

ULLADULLA



83

WITH EUROPEAN DANCE - ROOTS + DERIVATIVES  
GARRY + STEPHEN HARNER

## BARBATESC DIN IEUD

Strictly a men's dance (Barbatesc meaning male or manly) from the northern Romanian (Transylvanian) village of Ieud, Maramureş Province. Garry learned this dance from Sunni Boland at a summer workshop in New York State, 1980.

Pronunciation: Bar-be-tesc din Ee-ood.

Meter: 2/4 (syncopated)

Formation: Individual dancers in a circle, facing LOD (which is to the right).

Styling: Arms remain at side while travelling. Upper body kept relatively rigid. Jumps in place are emphasized by knee bends.  
Syncopation is: s q s q s (2+1+2+1+2 beats)

meas Pattern  
6 measures Introduction

### Figure 1

- 1 Moving in LOD, stamp fwd on L (ct 1,2); hop on L in place (ct 3); stamp R to L (ct 4,5); step fwd on L (ct 6); stamp on R to outside of LOD (ct 7,8) \*syncopation sqsqs\*
- 2-3 Repeat measure 1 two times.
- 4 7 running steps, beginning with L, in a small CCW arc back to LOD, face centre (ct 7); hold (ct 8).  
Figure 2
- 5 Jump in place, feet apart (ct 1); click heels in air (ct 2); land with feet apart (ct 3); click heels in air (ct 4); step in place, R (ct 5); L (ct 6); R (ct 7); hold (ct 8);
- 6 Jump in place, feet apart (ct 1); click heels in air (ct 2); Step in place, R (ct 3); L (ct 4); R (ct 5); L (ct 6); R (ct 7); hold (ct 8).
- 7 Repeat measure 5.
- 8 Jump in place, feet apart (ct 1); click heels in air (ct 2); step in place R (ct 3); L (ct 4); step R behind (ct 5); step L behind (ct 6); step R fwd (ct 7); hold (ct 8).
- 9 Step L fwd (ct 1); step R fwd (ct 2); step L fwd (ct 3); hold (ct 4); return to LOD running in small counter-clockwise arc, R, L, R, L, R, L, R, L, R (ct 13); hold (ct 14).  
Figure 3
- 10 Moving LOD, stamp fwd on L (ct 1); stamp fwd on R (ct 2); stamp fwd on L (ct 3); stamp fwd on R (ct 4); stamp fwd on L no wt (ct 5); step L back with R (ct 6); stamp fwd on R (ct 7); hold (ct 8).
- 11 Repeat measure 10.
- 12 With syncopation \*sqsqs\*. Jump in place facing LOD, clapping at same time (ct 5); moving CW in place, Jump through 180deg (ct q, s, q, s).
- 13 Repeat measure 12, moving CCW to face centre.
- 14 Repeat measures 10-13.  
Figure 4
- 15 Clap in place (ct 1,2); second clap in place (ct 3,4); stamp R to right (ct 5); stamp L to close (ct 6); stamp R to left (ct 7); hold (ct 8).
- 16 Repeat measures 15.
- 17 Clap in place (ct 1,2); stamp R to right (ct 3); stamp L to close (ct 4); stamp R to left (ct 5); stamp L to close (ct 5); stamp R to right (ct 7); hold (ct 8).
- 18 Repeat measure 17.
- 20 Repeat measures 12-13, figure 3, but with hand kept at side.
- 21 Moving to right with seven stamps, R, L, R, L, R, L, R (ct 7); slowly turning from facing centre to LOD; Hold (ct 8).

Dance repeats from beginning.

## RUKAVICE

Versions of this dance are found throughout Slavonia (eastern Croatia). The dance derives its name from the first word of the accompanying melody and means "small gloves". Garry learnt this dance in 1980 from an ex-Tamburitzan dancer, David Vinski. (The Tamburitzans are the performing ensemble from Duquesne University, Pittsburgh, Pennsylvania).

Pronunciation: Roo<sup>1</sup>-kah-vee-tseh.

Meter: 2/4

Formation: Closed circle, mixed men and women. Front Basket hold, hands joined with right arm over, left arm under.

Styling: The characteristic Croatian style, light, very bouncy (the bounce coming from the entire body, not the knees)

Meas Pattern

----- Figure 1 (step-bounce-bounce) -----

- 1 Four "step-bounce-bounces" to the left. Step-bounce-bounce (to left) is: facing centre, step to left with L, flexing knee and bringing R slightly off the ground (ct 1), slight rise on L, straightening knees and closing R beside L (ct 2). Bounce twice on both heels (heels together), knees straight (cts 3&4).
- 2-4 Repeat measure 1 three times.
- 5-8 Repeat measures 1-4 with opposite ftwk.  
----- Figure 2 (Leaps in place) -----
- 1-2 Small leap onto L in place, kicking R up in back (ct 1&2). Small leap onto R in place, kicking L up in back (ct 3&4); with small steps, step sideways with the L to the left (ct 5); step R to L (ct 6); step L to left (ct 7); hold (ct 8).  
Step R to right (ct 1); close L to R (ct 2); Step R to right (ct 3); close L to R (ct 4); Step R to right (ct 5); close L to R (ct 6); Step R to right (ct 7); hold (ct 8).
- 3-4 Repeat measures 1 and 2.

