

Pocono Fall Folk Dance Weekend 2017

Dances, in order of teaching

Steve's and Yves' notes are included in this document.

Steve and Susan

1. Valle e Dados – Korçë, Albania
2. Doktore – Mohács/Mohač, Hungary
3. Doktore – Snašo – Mohács/Mohač, Hungary
4. Kukunješće – Tököl (Rác – Serbs), Hungary/Kezes/Horoa - moldaviai Csángó
5. Kezes/Hora – Moldvai Csángó
6. Bácsol Kék Hora – Circle and Couple

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7. Pogonishtë – Albania
 8. Gajdaško
 9. Staro Roko Kolo
 10. Kupondjijsko Horo
 11. Gergelem (Doromb)
 12. Gergely Tánc
 13. Hopa Hopa

Yves and France

1. Srebranski Danets (Bulgaria/Dobrudzha)
 2. Svornato (Bulgaria/Rhodopes)
 3. Tsonkovo (Bulgaria/Trakia)
 4. Nevesto Tsarven Trendafil (Macedonia)
 5. Zhensko Graovsko (Bulgaria/Shope)
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6. Belchova Tropanka (Bulgaria/Dobrudzha)
 7. Draganinata (Bulgaria/ W. Trakia)
 8. Chestata (North Bulgaria)
 9. Svrljiški Čačak (East Serbia)

DOKTORE I SNAŠO
(Mohács, Hungary)

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

Recording: Workshop CD

Formation: Open circle with “V” hold, or M join hands behind W’s back and W’s hands Are on M’s nearest shoulders.

Music: 2/4

Meas: **DOKTORE**

- 1 Facing center, Step Rft diag fwd to R bending R knee slightly (ct 1); close Lft to Rft and bounce on both feet (ct 2); bounce again on both feet (ct &);
- 2 Step Lft back to place (bend knee slightly)(ct 1); close Rft to Lft and bounce on both feet (ct 2); bounce again on both feet (ct &);
- 3 Step Lft diag fwd to L (bend knee slightly) (ct 1); close Rft to Lft and bounce on both feet (ct 2); bounce again on both feet (ct &);
- 4 Step Rft back to place (bend knee slightly) (ct 1); close Lft to Rft and bounce on both feet (ct 2); bounce again on both feet (ct &);
- 5-8 Repeat action of meas 1-4;
- 9 Still facing center, Step Rft to R side (bend knee slightly) (ct 1); close Lft to Rft 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 Reverse the action (ftwk and dir) of meas 9-14 dancing to the L

SNAŠO

- 1 Bounce on Lft in place and touch ball of Rft slightly in front of Lft (ct 1); hop on Lft and lift Rft slightly up in front (ct 2);
- 2 Step Rft beside Lft (ct 1); step Lf in place (ct &); step Rft in place (ct 2);
- 3-4 Reverse ftkw of meas 1-2;
- 5-6 Repeat action of meas 1-2;
- 7 Repeat action of meas 3 (touch-lift);
- 8 Hop on Rft and lift Lft slightly up again (ct 1); step Lft beside Rft (ct &); step Rft in place (ct 2);
- 9 Traveling to L, repeat action of meas 8 (hop-step-step)(cts 1-&-2)
- 10-15 Repeat action of meas 9 continuing “hop-step-steps” to the L;
- 16 Step Lft slightly to L with a slight accent (ct 1); close Rft to Lft with a slight accent (ct &); step Lft in place with a slight accent (ct 2);

SONG TEXT

(Hercegszanto/Santovo)

Oj, Doktore, glava me se bole	Oh, Doctor, I have a headache;
Pipni gore, pipni dole, pa ćeš vidit	Poke above, poke below;
Šta mi bole, Doktore	So you’ll see what’s bothering me, Doctor;

Oj, Doktore, srce mi bole	Oh, Doctor, my heart is aching;
Al’ Šta će mi apoteka, kad za mene	What good is a pharmacy for me

Nema leka, Doktore

**when there is no medicine for me
(my condition), Doctor.**

Presented by Stephen and Susan Kotansky

GAJDAŠKO KOLO
(Santovo, Hungary – Tavankut, Vojvodina)

Gajdaško Kolo (Bagpiper's Kolo) is danced by the Bunjevci people of Southern Hungary near Hercegszántó/Santovo, Hungary and Tavankut in Vojvodina, Serbia. The Bunjevci are Roman Catholics presumably from Hercegovina.

Recording: Workshop CD

Formation: Open circle with "T" shoulder hold (men) or M join hands behind W's back
W's hands are on M's nearest shoulder. "V" hold for comfort.

Music: 2/4

Meas:

Basic

- 1 Facing center, step Rft to R side and bend (almost sinking) R knee (ct 1); close Lft to Rft bending L knee (sinking) (ct 2);
- 2 Step Rft slightly to R (ct 1); close Lft to Rft (ct &); step Rft in place (ct 2);
- 3-4 Reverse action (ftwk and dir) of meas 1-2 (to L).

Front Cross

- 1 Step Rft to R as above (ct 1); step Lft slightly in front and across Rft (ct 2);
- 2 Step Rft slightly to R (ct 1); step Lft across and slightly in front of Rft (ct &); step Rft back to place (ct 2);
- 3-4 Reverse action (ftwk and dir) of meas 1-2 of Front Cross.

Back Cross

- 1 Step Rft slightly to R (ct 1); shift weight onto Lft beside Rft (ct 2);
- 2 Step Rft to R (ct 1); step Lft across and behind Rft (ct &); step Rft slightly to R (ct 2);
- 3-4 Reverse action (ftwk and dir) of meas 1-2 of Back Cross.

