

1955

FOURTH ANNUAL CALIFORNIA

КОЛО

ФЕСТИВАЛ

INSTITUTE



ED KREMERS' FOLK SHOP  
262 O'Farrell St., #301  
SAN FRANCISCO 2, CALIF.

DANCE	NATIONALITY	RECORD NO.	TEACHER
TUROPOLJSKI DRMES	CROATIAN	Jugoton 6002	ANATOL JOUKOWSKY
STO MI JE MILO	MACEDONIAN	Sperry 6135	ANATOL JOUKOWSKY
DAICHOVO	MACEDONIAN	FDS - 7002	ANATOL JOUKOWSKY
SLOVENIAN WALTZ	SLOVENIAN	Cont. 420	TOM & HAZEL NORTHUP
LORKAY, LORKAY	ARMENIAN	M-J #51	FRANCES AJOIAN
BUZDIGOOT	ARMENIAN	LI- #15-A	FRANCES AJOIAN
BARDEZUH MER	ARMENIAN	LI- #14-A	FRANCES AJOIAN
GEMRIGIN BADUH	ARMENIAN	LI- #15-B	FRANCES AJOIAN
HALAY HAVASI	ARMENIAN	K- #37011	FRANCES AJOIAN
MEDLEY OF FOUR SERBIAN DANCES	SERBIA, YUGOSLAVIA	Epic LP #3071	JOHN FILCICH
CIOCARLANUL	ROMANIAN	FD-1122	JOHN FILCICH
INTRODUCTION TO THE SERBO-CROATIAN LANGUAGE AND ALPHABET.....			ANDRIJA SIMIC
YUGOSLAV KOLO SONGS.....			VOJISLAV CHEYOVICH

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Š TO MI JE MILO  
(Macedonian)

**Source:** Dance from Ohrid Lake district and learned there by Anatol Joukowsky.  
**Record:** Sperry E3 KC 6135 Shto Me E Milo Em Drago, 9/8 time. No introduction.  
**Formation:** Open circle. Men and Women usually dance separately. Hands are joined and held shoulder height. For men only, hands may be on upper arms of adjacent men.  
**Steps:** Every step is done with a plie or bend of knee. Weight is on balls of feet with heels close to floor. Men lift feet higher than women.

Complete pattern takes 2 measures. Begin facing slightly L of LOD.

MEAS.

PATTERN

- 1-2/8 Step R in LOD.
- 3/8 Step L over R.
- 2/8 Step R in LOD.
- 2/8 Lift L knee still facing slightly L of LOD.
- 2-2/8 Face center L knee still lifted.
- 3/8 Step L facing slightly R of RLOD.
- 2/8 Touch R in front of L, toe out.
- 2/8 Lift R knee and turn to face slightly L of LOD.

Men's solo version: During vocal follow pattern above omitting touch in meas. 2. Instead, R knee is lifted, toe turned out. When there is no vocal use pattern below.

MEAS.

PATTERN

- 1- Same as above.
- 2-2/8 Face center, L knee still lifted.
- 3/8 Step L facing slightly R of RLOD.
- 2/8 Jump into knee bend (see note below).
- 2/8 Recover to standing position, wt still on L.

**Note:** On jump land facing slightly R of RLOD. Wt predominately on L. R knee slightly ahead of L. Back is straight.

CIOCÂRLANUL (THE LARK)

(Romanian)

**Source:** Presented at the 1955 Kolo Festival in San Francisco by John Filcich who learned it from Dick Crum. A Romanian girl, Larisa Lucaci, first introduced the dance. Pronounced: Cho-kr-la'-nu ("â" and final "l" are silent)

**Music:** Record: MH 1122-B Ciocârlanul

**Formation:** Open circle, leader at R end. Hands are joined at shoulder height, elbows bent.

MEAS.

