



1957

6TH

CALIFORNIA
KOLO FESTIVAL

INSTITUTE

Tom Daw

DANCE	RECORD	TEACHER
POSAVSKI PLES.....	KOLO FEST, 811.....	JOHN FILCICH
SENJAČKO KOLO.....	JUGOTON C-6210.....	ANATOL JOUKOWSKY
ŽABARKA.....	JUGOTON C-6210.....	ANATOL JOUKOWSKY
OJ, TI MOME.....	JUGOTON C-6560.....	ANATOL JOUKOWSKY
ČAMČE.....	JUGOTON C-6550.....	ANATOL JOUKOWSKY
AJDE JANO.....	JUGOTON C-6447.....	ANATOL JOUKOWSKY
MEDLEY OF SERBIAN DANCES....	KOLO FESTIVAL.....	GORDON ENGLER
(Jelke Tavničarke, Poskok, LP -1019 (Vol 1) Ti Momo, Djurdjevka, Igrale Se Delije, Čačak, Šestorka, Moravac)		
TSAMICO.....	FOLKWAYS, LP-814.....	BETTIE GALL
SYRTOS.....	FOLKWAYS, LP-814.....	BETTIE GALL
SVATOVAC.....	JUGOTON LP-4.....	ANDREI SIMIĆ JOHN FILCICH

Moravac

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SAN FRANCISCO 2, CALIF.

SAN FRANCISCO, CALIFORNIA

POSAVSKI PLES
(Croatian)

Source: Couple dance learned by John Filcich from members of KOLO, Yugoslav State Company while on their United States tour in 1956. Presented at the San Francisco Kolo Festival, November, 1957, by John Filcich.

Record: Kolo Festival 811-B

Form'n: Couples at random about the floor in shoulder-waist pos. In Fig I M's hands are just below W's shoulder blades, palms down--not holding W with palm of hand. During balance of figures the M's hands are at W's waist. W's hands remain on M's shoulders throughout the dance.

Steps: Step, touch; tiny shuffling steps; syncopated 3's done as follows: Step R in place (ct 1); hold (ct &); step L beside R (ct 2); step R in place (ct &). Emphasize ct 1 by bending knee of supporting leg. Also done beginning with L ft. Drmeš step described below. Steps are described for M. W use opposite ft except during Fig. V.

Meas. Pattern

2/4 time Fig. I

A 1 Step diagonally fwd, bwd, or to the side on R (cts 1, &); touch L next to R (cts 2, &).

2-12 Repeat meas. 1, with alternating ft work 11 more times. M leads W about the floor at random. M leans back slightly from waist, his bearing is proud. A slight plie is done with each step.

Fig. II

B 1-4 In regular shoulder-waist pos. do 8 syncopated 3's, beginning M's R, W's L. M face ctr of room at conclusion of this step.

Fig. III

C 1-3 12 tiny shuffling steps on ball of ft twd ctr of room, beginning M's R, W's L. Four steps in each measure.

4 Stamp R (cts 1, &); stamp L (cts 2, &). W opp. ft.

5-8 Repeat action of Fig. II, meas. 1-4, M backing to original pos.

Fig. IV

B 1 M step R in place (cts 1, &); hop on R (ct 2); step L next to R heel (ct &), revolving CCW almost in place.

2-8 Repeat action of Fig. IV, meas. 1, 7 more times. W is directly in front of M. He pulls her around him as he turns on the spot. FIGURES I THRU IV ARE REPEATED THREE MORE TIMES.

Fig. V--two or more couples form a closed circle using back-basket hold.

D 1 Step on R across L (ct 1); step to L on L (ct 2).) Buzz

2-8 Repeat action of meas. 1, 7 more times, moving CW.) Step

9 Drmeš Step: (done in place) Step on R, bending R knee (ct 1); rise on ball of R ft (ct &); bounce on both heels simultaneously (ct 2); bounce again, transferring wt to L ft at end of 2nd bounce (ct &).

10-16 Repeat action of meas. 1, 7 more times.

REPEAT FIG. V TWO MORE TIMES.

Note: For exhibition purposes the circle may open out and exit from floor on final 8 meas., using the buzz step.

Posavski Ples and the drmeš following are a portion of the "Medley of Croatian Songs and Dances" found in the entirety on Kolo Festival LP-1503 (Volume 3) and Kolo Festival EP-106, as recorded by the Yugoslav State Company "KOLO".

KARANFILE

SOURCE: Karanfile is a dance from Kosmet, a region of Southern Serbia; described in "Serbian Folk Melodies (Southern Serbia)" by V. Djordjević published in Skopje, 1928.

RECORD: JUGOTON C-6447 - 12 meas. introduction.

FORM. Open kolo (broken circle). Hands joined and held down. Face in LOD.

STEPS: Every step is done with a plié or bend of knee. Wt. is on balls of ft. with heels close to ground. Stand in place for introduction of 12 meas.

Karanfile is in 4/8 meter. Sometimes 1/8 and 1/8 are combined to give a longer count to the step.

MEASURE I

COUNT

2/8 (S) Step L in LOD (cts 1, 2).
2/8 (S) Step R in LOD (cts 3, 4).