L Moving Basic

- 1 Step Rft beside Lft (ct 1); step Lft to L (ct 2);
- 2 Close Rft to Lft (ct 1); step Lft to L (ct &); close Rft to Lft (ct 2);
- 3 Step Lft to L (ct 1); close Rft to Lft (ct 2)
- 4 Step Lft to L (ct 1); close Rft to Lft (ct &); step Lft to L (ct 2).

Sequence: Basic 4X, Front Cross 2X, Back Cross 2X, L Moving Basic 4X

Presented by Susan and Stephen Kotansky

GERGELYTÁNC or GERGELEM (Moldvai Csángó)

Gergelytánc or *Gergelem* (Gregory's dance) is a popular dance from the Moldvai Csángó people who live in the Bacau region of Moldavia, Romania. They are Roman Catholics who speak a dialect of Hungarian. Their dance culture combines older and newer Hungarian dances with an older layer of "Balkan" circle and line dances which often have both Romanian names with Hungarian translations. For example, this dance is also known as *Hora de Mână* ("Hand" Hora) or *Lassú Kezes* (Hu).

Recording: Workshop CD

Formation: Closed circle (may be open too), "W" hand hold

Music: 4/4

Meas:

- 1 Facing R of center, stamp/step Lft slightly fwd of Rft and turned in a bit (with wt) (ct 1); hold (ct 2); step quickly onto R heel and roll on to full Rft slightly fwd to R (ct &); finish movement by stepping Lft slightly fwd to R (ct 3); step Rft fwd to R (ct 4); *Note: This "rolling" step has a "ker-Pluhnk" feel to it.
- 2 Step Lft fwd to R (ct 1); step Rft fwd to R (ct 2); stamp Lft (foot turned in slightly and without wt) slightly in front of Rft (ct 3); turning to face L of center, step Lft slightly to L (ct 4);
- 3-4 Reverse action (ftwk and dir) of meas 1-2.
*Note: This dance has a heavy, almost waddling/dragging feel to it.

Variations

Fit 3 "ker-Pluhnk" steps into the Basic omitting walking steps.

Fit 5 "ker-Pluhnk" steps into the Basic (you may have to cheat to get to the stamp-step).

Shuffle feet (out-in-out) during walking steps after the "ker-Pluhnk" step.

Grapevine (side-behind-side-front-side-behind) with heaving walking steps after initial weight-baring stamp.

Presented by Susan and Stephen Kotansky

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:

Introduction

After the DJ’s introduction of “Poni” and a background singing, “Hopa Hopa”;

1 Facing slightly R of center, step Rft fwd (ct 1); step Lft fwd to R (ct 2); step Rft fwd (ct 3); turning to face center, touch Lft slightly fwd (ct 4);

2 Reverse action (ftwk and dir) of meas 1 (to L);

3-8 Repeat action of meas 1-2 of Introduction.

*Note: This is a “bouncy” walk and will be replaced by Walk to the Right for the rest of dance.

“Vamp” Turn

1 Release hands and hold them out to side (elbows bent) at head level, and with 4 walking steps (R,L,R,L) (cts 1,2,3,4) turn one full turn CW to R progressing to the R.

“Hopa Hopa”

1 Facing R of center with arms in “V” hold, bounce on Lft and touch ball of Rft to R (ct 1); step Rft fwd to R (ct &); bounce on Rft and touch ball of Lft fwd to R (ct 2); step Lft fwd to R (ct &); turning to face center, bounce on Lft and touch Rft to R (ct 3); step Rft in place (ct &); step Lft behind Rft (ct 4); step Rft in place (ct &);

2 Reverse action (ftwk and dir) of cts 3-4 of meas 1 of “Hopa Hopa” (cts 1,&,2,&); Repeat action of cts 3-4 of meas 1 of “Hopa Hopa” (cts 3-4);

3-4 Reverse action (ftwk and dir) of meas 1-2 of “Hopa Hopa”;

5-8 Repeat action of meas 1-4 of “Hopa Hopa”.

*Note: This step has an “up-beat” bounce to it and the “touch” step can be “air” touches where the foot does not touch the ground.

Grapevine

1 Facing center (arms still in a “V”) and leading with R heel, step Rft (heel) fwd almost in front of Lft (ct 1); step Lft behind Rft (ct &); step Rft back and to R (ct 2); step Lft in front of Rft (ct &); repeat action of cts 1-2 of Grapevine (cts 3,&, 4,&);

2 Repeat action of meas 1 of Grapevine but hop on Rft on ct 4& and lift Lft up slightly; * Note: this is 3 ¾ heel-led “grapevine “ steps. Arms swing slightly fwd on ct 1 of each meas.

3-4 Reverse action of meas 1-2 of Grapevine.

HOPA HOPA cont.

Meas:

Forward and Back

- 1 Moving fwd toward center and slowly bring hands up to a "W" pos, step Rft fwd (ct 1); step Lft fwd (ct &); step Rft fwd (ct 2); hop on Rft and lift Lft up slightly (hands "W" pos) (ct &); reverse action (ftwk and dir) backing up and bringing hands down to "V" pos of cts 1-2 of meas 1 of Forward and Back (cts 3-4);
- 2 Brings hands back up to "W" pos and dancing in place, step Rft in place and turn very slighty to R (ct 1); step Lft in place (ct &); step Rft in place (ct 2); lift/hop on Rft in place (ct &); leaving hands up in "W"pos reverse action (ftwk and dir) of cts 1-2 of meas 2 of Forward and Back (cts 3-4);
- 3-4 Repeat action of meas 1-2 of Forward and Back. *Note: hands stay up 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.

Walk to the Right

This step is the "replacement" for the Introduction step and travels to the R.