## ŞEYH ŞAMIL

This dance bears the name of a legendary Azerbaijani freedom-fighter who battled the Russians at the turn of the century. The steps characterise the bravery with which he fought. Stephen learned this dance from Erüçment Kiliç at an international workshop in 1980.

Pronunciation: Shay Sha-mil

Meter: 2/4

Formation: couples in circle

Styling: Caucasian Man's Arm Position (CMAP): L arm at shoulder level with elbow bent (arm and fist never touching body), closed fist pointed downward, R arm extended to side at shoulder level, closed fist pointed downward.

Azerbaijani-Turkish Women's Hand Movements (WHM): R hand moves diagonally fwd to the right, palm turned inward, while L hand is brought toward body, palm turned outward; L palm inward as the R hand is brought toward body and L hand moves diagonally forward to the left. Action is repeated in a very smooth and flowing manner. Generally the head is turned towards the hand moving away from the body. (There are several variations on these hand movements and will be demonstrated as necessary).

Extremely smooth styling.

Meas Pattern

Introduction (Rubato tempo)- Woman approaches inside circle; kneel. Man approaches Woman from the left, running, and leaps. Man touches L toe beside R toe; backs of Hands placed on hips.

----- Figure 1 -----

- 1 Man touches L toe (ct 1); step L toward centre, turning CCW (ct &); touch R toe (ct 2); step R toward centre, still turning CCW (ct &).
- 2 Repeat meas 1.
- 3 Touch L toe (ct 1) while leaning R shoulder into centre; step L back away from centre and begin turning CW (ct &); touch R toe (ct 2); step R away from centre, still turning CW (ct &).
- 4 Repeat meas 3.
- 5-8 Repeat meas 1-4.

Woman remains kneeling during Figure 1; rise and remain in place toward end of figure.

----- Figure 2 -----

- 1 Man: Facing LOD, man begins smooth walking steps (always on balls of feet), starting on R with 4 steps per meas. Man assumes CMAP right arm extended.
- Woman: Facing LOD, travel in LOD with same smooth walking steps used by man L arm raised in front of body, R arm extended slightly at side (manner is very feminine); woman stays in front of partner's R arm throughout figure
- 2-8 Repeat meas 1 seven more times.

----- Figure 3 -----

- 1-2 Man: Arms switch to CMAP with L arm extended, travel away from centre, pulling R slightly back, then continuing walking step, 4 steps per meas.
- Woman: Arms in opp position, pull R slightly back, then continue walking steps; travel with partner away from centre, 4 steps per meas.

- 3-4 Man and Woman: Repeat meas 1-2 (cts 1,&,2) in opp direction

- 5-8 Repeat meas 1-4

----- Figure 4 -----

- 1-16 Man: Kneel on L knee facing centre; clap to music rhythm; watch partner

- 1-8 Woman: Circle partner CW, 4 steps per meas, L arm up and R at side

- 9-16 Turn and circle partner CCW with same steps; arms change position.

----- Figure 5 -----

- 1 Man: Kneel turn: lower R knee to floor and turn CW on R knee (ct 1); still turning CW, swing on L knee (ct &); continue turning in line of direction to face inside circle; step on R foot, L knee still on floor (ct 2); jump up off floor (ct &).

- 2-7 Facing centre, jump onto both feet with R in front (ct 1); jump onto both feet, legs spread apart (ct &); jump onto both feet with L in front (ct 2); jump onto both feet, legs apart (ct &); backs of hands on hips.

- 8 Repeat counts 1-& of meas 2 (cts 1,&); hop on L foot twice (ct 2,&).

- 1 Woman: In place facing centre, step R fwd (ct 1); step L in place (ct &); step R in back (ct 2) step L in place (ct &)

- 2-8 Repeat meas 1 Arms slightly extended away from body at sides.

----- Figure 6 -----

- 1 Man: Moving to the right, jump on R, L in back (ct 1); still moving right, jump on L and kick right fwd (ct &); repeat cts 1-& (ct 1,&).

- 2 Continue moving to right, jump on R (ct 1); jump on L and kick R fwd (ct &); jump on R (ct 2); hop on R (ct &).

- 3-4 Repeat meas 1-2 opp ftwk, travel in opp direction

- 5-8 Repeat meas 1-4

- 1-8 Woman: continue step for figure 5

----- Figure 7 -----

- 1-16 Man: Kneel on L knee, facing centre and clap to music rhythm. (get up at end of figure).

- 1 Woman: Travelling to right, swivel toes in LOD (ct 1); swivel heels in LOD (ct 2) (hands - variation on WHM)

- 2-8 Repeat meas 1

- 9-16 Travelling in opp direction, use same ftwk, beginning with heels swivelling (hands -variation on WHM).

----- Figure 8 -----

- 1-16 Man: moving in LOD, facing opp LOD, travel with walking steps (Figure 2). Arms in CMAP with L arm extended

- 1-16 Woman: Travel with walking steps (figure 2); stay facing partner: L arm extended in front of body and R slightly extended at side throughout figure.

Dance repeats from beginning

PORUNCEASCA

This dance is popular among the Vlachs living in northwest Bulgaria. The Vlachs originally came from southern Romania and settled in parts of northwest Bulgaria and northeast Serbia (along the Danube also). They speak a dialect of Romanian and their folklore combines Romanian and local elements. Stephen learned this dance in New York in 1982.

