cts 2, &).
 - 4 Step fwd on L (ct 1); raise R in front, knee bent (ct 2).
 - 5-32 Repeat action of meas 1-4, Fig III, 7 more times.
- 1-8 Repeat action of Fig II, exactly.

FIGURE IV

- Raise joined hands to shldr level.
- 1 Facing ctr but moving in LOD, touch ball of R ft to R (ct 1);
step on R in place (ct 2); step on L in front of R (ct &).
 - 2-3 Repeat action of meas 1, Fig IV, 2 more times.
 - 4 In place, step R (ct 1); L, R (cts 2, &).
 - 5-8 Repeat action of meas 1-4, Fig IV, with opp ftwk and direction

ŠIPTARKA (cont)

- Release hands, but keep them up and move arms freely from shoulder.
- 9-12 Repeat ftwk of meas 1-4, Fig IV, but each dancer turns CCW once around in a small individual circle.
- 13-16 Repeat action of meas 9-12, Fig IV, with opp ftwk and direction.
- 17-32 Repeat action of meas 1-16, Fig IV.
- 33 Moving in LOD, step R (ct 1); step L (ct 2).
- FIGURE V**
- Join hands and hold them down.
- 1 Facing and moving in LOD, hop on L (upbeat); step fwd on R (ct 1); close L to R (ct 2); step fwd on R (ct &).
- 2 Repeat action of meas 1, Fig V, with opp ftwk.
- 3-4 Repeat action of meas 1-2, Fig V.
- 5 Turning to face ctr, in place, hop on L (upbeat); step on R in front of L (ct 1); step on L in back of R (ct 2); step on R in place (ct &).
- 6 Repeat action of meas 5, Fig V, with opp ftwk and move in LOD by widening distance covered on ct 2 with R ft.
- 7-8 Repeat action of meas 5-6, Fig V.
- 9-16 Repeat action of Fig V, meas 1-8.

Presented by Atanas Kolarovski

Adapted from notes by
K. Kantor and M. Vinokur

ŠOPSKA PETORKA
(Macedonia)

This is probably the most famous exhibition dance in Yugoslavia. It is based on dance movements of the Shope people living in Eastern Macedonia and Western Bulgaria. The special movements are intended to imitate various kinds of work. Petorka was choreographed by I. Mitsveski in 1953 for the Tanec Ensemble and was learned by Mr. Kolarovski at that time. It is called Petorka because it is danced by five dancers, in line formation. The commands for the steps are called by the dancer in the middle.

Pronunciation: SHOPE-skah PET-or-kah

Record: AK-003, Side 1, Band 1. 2/4 meter: notated here as 4 cts per meas for simplification.

Formation: A line of 5 dancers, using a belt hold; L arm over the R of neighbor.

The dance is notated in 3 parts - each part having a number of steps. The music for Part I begins with a slow tempo, speeds up to a faster tempo, and speeds up again to a still faster tempo, ending with a short pause. The music for Part II begins at a still faster tempo which is continued for the rest of the dance. The music for Part II also comes to an abrupt stop. This time the pause is of longer duration and the dancers mimic the felling of a tree. The music for Part III is at the same fast tempo as the music for Part II.

MeasPattern

- | | |
|------|---|
| 1-2 | Introduction |
| | <u>PART I - Lesnoto-type step. Slow tempo</u> |
| 3 | Moving in LOD, in slight crouch, step on R to R (ct 1).
hold (ct 2); step on L across in front of R (ct 3); hold (ct 4). |
| 4 | Step on R to R (ct 1); hold (ct 2); lift L leg, bending L knee (ct 3);
hold (ct 4). |
| 5 | Repeat action of meas 4, opp ftwk and direction. |
| 6-11 | Repeat action of meas 3-5, 2 more times. |
| | <u>A. 4 Slow Rocking Steps - Middle tempo</u> |
| 1 | Facing ctr, step on R to R, leaning body to R, leaving L ft
in place (ct 1); hold (ct 2); bounce slightly on R (ct 3); hold (ct 4). |
| 2 | Repeat action of preceding meas with opp ftwk. |
| 3-4 | Repeat action of preceding 2 meas. |
| | <u>B. 6 Fast Rocking Steps - Fast tempo</u> |
| 1 | Step on R to R, leaning body to R, leaving L in place (ct 1);
bounce on R (ct 2); step on L to L, leaning body to L, leaving
R in place (ct 3); bounce on L (ct 4). |
| 2-3 | Repeat action of preceding meas 2 more times for a total of
6 rocking steps. |
| 4 | Close R to L sharply (ct 1); hold (cts 2, 3, 4). |

BASIC STEP FOR PARTS II AND III: a 6 ct step taking 1 1/2 meas to complete:

- | | |
|---|--|
| 1 | With a sharp, high stepping action, step on L in place (ct 1);
hop on L (ct 2); step on R in place (ct 3); step on L in place (ct 4). |
| 2 | Step on R in place (ct 1); hop on R in place, kicking L sharply
fwd and back (ct 2). |

ŠOPSKA PETORKA (cont)PART II - beginning of very fast tempoA. 5 Basic Steps

- 1-8 Do 5 Basic Steps as described above, using 30 cts. On ct 29 the leader calls "a sega" in preparation for the next step. Transition Step from Basic to "A Sega": Step on L in place (ct 31); hop on L (ct 32).