PATTERN

2/4 time

- A 1 Step fwd on R, accenting it by bending R knee (ct 1); step L in place (ct &); step R next to L (ct 2); step L in place (ct &).
- 2-3 Repeat measure 1, two more times.
- 4 Beginning R, do two 3's in place.
- A 1-4 Repeat first 4 measures exactly. On measures 1, 2, and 3, hands are extended twd ctr of circle on 1st ct, and returned to original position on balance of measure.
- B 1 Joined hands are held down as dancers step to R on R (ct 1), step L behind R (ct &); step to R on R (ct 2); step L behind R (ct &).
- 2 Step to R on R (ct 1); stamp L beside R (ct &); stamp L again and hold (2&)
- 3-4 Repeat action of meas. 1, 2 of B music, beginning L and moving to L.
- 5-8 Repeat action of meas. 1-4 of B music.  
Repeat entire dance from beginning.

## G E M R I G I N   B A D U H

This Armenian bar moves to the right, or CCW. It is a dance from the Yerzinga district; the title translates to "Tax Wall" and the story about the dance tells of the people lined up outside the tax-collector's office; as each one came out he would go down the line and tell all how much he was taxed for.

Source: Roupen Chookorian of Fresno, Calif. and taught by Frances Ajoian.

Record: LIGHTNING #15-B, Introduction of 12 counts. Described in 4 parts.

Formation: Closed circle, little fingers interlocked and held at shoulder height,  
Danced by couples in part, W to M's left.

Count    Part I (Basic bar step in closed circle position)

- 1        Step R with R ft.
- 2        Cross L ft. over R to R.
- 3        Step R with R ft. in LOD.
- 4        Touch L toe in front of R. ft.

### Part II

- 1-6        Repeat Part I. Facing partners, hold right hand at shoulder height, R turn  
R turn with partner (W on M left) six counts, two-step once around.

### Part III

- 1        Step R, together, step R (both M & W)
- 2        Step L, together, step L.
- 3        Step R, together, step R.
- 4        Step L, together, step L.
- 5        Step R, together, step R.
- 6        Step L, together, step L.

Facing partners, hold LH at shoulder height, L turn with partners,  
(W on M L) six count, two step, once and a half around.

### Part IV

- 1        Repeat #1, Part III
- 2        Repeat #2, Part III
- 3        Repeat #3, Part III
- 4        Repeat #4, Part III
- 5        Repeat #5, Part III
- 6        Repeat #6, Part III    (Finish with partner W to M R, new partner on M L.

Repeat Dance with each new partner to complete record.

NOTE: After right and left hand turn with partner (like star turn) and progressing W fwd (R in LOD) little fingers are joined for basic bar, part 1 & 2.

## H A L A Y

Record: Kevorkian #37011 "Hale Havasi", an Armenian dance pronounced Hah<sup>2</sup>-leh,  
Formation: Open circle, hands held straight down. A men's dance. This "Kotchari"  
version of the Halay requires dancers to stand very close to each other  
and all movements are performed in unison.

Meas. 1-2 Dip fwd, both feet together, bending knees.

3-4 Repeat 1-2.

5-6 Point L toe in front of R ft; swing L toe fwd and up (R knee bends to enable body to lean back).

7-8 Repeat 5-6. Here body leans slightly forward, creating a rocking motion of back and forth.

9-10 Step L in front of R, moving to R; step R with R.

11- 12 Step L in back of R, moving to R; step R with R.

# SLOVENIAN WALTZ

Record: CONTINENTAL 420-B.

This Slovenian Waltz is composed of different authentic figures put together in a fixed sequence. Slovenia shares with near neighbor Austria an Alpine culture, and for many years was actually a part of the Austro-Hungarian Empire. It's not strange, then, that there should be similarities in the dances of the two countries. The Slovenes, however unlike the Austrians, always accent the first beat of their waltzes or laendlers, and give them more of a bouncy flavor. This dance was introduced by Dick Crum and has since become popular with many folk dance groups.

## FIGURE I - Varsouvienne position.

### Measure

- 1-2 Two waltz steps Fwd., both dancers starting with L ft.
- 3-4 Without dropping hands, and in two waltz steps, girl moves CCW around boy, who raises R arm slowly above his head to help her around. At the end of the two waltz steps, dancers are in "reverse Varsouvienne position", i.e., girl is in back of the boy, on his right.
- 5-6 Two waltz steps fwd., both dancers starting with L ft., in the new position.
- 7-8 Without dropping hands, and in two waltz steps, boy leads girl in front of him as follows: lifting L hand above head and forward, and pulling his R hand in front of him, he leads girl around in front of him, and with a rather quick pull by both R and L hands; helps girl to turn under raised L hands and resume the original Varsouvienne position.
- 9-16 Repeat Meas. 1-8.