Pronunciation: poh-roohn-CHEEAHS-kah

Meter: 2/4

Formation: short lines, about eight people, mixed.  
Belt hold, L over R.

Style: Knees bent slightly. Steps are small and close to ground with certain heaviness. Upper part of body is proud and erect.

Step definition: Push-like means lift R knee and push/straighten leg outwards.

Meas Pattern

No Introduction. Start with Music.

- 1 Facing ctr, with wt on L ft, raise R leg slightly with bent knee (ct &); extend R leg fwd with push-like motion (ct 1). Repeat same action (cts &, 2).
- 2 Moving sdwd R, step onto R ft (ct 1); step on L crossing behind R (ct &); step on R to R (ct 2).
- 3-4 Repeat action of meas 1-2 reversing direction and ftwk.
- 5-8 Repeat action of meas 1-4 exactly.
- 9 Facing ctr, step onto R twd ctr (ct 1); step on L crossing slightly behind R (ct &); step onto R slightly fwd again (ct 2).
- 10 Repeat action of meas 9 reversing ftwk.
- 11-12 Repeat action of meas 9-10 exactly.
- 13 Wt on L ft, small hop on L (ct 1); step onto R ft moving straight back away from ctr (ct &); step straight back on L (ct 2).
- 14 Repeat action of meas 13 exactly.
- 15 Hop on L ft (ct 1); step onto R next to L (ct &); step onto L next to R (ct 2); sharp stamp, No wt, with R ft, next to L (ct &).
- 16 Repeat action of meas 15, leaving out last ct & (stamp).
- 17 Still facing ctr, small step sdwd R on R (ct 1); small step on L next to R (ct &); small step on R to R (ct 2); small sharp stamp on L next to R, no wt (ct &).
- 18 Repeat action of meas 17 reversing direction and ftwk.
- 19 Facing ctr, step onto R with R (ct 1); stamp on L next to R (ct &); step onto L with L (ct 2); stamp onto R next to L, no wt (ct &).
- 20 Repeat action of meas 17, exactly.
- 21-24 Repeat action of meas 17-20 reversing direction and ftwk.

Note: doing meas 24, leave out the last stamp (ct &).

SZENNAI KARIKÁZÓ

A typical hora, or its Hungarian equivalent, the Karikázó, from the Great Plains of Hungary. Garry learnt this dance in 1982 from Doug Shearer, lead dancer with the George Tomov Yugoslav folkdance Ensemble.

Pronunciation: Senn-o-ee kori-kar-zaw

Meter: 2/4

Formation: Open circle, mixed, leader on left. LOD is clockwise. Low hand-hold.

Styling: Strong, proud posture (typically Hungarian). The movements are crisp and staccato.

meas Description

Introduction (uneven tempo).

- 1 As melody begins, facing centre, Dip by bending from the knees (ct 1,2); slowly straighten knees and up onto the the R, extending L leg out to Left (ct 3,4); Step onto L (ct 5); bring R leg from R and place next to L (ct 6).
- 2-6 Repeat measure 1 five times.  
----- Figure 1 -----
- 1 Facing centre, Step L to left (ct 1); close R to L (ct 2); step L to left (ct 3); close R to L (ct 4); step R to right (ct 5); close L to R (ct 6).
- 2-6 Repeat measure 1 five times.  
----- Figure 2 -----
- 7 Facing centre, step L to left (ct 1); cross R across L (ct 2); step L to left (ct 3); close R to L (ct 4); step R to right (ct 5); close L to R (ct 6).
- 8-12 Repeat measure 7 five times.  
----- Figure 3 -----
- 13 Turning to LOD, leap onto L (ct 1); leap onto R (ct 2); leap onto L facing RLOD; hop on L (ct 4); leap on R facing LOD (ct 5); hop on R (ct 6).
- 14-18 Repeat measure 13 five times.  
----- Figure 4 -----
- 19 Facing centre, Jump to the left, circling the left leg in a small arc (from right to left) (ct 1); Bounce in place on both feet (ct 2); Bounce again in place, kicking the right leg fwd (ct 3); bounce in place two times (ct 4,5); bounce in place kicking the left leg fwd (ct 6).
- 20-24 Repeat measure 19 seven more times (on last bounce, keep left leg in place).  
----- Figure 5 -----
- 25 Walking briskly in LOD, step R (ct 1); L (ct 2); R (ct 3); L (ct 4); R (ct 5); L (ct 6).
- 26-30 Repeat measure 25 five times.  
----- Figure 6 -----
- 31-32 Continue in LOD with 8 walking steps, R (ct 1); L (ct 2); R (ct 3); L (ct 4); R (ct 5); L (ct 6); R (ct 7); L (ct 8) followed by 16 steps at double time.
- 33-36 Repeat measure 31 two times.

Repeat dance from measures 1-24.

## COŞKUN ÇORUH

Coşkun Çoruh, which means the "wild river Çoruh", is a dance from Artvin, a region in northeastern Turkey. The steps and styling represent the moods of the Çoruh river; the slow meandering, placid nature during autumn and winter, but during the spring thaw, its transformation into a wild and turbulent river. Garry learnt this dance from Ercüment Kiliç in 1980.