B. "A Sega" (Do it now)

- 9 Step on R in place, turning face to L, swinging L ft to side like a bell (ct 1); hop on R (ct 2); step on L in place, turning face to R, swinging R ft to side like a bell (ct 3); hop on L (ct 4).
10 Repeat action of meas 9, cts 1,2; step on L in place, lifting R next to L, with R knee bent, toe pointing down (ct 3); hop on L (ct 4).

C. One, Two, Three, Stamp - 4 times

- 11 With high stepping action, step on R in place (ct 1); step on L in place (ct 2); step on R in place (ct 3); stamp L ft sharply, slightly fwd, bending at waist (ct 4).
12 Repeat action of meas 11, with opp ftwk.
13-14 Repeat action of meas 11-12.

D. Fast Pas De Basque, Kicks, Steps - 2 times

- 15 Step on R to R (ct 1); step on L crossing in front of R (ct &); step on R in place (ct 2); repeat action of cts 1, &, 2 with opp ftwk (cts 3, &, 4).
16 Leap onto R in place, kicking L sharply across in front of R, L knee bent (ct 1); leap onto L in place, kicking R sharply across in front of L, R knee bent (ct 2); step sharply in place on R, lifting L (ct 3); step sharply in place on L, lifting R (ct 4).
17-18 Repeat action of meas 15-16.

E. Stamp, Two, Three, Four - 4 times

- 19 Stamp R slightly fwd, bending at waist (ct 1); step sharply on R in place (ct 2); step on L in place (ct 3); step on R in place (ct 4).
20 Repeat action of meas 19 with opp ftwk.
21-22 Repeat action of meas 19-20.

F. Slow Stamp, 3 steps bkwd

- 23 Stamp on R (ct 1); hold (ct 2); step back on R (ct 3); hold (ct 4).
24 Step back on L (ct 1); hold (ct 2); step back on R (ct 3); hold (ct 4).
Leader calls "ee-ha" - the call for the Basic Step.

G. 4 Basic Steps

- 25-30 4 Basic Steps (6 meas, 24 cts). Leader calls "seči." (SECH-ee).

H. Seči - "chop" - as in "chop the tree."

- 31 Step sharply fwd on L (ct 1); hop on L, kicking R fwd, knee straight (ct 2); sweep R ft back crossing over L (ct 3); hop on L, kicking R fwd again (ct 4).
32 Repeat action of cts 3, 4 of meas 31, 2 more times (cts 1-4).
33 There is a single staccato note: step firmly fwd on R, swinging L in front with bend knee (ct 1); hold (cts 2, 3, 4).

ŠOPSKA PETORKA (cont)PART III: FELLING A TREE - Dancers mimic the pushing down of a tree.

When choral group sings "o-o-o-oh", dancers begin falling fwd on L, landing on L when group sings "ha". There is a slight pause. When group shouts "ee, ha, ha," dancers step R,L,R on the spot.

A. 2 Basic Steps - Fast music begins

1-3 2 Basic Steps, backing up to floor pos for "a sega" steps.

B. Transition Step

4 Step on L in place (ct 1); hop on L (ct 2); step on R in place as leader calls "krši (KER-shee) (ct 3); step on L in place (ct 4).

C. Krši - twisting step-skips

5 Step on R across L, twisting body to L (ct 1); hold (ct 2); hop on R twisting body to ctr (the hop is a skip) (ct &); step on L across R, twisting body to R (ct 3); hold (ct 4); skip on L, twisting body to ctr (ct &).

6-7 Repeat action of meas 5, 2 more times.

8 Repeat action of meas 5, cts 1,2; close L to R (ct 3); leader calls "ee-ha". Hold (ct 4).

D. 5 Basic Steps, Transition, Trojno (TROY-noh) - 3 times

1-8 5 Basic Steps ending 5th Basic Step with a stamping step on R (ct 29). Leader calls "trojno." Swing L fwd and across in front of R with a high swing (ct 30); step on L across R (ct 31); swing R slightly to R (ct 32).

