



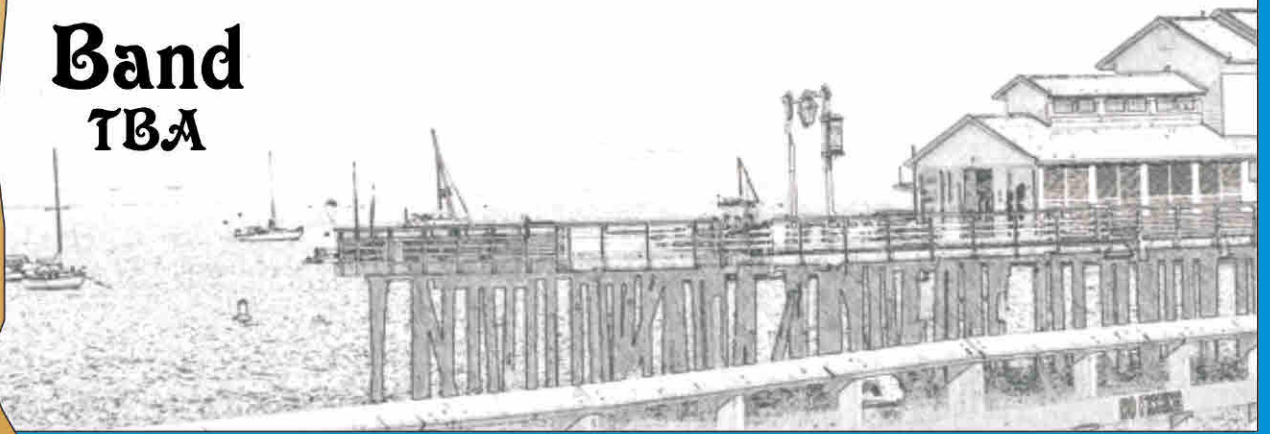
Folk Dance Festival
May 17-19, 2013

Surfside Statewide
SANTA BARBARA

Teachers

Iliana Bozhonova & Todor Yankov
Andy Taylor-Blenis

Band
TBA



Location: Veterans Memorial Building, 112 W. Cabrillo Blvd.
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Sponsored by the Folk Dance Federation of California, South

Statewide Festival 2013 Syllabus

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Iliana Bozhanova

Iliana is a native of Galabovo, Bulgaria, and comes from a family of South Thracian musicians and singers. She completed her Bachelors and Masters Degrees in "Bulgarian Folk Dances and Choreography" in Plovdiv at the Academy of Music and Dance Art, the oldest in the Balkans and the most prestigious Folk Art Academy in Bulgaria. In 1981, she graduated from the National School for Art Instructors. For the past 25 years she has worked as a professional dance teacher and choreographer in Bulgaria. Since 2004, she has served as artistic director Ensemble Voivodintsi an all-village performing group 5 km from Plovdiv.

Andy Taylor-Blenis

Andy Taylor-Blenis was featured at Stockton in 2011 as a teacher of Portuguese Dance, yet not only did she bring wonderful dances from Portugal, she brought a fresh, organic teaching process.

She is the daughter of folk dance icons Marianne and Conny Taylor, who helped found the Folk Arts Center of New England. After receiving her BFA in dance, she focused on her contemporary dance career yet continued to teach international folk dance. She clearly enjoys walking that line between contemporary and traditional, international dance through her teaching in the studio and with higher education classes in Modern/Jazz and residencies in schools. She is artistic director of Mladost Folk Ensemble in Boston and the Royal Scottish Country Dance Society (RSCDS) Demonstration Team and the Wheaton College Dance Group in Norton, MA. Andy will bring to Statewide dances from Hungary and Portugal.

Buchimish

West Thrace, Ihtiman region

- Rhythm: 15/8 - QQQQSQQ
This unusual rhythm can be found only in West Thrace and Shopluk areas. One measure has 7 beats and the longest one is on beat 5.
- Formation: This is a mixed dance with hands on the belts. The leader says the commands for changing the figures in the dance. "Buchimish" consists of 3 figures. Line of Direction (LOD) is to the right side in the circle.
- Style: **Attention!!!** I will describe the dance with "steps", but you have to remember they can be danced as "leaps" - depending on the abilities of the dancers.

METER: 15/8

PATTERN

Meas Count

Introduction - 4 meas

Figure 1 – 4 meas.

- 1 Facing and moving LOD
1 Step on R ft
2 Step on L ft
3,4 Repeat cts. 1,2
5 Step on R ft
6 Hop on R ft
7 Step on L ft
- 2 Repeat Meas.1
- 3 Facing LOD
1-4 same as cts 1 to 4 from Meas.1
5 Step on R ft while turning to face center
6 Hop on R ft
7 Step on L ft behind R ft
- 4 Facing center, but moving to R side in the circle
1 Step on R ft to R side
2 Step on L ft behind R ft
3,4 Repeat cts. 1,2
5 Step on R ft to R side while twisting L knee in front of R ft
6 Hop on R ft
7 Step on L ft across R ft
- When we do Figure 1 second time, the last(4th meas) is different:
- 4a Facing center
1 Step on R ft to R side
2 Step on L ft behind R ft
3,4 Repeat cts. 1,2
5 Jump on both feet apart in place – "hlopka"
6 Close the feet
7 Hold

Figure 2 - 4 meas.

- 1 Facing center
 - 1 Step on R ft to R side
 - 2 Step on L ft behind R ft
 - 3, 4 Repeat cts. 1, 2
 - 5 Step on R ft to R side, while L ft goes in the air to L side-ready for "hlopka"
 - 6 "Hlopka"- close L ft next to R ft
 - 7 Hold (Pause)
- 2 Same as Meas. 1, but with opposite footwork and to L side. The last 7th beat is different – R ft goes to R side-ready for "hlopka".
- 3 Facing center
 - 1 "Hlopka" – R ft closes next to L ft
 - 2 R ft goes to R side in the air
 - 3, 4 Repeat cts 1, 2
 - 5 Stamp with R heel diagonally right, while lifting on L ft
 - 6 Stamp with R heel straight fwd, while lifting on L ft
 - 7 Leap onto R ft next to L ft, while L ft goes to L side in the air-ready for "hlopka"
- 4 Facing center
 - 1 "Hlopka" – L ft closes next to R ft
 - 2 L ft goes to L side in the air
 - 3, 4 Repeat cts. 1, 2
 - 5 Stamp with L heel diagonally left, while lifting on R ft
 - 6 Stamp with L heel straight fwd, while lifting on R ft
 - 7 Leap onto L ft next to R ft

Figure 3 – 4 meas.

- 1 Facing center
 - 1 Step on R ft fwd – toward center
 - 2 Step on L ft fwd
 - 3,4 Repeat cts. 1,2
 - 5 Step on R ft fwd
 - 6 Hop on R ft
 - 7 Step on L ft fwd
- 2 Facing center
 - 1 Step on R ft in place
 - 2 Stamp on L heel next to R toes
 - 3 Step on L ft in place
 - 4 Stamp on R heel next to L toes
 - 5 Step on R ft in place, while kicking fwd with L ft
 - 6 Leap onto L ft in place
 - 7 Stamp on R heel next to L toes – keep the weight on L ft
- 3, 4 Repeat Meas. 1, 2, but backward

Sequence: Introduction, Figure 1– 2 times, Figure 2 – 2 times, Figure 3 – 2 times
Alternate the figures in this sequence to the end of the melody.

Choban Georgi

Pirin folk area

I learned this beautiful song from Katerina Kodzhamanova and her singers from Satovcha village, Gotse Delchev region. I have created the dance in 2 figures, based on the local dance style. It is a female, led dance with hands, held down and LOD is right side in the circle. The shape of the dance is basically an open circle. At the beginning the dancers stay in couples in an open circle, facing center. Every odd numbered person steps forward, turns facing out of the center and right hand holds partner's right hand and the left hand hold the neighbor's left hand. This forms a "zig-zag" open circle with hands held down in V position. The even numbered dancers are facing center, the odd numbered people are facing out of the center. As soon as you make the "zig – zag," everybody is facing LOD(right side in the circle). Dance **Basic step 1** 4 times. After that each couple turns clockwise in place, holding each other with the right hands in W pos. **Dance Basic step 1** 4 times, while turning and finish facing center and forming one open circle. Everybody is facing center and holding hands with partner and neighbor in W pos. It is important to know, that the odd numbered dancer after turning with partner, does one more turn by himself (herself) - in place, before forming the open circle with everybody. In this formation dance **Basic step 2** 8 times.