Pronunciation: Josh-coon Cho-ruh

Meter: 4/4 (slow tempo); 2/4 (fast tempo)

Formation: Mixed line, arms down, line facing centre. LOD is to the right.

Styling: Sharp and crisp. staccato movements.

- | Meas | Pattern   |
|------|---|
|      | Introduction -- 2 measures  |
|      | Part 1 (slow tempo)   |
| 1    | Bending body from waist, right arm extended, left tucked behind back, Step R in LOD (ct 1); hold (ct 2); Step L (ct 3); hold (ct 4)                                 |
| 2    | step R (ct 1); hold (ct 2); straighten body and touch L (ct 3); hold (ct 4).  |
| 3    | Moving in RLOD, step L (ct 1); hold (ct 2); Step R (ct 3); hold (ct 4)  |
| 4    | Step back on L (ct 1); hold (ct 2); face centre and touch R (ct 3); hold (ct 4).  |
| 5-16 | Repeat measure 1-4 three more times.  |
|      | Part 2 (fast tempo)   |
|      | ----- Figure 1 -----  |
| 1    | Moving in LOD, step R (ct 1); Step L (ct 2)   |
| 2    | Facing centre, jump onto both feet (ct 1); hop on R and at same time, kick L fwd (ct 2);  |
| 3    | Jump onto both feet (ct 1); hop on L and kick R fwd (ct 2).   |
| 4-5  | Repeat measures 2-3.  |
| 6-8  | Repeat measures 1-3.  |
|      | ----- Figure 2 -----  |
| 1    | Jump onto both feet to face LOD (ct 1); turning left, jump onto both feet, L beside R (ct 2).   |
| 2    | Jump onto both feet to face centre R beside L (ct 1); hop on L and kick R fwd (ct 2).   |
| 3-8  | Repeat measures 1-2 thrice.   |
|      | ----- Figure 3 -----  |
| 1-3  | Same as measures 1-3, Figure 1 (part 2).  |
| 4    | hop on L, kick R fwd (ct 1); repeat (ct 2).   |
| 5    | Hop on L, swing R behind L (ct 1); step R behind L (ct 2).  |
| 6    | Repeat measure 5, opposite ftwk.  |
| 7-8  | Repeat measures 5-6.  |
|      | ----- Figure 4 -----  |
| 1-6  | Repeat figure 2.  |
|      | ----- Figure 5 -----  |
| 1    | Step R in LOD (ct 1); Step L in LOD (ct 2).   |
| 2    | Jump onto both feet, facing diagonally right knees slightly bent (ct 1); jump up onto balls of both feet (preferably on knuckles of toes!) knees straighten (ct 2). |
| 3    | Jump onto both feet facing diagonally left, knees slightly bent (ct 1); jump up onto balls of both feet, knees straighten (ct 2).                                   |
| 4    | Jump onto both feet facing centre, knees bent (ct 1); jump onto balls of both feet, knees straighten (ct 2).  |
| 5-8  | Repeat measures 1-4.  |
|      | ----- Figure 6 -----  |
| 1-6  | Repeat figure 2.  |

Dance repeats from beginning.

## CILVELI OY

This dance is from Artvin in Eastern Turkey. Stephen learned this dance from a close friend of the Karner family, Ercüment Kiliç, at an international folkdance workshop in 1982. This is a traditional village dance enjoyed by all members of the village.

Pronunciation: Jill'-veh-lee Oy' (as in ahoy)

Meter: 2/4 (10 measure phrases)

Formation: Mixed line, little finger hold, close "W" position

Styling: Bouncy and lively

- | Meas | Pattern   |
|------|---|
|      | ----- Figure 1 (choo-choo) -----  |
|      | You may "shimmy" your shoulders during the singing parts  |
|      | (Facing centre, elbows bent, arms circular/bouncy motion down on the beat, up on the "and" beat).   |
| 1    | Step R diagonally fwd to right; slight lean of body fwd (ct 1); close L to R, slight lean of body fwd (ct &); step R diagonally fwd to right, maintain lean of body fwd (ct 2). |
| 2    | Step L back away from centre, slight lean of body bkwd (ct 1); touch R toe beside L toe, no weight (ct &).  |
| 3-10 | Repeat meas 1-2 four times.   |
|      | ----- Figure 2 (side step) -----  |
| 1    | Facing centre, arms in "W" position, step R to right (ct 1); close L to R (ct 2).   |
| 2-5  | Repeat meas 1 four times.   |
|      | ----- Figure 3 (pas de basque) -----  |
|      | (Head turns in direction of each "pdb")   |
| 1    | Leap R to right (ct 1); step on ball of L beside R heel (ct &); step R in place (ct 2); low kick of L diagonally to right (ct &);   |
| 2    | Repeat meas 1 with opp ftwk and direction.  |
| 3-5  | Repeat meas 1-2-1.  |
|      | ----- Figure 4 (Windshield Wiper) -----   |
| 1    | Facing centre, arms begin in "W" position, step L to left, "wipe" arms to left (ct 1); close R to L, "wipe" arms to right (ct 2).   |
| 2    | Step L to left, "wipe" arms <u>slowly</u> to left (ct 1); touch R toe beside L, finish the "wipe" of arms to left (ct 2).   |
| 3-4  | Repeat meas 1-2 but opp direction, ftwk and arm movements.  |
| 5-8  | Repeat meas 1-4.  |
| 9    | Pas de Basque L (cts 1,&,2).  |
| 10   | Pas de Basque R (cts 1,&,2).  |

## SZANYI KÖRVERBUNK

Szanyi Körverbunk is a traditional Hungarian dance used by the army to recruit, young, unsuspecting country lads. The standard procedure was for the Regular army to perform vigorous dances such to impress the young girls of the village - embarrassing the boys to join in - once with the army lads, free plum brandy helped their signatures onto the enlistment sheet. The introductory "sermon" at the start of this dance bears testament to this: "Good day peasant people, we're all in such a happy mood, so let's drink wine, share food, dance and be merry".

