



2018 Statewide Folk Dance Festival

Sacramento, California

"GATEWAY to the SIERRAS"

May 18-20, 2018

SYLLABUS OF DANCE NOTATIONS

Guest Teachers:

STEVE KOTANSKY **BALKAN DANCE (Non-partner)**

BRUCE HAMILTON **ENGLISH COUNTRY DANCE (Partner)**



ABOUT THE TEACHERS

STEVE KOTANSKY – Balkan

Steve Kotansky was raised in the San Francisco Bay area and danced with Westwind International Folk Ensemble (North), and the San Francisco Russian Dance Ensemble. Later he moved to southern California and danced with AMAN Folk Ensemble, as well as with Vince Evanchuk and his Ukrainian dance troupe.

While living in Germany, he worked with ethnic communities in Munich, teaching dance and performing, and he co-founded the performing group Gajda. He took advantage of his proximity to the Balkans and Eastern European countries to pursue his interest in the study and research of their dances. Steve taught extensively in Western Europe in the 1970s and organized folk dance workshops in Hungary, Macedonia and Serbia.

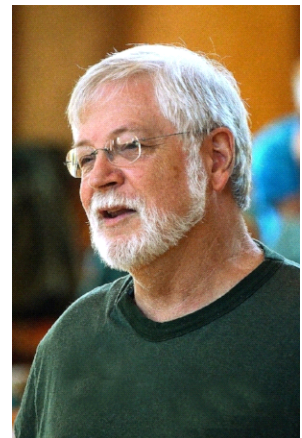


He has done extensive research in Hungary/Transylvania as well as with minorities in Hungary and the Balkans. When Steve returned to the U.S., he gave his first dance workshops. He has since taught at many of the major North American festivals and camps.

BRUCE HAMILTON – English

Bruce Hamilton is a well-respected, thoughtful, and energetic teacher of English and Scottish dancing with 45 years of experience. He has launched dance classes, trained teachers, coached performing groups, and adjudicated festivals.

A retired research scientist, Bruce is always looking for new ways to understand and present ideas for the dancer. When he presents workshops, he weaves many conceptual threads besides dance technique and choreography into his lessons. Musicality, sociability, and physiology are his current favorites. People often say they come away with a different way to experience and think about dance.



Occasionally he holds a weekend teacher's class that also draws high praise. He continues to run a bi-weekly English dance class in the San Francisco Bay Area. In the recent past he was the president of the Country Dance and Song Society. With invitations to teach at many festivals and dance camps each year, he has taught workshops all around the United States and in the United Kingdom, Canada, Japan and Australia.

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BELLE OF THE BALL

Formation: Longways duple minor Rhythm: Waltz
Dance: Loretta Holz [2005]
Tune: Colony Cove Waltz by Charlene Thomson [2004]

- | | | |
|---|-------|---|
| A | 1-2 | All set to partner. |
| | 3-4 | All turn single, women changing places. |
| | 5-8 | 1st woman RH star with the two men. |
| | 9-12 | As in 1-4, women again changing places. |
| | 13-16 | All four RH star. <i>All are home.</i> |
| B | 1-4 | 1st man, followed by 2nd, lead between the women (1st man has to be quick starting this!), up, across the top and down the men's side. Finish in each other's places. |
| | 5-6 | All balance forward and back to the person across the set. |
| | 7-8 | All Hole-in-the-Wall cross with that person. |
| B | 1-8 | Repeat, women crossing (1st woman first). |

For Susan Amessé, who runs the annual Playford Ball in Ridgewood, New Jersey, with tireless creativity and a wonderful sense of fun. She also directs and helps with other balls, transforming ordinary church halls into uniquely decorated dance venues. As I wrote the dance, I could see Susan having a wonderful time dancing as the “belle” and playing the drama of the dance to the fullest. Happy 20th Anniversary, Susan and Tom!

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CORNISH 6-HAND REEL

Formation: 3-couple set, 6 abreast, facing down Rhythm: Reel
Dance: John Searle [1965]
Tune: Different callers like different tunes.
Winster Galop will be used at Statewide 2018

- A 1-4 All dance down the room.
 5-8 Kick-balance R & L, and turn around (individually).
A Repeat home, but turn to face partner.
- B Hey for 6, passing R shoulder with partner to begin. On the last two bars ladies turn under men's R arm to finish with men above and women below.
- A Turn partner RH, then LH.
A Turn partner 2H, then back-to-back partner.
- B 1-4 Face caller's L. In promenade position, cast L to invert the set.
 5-8 Bottom couple arch, others dance below them, then up through the arch.
- B Swing partner. Finish with W on M's R.