## FIGURE II - Single-hand turns and chase.

- 1-8 Dropping L hands and placing them on own hips, dancers move fwd., girl doing 8 waltz turns under the raised R arms. Boy simply does 8 waltz steps fwd., keeping the girl in front of him.
- 9-16 Drop R hands, girl continues waltz turns fwd., both hands on hips, while boy follows her, clapping his hands at the hem of her skirt.

## FIGURE III - Social waltz.

- 1-16 Waltz 16 measures in social dance position.

## FIGURES IV - Dip-waltz.

Social dance position, extended joined hands (boy's L, girl's R) pointing in line of direction.

- 1-2 Two waltz steps in place, beginning with outside feet (boy's L, girl's R). On the first waltz step, dip extended arms downward to knee-level; on second waltz step, raise extended arms above head-level, leaning back slightly on the upward movement.
- 3-4 Couple makes one complete turn CW with two waltz steps.
- 5-16 Above figure repeated three more times.

FIGURE V - Tuck-ins.

Dancers face each other, girls R hand in boys L, her L hand in his R.

- 1 With one waltz step (boy L R L in place, girl R L R making a R turn), boy leads girl into turn by bringing his R hand up in front of his face and then forward. Girl backs under her L hand, ends up facing forward, her R arm crossed in front of her waist, holding boy's L hand on her L hip, and resting against his L arm. Boy's R and Girl's L hands should end up joined just above head-level, forming a kind of window.
- 2 Two light stamps in place, holding this "tucked-in" position.
- 3 With one waltz step, boy "un-tucks" girl, then "re-tucks" her against his R arm, in the same manner as in measure 1, but, of course, using opposite hands and movements.
- 4 Two light stamps in place, holding this position.
- 5-16 Above figure repeated three more times.

FIGURE VI - Single-handed turns and chase. (Same as Fig. II)

FIGURE VII - Social Waltz (Same as Fig. III)

FIGURE VIII - Dip-waltz. (Same as Fig. IV)

FIGURE IX - Varsouvienne Figure. (Same as Fig. I)

FIGURE X - Single-hand turns and chase. (Same as Fig. II)

FIGURE XI - Social waltz. (Same as Fig. III)

RICHARD CRUM  
Fall Folk Dance Camp  
Oglebay, W. Va., 1953

# BUZDIGOOTS

("YOUNGSTER" - ARMENIAN BAR)

RECORD: LIGHTNING #15-A "BUZDIGOOTS", Songs of Yerzinga Series  
SOURCE: Roupen Chookoorian and Frances Ajoian, Fresno, Calif.  
FORMATION: Open circle, hands joined with little fingers interlocked held at shoulder height.

This dance is the simple basic dance of the people from the area of Yerzinga. It is danced by a mixed group, with the leader at the left end of the line, since Yerzinga bars generally progress clockwise. Small quick steps characterize the dance.

Introduction, 20 counts. Dance is described in 5 parts, 4 counts each.

<u>PART</u>	<u>COUNT</u>	<u>STEP</u>
I	1.	Step back on R ft.
	2.	Raise L ft. in front of R ft., bending L knee.
	3.	Step L with L ft. (on the heel), toe slightly off floor.
	4.	Step L with R ft (ball) and place slightly behind L ft.
	-.	Pause.
II	1.	Step L with L ft. (on the heel), toe slightly off floor.
	2.	Step L with R ft. (ball) placing it slightly behind L ft.
	3.	Step L with L ft. (on the heel), toe slightly off floor.
	4.	Step L with R ft (ball), placing R toe next to L heel.
	-.	Pause.
III	1.	Step back on L ft.
	2.	Raise R ft. in front of L ft., bending R knee.
	3.	Step R with R ft. (on the heel), toe slightly off floor.
	4.	Step R with L ft. (ball), placing it slightly behind R ft.
	-.	Pause.
IV	1.	Step R with R ft. (on the heel), toe slightly off floor.
	2.	Step R with L ft. (ball), placing it slightly behind R ft.
	3.	Step R with R ft. (on the heel), toe slightly off floor.
	4.	Step R with L ft., placing L toe next to R heel.
	-.	Pause.
V	1.	Step forward on R ft.
	2.	Hop on R ft., raising L ft. above R ankle.
	3.	Hop forward on L. ft.
	4.	Stamp with R ft. slightly in front of L ft.
	-.	Pause.