Rhythm: slow and 3/4

METER: 3/4 & slow(song)

PATTERN

Counts

Introduction – 2 meas. in 3/4.

Basic step 1 – 1 measure in 3/4 – facing LOD. The hands are held down in "zig-zag".

- 1 Step on R ft fwd to LOD
- 2 Step on L ft fwd to LOD
- + Step on R ft next to L ft
- 3 Step on L ft fwd to LOD

Basic step 2 – 1 measure in 3/4 – facing center. The hands are held in W position.

- 1 Step on R ft to R side
- 2 Step on L ft across R ft
- + Step on R ft to R side
- 3 Step on L ft behind R ft

Song steps – slow- facing center

The hands go down to V pos. before the song words start. Song steps start with the song. We follow the leader of the dance.

- 1 Step on R ft to R side
- 2 Step on L ft across R ft
- 3 Step on R ft to R side
- 4 Step on L ft behind R ft, while bending R knee

Sequence: Introduction – 2 meas. in 3/4.

Basic step 1 – 4 times – "zig-zag" open circle; On first and second meas. in 3/4 – Odd numbered dancers step fwd and form "zig-zag" open circle.

Basic step 1 – 4 times – the couples turn in place;

Basic step 2 – 8 times – in open circle, everybody together - facing center;

We alternate the movements above.

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Dafino Vino

Village of Kavrakirovo, West Pirin Mountains

This is a men's led dance, which is done to the right side in a circle. The hands are held in W position. The leader waves a handkerchief. The main features of men's style of dancing in this area are high curves and large wide movements. LOD is to the right side in the circle.

Rhythm: 11/8 – SQQQQ ; 7/8 - SQQ

The 2 meas. of 7/8 appear only on the second meas. of the song. The instrumental part is in rhythm 11/8. The dance can be done only in 11/8 also.

METER: 11/8 & 7/8

PATTERN

Meas Count

Introduction – 8 meas.

Figure 1 - 5 meas.

- 1 Facing LOD **11/8**
- 1 Lift on L ft while R ft slowly goes in a high curve and kick fwd to LOD
 - 2 Lift on L ft
 - 3 Step on R ft to LOD
 - 4 Lift on R ft while L ft does a very high curve from bkwd to fwd
 - 5 Step on L ft fwd to LOD
- 2 Facing LOD **7/8**
- 1 Lift on L ft while R ft slowly goes in a high curve to kick fwd to LOD
 - 2 Lift on L ft
 - 3 Step on R ft fwd to LOD while turning the body to facing center
- 3 **7/8**
- 1 Bending L ft very high-across the right foot
 - 2 Hold
 - 3 Hold
- 4 Facing center **11/8**
- 1 Lift on R ft while kicking with L ft fwd
 - 2 Lift on R ft while bending L ft very high
 - 3 Step on L ft behind R ft
 - 4 Low leap onto R ft bkwd
 - 5 Step on L ft bkwd
- 5 Facing LOD **11/8**
- 1 Step on R ft fwd to LOD
 - 2 Lift on R ft
 - 3 Step on L ft fwd to LOD
 - 4 Bending L knee while turning the body to face center and bending R knee across L ft
 - 5 Straighten L knee while turning the body and R knee to LOD

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Devoiko Mari Hubava

Rhodopi mountains

This is the most popular easy dance all over the country. It has many different names, but the basic name is *Pravo Horo*. The song *Devoiko Mari Hubava* is one of the most favorite and beautiful songs from Rhodopi mountains. The dancers form an open circle, facing center. The left hand is bent in front of the body like a belt. The right hand is holding the left elbow of the right neighbor. LOD is to the right side in the circle.

METER: 2/4

PATTERN

Meas Count

Introduction – 20 meas.

Figure 1 – 3 meas.

- | | |
|---|-----------------------------------|
| 1 | Facing diagonally right |
| 1 | Step on R ft fwd diagonally right |
| 2 | Step on L ft fwd diagonally right |
| 2 | Facing center |
| 1 | Step on R ft a little bkwd |
| 2 | Hold (Pause) |
| 3 | Facing center |
| 1 | Step on L ft a little bkwd |
| 2 | Hold (Pause) |

Dona

Pirin folk area

Dona is a variation of *Shirto* dance from Pirin folk area. It is a mixed, led dance, basically LOD is to the right side in the circle. The hands are held in W position.

METER: 7/8 SQQ

PATTERN

Meas Count

Introduction – 14 meas.

Figure 1 – 8 meas.

- | | | |
|---|---|------------------------------------|
| 1 | Facing center | Arms: In W position |
| | 1 Lift on L ft | |
| | + Step on R ft to R side | |
| | 2 Step on L ft behind R ft | |
| | 3 Step on R ft to R side | |
| 2 | Facing LOD | |
| | 1 Lift on R ft | |
| | + Step on L ft across R ft | |
| | 2 Step on R ft fwd to LOD | |
| | 3 Step on L ft across R ft | |
| 3 | Facing center | Arms: Go down to V position |
| | 1 Lift on L ft | |
| | + Step on R ft across L ft | |
| | 2 Step on L ft to L side | |
| | 3 Step on R ft behind L ft | |
| 4 | Facing center | Arms: Go back to W position |
| | 1 Lift on R ft | |
| | + Step on L ft next to R ft | |
| | 2 Step on R ft across L ft | |
| | 3 Step on L ft behind R ft | |
| 5 | Facing center | |
| | <u>1</u> Kick very softly with R ft fwd, toward center, while lifting with L ft | |
| | 2 Lift on L ft and keep R ft in the air | |
| | 3 Step on R ft fwd | |
| 6 | Facing center | |
| | <u>1</u> Kick very softly with L ft fwd toward center, while lifting with R ft | |
| | 2 Lift on R ft, while moving L ft bkwd | |
| | 3 Step on L ft bkwd | |
| 7 | Facing center | |
| | <u>1</u> Step on R ft bkwd | |
| | 2 Touch L toes next to R ft | |
| | 3 Hold (Pause) | |
| 8 | Facing center | |
| | <u>1</u> Soft kick with L ft fwd -drawing a low horizontal circle from front to left and behind | |
| | 2 Lift on R ft, L ft continues drawing the circle | |
| | 3 Step on L ft behind R ft | |

Figure 2 – 4 meas.

- | | | |
|---|-----------------------------------|------------------------------------|
| 1 | Facing diagonally right | Arms: In W position |
| 1 | Lift on L ft | |
| + | Step on R ft fwd diagonally right | |
| 2 | Step on L ft fwd diagonally right | |
| 3 | Step on R ft fwd diagonally right | |
| 2 | Facing diagonally right | |
| 1 | Lift on R ft | |
| + | Step on L ft fwd diagonally right | |
| 2 | Step on R ft fwd diagonally right | |
| 3 | Step on L ft fwd diagonally right | |
| 3 | Facing center | Arms: Go down to V position |
| 1 | Lift on L ft | |
| + | Step on R ft bkwd | |
| 2 | Step on L ft bkwd | |
| 3 | Step on R ft bkwd | |
| 4 | Facing center | Arms: Go back to W position |
| 1 | Lift on R ft | |
| + | Step on L ft next to R ft | |
| 2 | Step on R ft across L ft | |
| 3 | Step on L ft behind R ft | |

Sequence: Introduction – 14 meas.

Figure 1 – 8 meas. x 3 times – with the song;

Figure 2 – 4 meas. x 3 times – with the instrumental part of the melody.

Alternate the figures in this way to the end of the melody.

Dosmanovata

Byala village, Sliven region, Thrace

This is a mixed, led dance, basically to the right side in the circle. The hands are held down. The dance has only one figure of 18 measures.