Pronunciation: Son-ye-e Ker-ver-boonk (as in book)

Meter: 2/4

Formation: danced as a solo dance in a circle (facing centre)

Styling: heavy with crisp movements and a little bouncy

meas      Pattern

Introduction - taking plus 4 counts of music

- 1 When "Hey" is yelled step backwards on R (ct 1); step back on L (ct &); step back on R (ct 2).

----- Basic figure -----

- 1 Bend knees to dip (ct &); straighten knees and stretch arms straight forward (ct 1); bend knees to dip (ct &); straighten knees and clap hands at chest level.
- 2 Bend knees to dip (ct &); straighten knees and clap hands (ct 1); bend knees and clap (ct &); straighten knees and clap (ct 2).

----- Figure 1 -----

- 1-2 As described by the basic figure.
  - 3 Step and dip on L (raise left arm - keeping raised through figure) begin turning 90deg CCW (ct &); still turning CCW step R in place and straighten (ct 1); still turning CCW step L and dip (ct &); still turning CCW step R and straighten - do not take weight (ct 2).
  - 4 Same as meas 3 but with opp ftwk and turning CW to eventually face centre.
- 5-8 Repeat meas 3-4 twice.  
9-10 As in basic figure.  
11-16 Same as meas 3-8 but opp ftwk, turning CW (to right) and raise R arm.

----- Figure 2 -----

- 1-2 As in basic figure.
  - 3 Step heavily on L in place (ct &); push-kick R across front of L with heel slightly to left (ct 1); step R to right (ct &); step L next to R (ct 2).
- 4-9 Repeat meas 1-3 twice.  
10-11 As in basic figure.  
12-18 same as meas 3-9 but opp ftwk and opp line direction (ie move to left).

----- Figure 3 -----

- 1-2 As in basic figure.
  - 3 step heavily on L in place (ct &); lift R with heel in and with right hand slap R foot (ct 1); step to right with R (ct &); close L to R (ct 2).
- 4-9 Repeat meas 1-3 twice.  
9-18 Same as 1-9 but opp ftwk and opp line of direction.

----- Figure 4 -----

- 1-2 As for basic figure.
  - 3 Dip from the knees (ct &); straighten and raise R arm - click fingers (ct 1); dip from knees (ct &); straighten and raise L arm - click fingers (ct 2).
  - 4 Step heavily on R in place (ct &); lift L with heel in and with L hand slap L foot (ct 1); step heavily on L (ct &); raise R and with R hand slap R foot (ct 2).
  - 5 step R to right (ct &); step L in front of R (ct 1); step R to right (ct &); click L to R (ct 2).
- 6-20 Repeat meas 1-5 four times.

The dance repeats from figure 1 however, figure 4 is done three times only (cts 1-15).

NOTE: the "heys" in the music do not coincide with "heys" to change dance figures.

## PRAVO RODOPSKO HORO

This dance comes from Rodop district in southern Bulgaria. Stephen learned this dance from Jaap Leegwater in 1982 at an international folkdance workshop in upstate New York.

Pronunciation: Prah-voh Roh-dop-skoh Ho-roh

Meter: 2/4 (10 measure phrases)

Formation: Mixed lines, arms in "W" position

Styling: Smooth and bouncy

Meas      Pattern

----- Figure 1 (singing) -----

- 1 Step R diagonally fwd to right (ct 1); close L to R (ct 2).
  - 2 Step R diagonally fwd to right (ct 1); very small lift on R (ct 2).
  - 3 Step backwards on L (ct 1); very small lift on L (ct 2).
- 4-9 Repeat meas 1-3 twice.  
10 Repeat meas 1.

----- Figure 2 (instrumental) -----

The first two measures may be considered as continuation of figure 1.

- 1 Step R diag fwd to right (ct 1); very small lift on R (ct 2).
  - 2 Step L in place (ct 1); very small lift on L (ct 2).
  - 3 Moving fwd step R (ct 1); step L (ct 2).
  - 4 Repeat meas 3.
  - 5 Step R fwd (ct 1); lift on R bringing L up slightly (ct 2).
  - 6 Repeat meas 5 opp ftwk.
- 7-10 Repeat meas 3-6 but move backwards.

## VARNENSKI PREDSVATBEN

This dance comes from the town of Varna in the region of Dobrudja in northeastern Bulgaria. Stephen learned this dance from Jaap Leegwater at an international folkdance workshop in New York State in 1982.

Pronunciation: Vahr-nen-ski Preds-vaht-ben

Meter: 9/8 (quick-quick-quick-slow)

Formation: Couples in circle; women slightly in front of men and to man's right.

Style: Bouncy but elegant.