MEASURE II

1/8 (Q) Step L in LOD (ct 1).
1/8 (Q) Step R in LOD (ct 2).
2/8 (S) Step L in LOD (cts 3, 4).

MEASURE III

2/8(S) Step R toward center (face center) (cts 1, 2).
2/8(S) Lift R heel and raise L leg with knee slightly bent (cts 3, 4).
Joined hands should naturally rise on this motion.

MEASURE IV

1/8 (Q) Step backward on L (out of circle) and lift R knee, turning it to L (ct 1).
1/8 (Q) Turn R knee to R (ct 2). Movement of knee should turn body. Leg does not move - just from hip joint.
1/8 (Q) Turn R knee to L (ct 3). Body turns with knee.
1/8 (Q) Step R in LOD (ct 4). Joined hands have returned to beginning pos.

Repeat these four measures until the end of the music.

ABBREVIATIONS COMMONLY USED IN DANCE DESCRIPTIONS

L - left (side or direction), left foot, left arm or hand	LOD - line of direction
R - right, right foot, right arm or hand	RLOD - reverse line of direction
M - man, man's, men	ft - foot, feet
W - woman, woman's, women	wt - weight
ct - count or beat (of measure of music)	form'n - formation
cts - counts	opp - opposite
meas - measure (of music)	ptr - partner
fwd - forward	cpl - couple
swd - sideward	ctr - center
bwd - backward	pos - position
twd - toward	diag - diagonally
CW - clockwise	ftwk - footwork
CCW - counter-clockwise	S - slow
	Q - quick

SENJAČKO KOLO

SOURCE: Learned in Yugoslavia by Anatol Joukowsky. Dance title comes from the Senjak district of Beograd. Like Žabarka and Moravac, Senjačko Kolo is one of the family of kolos known as "U Šest Koraka".

RECORD: JUGOTON C-6210 Senjačko Kolo 2/4 time; no introduction.

FORMATION: Open kolo, hands joined and held down; face in LOD (CCW).

STEPS: Every step is done with a plié or bend of the knee. Weight is on balls of feet with heels close to floor. Hops are usually modified into just a heel lift. "Syncopated Threes"; this step, common in kolos of this type, consists of 3 steps done in this timing: Step R in place, bending knee (cts 1, &); step L beside R (ct 2); step R in place (ct &). Can be done starting with L. Rhythm is S-Q-Q.

MEASURES

FIG. I (Promenade)

1. Step R in LOD (ct 1). Step L in LOD (ct 2).
2. Facing center, step R to R side (ct 1). Close L to R (no wt) (ct 2).
3. Step L to L (ct 1). Close R to L (no wt) (ct 2).
4. Step R to R (ct 1). Close L to R (no wt) (ct 2).
- 5-8. Repeat action of meas 1-4, but starting with L to L (RLOD).
- 9-16. Repeat action of meas of 1-8.

FIG. II

1. Facing center, step R to R, bending knee (cts 1, &). Hop on R (ct 2). Step L in front of R (ct &).
- 2-4. Three "syncopated threes" in place (RLR, LRL, RLR).
- 5-8. Repeat action of meas 1-4, but starting to L with L.
- 9-16. Repeat action of meas 1-8.

FIG. III

1. Movement in this step is in LOD but face just a little to the L of LOD. Step R in LOD (cts 1, &). Hop on R (ct 2). Touch L in LOD, toe turned out (ct &).
2. Step L in LOD (ct 1). Step R in LOD (ct &). Step L in LOD (cts 2, &).
- 3-16. Repeat action of meas 1-2 seven times (8 in all).

FIG. IV

1. Facing center, small step on R to R (ct 1). Bending R knee, touch L along side inner R ankle (ct &). L ankle is a little ahead of R ankle. Straightening R knee, lift R heel, bringing L ft. around behind R (ct 2). Step L behind R (ct &).
- 2-3. Repeat action of meas 1 two times (3 in all).
4. One "syncopated three" in place (RLR).
- 5-8. Repeat action of meas 1-4, but starting with L.
- 9-16. Repeat action of meas 1-8.

DANCE IS REPEATED FROM BEGINNING 2 MORE TIMES (3 in all).

PRONUNCIATIONS: (accented syllables are in capital letters)

SENJAČKO: SEN-vatch-koh
ŽABARKA: ZHAAH-bahr-kah
KARANFILE: kah-rahn-FEE-leh
AJDE JANO: AYE-de YA-noh
MORAVAC: MOH-rah-vatz or mo-RAH-vatz (regional differences)

Z A B A R K A

(Serbian Kolo)

SOURCE: Learned in Yugoslavia by Anatol Joukowsky.

RECORD: JUGOTON C-6210 - No introduction.

FORM.: Open kolo, leader at R; hands joined and down. Face in LOD (CCW).

STEPS: Every step is done with a plié or bend of the knee. Weight is on balls of feet with heels close to floor.

Žabarka is in 4/4 meter. This orchestration is in modern Yugoslavian style (or novelty) as it uses four guitars instead of traditional instruments.