METER: 2/4

PATTERN

Meas Count

	<u>Introduction – 16 meas.</u>	
	<u>Figure 1 – 18 meas.</u>	Arms:
1	Facing center	Go up to W position gradually for Meas.1,2
	1 Step on L ft fwd – toward center	
	2 Lift on L ft	
2	Facing center	
	1 Step on R ft fwd – toward center	
	2 Lift on R ft	
3	Facing center	Go down to V position gradually for Meas.3,4
	1 Step on L ft bkwd	
	2 Lift on L ft	
4	Facing center	
	1 Step on R ft bkwd	
	2 Lift on R ft	
5- 8	Repeat meas.1 to 4	
9	Facing center	
	1 Step on L ft to L side	The arms sway fwd
	2 Step on R ft behind L ft	The arms sway bkwd
10	Facing center, then turning to face R side	
	1 Step on L ft to L side	Go up to W position
	2 Hop on L ft, while turning to R side in the circle	
11	Facing R side in the circle	
	1 Leap onto R ft fwd – to R side	
	2 Leap onto L ft fwd – to R side	
12	Repeat Meas.11	
13	Facing R side, then turning to face center	
	1 Leap onto R ft to R side, while turning to face center	Go down to V position
	2 Leap onto L ft behind R ft	
14	Facing center	
	1 Leap onto R ft in place	
	2 Hop on R ft	
15	Facing center	
	1 Leap onto L ft to L side	
	2 Leap onto R ft across L ft	
16	Facing center	
	1 Leap onto L ft to L side	
	2 Leap onto R ft behind L ft	
17, 18	Repeat Meas.15, 16	

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Irimenche – Pozlatenche

Strandzha mountains. - South Thrace

Irimenche - Pozlatenche is a springtime children's dance in a very interesting mixed rhythm, which exists in Thrace and the Rhodopi mountains.

Formation: This is a mixed, led dance with hands held in W position. LOD-right side in the circle.

Rhythm: $9/8 + 9/8 + 5/8 + 5/8 + 9/8 = \underline{QQQS} + \underline{QQQS} + \underline{QS} + \underline{QS} + \underline{QQQS}$

METER: varies by measure, see below

PATTERN

Meas Count

Introduction – 9/8 -2 meas. + (9/8+9/8+5/8+5/8+9/8) x 2 times.

Figure 1

- Facing LOD
- | | | | |
|---------|----------|---|--------------------------------|
| 1 (9/8) | 1 | Step on R ft fwd to LOD | Arms: In W pos. |
| | 2 | Step on L ft fwd to LOD | |
| | 3 | Step on R ft fwd to LOD | |
| | <u>4</u> | Step on L ft fwd to LOD | |
| 2 (9/8) | 1 | Step on R ft to R side, while turning body to face center | Arms: Go down to V pos. |
| | 2 | Step on L ft behind R ft | |
| | 3 | Step on R ft to R side | Arms: Go up to W pos. |
| | <u>4</u> | Close L ft next to R ft | |
| 3 (5/8) | 1 | Step on L ft to L side - facing center | |
| | <u>2</u> | Close R ft next to L ft | |
| 4 (5/8) | 1 | Step on R ft to R side | |
| | <u>2</u> | Close L ft next to R ft | |
| 5 (9/8) | 1 | Step on L ft fwd - facing center | |
| | 2 | Step on R ft in place | |
| | 3 | Step on L ft next to R ft | |
| | <u>4</u> | Close R ft next to L ft | |

Figure 2 – same as Figure 1, but we dance it toward center and backward in the way shown below

- Facing center **Arms:** Keep them in W pos. only
- | | |
|---------|--------------------------------------|
| 1 (9/8) | Repeat meas 1 of Figure 1, but fwd |
| 2 (9/8) | Repeat meas 2 of Figure 1, but fwd |
| 3 (5/8) | Repeat meas 3 of Figure 1 – in place |
| 4 (5/8) | Repeat meas 4 of Figure 1 – in place |
| 5 (9/8) | Repeat meas 5 of Figure 1 – in place |

When we repeat Figure 2, we dance backward

Sequence: Introduction – 9/8 -2 meas. + (9/8+9/8+5/8+5/8+9/8) x 2 times.

Figure 1 – 2 times – with the song, in the circle.

Figure 2 – 2 times – fwd and bkwd – with the instrumental part of the melody.

Kopanitsa

Shopluk folk area

Kopanitsa is one of the basic dances in West Thrace and Shopluk areas. You can see many different variations. In this dance there are 2 figures. Depending on the dancer's abilities, you can choose both figures or only dance the first one. *Kopanitsa* is a mixed dance in an open circle with a leader-a very good dancer. The hands are on the belts. LOD – right side in the circle.

METER: 11/8 QQSQQ

PATTERN

Meas Count

Introduction – 8 meas.

Figure 1 – 12 meas.

- 1 Facing LOD
- 1 Step on R ft fwd to LOD
- 2 Step on L ft fwd to LOD
- 3 Step on R ft fwd to LOD
- 4 Hop on R ft
- 5 Step on L ft fwd to LOD
- 2-5 Repeat Meas.1 4 more times.
- 6 Facing LOD
- 1 Hop on L ft fwd to LOD
- 2 Step on R ft fwd to LOD, while straightening L ft down fwd
- 3 Brush with L ft fwd, while hopping on R ft
- 4 Hop on R ft
- 5 Step on L ft fwd to LOD
- 7
- 1 Step on R ft fwd to LOD
- 2 Step on L ft fwd to LOD
- 3 Step on R ft bkwd, while "sovai"-twisting L heel to R side and turning to face center
- 4 Step on L ft to L side
- 5 Step on R ft behind L ft
- 8 Facing center
- 1 Step on L ft to L side
- 2 Step on R ft behind L ft
- 3 Step on L ft fwd – toward center
- 4 Hop on L ft
- 5 Step on R ft fwd
- 9 Facing center
- 1 Hop on R ft
- 2 Step on L ft fwd
- 3 Step on R ft to R side, while sharply turning to face right side
- 4 Hop on R ft
- 5 Step on L ft across R ft
- 10 Facing center
- 1 Step on R ft to R side
- 2 Step on L ft behind R ft
- 3 Step on R ft to LOD, while preparing L ft for "hlopka"-left side in the air
- 4 "Hlopka" - close L ft next to R ft
- 5 Hold (Pause)

- 11 Facing center
 1 Step on L ft to L side
 2 Step on R ft behind L ft
 3 Step on L ft to L side
 4 Hop on L ft, while kicking up R ft to L side with straightened knee
 5 Stamp on R ft diagonally left, keeping the straightened knee
- 12 Facing diagonally left
 1,2 Hold (Pause)
 3 Step on R ft next to L ft, while sharply turning to R side
 4 Hop on R ft
 5 Step on L ft to LOD

Figure 2 – 8 meas.- facing center

- 1 1 Step on R ft fwd toward center
 2 Step on L ft fwd
 3 Step on R ft fwd
 4 Hop on R ft
 5 Step on L ft fwd
- 2 1 Stamp R heel diagonally right, while bending L knee and the body fwd
 2 Stamp R heel fwd, while bending L knee and the body fwd
 3 Step on R ft in place, while sharply turning to R side. Straighten the body
 4 Hop on R ft
 5 Step on L ft across R ft
- 3 Repeat Meas.1, but moving bkwd
- 4 1 Hop on L ft
 2 Step on R ft bkwd
 3 Jump on both feet bkwd –next to each other- "plesni"
 4 Hop on L ft, while kicking fwd with R ft with straightened knee
 5 Stamp R ft fwd keeping straightened R knee
- 5 1 Hop on L ft
 2 Stamp R ft diagonally right, keeping straightened R knee
 3 Hold up R heel-in front of L ft. R knee is pointing R side
 4,5 Hold (Pause)
- 6 1 Turn sharply R knee fwd
 2 Stamp R heel fwd
 3 Step on R ft fwd
 4 Hop on R ft
 5 Step on L ft fwd
- 7 1 Hop on L ft
 2 Step on R ft fwd
 3 Kick with L ft fwd, while hopping on R ft
 4 Hop on R ft
 5 Step on L ft bkwd
- 8 Repeat Meas.1, but moving bkwd

You can dance only Figure 1 or alternate the figures, depending on leader's command.

Shirokolashko Horo

Rhodopi mountains.

This is a mixed, led dance with hands held down and LOD-right side in the circle.

METER: 7/8 SQQ

PATTERN

Meas Count

Introduction – 4 meas.

Figure 1 – 8 meas.

Arms: Held down in V pos.

- | | | |
|---|---|--|
| 1 | Facing center | |
| | <u>1</u> Step on R ft to R side | |
| | 2 Step on L ft next to R ft | |
| | 3 Step on R ft to R side | |
| 2 | Facing center | |
| | <u>1</u> Step on L ft across R ft | |
| | 2 Step on R ft to R side | |
| | 3 Step on L ft behind R ft | |
| 3 | Facing center | Arms: Go up to W pos. |
| | <u>1</u> Step on R ft to R side | |
| | 2 Touch L ft fwd with straightened knee | |
| | 3 Hold (Pause) | |
| 4 | Facing center | |
| | <u>1</u> Step on L ft to L side | |
| | 2 Step on R ft across L ft | |
| | 3 Step on L ft in place | |
| 5 | Facing center | |
| | <u>1</u> Step on R ft to R side | |
| | 2 Step on L ft behind R ft | |
| | 3 Step on R ft to R side | |
| 6 | Facing center | |
| | <u>1</u> Step on L ft across R ft | |
| | 2 Step on R ft in place (bkwd) | |
| | 3 Step on L ft in place (fwd) | |
| 7 | Facing center | Arms: Go gradually down to V pos. |
| | <u>1</u> Step on R ft in place | |
| | 2 Close L ft next to R ft | |
| | 3 Hold (Pause) | |
| 8 | Facing center | |
| | <u>1</u> Step on L ft a little bkwd | |
| | 2 Close R ft next to L ft | |
| | 3 Hold (Pause) | |

Trakiiska Rachenitsa

Kukorevo village, Yambol region, Thrace

This is a mixed, led dance with hands, held down. LOD-right side in the circle.