### Meas Pattern

#### ----- Figure 1 -----

- 1 Face right line of direction: Touch R toe fwd (q); step R fwd (q); step L to R (s); step R fwd (s); Arms: up above head. Click fingers-count: pause (q); click (q); pause (q); click (s);
- 2 Same as meas 1 opp ftwk.
- 3-8 Repeat meas 1-2 three more times.

#### ----- Figure 2 -----

- 1 Hop on L (q); step R fwd (q); step L to R (q); step R fwd (s); Bring arms down and begin swinging. Should be forward on first "quick" count and back on third "quick" count.
- 2 Same as meas 1 but opp ftwk.
- 3-4 Repeat meas 1-2.
- 5-6 Turn to face centre. Repeat meas 1-2 moving into centre.
- 7-8 Repeat meas 1-2 moving away from centre.

#### ----- Figure 3 -----

- 1-4 Men: Repeat meas 1-2 (fig 2) in place twice. Women: Repeat meas 1-2 (fig 2) moving fwd twice  
Hands for women: Window washing; arms up; palms vertical facing away from you move right arm counterclockwise and left arm clockwise; (do one revolution on second "quick" and on "slow" counts).
- 5 Men: kneel on R knee, L knee up. Clap hands above L thigh (q); pause (q); clap under L thigh (q); clap above L thigh (s);  
Woman: Repeat meas 1 (fig 2), turning 1/4 turn to left.  
Hands for women: L hand on hip; R hand up (flick from wrist counterclockwise on second "quick" and "slow" counts)
- 6 Men: still kneeling: clap above L thigh (q); pause (q); clap above L thigh (q); hit ground with right hand (s);  
Women: repeat meas 5 opp ftwk but same hand motion and turning direction.
- 7-8 Repeat meas 5-6.

#### ----- Figure 4 -----

- 1 Men and women: face centre, travel to right; step R to right (q); step L behind R (q); step R to right (q); step L in front of R.
- 2 Men and women: step R to right (q); step L behind R (q); step R to right (q); touch L foot next to R (s);
- 3-4 Repeat meas 1-2 opp ftwk and opp LOD.
- 5-8 Repeat meas 1-4.

#### ----- Figure 5 -----

- 1-4 Men: Repeat meas 5-8 (fig 3)  
Women: Footwork is same as for man (meas 1 fig 3)  
Hands for women: move hands away from each other palms up (q-q); turn palms down and push hands fwd and back (q); push hands fwd and back (s);
- 2 Women: Hand movement is same as for meas 1. Use opp ftwk to meas 1
- 3 Women: Repeat meas 1
- 4 Women: hop on R (q); step L (q); step R (q); step L (s). In this meas make a full left hand turn hands on hips.
- 5-8 Men: Repeat meas 1-4 (fig 3)  
Women: Repeat meas 7-8 (fig 2) twice.

Dance repeats two more times.

## BRATUȘCA

This rustem type dance from Muntenia (Southern Romania) was taught to Garry by Constantin Costea in Cluj, Transylvania, 1981. Its metre is closely related to the Bulgarian Paidushkas.

Pronunciation: Bra-tush'-ka

Meter: 5/16 Syncopation is: q s q s . . (1+2 )

Formation: Mixed line, typical hora or W arm hold, LOD is to the right.

Styling: Rather heavy, with slightly bent knees.

### Meas Pattern

2 measure introduction.

#### ----- Figure 1 -----

- 1 Facing diagonally to LOD, stamp R in place (q) step R along LOD (s).
  - 2 Repeat measure 1 with opposite ftwk.
  - 3-4 Repeat measures 1-2.
  - 5-7 Turn to face centre, step R across L (q) stamp L in place (s) step R to right (q) stamp L in place (s) step R across L (q) stamp L in place (s).
  - 8 Hop on L in place (q) step on R next to L (s).
- #### ----- Figure 2 -----
- 1 Step forward on L (q) step on R in place (s).
  - 2-5 Hop on R (q) step L in place (s) step R across L (q) step L in place (s) step R to R (q) step L in place (s) step R across L (q) step L in place (s).
  - 6 Stamp R in place (q) hold (s).
  - 7 Step back on R (q) hold (s).
  - 8 Step back on L (q) hold (s).

Dance repeats from measure 1.

## SEDENKA

This is a lively dance from east-Macedonia which celebrates the successful completion of the harvest and is a part of the subsequent festivities. The word "sedenka" literally means the sharing of work through communal involvement. However, today, "sedenka" refers to the formation of working bees to repair neighbour's houses, embroider clothes and so on. Garry learnt this dance while with the George Tomov Yugoslav Ensemble in New York.

Pronunciation: Seh- dehn-ka

Meter: 11/8 (quick-quick-slow-quick-quick)

Formation: Mixed line of men and women. LOD is CCW.

Styling: light and bouncy. Men should lift legs significantly higher than the women.

meas Pattern

8 meas Introduction

----- Figure 1 (Running step) -----

1 Step R fwd (q); step L fwd (q); step R fwd (s); lift L foot close to R knee-hop on R (q); step L fwd (q).

2-16 Repeat meas 1 moving CCW.

----- Figure 2 (side step) -----

Turn to face centre.

1 Step R to right (q); step L to R (q); step R to right - dip sharply on R and lift L leg up (s); bounce on both feet (q); bounce again on both feet (q).