- 1 Facing R slightly R of center, Step Rft fwd to R (ct 1); step Lft fwd tp R (ct 2); step Rft fwd to R (ct 3); turning to face center, touch Lft slightly fwd (ct 4);
- 2 Facing center and backing out, step Lft back (ct 1); step Rft back (ct 2); step Lft back (ct 3); touch Rft beside Lft (ct 4);
- 3-8 Repeat action of meas 1-2 of Walk to the Right

The dance continues from 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.

Presented by Stephen and Susan Kotansky

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:

Basic

- 1 Facing slightly R of center, a slight running step Rft to fwd to R (ct 1); slightly running step Lft fwd to R (ct 2);
- 2 Turning to face slightly L of center, step Rft slightly to R (ct 1); close Lft beside Rft (ct &); step Rft in place (ct 2);
- 3 Reverse action (ftwk and dir) of meas 2 (turn to face slightly R of center);
- 4 Repeat action of meas 2;
- 5-8 Reverse action (ftwk and dir) of meas 1-4;

7 Quick Crossing Steps (In Front)

- 1 Moving to R, leap slightly onto Rft to R (ct 1); step Lft across and in front of Rft (ct &); Repeat action of cts 1,& (ct 2, &);
- 2 Repeat action of cts 1, & of meas 1 (cts 1, &); step Rft slightly to R (ct 2);
- 3 Step Lft slightly to L (ct 1); step Rft in front of Lft (ct &); step Lft in place (ct 2);
- 4 Reverse action (ftwk and dir) of meas 3;
*Note: These are low *pas de Basque* – like steps
- 5-8 Reverse action (ftwk and dir) of meas 1-4;

7 Quick Crossing Steps (Behind)

- 1-2 Facing center, repeat action of meas 1-2 of above (7 Quick Crossing Steps) but cross with Lft behind Rft on the “&” cts;
- 3 Hop on Rft and bring Lft fwd and around back (low) (ct 1); step Lft in back of Rft (ct &); step Rft in place (ct 2);
- 4 Repeat action of meas 4;
- 5-8 Reverse action (ftwk and dir) of meas 1-4 of 7 Quick Crossing Steps (Behind)

Off Beat Stamps/Taps

- 1 Turning to face slightly L of center, step Rft in place (ct 1); tap L heel beside Rft (ct &); fall slightly onto Rft (ct 2); tap L heel beside Rft (ct &);
- 2 Fall slightly onto Rft (ct 1); tap L heel beside Rft (ct &); fall onto Rft in place (ct 2);
- 3-4 Repeat action of meas 3-4 of 7 Quick Crossing Steps (In Front) (*pas de Basque* steps).
- 5-8 Reverse action (ftwk and dir) of meas 1-4 of Off Beat Stamps/Taps.

Presented by Susan and Stephen Kotansky

KUPONDJISKO HORO (Bulgaria, Modern)

Kupondjisko Horo (the “Rag Man’s” or fabric remnant man’s dance) is one of many “new” folk dances popular in the Bulgarian folk dance/folk club movement. It is attributed to the Šop region though I believe it is a new choreography to a modern, up-beat song. One version even uses a brass band recording which could be North Bulgarian.

Recording: Workshop CD

Formation: Open circle with a “V” hold (Note* There are many versions with different Hand movements and starting positions. I have chosen one that feels most natural to me.

Music: 4/4

Meas:

- 1 Facing center, touch R heel fwd (knee straightened) and lean backwards slightly has hands swing fwd (ct 1); touch Rft back and lean slightly fwd as hands swing back (ct 2); place R heel fwd as in ct 1 but prepare to take wt onto Rft, arms swing fwd (ct 3); with wt on Rft, tap whole of Lft slightly in front of Rft (Lft is turned in somewhat) (ct 4);
- 2 Touch Lft back to place (ct 1); tap whole of Lft in front of Rft as before (ct 4 of meas 1). (There is a bounce on the supporting foot during the “touch/tap” steps); Step Lft across and behind Rft (ct 3); step Rft to R (ct &); turning to face slightly R of center, hop on Rft and lead Lft across and in front of Rft (ct 4); step on Lft across and in front of Rft (ct &);
- 3 Turning to face center, step Rft to R side (ct 1); step Lft across and behind Rft (ct &); keeping Lft on the ground, step Rft to R side (ct 2); hold (ct &); step Lft in front of Rft (ct 3); step Rft in place (ct &); hop on Rft and bring Lft around and in back (ct 4); step Lft behind Rft (ct &);
- 4 Step Rft back and slightly to R (ct 1); step Lft slightly fwd (ct &); hop on Lft and bring Rft fwd (ct 2); step Rft in front of Lft twd center (ct &); step Lft back to place (ct 3); hop on Lft in place (ct &); rock back onto Rft behind Lft (ct 4); rock fwd onto Lft in place (ct &).

Note * The arms are intentionally swing during Meas 1 – 2 as indicated but do Reflect the movements to a minoe degree during the rest of the dance.

Presented by Stephen Kotansky

MOLDVAI CSÁNGÓ PÁROS HORA (Bacău County, Romania)

Although the *Hora* or *Kezes* (hand) dance of the Hungarian-speaking *Csángó* people of Bacău County, Romania is generally danced in a closed circle, many couples prefer to dance a “Polka-like” dance inside of the circle. Following are variations commonly danced in Klezse (Cleja) and in the *Táncházak* (dance houses) in Hungary and Transylvania.

Recording: Workshop CD or any good *Csángó Hora* or *Szerba* (faster).

Formation: Couples inside of the circle in a closed, social dance position
With man’s R hand on W’s L shoulder-blade holding W’s R hand in his L. Her L hand is on his R shoulder. Note: Joined hands may be held low to side (arms straight), comfortably bent to side, or held up high above heads. Also, at times, the hand hold is reversed.