E. Trojno: 7 steps L, R, L, Basic Step, Close

9 Step on R across L, bending fwd slightly at waist and turning head to L (ct 1); step on L to L (ct 2); repeat for cts 3,4.

10 Repeat action of cts 1,2, meas 9; step R across L swinging L slightly to L (ct 3); hop on R (ct 4).

11-12 Repeat action of meas 9-10, opp: ftwk and direction.

13-14 Repeat action of meas 9-10.

15-16 Basic Step (meas 15, cts 1-4 and meas 16, cts 1,2); step on L next to R (ct 3); hold (ct 4). Leader calls "ee-ha."

F. 5 Basic Steps, Close, One Basic Step, Kopni (KOP-nee) - "Dig"

1-8 5 Basic Steps (cts 1-30): close L to R (ct 31); hold (ct 32). Leader calls "ee-ha."

9-10 1 Basic Step (meas 9 cts 1-4 and meas 10, cts 1,2); step on L sharply fwd (ct 3); hop on L, kicking R fwd, knee straight (ct 4). Leader calls "kopni."

G. Kopni, 3 scoops, 1 fwd kick

11 Swing R straight back with scooping action (ct 1); slight hop on L, kicking R fwd (ct 2); repeat for cts 3,4.

12 Swing R straight back with scooping action (ct 1); slight hop on L, holding R in back (ct 2); swing R sharply fwd (ct 3); hop on L (ct 4).

ŠOPSKA PETORKA (cont)

- H. Squat jump, 3 strides fwd, 4 pas de basques backing up
- 13 Full squat jump on both ft (ct 1); rise (ct 2); stride fwd on R (ct 3); hold (ct 4).
- 14 Stride fwd on L (ct 1); hold (ct 2); stride fwd on R (ct 3); hold (ct 4).
- 15-16 Beginning L, do 4 pas de basque steps (2 per meas) backing up. Leader calls "ee-ha."

I. 4 Basic Steps, Savrti (ZAHV-reh-tee) - "turning"

- 1-6 4 Basic Steps. Leader calls "zavrti."
- 7 Step on L sharply fwd (ct 1); hop on L, swinging R to R (ct 2); swing R across in front of L with circular scooping action, from thigh down and around, like the turning of a mill (ct 3); hop on L, swinging R to R (ct 4).
- 8 Repeat action of cts 3,4 meas 7 (cts 1,2); leap onto R (ct 3); stamp on L slightly fwd, bending upper part of body fwd (ct 4).

I. 4 Basic Steps, step fwd, Koši (KOSH-ee) "scythe-like action"

- 1-6 4 Basic Steps. Leader calls "koši."
- 7 Step fwd on L, bending low, leaving R ft in back (ct 1); swing R ft around to R (ct 2); step on R across L, body bent, turning face to L, L ft held in back (ct 3); swing L ft around to L (ct 4).
- 8 Step on L across in front of R, body bent, turning face to R, R ft held in back (ct 1); swing R ft to R (ct 2); step fwd on R, straightening body (ct 3); hold (ct 4). Leader calls "ee-ha."

K. 5 Basic Steps, Zapli (ZAHF-lee) - "the end"

- 1-8 5 Basic Steps (cts 1-30). Leader calls "zapli." Step on L sharply fwd (ct 31); hop on L, extending R straight fwd in front (ct 32).
- 9 There is a single staccato note: strike R heel sharply to floor slightly fwd and to R of L ft (ct 1); hold (cts 2,3,4).

Presented by Atanas Kolarovski

BARJACE
(Macedonia)

A dance seen at weddings in the Bitola region.

Pronunciation:

Record: AK-003, Side 2, Band 5. 12/16 meter: Slow-Quick-Quick-Slow-Quick
1 2 3 4 5

Formation: Mixed lines of M and W, "W pos" with hands held slightly fwd from body and they move up and down in rhythm with the steps.

Meas

Pattern

- | | |
|---|---|
| 1 | Facing LOD, lift on L, raising R knee (ct 1); place R fwd, no wt (ct 2); step on R (ct 3); step fwd on L (ct 4); step R beside L (ct &); step fwd on L (ct 5). |
| 2 | Moving in LOD, step fwd on R (ct 1); step fwd on L (cts 2,3); 3 steps fwd R,L,R (cts 4,&,5). |
| 3 | Repeat action of meas 2 with opp ftwk but continuing in LOD. |
| 4 | Turning to face ctr, step R twd ctr of circle, with slight bend of body and flexed knee (ct 1); step back on L (cts 2,3); step in place R,L,R, ending with L knee raised (cts 4,&,5). |
| 5 | Lift on R (ct 1); step on L to L (cts 2,3); step on R across in front of L (ct 4); step back on L in place raising R knee high (cts &,5). |
| 6 | Lift on L, raising R knee (ct 1); step on R to R (cts 2,3); step on L crossing behind R (ct 4); step on R to R (ct &); step on L crossing behind R (ct 5). |
| 7 | Repeat action of meas 5, reversing ftwk. |
| 8 | Repeat action of meas 5. |

VARIATION: to be done with change in music.