MEAS

PATTERN

FIG. I

1. Step R in LOD (cts 1-2). Step L in LOD (cts 3-4).
2. Repeat action of meas 1.
3. Step R in LOD (cts 1-2). Touch L in LOD, toe turned toward center of circle (cts 3-4).
4. Step backward L, diag. R of RLOD (ct 1). Step backward R, diag. R of RLOD (ct 2). Step L next to R (ct 3). Hold (ct 4).
- 5-16. Repeat action of meas 1-4 three times (4 in all).

FIG. II

1. Face center, progress slightly to R. Step R (cts 1-2), Hop R (ct 3). Step L in front of R (ct 4).
2. Step R (cts 1-2). Hop R (ct 3). Step L in back of R (ct 4).
3. Repeat action of meas 1.
4. Step R bending R knee (cts 1-2). Step L next to R (ct 3). Step R in place (ct 4).
- 5-8. Repeat action of meas 1-4, starting L and progressing slightly to L.

FIG. III

1. Facing center, small step R to R (ct 1). Bend R knee and bring L foot in front of R so L heel is over R instep (ct 2). Straightening R knee, lift R heel and bring L ft around behind R (ct 3). Step L behind R (ct 4). During step knees are close together and L foot is close to R leg.
2. Step to R with R (ct 1). Step L behind R (ct 2). Step R to R (ct 3). Step L behind R (ct 4).
- 3-6. Repeat action of meas 1-2 twice.
7. Repeat action of meas 1.
8. Step R to R (ct 1). Step L behind R (ct 2). Step R to R (ct 3). Hold (ct 4).
- 9-16. Repeat action of meas 1-8, starting L and moving L.

FIG. IV

- 1-3. Repeat action of Fig. III, meas 1, three times.
4. Step R bending knee (cts 1-2). Step L next to R (ct 3). Step R in place (ct 4).
- 5-8. Repeat action of meas 1-4, starting with L to L.
- 9-16. Repeat action of meas 1-8.

FIG. I (Repeated)

- 1-8. Repeat action of Fig. 1 meas 1-4 twice. Omit hold on ct 4 of meas. 8.

ŽABARKA (cont.)

MEAS. PATTERN FIG. V

1. Facing center, reach to R side with R and step on it (ct 4 of meas before). Close L to R (ct 1). Reach to R with R (ct 2). Close L to R (ct 3). Reach to R with R (ct 4).
2. Close L to R (ct 1). In place, leap onto R (ct 2). Step L next to R (ct &). Stamp R in place (no weight) (ct 3). Reach to R with R (ct 4).
- 3-16. Repeat action of meas 1-2 seven times (8 in all). On meas 16, hold ct 4. Repeat whole dance from beginning with one exception. After Fig. IV is done, go directly into Fig. V. Omit the repeat of Fig. 1.

NOTE: In order to go from Fig. IV to Fig. V, an adjustment must be made. In Fig. IV meas 16: step L, bending knee (cts 1-2). Hold ct 3. Reach to R with R (start of Fig. V) (ct 4).

OJ, TI MOME (MACEDONIAN)

- SOURCE: Learned by Anatol Joukowsky in the Jevjelija district of Macedonia.
RECORD: JUGOTON C-6560
FORM.: Broken circle or line. Use front basket hold by joining hands with second person on either side, L arm over and R arm under. Face ctr.
- STEPS: Steps are like those in Pajduška but in Pajduška the music is traditionally played in a 5/8 rhythm while Oj, Ti Mome is in a 7/8 rhythm. The 7/8 rhythm may be counted 1 2, 1 2, 1 2 3 (2/8, 2/8, 3/8). In this dance the 2/8, 2/8 are combined to give a step of 4/8 duration.

MEASURES

- Introduction of 12 measures; Stand in place.
1. Crossing R foot over L, step on R, moving L (4/8). Step to L side with L (3/8).
 - 2-3. Repeat action of meas 1 twice (3 times in all). Upper body is bent slightly forward during this step.
 4. Hop on L, raising R knee (4/8). Step R in place (3/8).
 5. Hop on R, raising L knee (4/8). Step L in place (3/8).
 6. Crossing R over L, step R, moving L (4/8). Step to L side with L (3/8).
 7. Face R and move in LOD. Hop on L, raising R knee (4/8). Step R in LOD (3/8).
 8. Hop on R, raising L knee (4/8). Step L in LOD (3/8).
Repeat the above 8 meas to end of music with the following exception: When a solo voice is singing (not the duet) there are 12 meas to the phrase instead of 8; the following 4 meas of the dance are added during those times-
 - 9-10. Repeat action of meas 7-8.
 11. In LOD, walk R (4/8), L (3/8).
 12. In LOD, continue walking R (4/8), L (3/8).

Č A M Č E

(CHAMCHE)

SOURCE: Learned in Macedonia by Anatol Joukowsky. Described in "Folk Dances - Vol I" (Narodne Igre - I) by Lj. and D. Janković, published in Beograd, 1934.

RECORD: JUGOTON C-6550 (no introduction).

FORMATION: Open kolo. Dancers face center and join hands with L arm extended diag. L (shoulder height). R arm, elbow bent, is about shoulder height; R forearm (horizontal to floor) is beneath and supporting L arm of next dancer.