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CROSSROADS

Formation: 4-couple longways set Rhythm: Reel
(The 4s stand behind their respective 2s.)
Dance: John Wood
Tune: Unpublished. A different tune will be used at Statewide 2018
Source: Learned from Frances Oates at Morland 2017

A		2s & 4s Dolphin hey, 2s as a unit giving RS to 4th lady to begin.
A		1s, 2s and 3s mirror hey for 3. 2s face up and separate to begin.
B	1-6	1s and 2s three changes of Rights and Lefts.
	7-8	1s (<i>now in the middle</i>) change LH with the 4s (the final change).
B	1-4	Bottom 2 couples (4s & 3s) set to neighbor and half RH turn.
	5-8	Same four RH star, and 3s face the (new) 4th lady.

The order is now 2,3,4, and 1s are on the outside.

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KELSTERNE GARDENS

Formation: 3-couple longways set
Tune: Unknown.
Dance: Devised in the 1720s

Rhythm: Reel

- A Mirror-image hey for three, 1s leading inside 2s and outside 3s.
- A 1s and 2s dance a double figure-8, 1s crossing down and 2s casting up to begin.
- B 1s and 2s circle L, and 1s cast down, 2s leading up.
- B 1s repeat with 3s.

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A TRIP TO PARIS

Formation: Longways duple minor Rhythm: Reel
Dance: Unknown. Dates from the 1720s
Tune: André Campra, from Les fêtes vénitiennes

- | | | |
|---|------|--|
| A | 1-4 | Partners set, then change places passing RS and turning single 1-1/2 to face in. |
| | 5-8 | Repeat to place. |
| B | 1-8 | 1s (skipping) cross, cast down, cross again, and dance up to place. |
| | 9-10 | 1s turn single. |
| C | 1-4 | 1st corners cross, 2nd corners cross. |
| | 5-8 | Circle L halfway, then 1s cast while 2s lead up. |

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WILD ROSE

Formation: 4-couple longways set
Dance: Unknown
Tune: Any reel or jig
Source: Learned at Bundanoon Folk Festival, 2017
Rhythm: Reel or Jig

- A 1-4 1s arch, 2s dance through them and cast back.
5-8 2s RH star with the 3s.
- A 1-4 4s arch, 3s dance through them and cast back.
5-8 3s LH star with the 2s.
- B 1s cast to the bottom and lead up through an arch made by all the others.
- B 1s cast to the bottom and make an arch; the others follow and dance up through the arch. The order is now 2,3,4,1.

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DE VRE DE

(Greek from Asia Minor)

De Vre De is Greek song from Pergamos (near Bergama in Turkey). The dance is in the Syrtos Family. Yannis translated the title as: "Let's go."

Source: Yannis Konstantinou
Recording: Workshop CD
Formation: Open circle with a front basket hold; L hand over R
Music: 2/4

<u>Meas</u>	<u>Pattern</u>
1	Facing very slightly R of ctr, step R to R (ct 1); step L behind R (ct 2); step R to R (ct &).
2	Facing slightly R of ctr and traveling to the R, step L fwd across and in front of R (ct 1); step R Fwd (ct 2); Step L fwd (ct &).
3	Turning to face ctr, step R to R (ct 1); touch ball of L beside R (ct 2).
4	Turning to face slightly R of ctr, step L slightly to L and in (ct 1); touch ball of R beside L (ct 2). <u>Note</u> : upper body turns slightly with steps.

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DENDRITSI

(Thrace, Greece)

Dendritsi is a dance from Western Thrace in Northern Greece near the Bulgarian border. It is similar to a Ruchenitsa with its 7/16 meter.

Source: Yannis Konstantinou
Recording: Workshop CD
Formation: Open circle with a "W" hand position
Music: 7/16 Dancer's cts: 1 2 3

Meas	Pattern
1	Facing slightly R of ctr and moving to R, step R fwd to R (ct 1); step L across and behind R (ct 2); step R fwd (ct 3). Note: hands shift to the R windshield wiper-like during meas 1.
2	Still moving fwd to R, step L fwd and shift hands to L (ct1); step R fwd while swinging hands fwd and down (ct 2); step L fwd with hands reaching a low V-position (ct 3).
3	Turning to face ctr and returning hands to a W-position, step R back and bring L around and behind (cts 1-2); bounce on R in place (ct 3).
4	Repeat meas 3 with opp ftwk, continuing to back up slightly away from ctr.
5-6	Repeat meas 3-4, continuing to bak away from ctr.

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DOKTORE I SNAŠO

(Mohács, Hungary)

Doktore and Snašo are part of the South Slavic (Délszláv) dance repertoire from Mohács/Moha, Hungary. Doktore is named after a song text and is originally a Serbian Dance, but is enjoyed by the Croatian Šokci as well. Snašo (young married woman) or Tanac is a Šokac dance.