METER: 7/8 QQS

PATTERN

Meas Count

Introduction – 16 meas.

Figure 1 – 12 meas.

1	Facing LOD.	Arms hold down to V pos.
1	Step on R ft fwd to LOD .	Arms sway fwd
2	Hold (Pause)	
<u>3</u>	Leap onto L ft fwd to LOD.	Arms sway bkwd
2	Repeat Meas.1	
3	Facing center	
1	Step on R ft fwd to LOD, while turning to face center.	Hands go up to W pos
2	Hold (Pause)	
<u>3</u>	Hop on R ft in place	
4	"rachenichna"- facing left side in the circle.	Keep the hands in W pos.
1	Step on L ft fwd to L side in the circle	
2	Step on R ft fwd to L side	
<u>3</u>	Step on L ft	
5	"rachenichna" starting with R ft – fwd to L side	
6	"rachenichna" with L ft – fwd to L side	
7	Facing center and in place	
1	Step on R ft to R side	
2	Kick with L ft with straightened knee, across R ft	
<u>3</u>	Lift on R ft	
8	Repeat Meas.7, but with opposite footwork	
9	"rachenichna" with R ft in place	
10 - 12	Repeat Meas.7- 9, but with opposite footwork.	Hands go down to V pos. on the last(12 th) measure.

Figure 2 – 8 meas.- "zig-zag" fwd and bkwd – diagonally right

1	"rachenichna" with R ft fwd - diagonally right.	The hands go gradually up to W pos.
2	Repeat Meas.1, but "rachenichna" with L ft	
3,4	Repeat Meas.1,2 – in place.	The hands are in W pos.
5 - 8	Repeat Meas.1 to 4, but bkwd – diagonally right.	The hands go down to V pos.

Sequence: Introduction

Figure 1 – 12 meas. x 2 times – with the song;

Figure 2 – 8 meas. x 2 times – with the instrumental part;

Alternate the figures to the end of the melody.

Presented by Iliana Bozhanova & Todor Yankov at Statewide 2013

Baile Da Camacha

Madeira, Portugal

The dance has many figures, called by a leader. Learned from Madelynn Greene by Marianne Taylor.

- Formation: 4- 6 cpls as for a contra dance set with M facing ptrs, L shoulder toward music.
Style: Very relaxed; shoulders rather slouched, arms swing with movement of the body while fingers accent the beat. Elbows bent, hands about shoulder high.
Steps: Step-hop and point. Step-hop flat; on hop bent knee and foot lifted under body. All begin stepping R (for all figures except 2 bars of the Chorus.)

METER: 2/4

PATTERN

Meas

Introduction: None

Part I - Stars

- 1-8 As in 4-hand star: 2 cpl groups dance R-hand star - no hands joined.
9-16 Reverse, dancing L-hand star - no hands joined.

Chorus

- 17 All move back away from partner with 2 step-hops R, L
18 All move fwd twd partner 2 step-hops
19-20 With weight on L, tap pointed R toe 4 times (toe almost side by side with ptr's toe) R arm high, L arm low.
21-24 Repeat chorus 17-20

Part II - W Turns, Cross-hand Turns

- 1-2 Ptrs with R hands joined, 4 step-hops, M in place, W turning CW, free hands on hips
3-4 W continues turning CW, M dancing in place, 4 step-hops
5-8 Ptrs circle each other once, CW with 8 step-hops, staying face to face, arms shoulder-high
9-12 Keep elbows level with wrists, turning CW again once more
13-15 Repeat action of meas 5-7, but ptrs change places on first 3 step-hops, change back on next 3 step-hops and release to...
16 Turn in place alone, CW, with 2 last step-hops.
17-24 Repeat action of Chorus, bars 17-24.

Part III - Small Circles

- 1-8 M on their side, W on theirs, circle CW, hands on neighbors' shoulders; circles turn 3-4 times
9-16 Circles unroll CCW, to end facing ptr, again

Chorus with Cross-over

- 17-18 Prtrs change places with 3 step-hops, circling each other CW and 1 step-hop fwd twd each other.
19-20 Repeat action of CHORUS, bars 19-20
21-24 Repeat bars 17-20 of CHORUS WITH CROSSOVER

Part IV - Woman Turns and Cross-hand Turn

- 1-24 As in PART II

Part V - Large Circle

- 1-8 Lines approach and merge, M turning to face same direction as W to join single circle, W on ptr's R
9-16 Releasing hands, all circle CCW, fingers snapping, turning individually to end facing center of circle
17-24 Repeat ORIGINAL CHORUS, but with all moving backward and forward from center. End with R toes pointed to center.

Presented by Andy Taylor-Blenis at Statewide 2013

Malhao

(Portugal)

This couple dance is from Vila Nova de Gai a in northwest Portugal. It has been danced for more than 100 years. It was first taught by Louise and Germain Hebert, Yves Moreau and Marianne Taylor.

Pronunciation: mah-YEOW

Music: Dances of Portugal, Track #1

Formation: Partners face each other in contra lines.

Steps: **Basic step:** Facing partner, step R back (ct 1); step L next to R (ct 2); step R fwd (ct 3); hold (ct 4). Arms swing easily down, back and up again. Can be done with opp ftwk and direction.

Side steps: 3 steps to own right (R-L-R) while facing to R (cts 1-2-3). Lift on R swiveling on R to face L (ct 4). Can be done with opp ftwk and directions.

Style: **Arms and Hands.** Arms for both M and W are raised in Part I and extended above shoulder height to each side, slightly ahead and palms facing out. When clapping hands, palms are flat, fingers spread and extended, and the clap is at face height.

METER: 4/4

PATTERN

Meas

One note **Introduction.** No action.

I. Two Lines Facing and Moving in Opposite Directions

- 1 Dance Side Steps, starting to R to R. Arms for both M and W are raised and extended above shoulder height to each side, slightly ahead and palms facing out.
- 2 Dance Side Steps, starting to L to L.
- 3-8 Repeat measures 1-2 three times.
- 9 Facing ptr. Two steps R-L, touch R next to L.

II. Backward and Forward

- 1 Facing ptr, do the Basic Step R-L-R with arms swinging down and back.
- 2 Still facing ptr, step L-R-L in place while clapping hands on each step.
- 3-8 Repeat 1-2 three times.

III Back and Turn

- 1 Dance Basic Step R-L-R, with arms swinging down and back.
- 2 Turn right (CW) in place with 3 steps, L-R-L, beg with L crossing in front of R. Arms are held over the head in a graceful curve during the turn.
- 3-4 Basic step as in Figure II meas 1-2.
- 5-8 Repeat 1-4.

Sequence:

Repeat the entire dance. On the fifth repeat of the dance, there are only 8 measures in Figure I so OMIT measure 9.

Presented by Andy Taylor-Blenis at Statewide 2013

Não Vás ão Mar Tonho

Portugal

Portuguese dance from Nazaré.

Pronunciation: now VAHZH ow MAR TOHN-yoh

Music: Dances of Portugal, Track #2

Rhythm: Mixed 2/4 and 3/4 meter

Formation: Circle of cpls with two cpls working together. Stand side-by-side with ptr, facing LOD, inside hands joined. W's free hand on hip; M's free hand behind the back.

Steps: Finger snaps are optional whenever appropriate.

Vira: Quick running steps beginning with either foot. Step R fwd (ct 1); step L fwd (ct &) ; step R fwd (ct 2) . Knees are bent, and steps are flat-footed. The Vira is simply three steps, but the first is accented even lower! The body is straight, but slightly relaxed on the Vira.

Vira Cruzada:

Meas 1-2: With 2 Vira steps (beg R) M1 and W2 ("first corners") move in to meet, L shoulders adjacent while "second corners" balance in place. (From this point, second corners will repeat movements of the first corners, but always two bars later.)