STEPS: All steps are done with plié or bend of knees. M takes longer steps than W. Dance is in 7/8 meter which consists of 2/8, 2/8, 3/8.

MEASURES:

1. Step R in front of L, lift R heel.
2. Step back on L, lift R high in front.
3. Lift L heel.
4. Step R to R, cross L behind R.
5. Step R to R.
6. Step L behind R.
7. Lift R ft behind L knee.
8. Step R behind L, close L to R.

REPEAT ABOVE PATTERN TO THE END OF THE MUSIC.

AJDE JANO

RECORD: JUGOTON C-6447

STEPS: Every step is done with a plié; wt is on balls of ft with heels close to ground. AJDE JANO is in 7/8 meter, consisting of 3/8, 2/8, 2/8, so that 3 beats are felt in each meas, the first being the longest. Sometimes the 2/8, 2/8, part of the meas is combined to give a step of 4/8 duration. Dance pattern takes 5 meas to complete, but the melody is in an 8 or 12 meas phrase.

CT.

PATTERN

Introduction: 4 meas. Stand in place.

MEASURE I

3/8 Step R in LOD.

4/8 Step L in LOD. Toe turned out a little to L.

MEASURE II

3/8 Step R in LOD.

2/8 Step L in LOD.

2/8 Step R in LOD.

MEASURE III

3/8 Step L toward center and face center.

4/8 Lift L heel and raise R leg (knee bent) in front of L.

MEASURE IV

3/8 Step R in front of L.

4/8 Touch L forward, toe turned out to L. R knee bends.

MEASURE V

3/8 Step backward L (out of circle).

2/8 Step backward R.

2/8 Step L next to R.

REPEAT MEAS 1-5 TO THE END OF THE MUSIC.

MEDLEY OF SERBIAN SONGS AND DANCES

The following medley of Serbian songs and dances, slightly modified for general folk dancing, is from the repertoire of the Yugoslav State Company "KOLO". The choreography is by Olga Skovran, founder and director of the ensemble. Musical arrangements are by Lj. M. Bošnjaković. The orchestra is under the direction of Žarko Milanović. The following dance notes and words were compiled with the cooperation of Dick Crum, who first learned the dances in Yugoslavia.

Music: Kolo Festival LP 1019 (Volume 1-B) 2nd band, or KF-EP-103-104. This recording was made in its entirety during the Oakland, California performance by the Yugoslav State Company, "KOLO", at the 1956 Kolo Festival.

1 (a) Jelke, Tavničarke - Entrance

Piano: Trideset I Pet Srpskih Narodnih Pesama, VR Dorđević L Fuks, Beograd, 1930.

Source: From the area of Niš. Described in Narodne Igre, Vol. I, by the Janković sisters. Published by the Serbian Royal Academy, Beograd, 1934.

Formation: Closed circle, or kolo formation (open circle with leader at R end).
Hands joined and down.

Meas. Pattern

3/8 & 5/8 time

- | | | |
|---|-----|--|
| 1 | 3/8 | Step to R with R (ct 1); close L to R, taking wt equally on both ft (ct 2); hold (ct 3). |
| 2 | 5/8 | Step to R with R (ct 1); close L to R (ct 2); step to R with R (ct 3); close L to R, taking wt equally on both ft (ct 4); hold (ct 5). |
| 3 | 3/8 | Repeat action of meas. 1, with opposite ftwk. |
| 4 | 5/8 | Repeat action of meas. 2, with opposite ftwk. |
- Repeat entire dance 5 more times.

Note: If the Serbian Medley is used as an exhibition Jelke may be used as an entrance, having the dancers walk on stage singing the song and forming the kolo for Poskok. However, for general folk dance purposes the dancers may form the kolo and dance Jelke while they sing. During the 8 meas. of introduction for Poskok the dancers may do schottische steps in LOD beginning R.

1 (b) POSKOK (poh'-skohk)

Piano: Narodne Igre Za Klavir, Lj. M. Bošnjaković, "Prosveta", Beograd (no date). Dance #87, page 59.

Formation: Open or closed circle, hands joined and held down at sides.

Meas. Pattern

Part I.

2/4 time Introduction 8 meas.

- | | |
|------|--|
| 1-2 | Two step-hops twd center beginning R (R-hop, L-hop). |
| 3-4 | Moving bkwd, obliquely R, step R-L-R-hop. This brings the circle bk to original size, and dancers are now facing directly L. |
| 5-8 | Moving CW, do a L-hop, R-hop, L-R-L-hop. |
| 9-16 | Repeat meas. 1-8. |

Part II. Turn R to face CCW.

- | | |
|------|---|
| 1-16 | Dance 8 schottische steps beginning R ft.
Repeat dance from beginning. |
|------|---|

Medley of Serbian Songs and Dances (continued)

2. TI MOMO (tee-moh-moh)

Piano: Narodne Igre Za Klavir, Lj. M. Bošnjaković,
"Prosveta", Beograd (no date) Dance #134, page 87.

Formation: Open or closed circle. During Part I joined Hs are held out slightly in front about shoulder level. During Part II, Hs are lowered to sides.