Recording: Workshop CD

Formation: Open circle with arms in V-position, or M join hands behind W's back and W's hands are on M's nearest shoulders.

Music: 2/4

DOKTORE

<u>Meas</u>	<u>Pattern</u>
1	Facing ctr, step R diag fwd to R bending R knee slightly (ct 1); close L to R and bounce on both feet (ct 2); bounce again on both feet (ct &).
2	Step L back to place, bending knee slightly (ct 1); close R to L and bounce on both feet (ct 2); bounce again on both feet (ct &).
3	Step L diag fwd to L, bending knee slightly (ct 1); close R to L and bounce on both feet (ct 2); bounce again on both feet (ct &).
4	Step R back to place, bending knee slightly (ct 1); close L to R and bounce on both feet (ct 2); bounce again on both feet (ct &).
5-8	Repeat action of meas 1-4.
9	Still facing ctr, step R to R side, bending knee slightly (ct 1); close L to R and bounce on both feet (ct 2); bounce again on both feet (ct &).
10-14	Repeat action of meas 9 continuing the "step-bounce-bounce" step to the R.
15-20	Repeat 9-14 with opp ftwk and dir, dancing to the L.

SNAŠO

<u>Meas</u>	<u>Pattern</u>
1	Bounce on L in place and touch ball of R slightly in front of L (ct 1); hop on L and lift R slightly up in front (ct 2).
2	Step R beside L (ct 1); step Lf in place (ct &); step R in place (ct 2).
3-4	Repeat meas 1-2 with opp ftwrk and direction.
5-6	Repeat meas 1-2.
7	Repeat meas 3 (touch-lift).
8	Hop on R and lift L slightly up again (ct 1); step L beside R (ct &); step R in place (ct 2).
9	Traveling to L, repeat meas 8 "hop-step-step" (cts 1-&-2).
10-15	Repeat meas 9, continuing "hop-step-steps" to the L.
16	Step L slightly to L with a slight accent (ct 1); close R to L with a slight accent (ct &); step L in place with a slight accent (ct 2).

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DOKTORE I SNAŠO (continued)

Lyrics

(Hercegszanto/Santovo)

Oj, Doktore, glava mi bole
Pipni gore, pipni dole, pa eš vidit
Šta mi bole, Doktore

Oj, Doktore, srce mi bole
Al' Šta e mi apoteka, kad za mene
Nema leka, Doktore

Oh, Doctor, I have a headache.
Poke above, poke below.
So you'll see what's bothering me, Doctor.

Oh, Doctor, my heart is aching.
What good is a pharmacy for me
when there is no medicine for me
(my condition), Doctor.

GLAVINIŠKA KOPANICA

(Western Thrace, Bulgaria)

Glaviniška Kopanica or Glaviniško Horo is a dance in 11/16 meter and comes from the village of Glavinica in the Pazardžik region of Western Thrace. I learned this rendition of the dance in 1978 from Stefan Văglarov.

Recording: Workshop CD

Formation: Open circle or lines with belt-hold or V-position

Music: 11/16 Dancer's cts: 1 2 3 4 5

Meas

Pattern

- | | |
|-----|--|
| I. | <u>SIMPLE TRAVEL STEP</u> |
| 1 | Facing R of ctr, step R fwd (ct 1); step L fwd (ct 2); step R fwd (ct 3); step L fwd (cts 4-5). |
| 2-8 | Repeat meas 1. <u>Note</u> : Line may snake around the dance floor somewhat. |
| II. | <u>SIMPLE SIDE TO SIDE/FORWARD AND BACK</u> |
| 1 | Facing ctr, step R to R (ct 1); step L beside R (ct 2); step R to R (ct 3); close L to R (ct 4); hold (ct 5). |
| 2 | Repeat meas 1 with opp ftwk and direction (to the L). |
| 3 | Step R fwd twd ctr (ct 1); step L fwd twd ctr (ct 2); step R fwd toward ctr (ct 3); touch L heel fwd in front (ct 4); hold (ct 5). |
| 4 | Reverse action (ftwk and direction) of meas 3 (backing up to place). |
| 5-8 | Repeat action of meas 1-4 of Simple Side to Side/Forward and Back |

Repeat Fig I and Fig II as above.

At this point, music speeds up and the Glaviniška steps kick in.