Music: 2/4

Meas: Basic Circle *Hora* or *Kezes*

- 1 Facing center but moving in diagonally to R, Step Rft fwd (ct 1); Step Lft fwd diag. R (ct &); Step Rft fwd to face center (ct 2): close Lft to Rft (no wt) (ct &);
- 2 Backing out diagonally to R, reverse action (ftwk and direction) of meas 1. Note: The “Step-close” (cts 2, &) can be replaced with a “soft” r-l-R *pas de Basque*- like step.
Variations: Stamp free foot once (ct 2&), or stamp 2 times (cts 2 ee, 2&); “Scuff/stamps” fwd (scuffs occur before or after fwd moving steps); Syncopated backing up step: hop on Rft-step Lft back, hop on Lft-step Rft back , step Lft fwd to a (q-S-q-S- S) rhythm.

Basic Step (footwork) for Couples

- 1 Men’s ftwk will be described, Women dance on opposite foot. M steps Rft in place (or any direction for that matter) (ct 1); close Lft beside Rft (ct ee); Step Rft in place (ct &); Reverse ftwk (l-r-L) (cts 2-ee-&); or Step Rft (ct 1); Close/touch Lft beside Rft (ct &); Reverse ftwk (L- close/ touch (ct 2, &); or Step Rft (accented) (ct 1); Bounce/hop on Rft lifting Lft slightly up behind or under torso (ct &); Reverse action (ftwk) (cts 2, &). Remember, W’s ftwk is opposite M’s.

Using ftwk above, the following actions may be performed, generally following the M’s (or mutual) lead or a prescribed order.

MOLDVAI CSÁNGO HORA cont.

- I. Travel CCW (M moving forward, W backward) around inside of the circle.
- II. Travel CW (M moving backward, W forward) around inside of the circle.

Meas:

- III. Turn CW (R) as a couple more or less in place (*Polka*-like).
- IV. Turn CCW (L) as a couple more or less in place (*Polka*-like).
- V. M dances 2 “Polka” steps fwd (1 meas) and 2 “Polka” step Backwards (1 meas); (W dances 2 backward and 2 forwards).
- VI. M dances 2 “Polka” Steps fwd (1 meas) (W 2 backwards); Then, M dance 1 “Polka” step backwards and turning to L as he leads W (dancing fwd) across from his R side to his L side. W rotates a ½ turn CCW to L. This whole step takes 1 ½ meas (3 “Polka” steps) or 3 meas to complete (with reversing the action as well).
- VII. In an open position W on M’s R side with either a closed or open “shoulder-waist” hold, or inside hands joined (M’s R, W’s L), dance 1 “Polka” step in place (cts 1,ee, &); dance 1 “Polka” step fwd (twd “center”) (cts 2,ee,&); M dances 1 “Polka” step backwards as he leads W across and in front from his R side to his L side (W crosses and turns ½ turn CW to L)(cts 1,ee, &); Reverse this 1 ½ meas pattern (3 “Polka” steps) returning W from M’s L side back to his R side.
- VIII. There are a number of “Swing”- like balances and turns which Dancers may perform including: W dancing “Around the World” or “Lasso”-like around the M, whereby M may or may not turn into her “orbit”. This is done from either side. W may turn under joined hands at end of “Lasso” or turn one direction and back.
- IX. Open up with W on M’s R side, then with 2 basics, lead the W across To a position close his L side holding her R hand in his L. Dance one basic (W Lft, M Rft) away from each other, then lead W from M’s L to his R side and close to him with 2 Basic *Polka-steps* (W Rft, Lft, M Lft, Rft). From this new position, Reverse the action (ftwk, direction, and hand of above mentioned 3 step *Swing*).
- X. Use the 3 meas *Swing-step* (IX) for the M to turn in twds joined hand (first three *Polkas*) and the W to turn/twirl CCW to L under M’s R, W’s L hand.

***Note:** These descriptions are meant to be a quick reminder of some of the many possibilities/options for couples to dance. A sequence will be suggested at the workshop.

Presented by Stephen and Susan Kotansky

STARO ROKOKO KOLO
(South Slavic Minorities, Hungary)

This dance is danced by the Rác (Serbians) and Bunjevci (Croatians) living in Hungary. Its origins are most likely from Northern Vojvodina. *Staro Rokoko Kolo* (Old Rokoko Kolo) is a slower more “elegant” form and is related to *Devojačko Kolo* and *Šetnja*.

Recording: Workshop CD

Formation: Open circle (often M, W, M, W, etc) with a “pinky” (little fingers joined) hold in a “W” position

Music: 4/4

Meas:

Basic

- 1** Facing slightly R of center, step Rft fwd to R (ct 1); bounce slightly on Rft (this is a Dick Crum “in your shoes” bounce) (ct &); step Lft fwd to R (ct 2); bounce slightly on Lft as above (ct &); turning to face center, small step Rft to R (ct 3); close Lft Ft to Rft (ct &); small step Rft to R (ct 4); bounce slightly on Rft (ct &);
- 2** Using the reverse ftwk of meas 1, dance the above steps in place and bring the “free” heel up to the supporting calf/heel bone during the bounces on the off beat ct “&”s. *Note: there is a slightly side to side movement during this step.
- 3** Reverse action (ftwk and direction) of meas 2
- 4** Repeat action of meas 2.

Center and Back, to the Left

- 1** Repeat action of meas 1 of the Basic;
- 2** Facing center and using ftwk (wt changes) of meas 2 above, dance twd the center;
- 3** Using ftwk of meas 3 above, dance back out of center;
- 4** Turning to face slightly L of center, reverse action (ftwk and dir) of meas 1 of the Basic, dancing to the L.