<u>Meas.</u>	<u>Pattern</u>
2/4 time	<u>Part I.</u> Facing center.
1	Step R with R ft (ct 1); continue to R, stepping on L across in front of R (ct 2).
2	Step R with R ft (ct 1); close L to R, without taking weight (ct 2).
3	Step slightly L with L ft (ct 1); close R to L, without taking weight (ct 2).
4	Step slightly R with R (ct 1); close L to R without taking wt (ct 2).
5-8	Repeat action of meas. 1-4 with opposite ftwk, moving to L.
9-16	Repeat action meas. 1-8.

Style Note: The above steps have a very gentle, elastic feeling, achieved by bending knee of active ft on every count.

Part II. Facing center, lower hands to sides.

1	Step sideways on ball of R ft, bending R knee, and lowering heel almost to floor (ct 1); pause (ct &). Close L to R and bounce on both feet, lowering heels almost to floor (ct 2); bounce again on both feet, lowering heels almost to floor (ct &).
2-4	Repeat action of meas. 1, 3 times, continuing to move to R.
5-8	Repeat action of meas. 1-4, Part II, moving to L.

Repeat dance from beginning.

3. DJURDJEVKA (joor-jeff'-kah)

Piano: Narodne Igre Za Klavir, Lj. M. Bošnjaković,
"Prosveta", Beograd (no date). Dance #117, page 79.

Formation: Open or closed circle, hands joined and held dn at sides.
Entire dance is done in place.

<u>Meas.</u>	<u>Pattern</u>
3/4 time	
1	Step on R ft across in front of L, raising L slightly off floor (ct 1); return weight to L in place (ct 2); pause, simultaneously bring R around in back of L close to floor (ct 3).
2	Step on R behind L, raising L slightly off floor (ct 1); return wt to L in place (ct 2); pause, simultaneously bring R around in front of L close to floor (ct 3).
3	Repeat meas. 1.
4	Step slightly to R with R (ct 1); hop on R, swinging L over in front of R (ct 2); pause, L ft still in air (ct 3).
5-8	Repeat action of meas. 1-4, with opposite ftwk.

Repeat dance 9 more times, or use the "Kolo" variation given below:

Meas. 1-12: Dance Djurdjevka as described above (step is done 3 times).

" 13: Step on L ft across in front of R ft moving in LOD (R); step on R ft just beyond L ft, still continuing in LOD.

14-15: Repeat meas. 13 two times more, making three steps in all.

16: Hop on L ft in place, ready to start dance from beginning on R.

Medley of Serbian Songs and Dances (continued)

4. IGRALE SE DELIJE (ee'-grah-leh seh deh'-lee-yeh)

Piano: Narodne Igre Za Klavir, Lj. M. Bošnjaković,
"Prosveta", Beograd (no date), Dance #121, page 81.

Formation: Open or closed circle, hands held dn at sides, but swung in rhythm during part I.

<u>Meas.</u>	<u>Pattern</u>
<u>2/4 time</u>	<u>Part I.</u>
1	Facing obliquely R, do a R-hop, L-hop in CCW direction; swing Hs in on the R-hop, out on the L-hop.
2	Continue in the same direction with R-L-R-hop; swing Hs in on the first step R, out on the R-hop.
3	Facing center, step-hop on L twd center, swing Hs in; step-hop on R away from center, swinging Hs out.
4	Face CW and step L-R-L-hop, swinging arms in on the first step L, out on the L-Hop.
5-8	Repeat action of meas. 1-4.
	<u>Part II</u>
1	Step to R on R (ct 1); close L to R, taking weight (ct &); step to R on R (ct 2); close L to R, taking weight (ct &).
2	Repeat meas. 1, but do not take weight on L on last ct.
3	Step to L on L (ct 1); close R to L, but do not take weight (ct &); step to R on R (ct 2); close L to R, but do not take weight (ct &).
4	Step to L on L (ct 1); close R to L, taking weight (ct &); step to L on L (ct 2); close R to L, but do not take weight (ct &).
5-8	Repeat action of meas. 1-4, Part II.

Repeat entire dance 2 more times.

5. ČAČAK (chah'-chahk)

Piano: Narodne Igre Za Klavir, Lj. M. Bošnjaković,
"Prosveta", Beograd (no date), Dance #87, page 59

Formation: Each dancer grasps belt of nearest persons in line, with L arm in front of neighbor's R arm. End dancers tuck thumb of free H inside own belt.

<u>Meas.</u>	<u>Pattern</u>
<u>2/4 time</u>	
1	Step to R on R (ct 1), step on L behind R (ct 2).
2	Repeat action of meas. 1, moving continually R, facing center.
3	Step to R on R (ct 1), hop on R in place (ct 2).
4	Step L in place (ct 1), hop on L in place (ct 2).
5	Stamp fwd on R (ct 1), bending body slightly bkwd, raising L knee and keeping L ft close to calf of R leg; hop on R in place (ct 2).
6	Step bkwd on L (ct 1), step on R beside L (ct 2).
7	Step L in place (ct 1), hop on L in place (ct 2), straightening body.
8-9	Repeat action of meas. 5-6.
10	Three quick steps in place, L-R-L (cts 1, &, 2).