2 Repeat meas 1 but opposite direction and ftwk.

3-4 Repeat meas 1-2.

----- Figure 3 (Toe-heel) -----

This figure is done in place

1 Turning to face LOD step R (q); step L (q); step R (s); tap L toe by R foot (q); stamp on L heel by R foot (q).

2 Same as meas 1 but turning CCW and opp ftwk.

3-4 Repeat meas 1-2.

----- Figure 4 (Side step) -----

1-4 Same as for fig 2 (meas 1-4).

----- Figure 5 (Stamp-stamp) -----

This figure is done in place.

1 Turning CW, 90deg. step R (q); step L (q); step R (s); stamp L heel by R foot (q); stamp L heel by R foot (q).

2 Same as meas 1 but turning CCW to face LOD and opp ftwk.

3-4 Repeat meas 1-2.

----- Figure 6 (side step) -----

1-4 Same as for fig 2 (meas 1-4)

----- Figure 7 (Basic figure) -----

Face centre.

1 Step R in place (q); step L in place (q); step R in place and raise L slightly (s); hop on R turning to right LOD (q); step L fwd-right LOD (q).

2 Still facing LOD. Step R fwd (q); step L fwd (q); step R fwd, bring L knee up sharply and bend slightly on R (s); step back on L (q); step back on R (q).

3 Step L back (q); step R back turning CCW to face centre (q); step L back and lift R knee up sharply and bend slightly on L (s); step R in place (q); step L in place (q).

4-9 Repeat meas 1-3 twice.

----- Figure 8 (pause) -----

1-2 Same as meas 1-2 (fig 7).

3 Step L back (q); step R back turning CCW to face centre (q); step L in place (s); hop on L and straighten R and move it fwd (q); slap R foot on ground with straight leg -- bend from waist fwd slightly and bend L slightly (q).

4 Pause (q); pause (q); step heavily onto R fwd (s); hop on R bring straight L leg around turning CW to face LOD (q); step L fwd in LOD (q);

5-6 Same as meas 2-3

6-12 Repeat meas 4-6 twice.

----- Figure 9 (long pause) -----

1 Pause (q); pause (q); pause (s); pause (q); pause (q).

2-4 Same as meas 4-6 (fig 8).

5-12 Repeat meas 1-4 twice.

----- Figure 10 (Short pause)

1-2 Same as meas 1-2 (fig 7)

3 Same as meas 3 (fig 8).

4-12 Repeat meas 1-3 three more times.

----- Figure 11 (Reel) -----

1 Same as meas 1 (fig 7).

2 Step R fwd in LOD (q); step L fwd (q); step R fwd and prepare to reel by bringing L foot fwd and around (s); continue reeling with L and hop on R (q); continue reeling with L and step L bckwds behind R (q).

3 Pause (q); prepare R to reel-hop on L reeling with R (q); step R bckwds behind L (q); turn to face centre lifting L up and leap to left on L (q); step R in front of L (q).

4 step L in place (q); step R in place (q); step L in place - lift R knee up high (s); leap onto R (q); step L in place (q).

5-12 Repeat meas 1-4 twice.

----- Figure 12 (Running steps) -----

1-20 Same as meas 1 (fig 1) twenty times. You can wind the line around the floor during this figure.



## NALJA POLKA

An Estonian couples dance from the district of Harjumaa, a northern province containing the Estonian capital, Tallinn. The dance originated at the turn of the century and portrays the antics of a young couple experiencing snuff for the first time, the young man inevitably getting into trouble because of his precociousness -- the story has a happy ending however. Garry learnt this dance while with the Estonian folkdance ensemble "Saare Vikat" in New York.

Pronunciation: Nal-ya Polka  
(meaning happy/silly polka)

Meter: 4/4

Formation: Partners facing each other along LOD.  
LOD is counter-clockwise.

Styling: Light and bouncy, rather flirtatious. This Polka, unlike Scandinavian and Bavarian polkas, is syncopated and is usually the root for all Estonian polkas.

- | meas                 | Description  |
|----------------------|--|
|                      | Estonian Polka (chorus)  |
| 1                    | Facing LOD, jump fwd, landing on L while extending R leg fwd and tap floor (syncopated) (ct 1); hop on L in place keeping R leg extended (ct 2); step on R in place (ct 3); hold                   |
| 2                    | Repeat measure 1 with opp ftwk.  |
| ----- Figure 1 ----- |  |
| 1                    | Facing partner, feet together, slap sides (ct 1); clap hands in front (ct 2); clap hands with partner, left to right and right to left (ct 3); hold (ct 4).  |
| 2                    | Repeat measure 1.  |
| 3                    | Facing partner, slap sides (ct 1); clap hands in front (ct 2); clap hands with partner, right to left (ct 3); clap hands with partner, left to right (ct 4)  |
| 4                    | Repeat measure 1, figure 1.  |
| 1-8                  | Repeat chorus measure 1-2 four times   |
| ----- Figure 2 ----- |  |
| 1                    | Facing partner in LOD, feet together, slap sides (ct 1); clap hands in front (ct 2); jump CW to RLOD (ct 3); hold (ct 4).  |
| 2                    | Repeat measure 1, continuing from new position.  |
| 3                    | Facing partner in LOD, slap sides (ct 1); clap hands in front (ct 2); jump CW to RLOD (ct 3); continue jump CW to LOD (ct 4).  |
| 4                    | Repeat measure 1 of figure 1.  |
| 1-8                  | Repeat chorus measures 1-2 four times.   |
| ----- Figure 3 ----- |  |
| 1                    | Facing partner, feet together, slap sides (ct 1); clap hands in front (ct 2); Man extends right hand to partner (offering her some snuff), the woman accepting a small amount (ct 3); hold (ct 4). |
| 2                    | Repeat measure 1, partners swapping roles.   |
| 3                    | Facing partners in LOD, slap sides (ct 1); clap hands in front (ct 2); An exaggerated sneeze to the right (ct 3); followed by an exaggerated sneeze to the left (ct 4).                            |
| 4                    | Repeat measure 1 of figure 1.  |
| 1-8                  | Repeat chorus measures 1-2 four times.   |