Meas 3-4: First corners, with 2 Vira steps, move back to place, pulling L shoulder back to end with R side slightly toward corner.

Meas 5-6: First corners cross to each other's place, passing face to face with L shoulder leading.

Meas 7-8: Back away to end with R shoulder toward ctr as before.

Meas 9-16: Repeat meas 1-8 to home places; on last 2 meas, second cpls must pass through ctr, efficiently as they have only 2 Vira steps for crossing.

METER: 2/4 & 3/4

PATTERN

Meas

Introduction: 3 meas plus 3 notes upbeat.

2/4 Meter **Walking in Circles**

1-4 All walk in LOD 8 steps beg L.

5-8 Continue walking, W in front of ptr, hands on hips - single file.

9-11 First M turns to ctr, L elbow toward L elbow of second M. His ptr follows him and second W follows her, with second M following her, M 1, W 1, W2, M2. All wheel CCW for 5 steps, turning away from ctr on the last step. (This resembles a L-hand star without hands!)

12-14 Wheel CW ® elbow in ctr) six steps, ending in starting positions.

3/4 meter **Transition 1**

15 Facing CCW, with R shoulders to ctr, step L to L, 2 steps in place R-L.

Vira Cruzada

1-16 Dance Vira Cruzada Step (see Steps above), ending in home places.

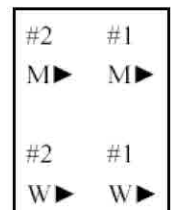
2/4 meter **Transition 2**

17 3 steps in place: R, L, R. All couples join inside hands and face LOD.

Ending

1-8 Retain ptr's hand and walk side by side for 16 steps as in Part I, bowing on last note.

Dance goes through 3 times followed by the Ending.



Presented by Andy Taylor-Blenis at Statewide 2013

Ruzga de Santa Marta

Santa Marta, Portugal

This dance was first learned in Portugal in 1962 by Madelynne Greene. It was taught to her by the Grupo Folklorico de Santa Marta de Potuzelo by arrangement with Dr. Sousa-Gomez, director and founder of the group.

Pronunciation: ROOZ-gah deh SAHN-tah MAHR-tah

Music: Dances of Portugal, Track #5

Formation: 2 cpls facing fwd in their Line of Direction.

Style: Arms are curved upward, hands held a little above head level. Not bouncy, slightly bent knees, spring is in the ankles. W wear very heavy woolen skirts and swing them sharply as they turn, revealing their pretty petticoats.

Steps: **Step-Close-Step-Half-Turn:** Step R, close L, step R, raising L knee up while pivoting half to L. Then dance bkwd, step L, close R, step L while raising R and pivoting half to R. M will begin bkwd on L and W will begin fwd on R.

Two Step Clapping: A simple step-close-step keeping ft close to floor. Accent each step by clapping hands.

Gallop to Center: Slide-close, slide-close, slide-close, jump onto both ft with L shoulders to ctr. Can be done with opp ftwk.

METER: 2/4

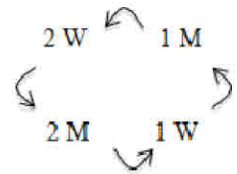
PATTERN

Meas

Introduction: None. (Option: start on meas 3)

I. Two-step with Pivot

1-32 Using Step-Close-Step-Half-Turn Step, M pivots to face partner (behind him) then pivots to face W in front of him. W begin the two-step on R moving fwd, then pivot and dance the next step bkwd, etc. An easy way to remember is: the first step of each meas is always on the outside ft whether facing fwd or bkwd.



II. Two-step with Clapping Hands

1-8 The two W facing ctr clap their hands as the two M, using Turn Step Clapping Step, cast off over L shoulder CCW progress with simple two-steps fwd in the circle passing on the first 4 steps behind the W in front of them and continuing on the next 4 steps to the opp M's place.

III. Gallop to Center

1-8 M Gallop to ctr, leading with L shoulder. On the jump they will be facing each other in the ctr. As they gallop out of ctr leading out with R shoulder, the W gallop in, having turned ¼ turn first to lead with their L shoulder to ctr. Then the M gallop in again as W gallop out with long steps, and then all gallop to places to begin the dance again.

Sequence: Fig I, Fig II, Fig III

Upon repeating the dance, Figure I is done only half as long – 16 steps instead of 32. The dance repeats with the M now in reversed pos in the circle. They begin bkwd to face new partner. Continue Fig III until the end of the music. There is no pose at end.

Presented by Andy Taylor-Blenis at Statewide 2013

Vira da Nazaré

Portugal

Learned by Marianne Taylor in Nazaré, Portugal, in 1972, from Grupo Mar Alto.

Pronunciation: VEE-rah dah NAH-zah-reh

Music: Dances of Portugal, Track #7

Formation: Double circle, two couples working together: Each M faces his ptr, with the other W on his right.

Style: Quite flat-footed, knees bent, body relaxed.

Steps: **Basic step:** On R hop slightly in place, while turning $\frac{1}{4}$ to face R (ct 1); step L slightly in front of R (ct 2); step R in place (ct 3) ; step L in place (ct 4).
Is also done with opp ftwk and direction.

#1	#2
W	M
#1	#2
M	W

METER: 4/4

PATTERN

Meas

Introduction. Includes the first two notes sung, the upbeat.

M's hands are behind his back; W's hands are on her hips. Acknowledge neighbor and ptr.

I. Acknowledge Neighbor and Ptr

- 1 M beg R, W L, turning toward neighbor: Dance Basic Step (see above).
- 2 Repeat meas1 with opp ftwk, facing ptr (opposite in the circle).
- 3-16 Repeat meas 1-2 seven more times, turning first to neighbor, then to ptr each time.

II. Changing Places over and Back

- 1 Beg M's R, and W's L, change places with neighbor with two low step-hops. All arms are raised up and a bit forward. M passes behind, making a full turn CW; W passes in front making a full turn CCW (cts 1-4).
- 2 M beg R, W L while facing ptr, one Basic Step, as in Fig 1, meas 1.
- 3-4 Repeat meas 1-2 with opp ftwk and direction, to end in orig pos. M again passes behind W, and all end facing ptr.
- 5-8 Repeat meas 1-4.

Sequence:

On this recording the entire dance is done three times through, followed by Fig II at an accelerated tempo!

Presented by Andy Taylor-Blenis at Statewide 2013

Bagi Karikázó

Hungary

This is a girls' circle dance from the village of Bag, North-Central Hungary (Paloc region).

Pronunciation: Bah-gee Kah-ree-kah-zoh.

Source: Sandor Timar, Hungarian folklorist.

Formation: Single circle with simple handhold.

Steps and motifs :

Cts

1. Promenade (grapevine)

1-2 1/8 turn to Right, step on the Right foot forward.

3-4 Step on the Left foot forward.

5-6 1/8 turn to the Left, step with the Right foot to the Right side.

7-8 Step on the Left foot behind the Right foot with a slight knee bend (close to 5th position).
Repeat the same way.

2. Forward and back

1 Step on the Right foot forward.

2 Step on the Left foot beside the Right foot.

3 Step on the Right foot forward.

4 Bend the Right knee slightly.

5-8 Repeat cts. 1-4, with opposite footwork and direction.

3. Running steps with hand-hold change

1-4 With 4 small running steps, move toward the center of the circle, Right, Left, Right, Left.
At the same time, lift the hands, with straight arms, to a forward high position and release the hand-hold.

5-6 Take two running steps in place, Right, Left.

7-8 Close the Right foot to the Left foot and pause.

NOTE: During cts. 5-8, lower the arms from high to low side position and join in a back-basket hold.

4. Csárdás (Local variation)

1 Step on the Right foot to the Right.

2 Step on the Left foot beside the Right foot.

3 Step on the Right foot to the Right.

4 Bring the Left foot close to the Right ankle.

5 Step on the Left foot to the Left.

6 Step on the Right foot to the Right.

7 Step on the Left foot to the Left.

8 Bend the Left knee slightly.

NOTE: The steps are taken on the balls of the feet, light and bouncy (down-beat).

5. Swaying ♩ ♩ ♩ ♩

- 1 Step on the Right foot to the Right.
- 2 Step on the Left foot beside the Right foot.
- 3-4 Step on the Right foot to the Right (Left foot remains in the previous place with the toes touching the floor).
- 5-6 Shift weight from the Right foot to the Left foot (Right foot remains in previous position with the toes touching the floor).