Repeat dance from beginning, 12 times in all.

Medley of Serbian Songs and Dances (continued)

6. (a) Oj, Lele, Stara Planino - Song

Piano: Narodne Igre Za Klavir, Lj. M. Bošnjaković,
"Prosveta", Beograd (no date), Song #128, page 84.

6. (b) ŠESTORKA (shes-tor'-kah) A shepherds' dance for men. W drop out of lines and rest. M take 16 walking steps in LOD, starting R.

Piano: Narodne Igre Za Klavir, Lj. M. Bošnjaković,
"Prosveta", Beograd (no date), Dance #95, page 62.

Formation: Same belt hold as in Čačak. Bend fwd from waist.

Meas. Pattern

2/4 time

- 1 Step R to R (ct 1); step L across in front of R (ct 2).
- 2 Repeat action of meas. 1.
- 3 Repeat action of meas. 1.
- 4 Step R to R, leaving L in place, shift weight to R (ct 1); leaving feet in place, shift weight to L (ct 2). (dancers shout "oo-ha").
- 5 Step R to R (ct 1); close L to R, taking weight (ct 2).
- 6 Step R to R (ct 1); hop on R, swinging L up in front (ct 2).
- 7 Step L to L (ct 1); step R in front of L with slight accent, leaving L in place (ct 2).
- 8 Step on L in place (ct 1); step R in bk of L, leaving L in place (ct 2).
- 9 Step on L in place (ct 1); step R in front of L with slight accent, leaving L in place (ct 2).
- 10 Step L to L (ct 1); hop on L, swinging R up in front (ct 2).
- 11 Step R to R (ct 1); close L to R, taking weight (ct 2).
- 12 Step R to R (ct 1); hop on R, swinging L up in front (ct 2).
- 13 Step L to L (ct 1); close R to L, taking weight (ct 2).
- 14 Step L to L (ct 1); hop on L, swinging R up in front (ct 2).

Note: Meas. 7, 8, and 9 are done almost in place.

Repeat dance from beginning 10 times in all. The dance consists of 14 meas., but the music is in 8 measure phrases.

7. MORAVAC (moh'-rah-vatz) # 30

Piano: Narodne Igre Za Klavir, Lj. M. Bošnjaković,
"Prosveta", Beograd (no date), dance #49, page 36.

Formation: Open circle with M leader at R end, W on L of M, alternating down the line. M hook thumbs in front of own belt, W put arms through crook of M's arms, letting Hs fall free.

Styling: Stand erect, take very small, light steps, and make each step distinct.

Steps: "Syncopated Threes". This step appears in each variation, and is done as follows: Step R in place (ct 1); hold (ct &); step L beside R (ct 2); step R in place (ct &). Also done beginning with L ft. The rhythm is "slow-quick-quick". Emphasize ct 1 by bending knee of supporting leg.

Meas. Pattern

2/4 time

- Part I. (Hajde)
- 1 Step R to R (ct 1); close L to R, taking weight (ct 2).
 - 2 Step R to R (ct 1); close L to R, but do not take weight (ct 2).
 - 3 Step L to L (ct 1); close R to L, but do not take weight (ct 2).
 - 4 Step R to R (ct 1); close L to R, but do not take weight (ct 2).

Medley of Serbian Songs and Dances (continued)

<u>Meas.</u>	<u>Pattern</u>
5-8	Repeat action of meas. 1-4, beginning L and moving to L.
9-16	Repeat action of meas. 1-8, Part I.
<u>Part II. (Moravac)</u>	
1	Step R to R (ct 1); step L in bk of R (ct &); step R to R (ct 2); step L in bk of R (ct &).
2-4	Three "Syncopated 3's" in place (R-L-R, L-R-L, R-L-R).
5-8	Repeat action of meas. 1-4, but with opposite ftwk, moving L.
9-16	Repeat action of meas. 1-8, Part II.
<u>Part III. (Čuješ)</u>	
1	Step R to R (ct 1); pause (ct &); hop on R (ct 2); step L in front of R (ct &).
2-4	Three "Syncopated 3's" in place (R-L-R, L-R-L, R-L-R).
5-8	Repeat action of meas. 1-4, but with opposite ftwk, moving L.
9-16	Repeat action of meas. 1-8, Part III.
<u>Part IV. (Skoči)</u>	
1	Step R to R (ct 1); pause (ct &), bringing L alongside R ankle. Hop R (ct 2), step on L behind R (ct &). (When bringing one ft behind the other, the ft "hug" each other).
2-3	Repeat action of meas. 1, twice.
4	One "Syncopated 3" in place (R-L-R).
5-8	Repeat action of meas. 1-4, but with opposite ftwk, moving L.
9-16	Repeat action of meas. 1-8, Part IV.
Repeat this dance from beginning.	

TSAMIKO

(Greek)

This Tsamiko was presented at the 1957 Kolo Festival in San Francisco by Bettie Gall, Stockton. Bettie has been dancing with the Greek people of the Stockton area for many years. The Tsamiko is a challenge dance lead by men.

MUSIC: Record: Folkways LP FP-814 - side 1, band 4. Other good Tsamiko recordings available on Liberty.