Presented by Susan and Stephen Kotansky

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:

- 1 Facing center, step Rft in place with an accent and kick Lft fwd low and around to back (ct 1): bounce on Rft and continue to bring Lft behind Rft (ct 2); step Lft behind Rft (ct 3); turning to face slightly R of center, step Rft fwd to R (ct 4);
- 2 Hook pull Lft across and in front of R shin (ct 1); step Lft fwd to R (ct 2); step Rft fwd to R (ct 3); step Lft fwd (in front) to R (ct 4);
- 3 Turning to face center, bounce on Lft in place and lift Rft slightly to R (ct 1); step Rft to R (ct 2); step Lft across and behind Rft turning to face slightly L of center (ct 3); step Rft in place (ct 4);
- 4 Reverse action of meas 3 (opposite ftwk and direction).

Presented by Susan and Stephen Kotansky

BELČOVA TROPANKA

Белчова Тропанка
(Dobrudža, Bulgaria)

One of the many variations on the dance *Tropanka*, widespread throughout Dobrudža in Northeastern Bulgaria. *Tropanka* means «stamping dance». This version is from the region of Devnja near Varna and has an interesting structure of 15 meas. Learned from Belčo Stanev.

Pronunciation: BEHL-cho-vah TROH-pahn-kah
Music: Yves Moreau CD
Rhythm: 2/4
Formation: Open circle or lines. Hands joined down at sides.
Face LOD, wt on L ft.
Style: Earthy

Meter 2/4

Pattern

1-8 Slow bagpipe music then regular tempo with drum. No action.

Basic Figure

- 1 Facing ctr, quick low stamp with R ft next to L, no wt (1) another quick low stamp with R ft next to L, no wt (2)
- 2 Travelling in LOD, step on fwd on R (1) hold (2)
- 3 Still travelling in LOD, step fwd on L (1) hold (2)
- 4 Step fwd on R (1) quick step on L closing behind R (2)
- 5 Quick step on R fwd (1) hold (2)
- 6 Facing ctr, step fwd on L (1) hold (2)
- 7 Step back onto R (1) hold (2)
- 8 Step fwd on L (1) quick step fwd on R closing behind L (2)
- 9 Step fwd on L (1) quick stamp on R behind L ft, no wt (2)
- 10 Step back onto R ft (1) light lift onto R (2)
- 11 Step on L to L (1) close R ft quickly to L ft (2)
- 12 Step on L to L (1) hold (2)
- 13 Step on R across L (1) hold (2)
- 14 Step on R to L (1) hold (2)
- 15 Stamp R ft, no wt, slightly turned out (1) hold (2)

Note: At the end of the dance, keep stamping R ft next to L, until end of music

Dance repeats from beginning

ČESTATA

Честата
(Northeast Bulgaria)

Dance from the region of Ruse, on the Danube River in Northeast Bulgaria. It is a variation of the *Pajdusko* in 5/8 meter often danced at weddings and is also related to types of dances found in Southern Romania. The jew's harp is called *brâmbazâk* in Bulgarian. Dance learned from Belčo Stanev.

Pronunciation: CHESS-tah-tah
Music: Yves Moreau CD
Rhythm: 5/8 counted here as 1-2 + 1-2-3 or quick-SLOW
Formation: Open circle or lines. Hands joined down at sides.
Face LOD, wt on L ft.
Style: Earthy
Note: Arms swing throughout dance fwd & back.

Meter 5/8	Pattern
1-8	No action.
	Basic Figure
1	Facing LOD, hop on L (1) step fwd on R (2)
2	Hop on R (1) step fwd on L (2)
3	Still moving in LOD, quick step on R (1) quick step on L (2)
4	Still moving in LOD, step on R crossing slightly in front of L (1) step on L in place (2)
5	Step onto R sideways R (1) step on L in place (2)
6	Repeat pattern of meas. 4
7	Facing ctr, hop on L (1) step on R to R (2)
8	Step on L in front of R (1) step on R in place (2)
9	Repeat pattern of meas 7 with reverse direction and ftwork
10	Step on R in front of L (1) step on L to L (2)
11-12	Repeat pattern of meas 10, two more times
13-14	Repeat pattern of meas 7-8
15-16	Repeat pattern of meas 7-8 with reverse direction and ftwork.

Dance repeats from beginning

Description © by Yves Moreau

DRAGANINATA

Драганината
(Bulgaria-West Trakia)

A simple form of the *Krivo Horo* (or *Kopanica*) dance type found in West Trakia. It is danced here to the famous song *Dragana i Slavej*, sung by the *Filip Kutev* State Folk Ensemble. Dance introduced by Belčo Stanev.

Pronunciation: Drah-GAH-nee-nah-tah
Music: Yves Moreau CD
Meter: 11/8. 1-2, 1-2, 1-2-3, 1-2, 1-2, or qqSqq or 1-2-3-4-5
Formation: Open circle. Face LOD, wt on L. Hands joined down at sides. It can also be danced using a front-basket arm hold or belt hold (L over R).
Style: Earthy and solemn

Measure 11/8	Description
1-4	Introduction. No action
	1. Basic
1	Facing LOD, step fwd on R (1) step fwd on L (2) step fwd on R (3) step fwd on L (4) pause (5)
2	Repeat pattern of meas. 1
3	Turning to face ctr, step back on R (1) step back on L (2) step fwd on R (3) close L to R (4) pause (5)
4	Still facing ctr, step sdwd L on L (1) close R to L (2) step on L to L (3) close R to L (4) pause (5)

Dance repeats from beginning

Note : On the fifth repeat of the dance, the song slows down and comes to a stop. Dancers must follow this change and stop when necessary before re-starting the travelling pattern. On the final verse, the music slows down and ends.

Presented by Yves Moreau

Draganinata (Dragna i slavejat)

Bulgaria – West Trakia

Dragana sedi v gradina, mome Dragano, Dragano,
gradina pod bjal trendafil, mome Dragano, Dragano.
Gergef šie, pesen pee, mome Dragano, Dragano.
Nad neja slavej govori, mome Dragano, Dragano.
"Ja pej, da se nadpjavame, mome Dragano, Dragano.
Ako li me ti nadpeeš, mome Dragano, Dragano,
krilcata mi šte otrežeš, mome Dragano, Dragano.
Ako li te az nadpeja, mome Dragano, Dragano,
kosata ti šte otreža, mome Dragano, Dragano."