NOTE: Left toe remains off the floor from Part I, count 3 thru all of Part II; Right toe likewise from Part III, ct. 3 thru Part 4.

# BARDEZUH MER

RECORD: LIGHTNING #14-A, "BARDEZUH MER" ("Our Garden")

This bar uses the basic Yerzinga step described above. The dance leads to the left and the dancers often swing their arms from the shoulder position forward and out to the "straight down" position and back up.

Introduction, 8 counts. Dance described in 6 parts of 4 counts each.

BARDEZUH MER 2

PART CT. STEP

I 1 to 4 Same as Part I, cts. 1-4 of Buzdigoots (basic step).  
II 1 to 4 " " " II " " " " " "  
III 1 to 4 " " " III " " " " " "

- IV 1. "Dip" L, bending both knees toward L, also pointing toes L.  
2. Straighten knees, turning toes to point center.  
3. "Dip" R, bending both knees toward R, also pointing toes R.  
4. Straighten knees, turning toes to point center.  
-. Pause.

- V 1. Step forward on R ft. toward center. Hands are brought down.  
2. Hop on R ft., raising L ft. above ankle. Hands are held down.  
3. Step forward on L ft. Hands retract to original "up" position.  
4. Stamp with R ft. slightly in front of L ft. Hands are up.  
-. Pause

- VI 1. Step back on R ft. Hands are brought down.  
2. Raise L ft. in front of R ft. Hands are held down.  
3. Step forward on L ft. Hands retract to original "up" position.  
4. Stamp with R ft., slightly in front of L ft. Hands are up.

NOTE: Movement of hands in parts V and VI is graceful, using a "swaying movement. Fingers remain interlocked throughout the dance.

The dance ends with a repetition of Part VI on this particular recording.

## LORKAY-LORKAY

RECORD: JANIGIAN #M-J-51 "LORKAY-LORKAY"

FORMATION: Open circle, hands joined with little fingers interlocked held shoulder height.

This bar originated around the town of Var and is also danced by the people of Daron at festive occasions such as weddings and holiday celebrations. It is a favorite of women due to its graceful steps and rhythm. Dance movement and progression is to the right.

CT. STEP

1. Point L toe in front of R ft.
2. Point L toe to L.
3. Point L toe in front of R.ft.
4. Point L toe to L.
5. Step R with L ft, crossing in front of R ft.
6. Hop on L ft., turning body toward L.
7. Step L with R ft, crossing in front of L ft.
8. Hop on R ft., turning body toward R.
9. Step R with L ft., turning body to R (L crosses in front of R).
10. Step R with R ft.
11. Step R with L ft.
12. Step R with R ft., turning to face center.

(Steps for 9-10-11-12 are actually four walking steps to R, ending facing center. As music tempo increases this variation may be used to end sequence (#12): chug forward - down and up- bending both knees, and eliminate #1, since the chug takes two counts.

FRANCES AJOIAN

# DAJ ČEVOTO

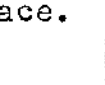
Bulgaria and Macedonia share many dance forms. As a matter of fact, almost a third of the Macedonians live in Bulgaria therefore Macedonian dances can be correctly labeled "Bulgarian" (also "Greek", since Northern Greece is Macedonian populated. Popular usage of the term Macedonian usually refers to the Yugoslav-Macedonian. DAJCEVOTO is another word for, and belongs to, the Daichovo oro family popular with all the Macedonians.

RECORD: EPIC LP #3071 YUGOSLAV RHAPSODY, selection 8-c LILE, LILE  
or any suitable Daichovo record.

FORMATION: Open circle, leader at right end. Hands are held at chest height, palms down. Face center throughout dance.

## Meas. CT. STEP

- 1)
  1. Hop on L ft. in place.
  2. Step on R ft. to R, moving about one foot. →
  3. Step on L ft. next to R ft.
  4. Step on R ft. in place.
  