6. Bukós (single) ♩ ♩ ♩

- 1 Step to the Right on the Right foot.
- 2 Step on the Left foot beside the Right foot.
- 3-4 Step on the Right foot into a small 2nd position parallel with a knee-bend and pause.
Repeat with opposite footwork (symmetrical).

7. Bukós (double) ♩ ♩ ♩ ♩ ♩

- 1 Step on the Right foot to the Right.
- 2 Step on the Left foot beside the Right foot.
- 3 Step on the Right foot into a small 2nd position parallel with a knee-bend.
- 4 Rise to a slight knee-bend.
- 5-6 Sink into a knee-bend and pause.
Repeat with opposite footwork (symmetrical).

NOTE: In both Bukós, the accents are on the knee-bends.

METER: 4/4

PATTERN

Meas

Part I (Slow)

- 1-4 Introduction.
- 5-12 Do the Promenade (#1) four times.
- 13-14 Do the forward and back motif (#2).
- 15-16 Do the Running steps with hand-hold change (#3).

Part II (Csárdás)

- 1-7 Do the Csárdás (#4) three times.
- 8-9 Do the Swaying motif (#5).
- 10-12 Starting with the Right foot, do ten light running steps sideways to the Right (CCW)
Repeat Part II once more.

Part III (Bukós)

- 1-6 Do six Single Bukós (#6).
- 7-12 Do four Double Bukós (#7).
- 13-18 Do twenty-three light running steps starting with the Right foot and moving sideways to the Left (CW). This is like a closed Rida step with a slight knee-bend on each Right step. Pause on the last count.
- 19-22 Do four Single Bukós (#6) starting to the Left.
- 23-24 Do one Double Bukós (#7) to the Left plus one more knee-bend.

Presented by Andy Taylor-Blenis at Statewide 2013

Bagi Verbunk És Forgós

Hungary

These dances are from the village of Bag. The Verbunk is a Hungarian recruiting dance and the Forgós is a fast Hungarian csárdás.

Formation: For the Verbunk - M's solo, group.
For the Forgós - Cpls facing and apart.

Verbunk Motifs:

Cts

1. Side-close and Cifra

- 1 Step R ft to R side.
- 2 Stamp L ft beside R.
- 3 Small leap onto L ft to L side.
- & Step R ft beside L.
- 4 Step L ft beside R.

2. Hop - Touch

- 1 Hop on L ft in place, at the same time place/touch R diag L fwd on floor.
- 2 Hop on L in place, at the same time place/touch R diag R fwd on floor.
- 3-4 Repeat cts 1-2,

3. Jumps

- 1 Jump and land with slightly bent knees, R is in place carrying full wt, L is fwd with partial wt.
- 2 Repeat jump with opp ftwk.
- 3-4 Repeat cts 1-2.
- 5 Repeat ct 1.
- 6 Jump into 2nd pos (stride).
- 7 Jump and close ft together.
- 8 Pause.

4. Csárdás

- 1 Step R ft to R side.
- 2 Step L ft beside R.
- 3 Step R to R side.
- 4 Close L ft to R with accent.

5. Claps

- 1 Click R ft to L, at the same time clap hands together in front.
- 2 Step on R ft in place and clap.
- 3 Click L ft to R and clap
- 4 Step L ft in place.

6. Leaps & Hop

- 1-3 Three (3) small leaps (R,L,R) bkwd.
- 4 Hop on R, at the same time kick L ft fwd and low.
- 5-8 Repeat cts 1-4 with opp ftwk.

7. Boot Slapping

- 1 Step R to R side and raise the L leg fwd with bent and turned out knee.
- 2 Hop on R ft in place, at the same time hit/slap R hand on inside of L boot top.
- 3-4 Repeat cts 1-2 with opp ftwk and hand work.

Meas

VERBUNK

Part I

- 1 Introduction.
- 2 Side-close and Cifra, Motif #1.
- 3 Hop - Touch, Motif #2.
- 4 Jumps, Motif #3, cts 1-4.
- 5-7 Repeat meas 2-4.
- 8 Jumps, Motif #3, cts 5-8.

Part II

- 1 Csárdás, Motif #4
- 2 Claps, Motif #5
- 3-4 Leaps and Hops, Motif #6.
- 5 Cifra, Motif #1 cts 3,&4, to R and L.
- 6 Claps, Motif #5.
- 7-8 Boot Slapping, Motif #7, 2 times.
- 9-16 Repeat Part II, meas 1-8.

Repeat the entire Verbunk from the beginning.

FORGÓS

Forgós Motifs:

Cts

1. Bukós (single)

- 1 Small step on R ft to R side.
- 2 Step L ft beside R
- 3-4 Step into a small 2nd pos with a small knee bend and hold.
Repeat with opp ftwk and direction.

2. Sergö/Closed Rida

- 1 Step R ft in front of L with a small knee bend.
- 2 Step L ft to L side
Repeat with same ftwk.

3. Bukós (double)

- 1 Step R ft in front of L with slight knee bend.
- 2 Straighten R knee.
- 3 Step L ft into 2nd pos (stride) and bend both knees.
- & Straighten both knees.
- 4 Bend both knees.

METER: 4/4

PATTERN

Meas

FORGÓS

- 1-4 Ptrs move tog with 8 walking steps to a Csárdás (shldr-shldr/blade) pos.
- 5-8 Bukós, motif #1, 4 times.
- 9-11 Sergö/Closed Rida, motif #2, 5 times turning with ptr (in place) CW.
- 12 Stop the rotation with a Bukós (double), motif #3.
- 13-14 Ptrs release handhold and break with 4 walking steps. M moves a little back and fwd, W makes a small circular path to the R and returns to her ptr.
- 15-16 Resuming Csárdás hold, ptrs do 1 Sergö, motif #2 and the Bukós (double), motif #3.

Repeat Forgós from beginning. This time ptrs turn away from each other, W to R, M to L, then with walking steps they move tog to continue from meas 5 as described above.

Békési Páros

Hungary

Békési Páros is a couple dance from Békés county in the East-Southeastern part of Hungary. It is a rich area in the folk dance tradition, with an interesting local csárdás style. The csárdás is based on the cifra step and its variations, with partners changing positions, turning, etc

Source: Original research on the dance was done by the late Miklos Rabai, choreographer for the Hungarian State Folk Ensemble, and George Manninger, folklorist. This arrangement is by Andor Czompo.

Pronunciation: BAY-kay-shee PAH-rohsh

Formation: Cpls at random around room. Ptrs face in Shldr-Shldr blade pos.

Steps: **Cifra (to R):** Leap in place on R ft (ct 1); Step on L in place (ct &); Step on R in place (ct 2). Can be done to L with opp ftwk.
Heel Cifra (to R): Leap on R in place (ct 1); step on L heel beside R (ct &); step on R in place (ct 2). Step alternates.
Open (upbeat) Rida (to R): Step on ball of R ft to R (ct 1); step on L ft across in front of R , bending knees a little (ct 2). Can be done to L with opp ftwk.

Style: The dance is lively with light and fast ftwk.

METER: 4/4

PATTERN

Meas

I. Straighten and Side-cross-close

- 1-3 Introduction, no action. On meas 3, ct 4, bend knees.
4-6 In place, straighten and bend knees in rhythm: straighten on the beat (cts 1,3), bend on the off-beat (cts 2,4), twist body slightly to R (ct 1) and to L (ct 3).
7 Step on the ball of R to R (ct 1); step on L across in front of R with a slight knee bend (ct 2); close R to L, wt on balls of both ft, knees straight (ct 3); bend both knees (ct 4).
8 Repeat meas 7 with opp ftwk and direction.
9-12 Repeat meas 7-8 two more times.

II. Leg Swing and Cifras

- 1 Hop on L, raise R with knee bent so that upper leg is parallel to the floor and swing R ft in front of L so that sole of ft points to L (ct 1); hop on L, swinging R ft outward to R so that sole of ft points to R (ct 2); beg R, dance one Cifra step in place (cts 3&4).
2 Repeat meas 1 with opp ftwk.
3 Beg R, dance two Heel Cifras. On last ct &, raise R ft sdwd to R in preparation for next step.
4 Displace L ft with R, clicking heels, and swing L ft slightly sdwd to L (ct 1); hop on R (ct 2); step on L in front of R (ct 3); step on R behind L (ct &); step on L to L (ct 4); raise R ft sdwd to R in preparation for next step (ct &).
5-6 Repeat meas 4 two more times.
7-12 Repeat meas 1-6.