FORMATION: Open circle, leader at R end. Hands are joined at shoulder level, elbows bent easily. Leader may extend R hand and snap fingers in rhythm to the music.

MUSIC 3/8

PATTERN

Meas.

- 1 Step to R on R (cts 1, 2); cross L over R (ct 3); close R to L (ct &).
- 2 Step in place with L (cts 1, 2); step in LOD with R (ct 3); close L to R (ct &).
- 3 Step in LOD with R, turning body slightly L of ctr (cts 1, 2); lift L in front of R, turning toe twd L (ct 3).
- 4 Step to L on L (cts 1, 2); step on R across in front of L (ct 3).
- 5 Step to L on L, turning body slightly R of ctr (cts 1, 2); lift R in front of L, turning toe twd R (ct 3).

Repeat from beginning.

Note: The leader only may improvise on the steps.

SYRTOS
(Greek)

The Syrtos (sear-toe') dates back at least to the 16th century when Turkey conquered Greece. There is a legend that the Greek women danced over a cliff to avoid capture by the Turks. The Syrtos is still done in Greek clubs, cafes, and at weddings.

In older days men and women danced in separate lines and it was customary to hold a handkerchief between the leader and the second dancer. Today men and women dance in the same line and the handkerchief is still used. This dance was originally presented to the Research Committee of the Folk Dance Federation by Elaine Kockos, Amanda Antipa, and Themis Christo, and the original description appears in Volume II of Folk Dances from Near and Far. The following description is based on material supplied by Bettie Gail of Stockton who has been dancing with the Greek people in the Stockton area for many years.

MUSIC: Records: Folkways LP FP-814, Side 1, Bands 1, 2, & 3; Side 2, Bands 1 & 3. Many good Syrtos are available on Liberty.
Piano: 'Come All You Maidens to the Dance.' Sheet #681, Apollo Music Co.

FORMATION: Open circle leader at R end. Hands joined at shoulder level, extended toward center of circle, elbows bent. Leader may extend R hand and snap fingers in rhythm with the music, or may place hand on R hip, fingers backward. Dancer on L end of line may do either of above also. Man or Woman may lead. Handkerchief held between leader and second dancer.

STYLING: Knees slightly bent at all times. Upper part of body remains erect. Leader only may improvise on steps, second dancer maintains rhythm and step pattern, and gives leader support by holding R hand steady and firm. If leader dances with second dancer, the third dancer is responsible for maintaining rhythm and step pattern.

MUSIC 7/8

PATTERN

Measures

- 1 Facing ctr step to R on R (cts 1, 2, 3); cross L behind R (cts 4, 5; step to R on R (cts 6, 7).
 - 2 Cross L slightly in front of R (cts 1, 2, 3); step to R on R (cts 4, 5); step L beside R (cts 6, 7).
 - 3 Step on R, turning body slightly to L (cts 1, 2, 3); touch ball of L ft slightly fwd of R and twd ctr of circle, flexing R knee (cts 4, 5, 6, 7).
 - 4 Step bwd on L (cts 1, 2, 3); touch ball of R ft behind L, flexing L knee (cts 4, 5, 6, 7).
- Repeat dance from beginning.

NOTES: Leader may begin dance at any time he wishes. If he wants to relinquish lead he does so during the first 2 measures of the dance by joining the line on the L hand side of the dancer he chooses to be the next leader, pulling the intervening dancers along with him, and changing the handkerchief from his L to his R hand. It is not practical to pass the lead farther than 4 or 5 places down the line.

SVATOVAC **

I

Odbi se biser grana od jorgovana,
I lipa, lipa Kaja od svoje majke.

II

Lipu Kaju izvedoš, za svirci je izpratiše,
Svi je redom izljubiše, samo svircu ne dadoše.
Svi je redom izljubiše, samo svircu ne dadoše.

Al je svirac mudar bio, za livču se u'vatio,
U kola je uskočio, pa je Kaju poljubio,
U kola je uskočio, pa je Kaju poljubio.

Stala nogom na potegu, pa se veli "neću",
A na kuma namiguje da se brže kreću,
A na kuma namiguje da se brže kreću.

Ja u stara kola neću, stara kola sve klepeću,
Već ja nova kola oću, nova kola sve klopoću,
Već ja nova kola oću, nova kola sve klopoću.
Pa sve čini: din-din-dini-din,
Pa sve čini: duč, duč,
Pa sve čini: din-din-dini-din,
Pa sve čini: duč, duč.

III

Svakoj pismi i pivanju mora dojtii kraj,
Tako projde divojački i momački raj,
Haj, haj, haj, i momački raj,
Haj, haj, haj, i momački raj.

Tako j' to i kod naš kuće, e pa šta im znamo,
Nego da im po svatovski lipo zapivamo.
Šta im znamo, da im zapivamo,
Šta im znamo, da im zapivamo.

IV

Uživajte svega dosta, više mrša nego kosta,
Da vam žito dobro rodi, a živina da se plodi,
Da vam bio do vr' kuće i odiće i obuće,
Svakog ića, svakog pića, lipog ruva, bilog kruva,
Slaninice, gibanice, pečenice šljivovice,
Dobra vina i kulina, haj, haj, uživaj!
Haj, haj, uživaj, haj, haj, uživaj,
Haj, haj, uživaj, haj, haj, uživaj.