- 2)
  1. Hop on R ft. in place.
  2. Step on L ft. in toward center of circle.
  3. Step on R ft. in back of L ft.
  4. Step on L ft. in place. ↑
  
- 3)
  1. Hop on L ft. in place.
  2. Step back on R ft.
  3. Step on L ft. next to R ft.
  4. Step on R ft. in place. ↓
  
- 4)
  1. Hop on R ft. in place.
  2. Step to L with L ft. (smaller than step in meas. 1)
  3. Step on R ft. next to L ft.
  4. Step on L ft. in place. ←

NOTE: Dance pattern is a figure ; progress to the right.

## MEDLEY OF FOUR SERBIAN KOLOS

(EPIC LP "YUGOSLAV RHAPSODY")

### (12) P O S K O K

FORMATION: Closed circle, hands held straight down, joined at sides.

#### PART I

- Meas. 1-2 Hop on R ft in place, hop on L ft. in toward center of circle, raising arms slightly forward. On hop, free foot should be about ankle-height of active foot.
- 3-4 Step R, L, R, ending with hop on R ft and backing out obliquely R, ending facing L (clockwise).
- 5-8 Moving L (cw), hop on L ft, hop on R ft, step L, R, L, - hop R.
- 9-16 Repeat all of above.

#### Part II

- 17-32 Eight "schottische-like" steps to R (CCW) beginning with R ft. ("schottische" step: step R, L, R, & hop R ft, as in meas. 3-4).



(13) TI MOMO

Formation: Closed kolo. For Part I arms in raised forward position (as in Vranjanka); arms down for Part II, close to sides.

PART I "Step-dip" (as in Vranjanka, but dip on each beat).

- Meas-1. Step on R ft. to R (ccw); step on L ft across R ft in LOD.  
2. Step on R ft. to R; close L ft. to R ft.  
3. Step on L ft to L; close R ft. to L ft.  
4. Step on R ft. to R; close L ft. to R ft.  
5-8. Repeat meas. 1-4 to the L, starting with L ft.

PART II "Sitna koraka" (Small steps); hands held straight down.

- 9-12 Four "sitna koraka" to R, starting R ft.  
13-16 Four "sitna koraka" to L, starting L ft.

SITNI KORAK: (to R)

- Meas. 1 ct. 1. Step to R on ball of R ft, accenting with very gentle bend of R knee. L ft. simultaneously follows R ft.  
& Pause  
2. With weight still on balls of feet, bounce twice, heels & touching floor on the bounces, very gently. (1 per ct.)

DJURDJEVKA (14)

Formation: Closed circle, hands held down, joined at sides.  
Entire dance is done in place in this original 3/4 time.

- Measure: 1. With weight on L ft, place R ft. in front. Hold.  
2. " " " " " " " " back. "  
3. " " " " " " " " front. "  
4. " " " " " " " " back and hop on it.  
5-8 Repeat meas. 1-4 reversing footwork.

(15) IGRALE SE DELIJE

PART I

- Meas 1. Moving R (ccw), step-hop on R ft, step-hop on L ft.  
2. Step R, L, R, ending with hop on R ft.  
3. Step-hop on L ft. in toward center of circle, R ft. hop out.  
4. Step L, R, L, to L (moving cw.)  
5-8. Repeat above meas. 1-4

(Arms swing in-out-in-out throughout Part one, one swing per count).

PART II

- 9-12. Four "Sitna koraka" steps to R.  
13. One "Sitni korak" step to L.  
14. One "Sitni korak" step to R.  
15-16. Two "Sitna koraka" steps to L.

SITNI KORAK is the same as described for TI MOMO, Part II (here two such steps are done per measure, while in TI MOMO only one per measure; difference in spellings is grammatical.)

## ZETSKO KOLO

ZETSKO KOLO is one of many Montenegrin dances which employ group singing instead of musical accompaniment. Dance may remain at a continual slow pace or accelerate, depending on tempo of the singing. All arms on neighbor's shoulders, dance progressing to the right:

Step R with R ft (1); step L ft. across and in front of R ft. (2); step R with R ft. (3); close L ft. to R ft. (or swing it across) (4); step L with L ft, (5); swing R ft. in back of L ft. (6). (This dance, sometimes after dozens of verses is usually followed by the "SKOKI", a Pair Dance.