### ----- Figure 4 -----

- 1 Facing partner, feet together, slap sides (ct 1); clap hands in front (ct 2); Man (quickly) places right hand, palm out, to protect left cheek as the woman attempts to slap him with her right hand (ct 3); hold (ct 4).
- 2 Repeat measure 1, partners swapping roles.
- 3 Facing centre, slap sides (ct 1); clap hands in front (ct 2); The man protects left cheek with right hand as the woman again attempts to slap him (ct 3); the woman protects her left cheek as man attempts to slap her with his right hand (ct 4).
- 4 Repeat measure 1 of figure 1.

1-8 Repeat chorus measures 1-2 four times.

### ----- Figure 5 -----

- 1 Facing partner, feet together, slap sides (ct 1); clap hands in front (ct 2); standing in place lean to the right and embrace partner (ct 3); hold (ct 4).
- 2 Repeat measure 1, opposite movements.
- 3 Facing centre, slap sides (ct 1); clap hands in front (ct 2); embrace partner on right side (ct 3); embrace partner on left side (ct 4).
- 4 Repeat measure 1 of figure 1.

1-8 Repeat chorus measures 1-2 four times.

1-8 Repeat chorus measures 1-2 four times in RLOD the woman chasing the man.

## FECIOREASCA FETELOR DIN CRIHALMA

Occasionally, the merging of two cultures results in melodies and dances that surpass the original source. The beautiful folklore from southern Transylvania, particularly the Brasov-Fagaras-Crihalma regions, results from the strong Austro-Hungarian influence on the Sub-Carpathian Romanian culture. This example, from Crihalma, is no exception. Fecioreasca, the Transylvanian equivalent of the Briul, is strictly a men's dance. However, the depletion of the male population because of wars forced the women of Crihalma to change their couples dances to a different form -- the fecioreascas of Crihalma. Garry learnt this dance from Ioan Punea in Făgăraş, 1981.

Pronunciation: Fe-choor-asca Fey-te-lor  
din Cri-hal-ma

Meter: 2/4

Formation: Individual dancers in a circle, facing LOD (which is to the right).

Styling: Proud, small steps. Arms move in front of body in opposite direction to ftwk.

## SONGS AND STRIGATURI

### CILVELI OY

Indim dere irmaga oy nanayda, Cilveli oy nanayda  
Zeytin dali kirmaya oy nanayda, Cilveli oy nanayda  
Geldim seni alamaya oy nanayda, Cilveli oy nanayda  
Basladin aglamaya oy nanayda, Cilveli oy nanayda

Nayda nayda nayda nayda nanayda, Cilveli oy nanayda  
Nayda nayda nayda nayda nanayda, Cilveli oy nanayda

Kemer taşı düz taşı oy nanayda, Cilveli oy nanayda  
Ben istemim yüzbaşı oy nanayda, Cilveli oy nanayda  
Olursa katib olsun oy nanayda, Cilveli oy nanayda  
Dosta düşmana karşı oy nanayda, Cilveli oy nanayda

Nayda nayda nayda nayda nanayda, Cilveli oy nanayda  
Nayda nayda nayda nayda nanayda, Cilveli oy nanayda

Ha burodan aşağı oy nanayda, Cilveli oy nanayda  
Geçti kızlar sürüsü oy nanayda, Cilveli oy nanayda  
Sürüsünde gözüm yok oy nanayda, Cilveli oy nanayda  
Yakti beni birisi oy nanayda, Cilveli oy nanayda

Nayda nayda nayda nayda nanayda, Cilveli oy nanayda  
Nayda nayda nayda nayda nanayda, Cilveli oy nanayda

### FECIOREASCA FETELOR DIN CRIHALMA

Drag`mi jocu Romănesc,  
Dar m`a tem ca s`a-l pornesc,  
Dac`a nu l-oi porni bine,  
Eu m-oi face de ruşine,

Du-te dor şi iar`a vin`a,  
Pe la Mîndra prin grădin`a,  
Du-te dor şi vin`a iar`a,  
De trei ori p`ina pe sar`a.

### PRAVO RODOPSKO HORO (KITKO ŽELENA)

Kitko Želena, Kravena,  
Kaži mi kitko kaži mi,

Koi tu e sadil i irašil?  
I večerom tu i polival?

Polival, kitko podvival,  
Sus koprinena korpitsa,

Da ta ne pari slano da,  
Da ta ne peče sontseno.