(continued next page)

**SVATOVAC is recorded on JUCOTON
C-6176 and LP#4. This arrangement is
by Slavko Janković, Publ: "Sklad", 1945.

Nations the world over have reserved their most precious, memorable, vivid and colorful traditions, expressions, and folklore for the nuptial ceremony and wedding festivities. In Yugoslavia all other village life ceases and everyone dons the best costumes. All human emotions from tears to the greatest of joy are expressed by the "Svatovi" or village wedding party. This "Svatovac" (wedding-song) comes from the "Šokadija" area of Croatia where such ceremonies are exceptionally noteworthy.

The first verse says very little, but has brought tears to countless thousands: "As the pearly branch is plucked from the lilac, so must Kaja (name of the bride) be weaned from her mother". This is sung as the "svatovi" leave the bride's house (where festivities started and continued for the past several days). The wedding procession then parades to the groom's house, led by the "tamburaši" setting a gay mood singing novel verses, often reflecting on members of the wedding party. (II)

Once at the groom's house all sadness and tears are replaced by peasant revelry, feasting, singing, and the kolo. At an appropriate time the "kum" (somewhat of a "best man", but significance and lifetime attachment is much greater) proposes the toast to the bride and groom (IV). Nothing is left out which could possibly apply. A translation of this section would indeed be humorous.

He includes "May the Lord give you everything, that wheat grows, that the swine reproduce, that you have plenty to wear and eat, and šljivovica to drink! May the Lord protect you from all sickness from snakes and cheating shopkeepers, from the sheriff and gendarmes, from ordinances and finances, from spies and

(SVATOVAC, cont.)

Čuvajte se od zla svega, od manjega i većega,
Od groznice i kolere, tižike i filoksere,
Od guštera i od zmija, od lopovski dučandžija,
Od lugara i žandara, ordonanca i financa,
Bisnog kera i švercera, od topova i lopova,
Od požara i kuluka, od lajavog komšiiuka,
I od prakse propilakse, loše robe i od globe,
Starog mesa i procesa, diplomata, advokata,
Od stranaka i banaka, veksle mante i žirante,
Bjež od ruda i od luda, od doktora i špitalja
I od svega što ne valja. . Idi vraže 'di te traže!
Idi vraže 'di te traže, idi vraže 'di te traže,
Idi vraže 'di te traže, idi vraže 'di te traže.

Uživajte lipog zdravlja, sreća nek se svud ponavlja.
Lipu dicu porodili, prijatelje pogostili,
Samnom dobro podilili, sto godina poživili.

V

(Poskočice)

Hop sito, rešeto, spala buva u kajmak. . . .
(Pa ostala crna. . . .)

Pala cura stavana, pa pala na šmokljana,
A šmokljanu ništa nije, sio pa se smije!

Ej ja u sobi, noge na sokaku,
Ej mista cure, poljubio baku!

Hej vozila se curica po Savi,
Ej suknjom vesla, keceljom kormani!

Igrala bi kozica koja ima roge,
Kako nebi divojčica koja ima noge!

Oj vi ljudi, jeste ludi, ugaste svjeću,
Jer ja diku na vidiku poljubiti neću!

Hop šiću poskočit ću, pridrži me,
Odletit ću il' u vriću il' u džak,
Ili s' tobom u budžak!

Hop noga za nogom,
Sutra ćemo za poslom.

FINALE

Uživajte lipog zdravlja,
Sreća nek se svud ponavlja.
Lipu dicu porodili, prijatelje pogostili,
Samnom dobro podilili, sto godina poživili!

mischievous lies; from cannon and robbers, from taxes and hard work, from gossiping neighbors and storytellers, bad meat and little to eat, from lawyers and liars, fines, laws, and lawsuits. Beware of toil and courts, from the doctor and hospitals, and of all evil and good-for-nothings! To the devil with it all!"

"May God give you good health and plenty wealth that all good things return; may lovely children be born to you, may you entertain friends well, and share your good fortune with me! Live a hundred years!"

The chorus joins and affirms all these good wishes with a "Haj, haj Bože daj" (May the Lord make it so). (Note: some of the wording on the record has been "changed" - we are going by the original text).

All the Svatovi then join hands for the kolo and dance while the orchestra plays and sings the humorous "poskočice" (part V); there are hundreds of these short impromptu expressions which add gayety and fun.

These verses are common to all the area where the tamburitza is used, and are very appropriate in dances such as Malo Kolo, Sremsko Kolo, Bačko Kolo and Slavonsko Kolo. Both music and dance-steps are similar to the kolo as done in Slavonija (here referring to the "Svatovac").

Wedding festivities require several days to complete the traditions. The duration also reflects on the ability of the families involved. Slavonija and neighboring areas are wealthiest in agricultural resources, therefore food is lavishly prepared and served. This agricultural wealth is also reflected in the elaborate abundant costumes which use silver and gold thread embroidery for both men and women. There is general contentment, reflected in song and dance.