- | | |
|------|--|
| III. | <u>SIDE TO SIDE</u> |
| 1 | Step R to R (ct 1); step L across and behind R (ct 2); step R to R and begin to lift L up and in front with L knee bent (ct 3); čukče/bounce on R (ct 4); strike L heel in front of R (ct 5). |
| 2 | Step L to L (ct 1); step R across and behind L (ct 2); step L to L and slide/kick R fwd with R toes touching floor (ct 3); slide R and L fwd (scissors) (ct 4); slide L back and slide/kick R fwd, which may leave ground slightly (ct 5). |
| 3-4 | Repeat meas 1-2. |
| IV. | <u>GLAVINIŠKA I</u> |
| 1 | Facing ctr and dancing more or less in place, slide/step R back and kick L low fwd (ct 1); step L in place beside R (ct 2); hook-swing R in front of L knee with R knee bent and parallel to floor (ct 3); step R beside L (ct 4); step L slightly fwd (ct 5); <u>Note</u> : This step does move slightly fwd. |

GLAVINIŠKA KOPANICA (continued)

- 2 Bounce on L and tap whole of R in front of L (ct 1); čukče/bounce on L and lift R up sharply and bring it back behind L like a reel step (ct 2); step R behind L and bring L up (ct 3); čukče/bounce on R and bring L around and back like a reel step (ct 4); step L behind R (ct 5).
- 3 Čukče/bounce on L in place and raise R knee (ct 1); step R slightly to R (ct 2); tap L heel beside R leaning slightly to R (ct 3); leap onto L slightly to L (ct 4); tap R heel beside L (ct 5).
- 4-6 Repeat meas 1-3.

V. GLAVINIŠKA II

- 1-2 Repeat meas 1-2 of Glaviniška I.
- 3 Continuing the reel-step bkwd, čukče/bounce and L and bring R knee up (ct 1); step R behind and to L of L with wt on both feet (ct 2); chug back on both feet (ct 3); hop on L in place and bring R fwd low with leg straight (ct 4); slap/tap R fwd in front with leg extended (ct 5).
- 4-9 Repeat meas 1-3.
- 10 Čukče/bounce again on L while R remains extended fwd (ct 1); slap/tap R again in front (ct 2); jump onto both ft in place with R in front of L and knees bent (ct 3); čukče/bounce on R and bring L fwd and through (ct 4); step L fwd (ct 5).

Begin Glaviniška Kopanica from fast part (Fig III, Side to Side).

Sequence will be set at workshop.

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HOPA HOPA

(Modern, Albania)

While in Albania during the Spring of 2016, we heard this song on a folk music channel in our hotel. It is a modern folk song by a singer named Poni and we arranged traditional Albanian steps to it.

Recording: Workshop CD
Formation: Open circle with "W" and "V" hold
Music: 4/4

Meas	Pattern
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INTRODUCTION Begin after the DJ's introduction of Poni and a background singing, :Hopa Hopa"

- | | |
|-----|---|
| 1 | Facing slightly R of ctr, step R fwd (ct 1); step L fwd to R (ct 2); step R fwd (ct 3); turning to face ctr, touch L slightly fwd (ct 4). |
| 2 | Reverse meas 1 with opp ftwk and direction (moving L). |
| 3-8 | Repeat action of meas 1-2 of Introduction. |

Note: This is a bouncy walk and will be replaced by Fig V WALK TO THE RIGHT for the rest of dance.

- | | |
|------|---|
| I. | <u>"VAMP" TURN</u> |
| 1 | Release hands and hold them out to side with elbows bent at head level. Beginning with R 4 walking steps (cts 1,2,3,4) making one full turn CW and progressing R. |
| II. | <u>HOPA HOPA</u> |
| 1 | Facing R of ctr with arms in V-pos, bounce on L and touch ball of R to R (ct 1); step R fwd to R (ct &); bounce on R and touch ball of L fwd to R (ct 2); step L fwd to R (ct &); turning to face ctr, bounce on L and touch R to R (ct 3); step R in place (ct &); step L behind R (ct 4); step R in place (ct &). |
| 2 | Repeat meas 1, cts 3-4 with opp ftwk and direction; repeat meas 1, cts 3-4. |
| 3-4 | Repeat meas 1-2 with opp ftwk and direction. |
| 5-8 | Repeat meas 1-4. <u>Note:</u> This step has an up-beat bounce to it and the touch step can done as a small kick so the foot does not touch the ground. |
| III. | <u>GRAPEVINE</u> |
| 1 | Facing ctr with arms V-pos and leading with R heel, step on R heel fwd almost in front of L (ct 1); step L behind R (ct &); step R back and to R (ct 2); step L in front of R (ct &); repeat cts 1-2 of (cts 3,&, 4,&). |

HOPA HOPA (continued)

- 2 Repeat meas 1, but hop on R on ct 4 & and lift L up slightly. Note: this is $\frac{3}{4}$ heel-led grapevine step. Arms swing slightly fwd on ct 1 of each meas.
3-4 Repeat meas 1-2 with oppo ftwk and direction.

