

Thor. Hanson

11TH

ANNUAL CALIFORNIA

1962

KOLO FESTIVAL

INSTITUTE

SYLLABUS

THURSDAY, NOVEMBER 22nd thru SUNDAY, NOVEMBER 25th

FACULTY

ELSIE DUNIN

DENNIS BOXELL

ANATOL JOUKOWSKY

GORDON ENGLER

RICHARD MONSON

CAROLINE BAHR

MRS. RUŽA BAJURIN

LILLIAN BRAIKOVIC

IVAN BRAIKOVIC

JOHN FILCICH

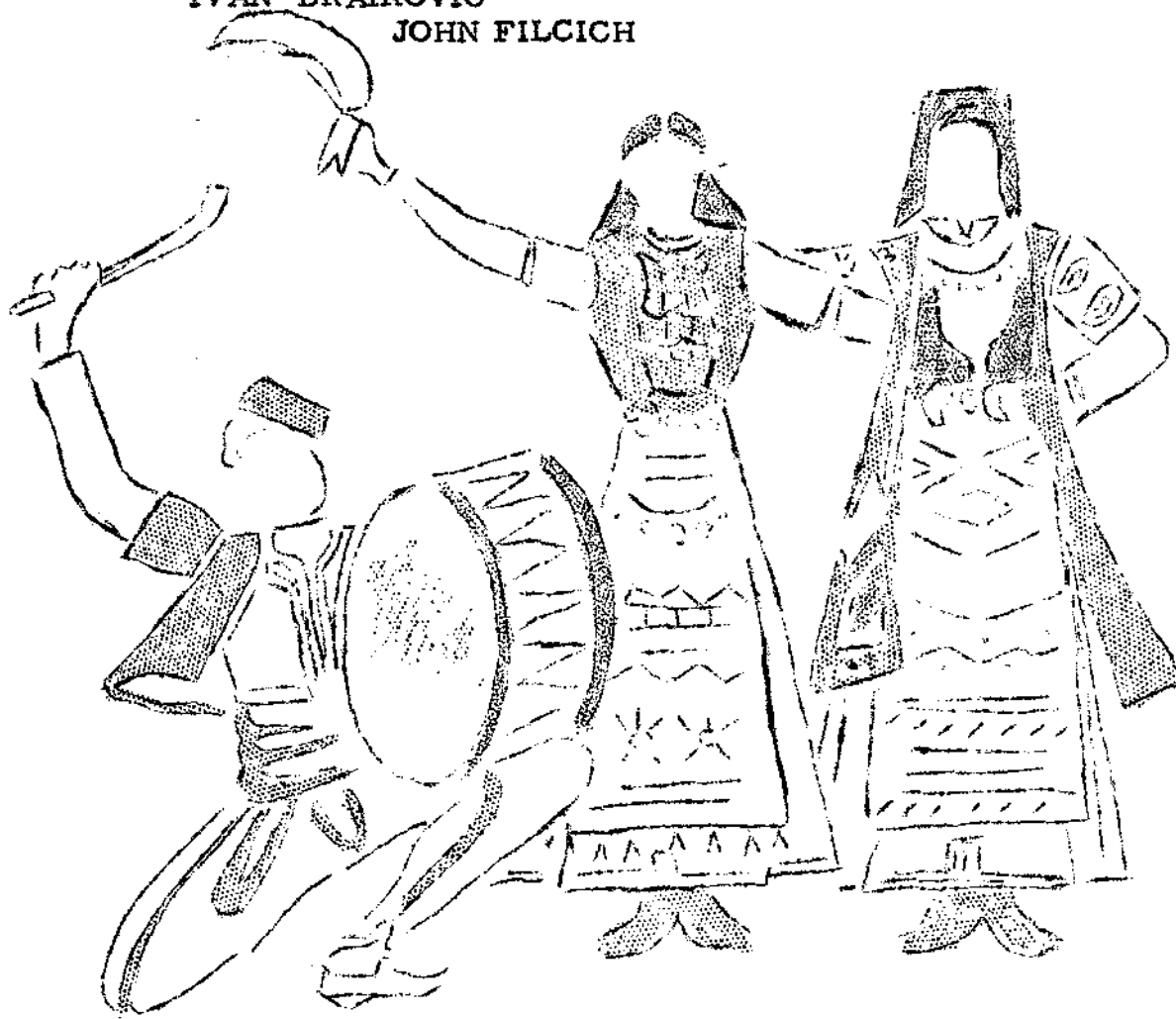
PRESENTED ANNUALLY BY

FESTIVAL FOLKSHOP

161 Turk

SAN FRANCISCO, CALIF.