# YUGOSLAV RHAPSODY

FOLLOWING SELECTIONS ARE THE SONGS AND DANCES AS THEY APPEAR ON THE LP.

## (1) CROATIAN DANCE MEDLEY

### SLAVONSKO KOLO

Hop saj sasa, sve bez basa  
Naše selo, sve veselo  
I vi znate da svirate  
I mi znamo da sviramo  
Ugadej dijadej dija dija daj  
Ugadej dejada. deja deja da

### POSAVSKI DRMEŠ I

Oj djevojko čime tava  
Kad se budeš udavala  
Oj djevojko čime tava  
Kad se budeš udavala  
Zovi mene u svatove  
Da ti vidim djeverove  
Zovi mene na rakiju  
Da ti vidim djuvegiju.

Repeat SLAVONSKO KOLO

(2) "SJAJ MESEČE VEČERAS"  
(Shine Tonight, Dear Moon)  
Folksong from Srem

(3) "BORBA ZA DEVOJKU" - Shiptar  
dance from Rugovo depicting the  
rivalry battle between two men over  
a girl. They use swords.

(4) "U ŠEST KORAKA" Kolo in 6 steps.

(5) BUNJEVAČKO MALO KOLO. This is  
similar to the popular Malo Kolo,  
but faster and more intricate steps.

(6) HAJ'TE AMO MOMCI CURE  
(Come, Let's Dance The Kolo)  
from Vojvodina

Aj'te 'amo, momci, cure  
da se veselimo,  
Pokraj svirce tamburaša  
Kolo da vodimo // (Repeat)

chorus:

Lepa j'ruža, lepi beli krin  
A najlepší zelen ružmarin-  
Lepa j'ruža, lepi beli krin  
A najlepší, a najlepší,  
zelen ružmarin.

## Haj'te amo momci cure (cont.)

Jesen stiže, jesen stiže  
Veselje se sprema  
Od svatovca, od svatovca  
Lepšeg kola nema.

(Chorus)

## (7) KOLO KALENDARA (from Slavonia)

a) Meni kažu kalendari  
Da s' u kolu svi bečari.

(Repeat above twice, fast)

b) Meni kažu stare knjige  
Da s' u kolu sve nebrige//2

c) Meni kažu stari ljudi  
Da s' u kolu dobro sudi//2

d) Meni kažu kalendari  
Da s' u kolu svi bečari//2

## (8) DANCES FROM PIROT

(a) Što mi omilelo, nane, što mi  
omilelo-  
Pirotskoto polje, nane, pirot-  
ska momčeta.//  
o-o, i-i - I-juh! (i'pr. as'ee)

Što ubavo nose, nane, što ubavo  
nose, Beli breveneci, nane  
svinski opančeta//.

o-o, i-i, I-juh!

(b) Pošla rumena nane rano na vodu//  
Oj le le le le le rano na vodu//

Rano na vodu, nane, po ladovina//  
Oj le le le le le po ladovina//.

Po ladovina, po mesečina.

Vodu da vadi nane, grlo da ladi.

Vodu la lije, lice da mije//.

(c) Lile, Lile Oro (Daichovo family)

## (9) KAČERAC KOLO (from Šumadija)

(10) ŠOPSKO ORO (men's show-off  
dance of the "Šopci" near the Bul-  
garian border.)

YUGOSLAV RHAPSODY, cont. (2)

(11) SEJMEN SEDI (Macedonian song)

Sejmen sedi na medjata  
Djurdja pere kraj rekata//

Ori Djurdjo, katir Djurdjo  
Isperi mi košuljata//

Isperi mi košuljata  
Tri godini neje prana//

Tri godini neje prana  
Do tri prsta čirfanala//

Or sejmene, mlad sejmene  
Jas ne možam da te peram//

Jas ne možam da te peram  
Sejmen košulja ne peram//

\* - \* - \* - \* - \* - \* - \* - \* - \* - \* - \* - \* - \* - \* - \* - \* - \* - \* - \* -

S E R B I A N M E D L E Y

(12) POSKOK

Hajd' povedi veselo, naše kolo šareno!  
Momci, cure, u kolo, nek se ori veselo!