IV. FORWARD AND BACK

- 1 Moving fwd toward ctr and slowly bring hands up to W-pos, step R fwd (ct 1); step L fwd (ct &); step R fwd (ct 2); hop on R and lift L up slightly with hands fully in W-pos (ct &); repeat cts 1, &, 2, & with opp ftwk and direction, backing up and bringing hands down to V-pos.
2 Bring hands back to W-pos and dancing in place, step R in place and turn very slighty to R (ct 1); step L in place (ct &); step R in place (ct 2); lift/hop on R in place (ct &); leaving hands up in W-pos repeat cts 1-2 with opp ftwk and direction (cts 3-4).
3-4 Repeat meas 1-2. Note: Hands stay in W-pos during cts 1-2 of meas 3, but swing fwd and down to V-pos during cts 3-4 of meas 3 to continue with the dance.

V. WALK TO THE RIGHT This step is the "replacement" for the step and travels to the R.

- 1 Facing R slightly R of ctr, step R fwd to R (ct 1); step L fwd tp R (ct 2); step R fwd to R (ct 3); turning to face ctr, touch L slightly fwd (ct 4).
2 Facing ctr and backing out, step L bwd (ct 1); step R bwd (ct 2); step L bwd (ct 3); touch R beside L (ct 4).
3-8 Repeat meas 1-2.

The dance repeats from Fig I, the "VAMP" TURN as described above, but after 3 times through the dance ending with the FORWARD AND BACK, the music changes and the sequence is as follows: "VAMP" TURN, WALK TO THE RIGHT, "VAMP" TURN, HOPA HOPA, and finishes with FORWARD AND BACK only one time.

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KUKUNJEŠĆE

(Rác from Tököl, Hungary)

The Rác or Rascians was a name for Serbians living in the former Hapsburg Monarchy. This version of Kukunješće (in the style of a noble man) was learned from Serbians living in the town of Tököl, Hungary located on the Danube River south of Budapest.

Recording: Workshop CD
Formation: Open circle with "V" hold
Music: 2/4

Meas	Pattern
I.	<u>BASIC</u>
1	Facing slightly R of ctr, a slight running step R fwd to R (ct 1); slight running step L fwd to R (ct 2).
2	Turning to face slightly L of ctr, step R slightly to R (ct 1); close L beside R (ct &); step R in place (ct 2).
3	Repeat meas 2 with opp ftwk and direction (turning to face slightly R of ctr).
4	Repeat meas 2.
5-8	Repeat meas 1-4 with opp ftwk and direction.
II.	<u>7 QUICK CROSSING STEPS (IN FRONT)</u>
1	Moving R, leap slightly onto R (ct 1); step L in front of R (ct &); repeat cts 1, & (ct 2, &).
2	Repeat meas 1, cts 1, & (cts 1, &); step R slightly to R (ct 2).
3	Step L slightly to L (ct 1); step R in front of L (ct &); step L in place (ct 2).
4	Repeat meas 3 with opp ftwk and direction. <u>Note:</u> These are low pas de Basque-like steps
5-8	Repeat meas 1-4 with opp ftwk and direction..
III.	<u>7 QUICK CROSSING STEPS (BEHIND)</u>
1-2	Facing ctr, repeat Fig II, meas 1-2, but cross L behind R on the "&" cts.
3	Hop on R and bring L fwd and low around twd back (ct 1); step L behind R (ct &); step R in place (ct 2).
4	Repeat meas 3.
5-8	Repeat meas 1-4 with opp ftwk and direction.
	<u>OFF BEAT STAMPS/TAPS</u>
1	Turning to face slightly L of ctr, step R in place (ct 1); tap L heel beside R (ct &); fall slightly onto R (ct 2); tap L heel beside R (ct &).
2	Fall slightly onto R (ct 1); tap L heel beside R (ct &); fall onto R in place (ct 2);
3-4	Repeat Fig II, meas 3-4 (the pas de Basque-like steps).
5-8	Repeat meas 1-4 with opp ftwk and direction.

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KYUCHEK "ZELENA SALATA"

(Modern Bulgarian)

This is a modern, choreographed Bulgarian dance which popular in contemporary Bulgarian folk dance clubs. Literally, it means "Green Salad." I've added the dance/music name Kyuchek (Chocek). It falls into the category of modern, choreographed folk dances such as Ciganskoto, Stamenata, and Kupondjisko Horo which are quite popular in the Bulgarian dance movement in Bulgaria and the Bulgarian Diaspora.