III. Step-hop and Change Places

- 1 Step bkwd on R, releasing Shldr-Shldr blade position to join R hands low, W place L hand on hip, fingers fwd, M place L hand behind back (ct 1); hop on R (ct 2); step bkwd on L (ct 3); hop on L (ct 4).
- 2 Step on R behind L (ct 1); hop on R, bringing L slowly behind R (ct 2); step on L behind R (ct 3); hop on L (ct 4).
- 3 Beg R, dance two Heel Cifras.
- 4 Beg R, dance two step-hops fwd, changing places with ptr and passing R shldrs, joined hands held down. Face ptr again after changing places.
- 5-6 Repeat meas 2-3.
- 7-12 Repeat meas 4-6 two more times. On the last two Heel Cifras (meas 12), join in Shldr-Shldr blade pos.

IV. Jumps, Rida Turn

- 1-3 With a small lift on L, touch R in front of L, knee slightly bent and turned out (ct 1); slide both ft apart, knees bent, cpl turning $\frac{1}{4}$ CCW (ct 2); jump with ft together (ct 3); repeat ct 2 (ct 4); straightening knees jump with ft together (meas 2, ct 1); hold (meas 2, ct 2); repeat all of above with opp ftwk and direction (meas 2, cts 3-4, meas 3, cts 1-4).
- 4-6 Repeat meas 1-3.
- 7-8 Beg R, dance four Open Rida steps, cpl turning CCW in place.
- 9 Repeat meas 1, cts 1-3 (cts 1-3); hold (ct 4).
- 10-12 Repeat meas 7-9 with opp ftwk and direction.

Repeat the dance one more time, replacing introduction (Fig I, meas 1-3) with action of Fig I, meas 4-6.

Kapuvári Verbunk

Hungary

Verbunk is a recruiting dance and is usually done only by men. In modern times girls sometimes join the dance but do entirely different steps. There are many Verbunks and this one from Kapuvar was learned from Andor Czompo.

Pronunciation: Kop-oo-var-ee Vair-boonk.

Formation: Two concentric circles. W on inside, M in outside circle.

METER: 4/4

PATTERN

Meas

I. Man's Part

- 1-4 Thumbs in belt, M walk CW in the circle, begin R, taking 6 broad striding steps around the ring. Do a simple Bokázó in place (step in place 3 times R, L, R, bringing heels together with quick flicks of the ft). Sharply cut onto L ft and project R ft fwd.
- 5-16 Begin to walk again starting on R ft. Repeat this entire part 4 times in all. At end of last sequence turn R to face the ctr of the circle with a Bokázó.

I. Woman's Part

- 1 W hands are held in a back basket pos. Moving to the R, step to R on R ft. Step L ft behind R, leaning bodies fwd. Step to the R and hop on R ft bringing L ft up beside R.
- 2 Step-hop to the L on the L ft bringing R ft up beside L. Then do 2 quick leaps sdwd, once to the R and once to the L.
- 3-16 Repeat this part 8 times in all.

II. Man's Part

- 1-4 M face ctr of circle with hands high in air snapping fingers. In place bounce on heels 1,2,3, pause. Repeat for a total of 4 times.
- 5-6 Do turning Bokázó in place like this: M turns ½ turn to L by leaping on R ft to face away from ctr. Jump high landing with ft apart, toes turned inward. Bring both ft together sharply. On ct 4 do nothing. Repeat turning Bokázó again to finish facing ctr.
- 7-8 Repeat meas 5-6.
- 9-16 Repeat entire part, meas 1-8 (Fig II).

II. Woman's Part

- 1-4 W have finished previous part standing on L ft. They will now move to the L with a fast Downbeat Rida. In this fast Downbeat Rida the accent is down on the first beat instead of up. Place R ft in front of L with a down accent, then step on ball of L ft in place as circle moves to L. Do 16 of these fast Downbeat Rida steps and finish standing on R ft.
- 5-8 In place do 8 Cifra steps alternating to the L and R. This Cifra step is as follows: leap slightly to the R on the R ft, step L ft in place, step R ft in place. The pattern is repeated to the L with opp ftwk.
- 9-12 Repeat the Downbeat Rida to the R, crossing L ft in front of R. Do 16 of these steps.
- 13-16 In place do 8 Cifra steps starting to the R.

III. Man's Part

- (A) 1 Hop on L ft 2 times, at the same time swing R ft in front with sole pointing to the L, then swing it outward so that sole is pointing R. Bring R ft down beside L ft.
2 Repeat, hopping on R ft and swinging L ft.
3 Snap fingers and bounce on heels 1, 2, 3, pause.
4 Do a simple Bokázó - 1, 2, 3, pause.
5-8 Repeat meas 1-4, (Fig III).
(B) 9 Lift R ft straight out in front, hip high. With the R hand slap the inside of the R ft at the boot top with a slight hop on the L ft. Leap on R ft and at the same time bring L ft up sdwd, sole pointing back. Bring ft together with both hands high in air. Leap on L ft, projecting R ft fwd in preparation to repeat this step. The L hand in this step is always in the air while the R hand moves through the part in a circular movement.
10-16 Repeat meas 9, seven more times, for a total of 8 times.

III. Woman's Part

- (A) 1 In circle facing ctr, W balances on R ft first and caves in on it slightly. Balance on L ft and cave in slightly.
2-4 Repeat meas 1 three times.
(B) 5-8 8 Csárdás steps to the R. A Csárdás step is a step-close done with flexed knees with a change of wt on each ct.
9-12 Repeat (A) balancing first to the L.
13-16 Repeat (B) moving to the L.

Repeat the entire sequence of Parts I, II, III, two more times.

Korcsárdás

Hungary

Korcsárdás, based on authentic folk material, was arranged by Andor Czompo for recreational folk dancing in the United States.

Formation: Any number of couples in a series of small circles scattered around the room, W to the R of M. Have at least six couples in a circle for comfort.

DANCE: 2/4

DESCRIPTION

Part I

All assume back basket hold.

Downbeat Rida: moving to the L, step on the R foot across in front of L foot with both knees bent (ct 1). Step to the L on the ball of the L foot with a straight knee (ct &). Do the down-up pattern (Downbeat Rida) for a total of 11 times. On the 12th count, step on R foot across, and swing L foot around close to the ground, from the back to the front. This puts you in a position to change directions. Now do the Downbeat Rida step, moving to the R and crossing first with the L foot. Continue moving for a total of 11 counts. Finish on the L foot on count 12.

Part II

Take shoulder-waist position and do three Csárdás steps in the following manner:

To R: Step to the R side on R foot, close L foot to R Foot, step to the R on the R, and bend R knee.

To L: Step to L side on L foot, close R foot to L, step to side on L foot, bend L knee.

To R: Same as above.

Still in shoulder-waist position, change position so that R hips are adjacent. Walk CW around in place with 8 walking steps, starting with the L foot. Finish with 3 stamps in place, L, R, L, facing partner.

Repeat 8 walks and 3 stamps moving CCW with L hips adjacent, and end facing partner. Do NOT take weight on the last stamp with the R foot.

Downbeat Rida: Still in shoulder-waist position and starting with the R foot across in front of L foot, do six Rida steps moving CW. Before you complete the six Rida steps, open out the couple and resume the original back basket hold in the circle.

Repeat the entire dance from the beginning.

Lakodalmi Tánc

Hungary

The wedding is one of the most important milestones in a young person's life. For the young girl, this is the step to womanhood. The wedding day is full of sorrow and happiness. The young bride experiences several traditional ceremonies, during which time her girlfriends sing and dance around her. Lakodalmi Tánc is one of many variations of this type of dance.

Source: Based on research done by Andor Czompo in Hungary.

Pronunciation: LAH-koh-dahl-mee TANTS

Music: The music includes two melodies. The first melody in 3/8 meter consists of 16 meas, repeated (32 meas). The second melody in 2/4 meter consists of 16 meas, repeated (32 meas). The 32 meas of the first melody are then repeated. A slow finale follows with 8 meas of the second melody.

Style: The dance is very feminine and lyrical.

Formation: Girls in one circle, in a front basket-hold pos. R hands are on top. Girls also hold a white handkerchief in their R hands.