(13) TI MOMO

Ti momo, ti devojko,  
Ti moga brata namis  
Na tvoje belo liče,  
Na tvoje čarne oči.

Sam se je prevario  
Na moje belo liče,  
Na moje čarne oči  
Na moja medna usta.

(14) DJURDJEVKA

Oj devojko, dušo moja,  
Šta govori majka tvoja?  
Oće l'tebe meni dati,  
Oće l' mene zetom zvati?

Ne da mene moja nana,  
Ne da još godinu dana.  
Neće mene tebi dati,  
Neće tebe zetom zvati.

Oli dala il' ne dala,  
Ti se moja uvek zvala!

(15) Igrale Se Delije

Igrale se delije, Nasred zemlje Srbije.//  
CH. Sitno kolo do kola, Culo se do Stambola.//  
Svira frula iz dola, Frula moga sokola.//  
Sitno kolo do kola, Culo se do Stambola.//  
Igra kolo do kola, Ne haje za Stambola.//  
Sitno kolo do kola, Culo se do Stambola.//

- 0 - 0 - 0 - 0 - 0 - 0 - 0

S E L J A N Č I C A

Kad se cigo saželi sira i kompira,  
On pošalje ciganku u selo da svira.  
\*Grmi sjeva, vreme se menja-  
A ciganke varošćanke  
Još iz sela nema.//\*(Chorus)\*

Kad se cigo saželi pečenoga mesa,  
On pošalje ciganku u selo da plesa.  
(Chorus)

Kad se cigo saželi praženi kolača,  
On pošalje ciganku u selo da vraća.  
(Chorus)

Cigani su matare, nećeju da rade,  
Sam' čekaju cigančice da iz torbe  
vade.  
(Chorus).

Seljančice malena, koti kuću čuva?  
Seljančice malena, koti kuću čuva?  
Nekad tata - nekad mama,  
\*Nekad tata, nekad mama, ponajviše  
sama!//\*

# SERBO-CROATIAN ALPHABET

<u>CROATIAN-LATIN</u>	<u>SERBIAN-CYRILLIC</u>	<u>ENGLISH EQUIVALENT</u>	<u>EXAMPLE</u>
A a	А	a as in <u>fa</u> ther	Baba
B b	Б	b as in <u>bo</u> y	Bela
C c	Ц	ts as in <u>ra</u> ts	Moravac
Č č	Ч	ch as in <u>ch</u> urch	Čarlama
Ć ć	Ћ	ch sound in <u>le</u> t <u>yo</u>	Kuća
D d	Д	d as in <u>do</u> g	Dobar Dan
DŽ dž	Џ	j as in <u>Jo</u> hn	Pendžer
DJ dj	Ђ	g as in <u>Ge</u> orge	Djurdjevka
E e	Е	e in <u>me</u> t, <u>le</u> t	Lele
F f	Ф	f as in <u>fo</u> r	Fala
G g	Г	g as in <u>go</u>	Igra
H h	Х	h as in <u>he</u> lp	Haj Haj
I i	И	i in <u>ma</u> chine	Sitno
J j	Ј	y as in <u>ye</u> t	Jugoslavija
K k	К	k as in <u>ki</u> d	Kozačko
L l	Л	l as in <u>le</u> t	Lepo
LJ lj	Љ	lli in <u>mi</u> llion	Ljubljana
M m	М	m as in <u>ma</u> ybe	Marice
N n	Н	n as in <u>no</u> body	Nebesko

<u>CROATIAN-LATIN</u>	<u>SERBIAN-CYRILLIC</u>	<u>ENGLISH EQUIVALENT</u>	<u>EXAMPLE</u>
NJ nj	Њ	ny as in <u>canyon</u>	Vranjanka
O o	О	o as in <u>more</u>	Kolo
P p	П	p as in <u>pot</u>	Paprika
R r	Р	r - rolled (you can)	Rada
S s	С	s as in <u>glass</u>	Seljančica
Š š	Ш	sh as in <u>shallow</u>	Šar
T t	Т	t as in <u>top</u>	Tambura
U u	У	u as in <u>rule</u>	Čuješ
V v	В	v as in <u>victor</u>	Veliko
Z z	З	z as in <u>zebra</u>	Zaplet
Ž ž	Ж	z as in <u>azure</u>	Žikino

The most important rule of the Serbo-Croatian language, as set forth by Vuk Karadžić, who standardized it in the last century, is "write as you speak". Therefore there can be no question or problem of "spelling", since each letter has one sound and one sound only, and the language has a phonetic alphabet (when the alphabet is read the letters sound the same as in words). There are no silent letters.