Recording: Workshop CD
Formation: Open circle with arms in V-position
Music: 2/4

Meas	Pattern
1	Facing R of ctr, with wt on L, lift on L and pump/kick R fwd low (ct 1); step R fwd to R (ct &); lift on R and pump/kick L fwd low (ct 2); step L fwd (ct &).
2	Lift on L and pump/kick R fwd low (ct 1); step R fwd with slight plié (ct &); still facing R of ctr, step L fwd with slight accent and straighten knee (ct 2); step R fwd with slight plié (ct &).
3	Step L fwd with slight accent and straighten knee (ct 1); step R fwd with slight plié (ct &); step L fwd with slight accent and straighten knee (ct 2); hop on L bringing R fwd and around and turn to face ctr (ct &).
4	Facing ctr and moving to L, step R over L (ct 1); step L to L side (ct &); step R behind L (ct 2); step L to L (ct &). <u>Note:</u> This is a Grapevine Step.
5	Step R over L (ct 1); step L to L (ct &); step R behind L and lift L sharply up and in front of R shin/knee (ct 2); step L to L (ct &).
6	Step R to L behind L (ct 1); step L to L (ct &); step R to R (ct 2); step L to R behind R (ct &).
7	Step R to R (ct 1); step L to L (ct &); step R to L behind L (ct 2); step L to and turn to face R of ctr (ct &). <u>Note:</u> Meas 6-7 are actually 8 running steps with a back cross.

Note: Some groups dance 8 running steps crossing in front on both the L and R side or crossing only in front on the L side.



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MADZUNE VER DEGH TRAN

(Armenia)

Madzune Ver Degh Tran, or Madzun Em Arel comes from Western Armenia (Erzroom/Erzurum). The translation is "They Put the Yoghurt (Madzun) in a High Place" or "I Bought Yoghurt."

Source: Dalila Heath as learned from Gagik Ginosyan
Recording: Workshop CD
Formation: Open circle, L hand across lower back and on waist of L neighbor, R hand on L shoulder of R neighbor
Music: 6/8 Dancer's Cts: 1 2
Styling: Throughout the dance there is a constant bounce on the supporting ft during "&" ct after the "stressed" dancer's cts 1 & 2.

Meas

Pattern

INTRODUCTION (Swaying to the Duduk)

1 Facing ctr, sway (with a slight bounce) to the L (ct 1); sway to the R (ct 2).
2-32 Repeat meas 1.

BASIC (ZURNA)

1 Heavy step L to L and lean slightly to L (ct 1); touch R in front of L so that R knee turns somewhat pigeon-toed (ct 2).
2 Touch R with knee turned out in front of L (ct 1); touch R in front of L with R knee turned in (ct 2). Note: There is a constant, but slight bounce on the supporting foot.
3 Turning to face R of ctr, step R fwd to R and lift L up slightly in back (ct 1); step L fwd to R and lift R up slightly in back (ct 2).
4 Repeat meas 3 continuing to the R. Note: Again, there is a bounce on the supporting foot after each step and the free, lifted foot swings fwd before the step onto it.
5 Turning to face ctr, step R to R side and slightly back (ct 1; bending upper body fwd, touch L with leg extended to back (ct 2).
6 Straightening upper body, step L fwd to ctr and lift L up and behind R leg (ct 1); swing R fwd and low (ct &); bounce on L and bring (swing) R back and across L shin (ct 2); bounce on L and swing R fwd (ct &).
7 Repeat meas 5 (cts 1-2)
8 Straightening upper body, step L to L (sway) (ct 1); Step R to R (sway) (ct 2).

Presented by Steve and Susan Kotansky
California Statewide Festival 2018
Sacramento, California

SELSKO SHOPSKO HORO

(Shope Region, Bulgaria)

This “Village Shope Dance” is from the Shope Region in Western Bulgaria. It has a typical 10 measure structure during the slow section but becomes a 12 measure dance during the faster part. It is popular in the new folk dance movement repertoire in Bulgaria and is also documented in Krasimir Petrov’s book Bulgarian Folk Dances of Central Western Bulgaria as Selskoto.

Recording: Workshop CD

Formation: Open circle with a belt hold (left over right)