- | | |
|-----|---|
| 1-3 | Same as meas 1-3 above, but with slight bounce. |
| 4 | Leap on R to the spot where L was (ct 1); swing L in low arc to the L and fwd, placing it slightly in front and to the L of R ft (ct 2); transfer wt to L (ct 3); step on R crossing behind L (ct 4); light step on ball of L (ct &); step on R crossing behind L (ct 5). |
| 5-8 | Same as meas 5-8 above. |

Presented by Atanas Kolarovski

Adapted from notes by
Paul Kantor

GILANKA
(Serbia)

A Siptar Albanian dance from the town of Gilani, in Kosovo Metohija. It was brought to Skopje by people who moved there from Gilani. The dance is very popular in the Skopje region.

Pronunciation:

Record: Makedonski Tanec AK-004, Side A, Band 5.

Formation: Line dance. Hands in "W pos" for Part I. Hands down for Part II.

Meas

Pattern

- | <u>Meas</u> | <u>Part I</u> |
|-------------|--|
| 1 | Facing ctr, lift on L, raising R knee (ct 1); step R in place (ct 2); lift on R, raising L knee (ct 3); touch L to floor*, no wt (ct 4). |
| 2 | Lift on R (ct 1); step L in place (ct 2); lift on L (ct 3); touch R to floor*, no wt (ct 4). |
| 3 | Repeat action of meas 1. |
| 4 | Lift on R (ct 1); step slightly back on L (ct 2); step in place on R (ct 3); step fwd on L (ct 4). |
| 5 | Facing and moving in LOD, lift on L (ct 1); walk R (ct 2); lift on R (ct 3); walk L (ct 4). |
| 6 | Facing ctr, lift on L (ct 1); step R (ct 2); lift on R (ct 3); touch L to floor*, no wt (ct 4). |
| 7-9 | Repeat action of meas 2-4. |

Repeat action of meas 5-9, Part I, until the music becomes faster.

Part II

- | | |
|---|---|
| 1 | Facing and moving in LOD, step fwd on R (ct 1); close L to R (ct &); step fwd on R (ct 2); step fwd on L (ct 3); close R to L (ct &); step fwd on L (ct 4). |
| 2 | Facing ctr, step on R to R (ct 1); step L behind R (ct &); step on R to R (ct 2); hop on R (ct 3); touch L to floor*, no wt (ct 4). |
| 3 | Hop on R (ct 1); small leap onto L (ct 2); hop on L (ct 3); touch R to floor*, no wt (ct 4). |
| 4 | Repeat action of meas 3, Part II, reversing ftwk. |
| 5 | Hop on R (ct 1); step slightly back on L, turning R out in front of L (ct 2); step on R in place, turning L out in front of R (ct 3); step fwd on L (ct 4). |

Variation of Part II

- | | |
|---|---|
| 1 | Repeat action of meas 1, Part II. |
| 2 | Facing ctr, step on R to R (ct 1); step L behind R (ct &); step on R to R (ct 2); hold (ct 3); touch L to floor*, no wt (ct 4). |
| 3 | Hop on R (ct 1); small leap onto L (ct 2); hold (ct 3); touch R to floor*, no wt (ct 4). |
| 4 | Repeat action of meas 3, Variation of Part II, reversing ftwk. |
| 5 | Repeat action of meas 5, Part II. |

*A double step may be substituted: a "touch L" could be changed to a quick L-R; and a "touch R" to a quick R-L.

Presented by Atanas Kolarovski

Adapted from notes by Cindi Saunders

GORNO SELSKO
(Macedonia)

A dance from the Demirhissar region of Macedonia which is performed at all festive occasions.

Pronunciation:

Record: AK-003, Side 2, Band 1. 12/16 meter:

Rhythm: 1,2,3-1,2-1,2-1,2,3-1,2; counted as 1, 2, 3, 4, 5.; or Slow- Quick-Quick-Slow-Quick.

Formation: Mixed lines of M and W; hands in "W pos", or if M dance alone, hands on neighbors' shoulders.

Meas

Pattern

Part I (Slow)

- 1 Travelling in LOD, lift on L, raising R knee (ct 1); step on R (ct 2); hold (ct 3); step fwd on L (ct 4); step fwd on R (ct 5).
- 2 Continuing in LOD, step on L (ct 1); step on R, turning to face ctr (ct 2); hold (ct 3); step on L crossing in front of R (ct 4); step in place on R (ct 5).
- 3 Lift on R with a low lift of L leg (ct 1); place L beside R with a light bounce (ct 2); bounce on both ft again, wt on L (ct 3); step on R crossing in front of L (ct 4); step on L in place (ct 5).
- 4 Repeat action of meas 3, with opp ftwk.
- 5-8 Repeat action of meas 1-4, with opp ftwk.