Dragana nadpja slaveja, mome Dragano, Dragano.
Slavej si ja žalno moli, mome Dragano, Dragano.
"Kračkata mi da otrežeš, mome Dragano, Dragano.
Krilcata mi ne otrjazvaj, mome Dragano, Dragano.
Drebni pilci sâm izmatil, mome Dragano, Dragano.
Slavej če le, pilence le, mome Dragano, Dragano.
Nešta ništo da ti reža, mome Dragano, Dragano.
Mene mi stiga hvalbata, mome Dragano, Dragano,
če sâm slaveja nadpjala, mome Dragano, Dragano.

*Dragana was sitting in the garden
in the garden unter a white rose.
She embroidered on her frame, sang a song, from above a nightingale spoke:
Let' s have a singing competition.
If you'll outsing me,
you will cut my wings.
If I'll outsing you,
I will cut your hair.*

*Dragana outsang the nightingale,
the nightingale, sadly, pleaded with her: Cut my legs,
but do not cut my wings,
for I have hatched little birds.
Little nightingale, dear little bird,
I will not cut anything at all.
For me the reputation is enough
to have outsung a nightingale.*

Karaj majčo (Svornato)

Rhodopes

Karaj, majčo, kogo karaš, mene, majčo, ne moj kara.

Mene moma omilela, kajno mi kitka peronika.

Ot gorica donesena, vâv gradinka posadena,

otvorče hi rosa rosi, ot goren hi voda teče.

Ovčer pase sivo stado. Moma mu se milno moli:

Bre ovčerjo šiligarjo, izvadi ma ot vodica.

Izvadi ma ot vodica, ga sa ženja ša ta darja.

Tjonka riza kuprinena, i jagjoček i toj takov.

Mari mome, malka mome, šta izvade ot vodica.

Šta izvade ot vodica, ku ma dariš belgo lice.

Šta izvadi ot vodica, ku ma dariš belgo lice.

Ku ma dariš belgo lice, belgo lice, čorni oči.

Rough translation:

Scold whoever you want mother, but don't scold me. For a young girl is dear and precious to me like a bouquet of irises brought from the forest, planted in the garden. On its tips dew formed, and water flowed.

A shepherd tends his flock. A girl asks him dearly:

Shepherd, pull me out of the water. Although I'm married, I'll give you a fine silk shirt and silk kerchief. Little girl, I'll pull you out of the water, if you give me your white face and your black eyes.

NEVESTO CARVEN TRENDAFIL

(Pirin-Bulgaria)

A Macedonian dance from the Pirin region of Bulgaria. Similar forms are also found in Western Macedonia (ex-Yugoslavia) under various names (*Acana Mlada Nevesto*, etc.). It is also related to the popular Čocek or Kupurlika. Learned from the Goce Delčev Macedonian Society, Sofia, 1966.

Translation: Bride, Red Rose
Pronunciation: NEH-vess-toh TSAR-vehn tren-DAH-feel
Music: Yves Moreau workshop CD
Rhythm: 11/8. Counted here as 1-2-3, 1-2, 1-2, 1-2, 1-2 or **1,2,3,4,5** or SLOW-quick- quick-quick-quick. For the actual dance, this meter is syncopated somewhat to be counted as S-S-Q-Q
Formation: Mixed lines. Hands joined in "W" pos. Wt on L, face slightly R of ctr.
Style: Light, Macedonian with light lifts ("cukce") before stepping. Proud.
Note: The dance and the music do not match musically. The dance is only 4 meas long while the musical phrases are of various lengths.

Meter: 11/8

Pattern

1-8 Intro. music. (instrumental), no action, begin with vocal.

Basic Figure

- 1 Facing R of ctr, step R in LOD (**1**) step L in LOD (2-3) turning to face ctr, step R to R (4) step L slightly in front of R (5)
- 2 Still facing ctr, step R bkwd (**1**) step L bkwd (2-3) step R beside L (4) step L beside R (5).
Note: done very lightly on balls of ft.
- 3 Still facing ctr, step R fwd (**1**) step L fwd (2-3) closing R to L, lightly bounce twice on both ft tog (4-5)
- 4 Repeat meas 3, moving bkwd with same ftwk

Dance repeats from beginning to end of music.

Presented by Yves Moreau

Nevesto Cârven Trendafil (Pirin-Bulgaria)

Nevesto cârven trendafil, džanam sega si dojdo ot gurbet
Što ti e sofrâ poslana, džanam, što ti e ručok na sofrâ ?

Stojane mori, stopane, džanam, v selo sa borci na došli
Za tuj mi sofrâ poslana, džanam, za tuj mi ručok na sofrâ

Nevesto cârven trendafil džanam, i tova da ti veruvam ?
Što ti e kosa smarzena džanam, što ti e elek razkopčan ?

Stojane mori, stopane, džanam, decata mi sa malečki
Za tuj mi kosa smarzena džanam, za tuj mi elek razkopčan !

Rough translation:

Oh my dear bride, my red rose, I've come back from working abroad

Why is the table all set and what is all that food?

My dear Stojan, some (freedom) fighters came to the village
and that's why the table was set.

My dear wife, do you really expect me to believe you?

Why is your hair all messed up and your jacket unbuttoned?

My dear Stojan, it's because I now have small children...

Srebranski Danec

(Bulgaria, Dobrudža)

Danec, also known as *Buenek* or *Buenec*, is a ritual dance done mostly by women for specific folk customs such as *Lazaruvane* (springtime). The movements are mostly simple walking steps travelling in various directions. Often done to just singing. Arm movements are typically Dobrudžan.