Music: 2/4

Meas	Pattern
I.	<u>SLOW PART</u>
1	Facing R of ctr, step R and sink, bending knees (ct 1); straighten R leg (ct 2).
2	Step L fwd and sink, bending knees (ct 1); straighten L leg (ct 2).
3	Turning to face L of ctr, step R back (ct 1); step L back (ct 2);
4	Repeat meas 3 continuing to back up to R.
5-6	Still facing L of ctr, repeat meas 1-2 (sinking steps) moving backwards to R.
7	Turning to face ctr, step R to R (ct 1); bounce on R and swing L across and in front of R.
8	Step L to L (ct 1); step R in front of L with slight knee flex (ct 2).
9	Step L to L (ct 1); step R behind L (ct 2).
10	Step L to L and turn to face R of ctr (ct 1); bounce on L and bring R to L shin with a slight hooking motion (ct 2).
II.	<u>FAST PART</u>
1	Facing ctr, sway R to R leaving wt on both feet with legs are fairly straight (ct 1); bounce on both feet with wt more on R (ct 2).
2	Repeat meas 1 with opp ftwk and direction (sway to L).
3-4	Facing R of ctr, beginning with R, run/prance 4 steps fwd to R (1,2,1,2).
5	Step R quickly fwd (ct & before ct 1); step/land L beside R(ct 1); step R fwd (ct 2). <u>Note:</u> This is a kind of travelling “ker-PLUHNK” step.
6	Still moving fwd to R, repeat meas 5 with opp ftwk and direction (ker-PLUHNK).
7	Turning to face ctr, step R to R (ct 1); leading with heel, pump/kick L ft down and in front of R (ct 2).
8	Prancing to L, step L to L (ct 1); step R across and in front of L (ct 2).
9	Step L to L (ct 1); step R across and behind L (ct 2).
10	Step L to L (ct 1); hop/lift on L and bring R slight up and in front (ct 2).
11	Moving sharply and precisely, step R in place beside L (ct 1); step L in front of R (ct &); step R back to place (ct 2).

SELSKO SHOPSKO HORO (continued)

- 12 Repeat meas 11 with opp ftwk and direction to L. Note: Meas 11-12 are quick pas de Basque steps.

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STARO KAVALSKO ORO

(Skopje Region, Macedonia)

Staro Kavalsko Oro (Old Kaval Dance) belongs to the Krsteno (Crossing) dance family common in the Vardar region of Macedonia. Kaval refers to the long, end-blown flute. This dance has an interesting 18/16 meter which similar to Veligdensko Oro, Elerinka, and Chorbadjisko Horo.

Recording: Workshop CD

Formation: Open circle with "W" hand position

Music: 18/16 Dancer's cts: 1 2 3 4 5 6 7 8

Meas	Pattern
1	Facing ctr, rise on R and bring L knee up (ct 1); step L to L (ct 2); rise on L in place and lift/swing R up and in front of L knee (ct 3); step on ball of R to R (ct 4); step L in place (ct 5); step R twd ctr (ct 6); rise on R and bring L up in back (ct 7); step L back to place (ct 8).
2	Repeat meas 1 with opp ftwk and direction.
3	Repeat meas 1.
4	Turning to face slightly R of ctr, rise on L and bring R up in front (ct 1); step R fwd to R (ct 2); rise on R in place and bring L up and in front of R knee (ct 3); step L back into place (ct 4); step R fwd slightly (ct 5); step L fwd over R (ct 6); lift on L and bring R fwd and through (ct 7); step R fwd (ct 8);
5	Still moving fwd to R, leap slightly onto L fwd (ct 1); step R fwd (ct 2); step L fwd (ct 3); lift on L and bring R fwd and through (ct 4); step R fwd to R (ct 5); turning to face ctr, step L fwd ctr (ct 6); rise on L in place and bring R up and behind (ct 7); step R back to place (ct 8).

Note: A slight twist to L and R with the knees can be added during cts 1 and 2 of meas 5.

Note: As the music gets faster, bring hands down to V-position during cts 6-8 of meas 5, and replace cts 3-5 of meas 1, meas 2, and meas 3 with (meas 1): touch ball of R in front of L (ct 3); touch ball of R to R (cts 4-5). This "touch -TOUCH" variation is only done during meas 1, 2, and 3. Meas 4 and 5 remain as described above.

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TA NIATA

(Greeks from Asia Minor)

Ta Niata (The Youngest) is a Greek dance (walking Syrtos) from Pergamos (Bergama region in Turkey today).

Source: Yannis Konstantinou
Recording: Workshop CD
Formation: Open circle with a "front basket" hold (L hand over R hand)
Music: 2/4

Meas	Pattern
1	Facing R of ctr and moving fwd to R, step R fwd (ct 1); step L fwd (ct 2).
2	Repeat meas 1. <u>Note</u> : There is a slight rocking or swaying out and in during these 4 walking steps.
3	Turning to face ctr, step R to R (ct 1); turning to face L of ctr, step on ball of L behind but close to R (ct 2); step on R in place (ct &).
4	Repeat meas 3 with opp ftwk and direction; end facing R of ctr.

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VALLE BERATCHE KORCHARE

(Korçë, Albania)

Valle Beratche Korchare is a 2 measure dance from Southeastern Albania in an interesting rhythm which approximates 25/16 but is more easily understood as 7 dancer's beats. We learned this version in Korçë from Bardhi Pojani.