Part II (Fast)

- 1 Travelling in LOD, lift on L, raising R knee high (ct 1); step on R (ct 2); hold (ct 3); step on L (ct 4); step on R beside L (ct &); step sharply on L (a "down movement") (ct 5).
- 2 Continuing in LOD, lift on L (ct 1); step on R facing ctr (ct 2); hold (ct 3); step on L crossing in front of R (ct 4); step sharply up on R in place (ct &); step sharply down on L in front of R (ct 5).
- 3 Step back on R (ct 1); close L to R and bounce on both ft (ct 2); bounce again, wt on L (ct 3); step on R crossing in front of L, then step up on L and down on R (cts 4, &, 5).
- 4 Step back in place on L (ct 1); place R to R, wt on both ft (ct 2); raise L behind R (ct 3); skip on R (ct &); in LOD step on L to L (ct 4); step on R crossing in front of L (ct 5).
- 5-8 In LOD repeat action of meas 1-4, Part II, with opp ftwk.

Presented by Atanas Kolarovski

Adapted from notes by
P. Kantor

^v
KACERAC
 (Serbia)

A line dance from Sumadija, Serbia.

Pronunciation:

Record: Makedonski Tanec AK-004, Side A, Band 6. 2/4 meter

Formation: Lines of dancers; joined hands held down.

Meas

Pattern

Part I

- | | |
|------|---|
| 1 | Facing ctr, bounce on the balls of the ft with heels pivoting slightly to the R. (1). Bounce on the balls of the ft with heels pivoting slightly to the L. (2). |
| 2 | Step on R to R (ct 1); step L in front of R (ct &); close R to L, pivoting heels slightly to the R (ct 2). |
| 3-4 | Repeat action of meas 1-2, reversing direction and ftwk. |
| 5-8 | Repeat action of meas 1-4. |
| 9-16 | Repeat action of meas 1-8. |

Part II

- | | |
|------|--|
| 1 | Facing and moving to R, hop on L (ct 1); step R (ct &); step L (ct 2). |
| 2-3 | Repeat action of meas 1, Part II. |
| 4 | Turning slightly L (twd ctr), 3 small steps, R, L, R. (cts 1, &, 2). |
| 5-8 | Repeat action of meas 1-4, Part II, reversing direction and ftwk. |
| 9-16 | Repeat action of meas 1-8, Part II. |
| 1-16 | Repeat Part I. |

Part III

- | | |
|------|---|
| 1-2 | Facing ctr and moving R, step R to R and close L to R, 4 times. |
| 3 | Bounce on balls of ft with heels pivoting first to the R and then to the L. (cts 1, 2). |
| 4 | Three small steps in place, R, L, R. (cts 1, &, 2). |
| 5-8 | Repeat action of meas 1-4, Part III, reversing direction and ftwk. |
| 9-16 | Repeat action of meas 1-8, Part III. |

Presented by Atanas Kolarovski

Adapted from notes by
Cindi Saunders

NEVESTINSKO
(Macedonia)

A women's bridal dance from around Bitola; learned by the bride-to-be prior to her wedding and danced with other new brides of up to five years following her in the line. The dance is danced for village holidays, religious celebrations and weddings.

Pronunciation:

Record: Makedonski Tanec AK-004, Side A, Band 3. 7/8 meter

Rhythm: Slow-Quick-Quick (1,2,3 - 1,2 - 1,2); notated as 1, 2, 3.

Formation: "W" pos: arms held up and slightly fwd from the elbow.
R ft free.

Style: Step-together-steps are done by stepping on the toe of the ft and moving to the heel with pli  .

Meas

Pattern

- | | |
|----|---|
| 1 | Facing slightly and moving R, step fwd on R (ct <u>1</u>); step L together (ct 2); step R fwd (ct 3). |
| 2 | Repeat meas 1 starting with L ft. |
| 3 | Continuing in LOD, step fwd R (ct <u>1</u>), step fwd L (cts 2,3). |
| 4 | Turning to face ctr, step sdwd on R (ct <u>1</u>); step L together (ct 2); step in place on R (ct 3). |
| 5 | Moving twd ctr, step fwd on L (ct <u>1</u>); step R together (ct 2); step in place on L (ct 3). |
| 6 | Moving on angle in LOD, step fwd R (ct <u>1</u>); step L (cts 2,3). |
| 7 | Turning to face ctr, step sdwd on R (ct <u>1</u>); step L together (ct 2); step in place on R (ct 3). |
| 8 | Moving twd ctr, step fwd on L (ct <u>1</u>); step R together (ct 2); step in place on L (ct 3). |
| 9 | Moving straight back, step bkwd on R (ct <u>1</u>); step L together (ct 2); step in place on R (ct 3). |
| 10 | Turning to face RLOD, step fwd on L (ct <u>1</u>); step fwd on R (cts 2,3). |
| 11 | Turning to face LOD, step bkwd on L (ct <u>1</u>); step bkwd on R (cts 2,3). |
| 12 | Turning to face ctr, step sdwd on L (ct <u>1</u>); step R together (ct 2); step in place on L (ct 3). |