The vowels are a, e, i, o, u and sometimes r; they can all be either long or short. R is considered a vowel in words such as prst, Krkin which cases the r is shorter than when not a vowel. Nj, Lj, Dz, and Dj are considered letters, and it will be noted that in the Cyrillic alphabet each has a separate character rather than a combination of two letters.

The Cyrillic alphabet is used chiefly in Serbia and among Serbians of other provinces. It was originally devised by St. Cyril (for whom it is named) who, in order to teach the Scriptures to the Slavs patterned it after the Greek and Russian. There is no sound in the language which cannot be written by one of the thirty characters, and Serbian newspapers do not have much trouble in transposing American and other names, for example, the name P Y 3 E B E ^ T or A J 3 E H X A Y P.

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# KOLO SONGS

## ZETSKO KOLO

Zaigralo Zetsko Kolo,\*  
Na taraci pred Kotorom,  
Kralj Nikola sabornici,  
Pod Ostrogom u planini.  
Sto si sjetan Serder Jole,  
Nevolja je gospodarę,  
Kada Jole mlad bijase,  
DŽverdar mu ciktijaše.

Oj Lovčenska divna zoro,  
Majko naša Crno Goro.

\*each line repeated.

## MAKEDONKA

Oj ti devojko, ti Makedonka,  
Lepa si meni ti.//

### Chorus:

Za tvoje oči črne dao bi život,  
Oj Makedonko ti.//

Igraj mi mala, igraj ti kolo,  
Pa se ti veseliš.//

Chorus.

Oj ti devojko, oj to plavojko,  
Lepo mi igraš ti.//

Chorus.

## ZAPLET

Kruške, jabuke, groždje-  
Mene voli Djordje\*.

Vino, rakija, piva,  
Mene voli Iva.

Kruške, jabuke, trešnje,  
Samo volim tebe.

Kada ćeš mi doći,  
Draga u ponoći?

Oj curice mala,  
Sto si sada dala?

## MILICA

Milica je večerala, Na sokač je istrčala,  
Da ćeke svoga dragana, Da čeka svoga dragana.

Majka viče, tata zove, Ajdi kući pile moje,  
Večeraј, lolu ne čekaj, večeraј, lolu ne čekaj.

Sva su iskičena, Milica je isprošena,  
Milice i srce, Milice dušo i srce.

## ŠTO MI JE MILO EM DRAGO

(Macedonian - Sperry #6135)

Što mi je milo em drago,  
Vo Struga dučan da imam.//\*

### Chorus:

OF, LELE, LELE, LIBE LE,  
SCRCEPO MI GO, DJANAM IZGORE.//

Vo Struga dučan da imam  
Na kepencite da sedam.//(Chorus)

Na kepencite da sedam,  
Struškite momi da gledam.//(Chorus)

Struškite momi da gledam,  
Koga mi odat na voda.// (Chorus)

Koga mi odat na voda,  
So tije stomni šareni.// (Chorus)

\*Repeat each stanza.

## ČUJES MALA

Čuješ, čuješ, čuješ mala-  
Dosta si varala! //

Čuješ, čuješ, čuješ, seko-  
Namesti se lepo!//

Čuješ, čuješ, čuješ, Bato-  
Ala ljubi slatko!//

Čujes, čujes, čujes, mala-  
Bil' poljubac dala?//

## KOKONJEŠTE

Stara baba stara je,  
Kad se ljubi, mlada je.//

Tebe baba volet neću,  
Od ljubavi umret ću.//

Cura gazi Baricu, uvatila žabicu,  
Cura gazi Baricu, uvatila žabicu.  
Žabica krekeće, a cura se okreće,  
Žabica krekeće, a cura se okreće.

FOR ADDITIONAL COPIES  
OF SERBO-CROATIAN ALPHABET,  
KOLO SONGS AND DESCRIPTIONS,  
WRITE TO:

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