Recording: Workshop CD
 Formation: Open circle/line with arms in W-position
 Music: 25/16 Dancer's cts 1 2 3 4 5 6 7

Meas	Pattern
1	Facing ctr, rock onto L to L (ct 1); rock onto R to R (ct 2); bring L across and low in front of R, almost gliding, without taking weight (ct 3); step onto L in front of R (ct 4); step R to R with slight accent (ct 5); bounce on R and bring L knee up slightly in front (ct 6); step L across and in front of R (ct 7).
2	Turning to face L of ctr and backing up to R, step onto ball of R backwards (ct 1); continuing to back up, step on ball of L bwd (ct 2); step on ball of R bwd (ct 3); hold (ct 4); step L behind R and bend knees (plie) (ct 5); bounce on L and turn to face ctr (ct 6); step R to R (ct 7).

Variation on meas 2:

- 2 Facing ctr, step R in front of L (ct 1); step L to L (ct 2); step R in front of L (ct 3); rise on R and bring L slightly up and behind R calf (ct 4); repeat action of cts 5-7 of meas 2 above (cts 5-7). Note: This is actually the women's version of the dance and has a beautiful "gliding" quality to it.



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VALLE e DADOS

(Korçë, Albania)

Valle e Dados means "Dance of the Nanny". This version is from Korçë and was learned from Bardhi Pojani. It is based on the Pogonishte and resembles a Greek Syrtos.

Recording: Workshop CD
Formation: Open circle with "W" hold
Music: 4/4

Meas	Pattern
1	Facing ctr, step R in place with an accent and kick L fwd low and around to back (ct 1); bounce on R and continue to bring L behind R (ct 2); step L behind R (ct 3); turning to face slightly R of ctr, step R fwd to R (ct 4).
2	Hook-pull L in front of R shin (ct 1); step L fwd to R (ct 2); step R fwd to R (ct 3); step L fwd in front to R (ct 4).
3	Turning to face ctr, bounce on L in place and lift R slightly to R (ct 1); step R to R (ct 2); step L behind R turning to face slightly L of ctr (ct 3); step R in place (ct 4).
4	Repeat meas 3 with opp ftwk and direction.

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VALLJA E KAPO BEUT

(Korçë, Albania)

Vallja e Kapo Beut, the dance of Kapo Bey is a men's dance from the Korçë region of Southeastern Albania.

Source: Bardhi Pojani
Recording: Workshop CD
Formation: Open circle or line with arms in V-pos or W-pos.
Music: 7/8 Dancer's cts: 1 2 3

Meas	Pattern
1	Facing R of ctr, rise on R, bringing L up and hook it in front of R shin with a "backwards bicycle" motion (ct 1); step L fwd in LOD (ct 2-3). <u>Note:</u> Touch steps (touch L-step L) may replace lift-steps.
2	Turning to face ctr, touch R beside L and turn R knee in to face ctr (ct 1); turn to face R of ctr and step R fwd in LOD (ct 2-3).
3-8	Repeat (continue) action of meas 1-2 but turn to face ctr on cts (cts 2-3). <u>Note:</u> Lead dancer may jump/squat turn to L (CCW) under 2nd dancer's R hand during Meas 8.
9	Step L into ctr with an impulse and knee bend/plie (ct 1); bounce on L and raise R behind L calf (ct 2-3).
10	Step R back away from ctr (ct 1); bounce on R and lift L slightly up and in front with knee straightened (ct 2); then bring L around and behind R (ct 3).
11	Step L behind and slightly to R of R (ct 1); bounce on L and lift R up and in front with knee straightened (ct 2); then bring R around and in back (ct 3).
12	Step R back away from ctr (ct 1); rock fwd onto L in place (ct 2-3).
13	Moving to ctr, step R fwd (ct 1); step L beside R (ct &); step R fwd (ct 2-3).
14	Repeat action of meas 9.
15	Step R bwd from ctr (ct 1); bounce on R and bring L to L side (ct 2-3).
16	Step L to L side with weight on both feet about shoulder-width apart (ct 1); hold (ct 2-3).
17	Step R across and behind L (cts 1-3); <u>Note:</u> Lead dancer, with the strong support of the second dancer, may fall into a deep R knee squat with the L extend out and across R knee.
18	Step L to L side (cts 1-3); lead dancer raises up and steps L beside R.
19-20	Repeat meas 17-18.
21	Facing R of ctr and backing up, step R back with knee slightly bent (ct 1); step L beside R (ct &); step R in place with knee slightly bent (ct 2-3); <u>Note:</u> this is a Pas de Basque-like step backing up.
22	Continuing to back up, reverse ftwk of meas 21 (L Pas de Basque)
23	Jump onto both feet into a squat with L across and in front of R (ct 1); jump up onto both feet shoulder-width apart (ct 2-3).
24	Repeat meas 23.

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