Presented by Atanas Kolarovski

Adapted from notes by
Virginia Topitzes

PRISTINKA

(Serbia)

A Gypsy dance brought to Skopje from Pristina, the capital of Kosovo Metohija.

Pronunciation:

Record: Makedonski Tanec AK-004, Side A, Band 4.

Rhythm: 9/16 meter: 1,2-1,2-1,2,-1,-1,2. Slow-Slow-Slow-Quick-Slow.

Formation: Line.

MeasPatternPart I

- 1 Facing ctr, move bkwd diag to the R, walking R,L,R, and in place, L-R.
 2 Moving fwd diag to the R, walk L,R,L, and in place R-L.

Part II

- 1 Facing ctr, step on R to R, step L behind R, in place step on R in front of L, small bounce onto L in back of R, touch R in place (no wt).

There is no sequence to the dance. The leader signals the changes. The clarinet solo is usually considered a good place for the change.

Presented by Atanas Kolarovski

Adapted from notes by
Cindi Saunders

✓
SREĆNA LJUBOV
 (Macedonia)

A dance from the region of Strumica (East Macedonia). The song is sung before a wedding and speaks of happy love.

Pronunciation:

Record: Makedonski Tanec AK-004, Side A, Band 1.

Rhythm: Part I: 7/8 meter - Slow-Quick-Quick: 1 - 2 - 3.
 Part II: 9/16 meter - Slow-Slow-Slow-Quick-Slow

Formation: A line dance; joined hands are held up in Part I, and down in Part II.

Meas

Pattern

Part I (Lesnoto-type step)
 1 Facing ctr, step on R to R, (ct 1); step L behind R with a slight bounce lift (cts 2, 3)
 2 Step on R to R, (ct 1); lift on R, raising L knee (cts 2, 3).
 3 Step fwd on L (ct 1); lift on L raising R behind L calf (cts 2, 3).
 4-12 Repeat action of meas 1-3, 3 more times (4 in all).

Part II
 Includes 16 meas of vocal, plus 8 meas of orchestra.
 1 Moving RLOD, walk R, L, R, L-R (the L-R represents a quick change).
 2 Walk L, R, L, R-L (the R-L is done in place. A step on the R, and a stop with a bounce may be substituted). On second L begin moving slightly up (fwd). The next 2 meas move in the form of a triangle.
 3 Moving diag L, walk R, L, R, L-R (or L-stop bounce).
 4 Moving diag bkwd and slightly L, walk L, R, L, R-L (or R-stop bounce).

Presented by Atanas Kolarovski

Adapted from notes by
 Cindi Saunders




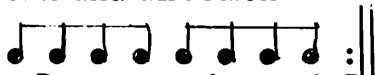

PUSZTAFALUSI SARKANTYÚS ÉS CSÁRDÁS

(Hungary)





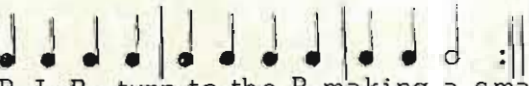

Source: Choreography by Molnár István; adapted for recreational folk dancing by A. Czompo.

Music: AC Special #1

Motifs and Sequences:

1. Count Heelclicks 
- 1-2 Step with R ft fwd
3-4 Step with L ft fwd
5 Small leap with R ft to R-fwd-diag
6 Close L ft to R with heelclick
7 Jump into a small 2nd pos with slightly bent knees
8 Close ft together with heelclick
9-11 3 steps in place, R,L,R, clicking the heels together with each step
12 Pause
2. Slap and Clap 
- 1-4 2 walking steps fwd with R,L
5 Hop on L ft, at the same time lift and hit the R inside boot top with R hand
& Step with R ft fwd
6 Step with L ft beside R ft
7-8 Repeat cts 5-6
9-11 3 steps in place, R, L, R, clicking the heels together with each step and clapping hands in cymbal fashion
12 Pause
3. Csárdás Step 
- 1 Step with R ft to R side
2 Step with L ft beside the R ft
3 Step with R ft to R side
4 Close L ft to the R ft without taking full wt
5-8 Repeat with opp ftwk and direction
4. Boot Slapping 
- 1 Leap on the R ft to R side and hit with R hand the R thigh
& Hit with L hand the L thigh
2 Hop on the R ft and hit with R hand the L boot top inside
& Hit with L hand the L thigh
3 Leap on the L ft to L side and hit with R hand the R thigh
& Hit with L hand the L thigh
4 Hop on the L ft and hit with R hand the R boot top inside
& Hit with L hand the L thigh
5-8 Repeat cts 1-4 the same way, except on ct 4 (meas 8) this time, hit with R hand the R boot top outside.
5. Leap-Hop 
- 1 Small leap with R ft to the R side
2 Hop on the R ft in place
3-4 Repeat with opp ftwk and direction