Pronunciation: SREH-bahn-skee DAH-nehts

Cassette: Yves Moreau YM-UOP-98 Side A/3

2/4 meter

Formation: Mixed lines, hands joined in W-pos. Face ctr, wt on L.

Styling: Proud and "earthy" (slight knee bend).

Meas

Pattern

16 cts Introduction. No action.

I. FORWARD AND BACK

- 1 Step fwd on R, straightening knees and "pushing" hands slightly upward, L ft is still touching ground (ct 1); release wt, singing onto L ft, bending knees (ct 2).
 2-8 Repeat meas 1 seven more times going fwd.
 9-16 Repeat meas 1-8 in reverse direction (travelling bkwd).

II. SIDEWARDS

- 1-6 Travel sideways R with the same type of steps as Fig I, meas 1.
 7 Step on R to R (ct 1); stamp L next to R, no wt, with "pulling down" arm motion (ct 2).
 8 Stamp again with L next to R, no wt, with "pulling down" arm motion (ct 1); pause (ct 2).
 9-16 Repeat meas 1-8 in opp ftwk and direction (travelling sdwd L)

III. "SCUFF" FORWARD WAVING ARMS

- 1 Step fwd to ctr on R, start waving arms diag R (ct 1); "scuff" L next to R, complete waving arms to R (ct 2).
 2 Repeat meas 1 with opp ftwk and arm motion (same arm motion to L).
 3-6 Repeat meas 1-2 (still travelling fwd).
 7 Strong step on R, start to extend arms fwd (ct 1); strong step on L next to R, arms continue fwd and down (ct 2).
 8 Strong step on R next to L, arms are down at sides (ct 1); pause (ct 2).
 9-16 Repeat meas 1-8 in reverse (bkwd) with the same arm motions.

Srebranski Danec—continued

IV. TRAVEL WITH SCUFFS AND REVERSE

- 1-6 Repeat Fig III, meas 1-6, travelling in LOD.
7 Let go of neighbor's hands and strong step on R turning 1/2 CW, to face out (ct 1); strong step on L next to R (ct 2). Hands are still in W-pos.
8 Strong step on R next to L (ct 1); pause (ct 2).
9-16 Repeat meas 1-8 in RLOD, ending facing ctr again.

Dance repeats from the beginning.

Presented by Yves Moreau

SVORNATO

Сворнато

(Rhodopes - Bulgaria)

This dance-type is popular in Macedonia and Bulgaria under various names; *Devetorka*, *Šareni Čorapi*, *Samokovsko*, *Povârnoto* and *Svornato* in the Rhodope region. Observed by Yves Moreau at the *Rožen Pee* festival in Bulgaria, 1969. There are many well-known tunes and songs for this dance such as *Karaj Majčo*, *Gajdana Sviri*, *Bjala Roza*, etc.

Music: Yves Moreau CD
Rhythm: 9/18 counted here as 2-2-2-3 or 1,2,3,4 or quick-quick-quick-slow
Formation: Mixed lines. Hands up in "W" pos. Wt on L, face ctr.
Style: Fairly heavy and proud.

Measure	Pattern
	1. Travel step
1	Step on R to R (1) step on L behind R (2) step on R to R, turning to face slightly R (3) step fwd on L in LOD (4)
2	Facing ctr, step on R to R (1) step on L behind R (2) step on R to R (3) close L to R with light bounce (&) light bounce again ft together (4)
3	Same as in meas 2, with opp direction and ftwrk
	2. To center and back (optional in <i>Svornato</i>)
1	Take four steps to ctr, R-L-R-L
2	Continue to ctr with 4 more steps, R-L-R-L
3-4	Do eight walking steps moving away from ctr.

Note: Fig.2 happens after each second singing verse and is done twice.

Presented by Yves Moreau

Description © by Yves Moreau

SVRLJISKI ČAČAK

Serbian

PRONUNCIATION: SFERL-yeesh-kee CHAH-chahk

TRANSLATION: Čačak-type dance from Svrlijig

SOURCE: [Dick Crum](#) learned this dance in the early 1950s from villagers of the Svrlijig area, just over the hill from the city of Niš in southeastern Serbia, and subsequently taught it to folk dancers in the United States.

BACKGROUND: According to Dick Crum, though this unusual 11-measure dance appears to have recently fallen from the region's repertoire of dances, it adheres to the character of dances from the Svrlijig area.

MUSIC: Folkdancer (45rpm) MH-3029
Village Dances from Svrlijig Jugoslavia LW-1

FORMATION: Short lines (5 to 10 dancers) of mixed M and W holding belts in an "X" pos and R arm under, or with L hand on hip and R hand resting on neighbor's forearm in "Q" pos (as if being escorted). Some dancers prefer to dance with hands simply joined and held down in "V" pos.

METER/RHYTHM: 2/4

STEPS/STYLE: LIMP STEP: Small step swd on ball of ft with knees straight (ct &); step on free ft next to supporting ft bending knees slightly (ct 1).

SYNCOATED THREE WITH STEPS: Step swd, flexing knees, with heel slightly turned out (ct 1); straighten knees (ct &); step on free ft next to supporting ft, flexing knees (ct 2); step on free ft next to supporting ft, flexing knees (ct &).

STEP STAMP: Step slightly swd with toe turned slightly out (ct 1); stamp free ft next to supporting ft bending knees (ct 2).

The entire dance is done facing ctr with small steps which are kept close to the floor.

MEAS

MOVEMENT DESCRIPTION

1-2

INTRODUCTION - No action.