METER: 3/8 & 2/4

PATTERN

Meas Count

1-4 INTRODUCTION

Part IA (First melody – 3/8)

- | | | |
|------|-----|---|
| 1 | 1-3 | step on the R ft twd the ctr of the circle. |
| 2 | | Step back on the L ft. |
| 3 | | Step to the R on the R ft. |
| 4 | | Close the L ft to the R, taking wt. |
| 5-16 | | Repeat meas 1-4, three more times. |

Part IB (First melody, repeated – 3/8)

- | | | |
|-------|-----|---|
| 1 | | Turning hips slightly to face CCW, step on the R ft in LOD. |
| 2 | | Continuing in LOD, step on the L ft. |
| 3 | | Step R. |
| 4 | | Step back on the L ft in RLOD. |
| 5-12 | | Repeat meas 1-4 two more times. |
| 13 | | Facing the ctr of the circle, step R on the R ft . |
| 14 | 1 | Step on the L ft behind the R ft. |
| | 2-3 | Step in place on the R ft (in front of the L ft). |
| 15-16 | | Repeat meas 13-14 with opp footwork. |

Part IIA (Second melody – 2/4)

- 1 1 Step on the R ft across in front of the L starting a grapevine step.
2 Step to the L on the L ft.
2 1 Step on the R ft behind the L.
2 Step on the L ft to the L.
3-4 Repeat meas 1-2.
5-6 In 4 steps: R, L, R, L, do a complete small CW turn in place, releasing hands for the turn and assuming original formation after the turn. During the turn, the R hand with the handkerchief leads the turn.
7 Do one Single Csárdás-step to the R.
8 Do one Single Csárdás-step to the L.
9-16 Repeat meas 1-8.

Part IIB (Second melody, repeated – 2/4)

- 1-16 Repeat Part IIA.

PART IIIA (First melody – 3/8)

- 1 1-3 Step to the R on the R ft.
2 1 Step to the L on the ball of the L ft.
2-3 Step R across in front of the L ft.
NOTE: This Rida step falls evenly over the 3 cts.
3 Repeat meas 2.
4 1-3 Step to the L on the L ft.
5-16 Repeat meas 1-4 three more times

Part IIIB (First melody, repeated)

- 1-2 Repeat meas 1-2 of Part IB.
3 1 Facing the ctr, step R on the R ft starting a grapevine step.
2-3 Step on the L ft behind the R
4 1 Step R on the R ft.
2-3 Step on the L ft in front of the R.
5-16 Repeat meas 1-4 three more times.
NOTE: This whole combination has a flowing movement.

Part IV (Finale. Second melody)

- 1-6 Repeat meas 1-6 of Part IIA.
7 1 Step to the R on the R ft.
2 Step L behind the R ft.
8 1 Step R with the R ft.
2 Close the L ft to the R and do a slight bow.

Olahos

Hungary

Olahos is from the Lower Tisza region of Southern Hungary. It belongs to the old layer of Hungarian dances and is a member of the so-called "ugros" family. It is a solo dance, mainly remembered and danced by old timers who were shepherds and agricultural laborers on big estates.

Source: This arrangement is by Agoston Lanyi of the Hungarian Academy of Sciences and was learned from Andor Czompo.

Formation: Individual dancers facing ctr of room. W hold hands on hips with fingers fwd; M hold arms close to body with elbows bent and hands fwd.

METER: 2/4

PATTERN

Meas

Introduction

Since the recordings do not have an introduction, dancers may leave out the first 4 meas and start the dance with meas 5. The action of meas 1-2 will thus be danced only once, followed by meas 7-8.

Part I - Side Travel

- 1 Step on R foot to R (ct 1), step on L foot crossing behind R foot (ct &), leap on R foot to R landing with a small knee bend and bringing L close to R ankle (ct 2).
- 2 Jump slightly to L landing on the balls of the ft with knees straight, L ft in front of R with partial wt and ft turned out (ct 1); jump in place, landing with knees bent, and reversing the ft so the R ft is in front.
- 3-6 Repeat measures 1-2 two more times
- 7 Repeat meas 1; raise L slightly sdwd L with knee bent in preparation for the next movement (ct 2&).
- 8 Jump slightly to L, leading with the L ft but bringing ft together on the landing (ct 1); repeat ct 1 to the R but with a heel-click on the landing (ct 2).

Part II - Heel Step

- 1 Step on R in place (ct 1); step in place on L heel (ct &); step on R in place with knee slightly bent, accenting step (ct 2).
- 2 Hop on R (ct 1); step in place on L heel (ct &); step on R in place with knee slightly bent, accenting step (ct 2).
- 3-4 Hop R (ct 1); repeat meas 1, cts &2 three times (cts &2&1&2). Clap hands in front about eye level on each & ct and on meas 4, ct 2.
- 5-6 Repeat meas 1-2, but change meas 1, ct 1 to a hop on the R.
- 7-8 Repeat meas 3-4, cts 1&2&1 without claps; raise L slightly sdwd L in preparation for the next movement (ct 1&); jump slightly to L bringing ft together with a heel-click on the landing (ct 2).

Part III - Threes and Sevens

- 1 Step on R foot to R (ct 1), step on L foot crossing behind R foot (ct &); leap on R foot to R landing with a small knee bend and bringing L close to R ankle (ct 2)
- 2 Repeat measure 1 with opposite footwork and direction
- 3 Step on R foot to R (ct 1), step on L foot crossing behind R foot (ct &), step on R foot to R (ct 2), step on L foot crossing behind R foot (ct &).
- 4 Step on R foot to R (ct 1), step on L foot crossing behind R foot (ct &), step on R foot to R bending knee (ct 2)
- 5-7 Repeat measures 1-3 with opposite footwork and direction
- 8 Step on L foot to L bending knee (ct 1), lift R foot slightly sdwd to R side with knee bent in preparation for the next movement (ct &); jump slightly to R, bringing ft together with a heel-click on the landing (ct 2).

Repeat entire dance 3 more times.

During the dance, the men wave their arms and snap their finger in improvised patterns. Be sure to keep the elbows close to the body.

Somogy Karikázó

Hungary

Somogyi Karikázó is a girls circle dance from Somogy district in southern Hungary. Sándor Timár, folklorist and choreographer for the Bartok Ensemble in Hungary, was the source of this dance, which was arranged by Andor Czompo.

Pronunciation: SHOH-moh-djee KAH-ree-kah-zoh

Rhythm: There are two melodies. The first is a slow 2/4, and the second is faster and in 4/4.

Formation: Circle of W, arms in a front basket hold, L arm under, R arm over, facing center. If M wish to dance, they form short lines (3-4 dancers) in a shoulder ("T" position) outside the women's circle.

Steps: **Closed Rida:** Moving to the L, step on the R foot across in front of L foot with both knees bent (ct 1). Step to the L on the ball of the L foot with a straight knee (ct &). Can be done with opp ftwk and direction.

METER: 2/4 & 4/4

PATTERN

Meas

Introduction (Melody A1 - slow 2/4)

- 1 With ft slightly apart and parallel, shift wt onto R (cts 1-2).
- 2 Shift wt onto L (cts 1-2).
- 3-12 Repeat meas 1-2 five times (12 sways total)
Dance starts with singing.

Part I Walks and Circle Outward (Melody A2 - slow 2/4)

- 1 Facing center, step forward on R in front of L (ct 1), step diag back on L foot (ct 2). Circle moves slightly CW.
- 2-3 Repeat measure 1 two times.
- 4-5 Release handhold, and with hands low, turn once individually in a small CW circle with 4 walking steps R,L,R,L, traveling out of circle from orig pos (cts 1,2,1,2).
- 6 Rejoin handhold and do 2 closed rida steps starting with R ft across in front of L and moving L.
- 7-36 Repeat measures 1-6 five times.

Part II Csárdás Step (Melody B1 - fast 4/4)

- 1-2 A slow double Csárdás to the R: Step on R foot to R (ct 1), step L foot next to R foot (ct 3); Step on R foot to R (ct 1), touch L foot next to R foot (ct 3).
- 3 A slow single Csárdás to the L: Step on L foot to L (ct 1), touch R foot next to L foot (ct 3).
- 4-12 Repeat measures 1-3 three times
- 13-18 Repeat meas 1-12 twice as fast.

Part III Cifra and Rida (Melody B2 - fast 4/4)

- 1 Step forward on R foot ct (1), close L foot to R foot (ct &), step on R foot in place (ct 2). Step back on L foot, slightly L of center (ct 3), close R foot to L foot (ct &), step on L foot in place (ct 4).
- 2-6 Repeat measure 1 five times. The circle moves slightly L.
- 7 Leap onto R diag fwd R and bring L ft behind R ankle (ct 1); hold (ct 2); repeat meas 1, cts 3-4 (cts 3,&4).
- 8-12 Repeat measure 7 five times.
- 13-18 Beginning R across in front of L, do 12 closed rida steps. The steps are fast and smooth, almost like running steps.
- 19-35 Repeat meas 1-17.
- 36 Run R, L (cts 1, 2); close R to L and face center of circle (ct 3); hold (ct 4).