PUSZTAFALUSI SARKANTYÚS ÉS CSÁRDÁS (cont)

6. Back-cross Cifra 
- 1 Small leap with R ft to the R side
 & Step with L ft behind and across the R ft
 2 Step with R ft in front and across the L ft
 3, &, 4 Repeat with opp ftwk and direction
7. Open Rida Steps with Stop 
- 1 Step with L ft to L-fwd-diag
 2 Step with R ft in front of the L ft (5th pos) with a slight knee bend
 3-10 Repeat cts 1-2, 4 more times
 11 Step with L ft to L side (small and with accent)
 12 Pause
8. Lengető (Legswing) 
- 1 Hop on the L ft, at the same time lift R ft to the front of the L lower leg
 2 Hop on the L ft, at the same time swing the R ft to the R side (turned in and bent knee)
 3 Close R ft to the L ft with accent and straight knees
 4 Step (cut) on the R ft in place with accent, at the same time lift the L ft to the L side with bent knee
 5-8 Repeat with opp ftwk and direction
9. Solo for Man 
- 1-3 With 3 steps, R,L,R, turn around to the R making a small circular path
 4 Close L ft to the R ft with a jump heelclick
 5 Pause
 6 Clap hands together
 7 Jump into a small 2nd pos
 8 Close both ft together with heelclick
 9 Jump into a 2nd pos with slightly bent knees
 10 Clap hands together
 11 Close both ft together with a heelclick
 12 Pause
 13-20 Boot slapping (see #4 above)
 21 Close R ft to the L ft
 22 Jump into a 2nd pos with slightly bent knees
 23 Close both ft together with a heel click
 24 Pause
10. Solo for Woman 
- 1-6 With 3 step-hops, R,L,R, turn to the R making a small circular path
 7-10 With 2 Open Rida steps, turn around 2 times in place CW
 11-12 With a slight stamp stop the turn on the L ft
 13-20 Back-cross Cifra (#6 above) 4 times
 21-22 2 running steps in place, R,L
 23 Close R ft to the L ft
 24 Pause
11. Closed Rida 
- 1 Step with R ft in front of the L ft with slightly bent knee
 2 Step with L ft to L side

PUSZTAFALUSI SARKANTYÚS ÉS CSÁRDÁS (cont)THE DANCE

Formation: M in a circle (or double circle) facing CCW; L fist on the hip, R arm held low.
W stand around the M in solo or in short lines arm-in-arm.

MeasPattern

INTRODUCTION (the dance starts with the vocal part of the recording)

MELODY A: MEN

1-6 Heelclicks #1 2 times, progressing around the circle.
 7-12 Slap and Clap #2, 2 times, progressing around the circle.

MELODY A: WOMEN

1-12 Csárdás Step #3, 12 times

MELODY B: MEN

1-6 Boot Slapping #4, 3 times
 7 Close R ft to the L ft and pause (2/4)
 8-14 Repeat action of meas 1-7.

MELODY B: WOMEN

1 Leap-Hop #5, 2 times
 2 Back-cross Cifra #6, 2 times
 3-6 Repeat meas 1-2, 2 more times
 7 2 small side leaps, R,L (2/4)
 8-14 Repeat action of meas 1-7.

MELODY A: MEN AND WOMEN

1-12 Repeat action of Melody A above

MELODY C (Csárdás)

1-3 Dancers join in cpls and assume shoulder-shoulder blade pos
 4-6 Csárdás step #3, 3 times
 7-9 Rida steps with stop #7. During the 5th rida, M turns his ptr under his L hand and on the stop they assume a high arm hold, palms pressing fwd against each other.
 10-12 Back-cross Cifra #6, 6 times.

MELODY C (Repeated)

1-2 Lengető (legswing) #8, 2 times.
 3 Back-cross Cifra #6, 2 times
 4-6 Repeat action of meas 1-3 (Melody C Repeated)
 7-12 Solo for M #9 and for W #10
 13-18 Repeat action of meas 7-12 (Melody C Repeated)

MELODY A (the third time)

Two cpls join in a circle with back basket hold and turn fast with Closed Rida steps #11.