THE DANCE

- 1 Limp Step R twice.
- 2 Syncopated Three With Steps R.
- 3 Syncopated Three With Steps L.
- 4 Step Stamp R.
- 5 Limp Step L twice.
- 6 Syncopated Three With Steps L.
- 7 Step Stamp R.

- 8 Limp Step L twice.
- 9 Syncopated Three With Steps L.
- 10 Step Stamp R.

- 11 Step L swd, bending knees (ct 1); Limp Step R (cts &2).

Repeat entire dance, beg with the final ct & of meas 11, to end of music.

- 11 NOTE: Because of the speed of the music, many dancers dance Syncopated Threes With Bounces in place of Syncopated Threes With Steps:

SYNCOPATED THREES WITH BOUNCES: Step swd, flexing knees, with heel slightly turned out (ct 1); straighten knees (ct &); close free ft to supporting ft and bounce on both heels (ct 2); bounce on both heels (ct &).

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TSONKOVO HORO

ЦОНКОВО ХОРО
(Trakia - Bulgaria)

A variation on the Thracian Pravo learned from Tsonko Stoyanov, Bulgarian choreographer living in Montreal, Canada.

Music: Yves Moreau CD

Rhythm: 2/4

Formation: Open circle, Hands joined down at sides «V» pos. Face LOD, wt on L

Style: Earthy.

Meter 2/4

Pattern

16-meas instrumental introduction - Start dance with singing

Basic pattern

- 1 Facing LOD, step on R (1) light hop on R picking up L knee (2)
- 2 Step on L (1) light hop on L picking up R knee (2)
- 3 Facing ctr, step on R to R (1) step on L behind R (2)
- 4 Step on R to R (1) step on L in front of R (2)
- 5 Step on R in place (1) light hop on R picking up L knee (2)
- 6 Step back slightly on L (1) light hop on L picking up R knee (2)
- 7 Still facing ctr, step on R to R (1) step on L in front of R (2)
- 8 Step on R to R (1) step on L behind R (2)
- 9 Large step on R twd ctr (1) small hop on R extending L leg fwd (2)
- 10 Step fwd on L (1) stamp with R next to L, no wt (2)
- 11 Step-sway to R onto R (1) step on L in place (2)
- 12 Cross R in front of L (1) step on L in place (2)
- 13 Step on R in place, bending R knee (1) light step onto ball of L ft (&) step onto R (2)
- 14 Step on L in place (1) stamp with R next to L, no wt (2)
- 15-16 Take four steps moving back R-L-R-L

Dance repeats from beginning

Presented by Yves Moreau

ŽENSKO GRAOVSKO HORO

Женско Граовско хоро
(Šopluk - Bulgaria)

A variation of the well-known dance *Graosko* from the *Šopluk* region, Southwest of Sofia. This version was traditionally danced by women, has a 12-meas structure and is danced to the tune *Kemene mi drânka* [the fiddle is playing].

Music: France Bourque-Moreau, FBM-17, Track #10
Rhythm: 2/4 (or 7/8)
Formation: Mixed lines. Belt hold. L over R. Face RLOD. Wt on L.
Style: Light, bouncy, energetic steps.

Meter 2/4

Pattern

12-meas instrumental introduction - Start dance with singing

Basic pattern

- 1 Facing RLOD, light hop on L (1) step bkwd on R (&) step bkwd on L (2)
- 2 Repeat pattern of meas 1
- 3 Facing LOD, small step fwd on R (1) small step fwd on L (&) small step fwd on R (2)
- 4 Repeat pattern of meas 3, starting with L
- 5 Turning to face ctr, step on R (1) hop on R picking up L slightly across R (2)
- 6 Step on L to L (1) step on R in front of L, with marked knee bend (2)
- 7 Step on L to L (&) step on R behind L (2)
- 8 Step in place onto L (1) hop on L, picking up R slightly across L (2) straight knee
- 9 Step on R to R (1) step on L across R (&) step on R in place (2)
- 10 Repeat pattern of meas 9, with opp footwrk
- 11 Point R ft to R, straight knee (1) step fwd on R crossing slightly in front of L and with marked knee bend (2)
- 12 Repeat pattern of meas 11, with opp footwrk and take pos to repeat dance

Dance repeats from beginning

Presented by Yves Moreau

Žensko Graovsko (Kemene mi drânka)
Bulgaria - Šopluk

Kemene mi drânka, mamó, kemene mi drânka
Kemene mi drânka, mamó, mene mi se ženi
Kemene mi drânka, mamó, mene mi se ženi

Mene mi se ženi, mamó, mene mi se ženi
Mene mi se ženi, mamó, ako sam malečka
Mene mi se ženi, mamó, ako sam malečka

Kemene mi drânka, mamó, kemene mi drânka
Kemene mi drânka, mamó, mene mi se ženi
Kemene mi drânka, mamó, mene mi se ženi

Ako ti se ženi, čerko, ako ti se ženi
Ako ti se ženi, čerko, zemi se oženi
Ako ti se ženi, čerko, zemi se oženi

I ti li se nadaš, babo, i ti li se nadaš
I ti li se nadaš, babo, goste da prečekaš
I ti li se nadaš, babo, goste da prečekaš

Goste da prečekaš, babo, goste da prečekaš
S kameni panici, babo, s rãdzave lâžici
S kameni panici babo, s rãdzave lâžici

Kemene mi drânka, mamó, kemene mi drânka
Kemene mi drânka, mamó, mene mi se ženi
Kemene mi drânka, mamó, mene mi se ženi

Mene mi se ženi, mamó, mene mi se ženi
Mene mi se ženi, mamó, ako sam malečka
Mene mi se ženi, mamó, ako sam malečka

Rough translation :

Mother, the fiddle is playing and I want to get married, even though I'm so small. OK, my daughter, go ahead and get married if you so wish. And you, mother, do you really want me to get married and have to host guests with plates made of stone and rusty spoons ?