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Presented by Andor Czompo

LUCERO DE LA MAÑANA
(Mexico)

A woman's dance from the Isthmus of Tehuantepec. In the wee hours of the morning, at the end of a Fiesta, the women gather to dance Lucero de la Mañana. It tells the story of a morning star dancing across the sky and how she beckons the other stars to join her in her frolic. They fade away at break of day as the rays of sunlight peek over the horizon to light the sky.

Pronunciation:

Record: Peerless 45/5907 3/4 meter.

Formation: 7 W, each with a rebozo draped over her extended hands (waist high). Dancers are lined up at back of stage - 3 on one side, 3 on the other, with the Center Star (Lucero) at the head of either line: All dancers face twd other line.

X→ X→ X→ ←X ←X ←X ←X
3 2 1 L 6 5 4

Formation

Step: A gliding, or walking, waltz is used throughout the dance: 3 fwd moving steps, R,L,R, with the first step a little longer in distance than the others. Repeat of step begins with L ft.

Meas

Pattern

PART I

Lucero enters by herself and executes the following pattern:

1-4	4 basic waltz steps fwd twd ctr back of stage
5-8	4 fwd twd ctr of stage
9-16	8 to circle to R, stop at "home" (ctr stage)
17-24	8 to circle to L, stop at "home"
25-28	4 in place, turning to the R.
29-32	4 twd back to beckon other stars to come fwd.



Fig 1

PART II

1-8	With 8 basic waltz steps, dancers enter from each side, one behind the other to "place", and form 2 lines with Lucero in the ctr.
9-16	8 steps to circle R (individual circles)
17-24	8 steps to circle L
25-28	4 steps to turn in place (CW turn)
29-32	4 steps to form semi-circle: (#3 and #4 move slightly twd each other; #1 and #6 move away from each other.

3	4
2	L 5
1	6
<u>Fig 2 (a)</u>	

3	4
2	L 5
1	6
<u>Fig 2 (b)</u>	

PART III

1-8	#1, 3, 5 kneel on one knee. #2 circles #1; #4 circles #3; #6 circles #5, passing in front first.
9-16	Alternate action: even numbered W kneel, others circle.

LUCERO DE LA MAÑANA (cont)PART IV

- 1-16 Lucero moves to ctr front place and all form one large circle moving CW. End with Lucero in ctr of circle, rebozo around her shldr and arms in "W" pos, hands free, palms facing up. All others pull their rebozo so that the right end or fringe, is in their R hand.

PART V

- 1-8 #'s 1, 2, and 3 take the R end of rebozo and place it on Lucero's R hand; #'s 4, 5, and 6 place theirs in Lucero's L hand. Each takes other end of rebozo and spreads it out as she returns to own place. Each W faces CW, R hand up, L hand down, at lower edge of fringe. Circle 8 meas with rebozo shldr high.
- 9-12 #'s 1, 3, and 5 hold rebozo down twd knees while 2, 4, and 6 hold rebozo above head. Continue to circle CW.
- 13-16 Continuing to circle CW, alternate pos of rebozo.
- 17-24 Repeat action of meas 9-16, Part V.
- 25-32 Reverse direction of circle, all hold rebozo parallel to floor, stop at own place. Gctwd ctr and retrieve other end of own rebozo and return to place.

PART VI

#1 and 3 face each other and link rebozos: #1 hold rebozo as #3 places the R end over and under; #2 places L end through left "V", R end through right "V". #4, 5, and 6 do same on their own side. Circle CW, alternating hands every 4 meas. Stop at own place.

PART VII

#2 and #5 take ctr of cloverleaf formed in Part VI to Lucero (who is in ctr in "W" pos, palms up). Circle CW, alternating hands every 4 meas. Stop at own place. Retrieve own rebozo.

PART VIII

#1 and 2 face each other and link rebozos; #3 and 4; #5 and 6 do the same. Circle CW around each other. Alternate hands every 4 meas. Stop at own place; unlink, but still face each other.

PART IX

Weave the ring, pass R shldr first (Lucero remains in ctr). Stop at home.

PART X

- 1-32 Starting with #6, each links her rebozo through person to R. Take both ends of own rebozo in R hand and face CW. Circle 8 meas holding rebozo waist high; 8 meas holding it ankle high; 8 meas holding it waist high; 8 meas holding it above head. Tilt star (dip low in front, hold high in back). All the time Lucero is showing different ways of wearing the rebozo. Retrieve rebozo and return to own place.

FINALE: Lucero leads line of stars from side to side of stage and then out.

Presented by Nelda Drury