JOHN FILCICH, Director



1962 ELEVENTH ANNUAL CALIFORNIA KOLO FESTIVAL 1962
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<u>Name of Dance</u>	<u>Nationality</u>	<u>Record -</u>	<u>Teacher</u>
BELO LENČE	Serbian	KF-809 or EP-101	Dennis Boxell
BEROVKA	Macedonian	Jugoton 3009, LP64	Elsie Dunin
BRIUL	Romanian	FD-MH 1123 or LP	Gordon Engler
COUPLE HASAPIKO	Greek (Isles)	UALP 4070 or 275	John Filcich
LEFKADITIKOS HOROS	Greek	Esoteric LP #527	Gordon Engler
Makedonsko Bavno Oro	Macedonian	XOPO-301	Dennis Boxell
MISTA KOLO	Croatian	Jugoton 1007	Elsie Dunin
PALÓC CSÁRDÁS	Hungarian	FD MH-LP-102	Gordon Engler
PUŠNOTO ORO & Devoyche, Devoyche	Macedonian	Sperry 6108	Dick Monson
RAVNO ORO	Macedonian	Jugoton C-6173	Dennis Boxell
SADILO MOME - TROPNALO ORO	Macedonian	Sperry 6127	Elsie Dunin
SLAVONSKO KOLO	Croatian	KOLO K-49-B	Elsie Dunin
STARA DUNDA	Serbian	RTB-LP-103	Anatol Joukowsky
STARA MAKEDONKA (see page with Mista Kolo)	Macedonian	XOPO-311-A	Elsie Dunin
TANDRČAK	Croatian	FD-MH-1014	Elsie Dunin
TRESENICA	Serbian	XOPO-312-A	Dennis Boxell
TROPANKA (see page with Lefkaditikos Horos)	Bulgarian	FD-LP-109, 3056	Dennis Boxell

OTHER CLASSES:

FOLKLORE..... Anatol Joukowsky
BULGARIAN RHYTHMS - Dick Monson
KOLO STEPS..... John Filcich
KOLO STYLING..... Caroline Bahr
LANGUAGE STUDY.... Mrs. Ruža Bajurin
MUSEUM ROOM..... Bill & Vonny Lockwood

SONGFEST (Ivo & Lillian Braikovic):

BELO LENČE	PROŠETAJ LELO
DA MI JE ZNATI	PO LOJTRICI GOR I DOL
LEPI BREGI ZELENI	RAZGRANJALA
LIČKO KOLO	ŠETNJA
MAMO, KOJ ČUKA NA PORTA?	SVE PTIČICE IZ CORE
	VRANJANKA (Šano Dušo)

For additional copies of the Kolo Festival Syllabus, or records for the dances:

FESTIVAL FOLKSHOP

161 Turk St.

San Francisco, Calif.

B E L O L E N C E
--- (Vranje, Serbia) ---

SOURCE: Learned by Dennis Boxell from Yugoslav Dance Group in London, England, 1961. Presented at the 1962 California Kolo Festival.

RECORD: Kolo Festival, Vol. 2A, Side A, Band C-LP; KFEP-101 or KF-809

RHYTHM: 7/8 Time, 1-2-3, 1-2, 1-2 (slow, quick, quick)

FORMATION: Men and Women in separate lines. Men's arms on neighbor's shoulder. Women's hands held at shoulder height. Leader carries handkerchief in R. hand.

STEP: STEP POINT, WITH TWIST: Facing center, step on R Ft in place (ct. 1), point L ft forward, lifting heel slightly off floor, turn heel from left to right (ct 2). Turn heel from left to right again (ct 3). Reverse with opposite foot.

NOTE: Women do this step with slight hip movement. Men do not turn heel from left to right but raise heel off floor about one inch.

<u>MEAS.</u>	<u>CT:</u>	<u>MEN'S STEP</u>
1-3		Measure 1 through 3 do step point, 3 times, starting R ft.
4	1	Men step on L ft back
	2	Facing line of direction, step on R ft.
	3	Step forward on L ft.
5	1	Continuing in LOD, step R ft forward
	2	Step L ft forward
	3	Bending L knee, bring R ft behind L knee, pivot facing center.
		<u>WOMEN'S STEP</u>
1-3		Measure 1 through 3 do step point, <u>with twist</u> , 3 times, starting R foot.
4	1	Step back on L ft, slightly diagonally right.
	2	Step back on R ft, continuing slightly diagonally right.
	3	Step L ft in place.
5	1	Step R ft to right facing center
	2	Lift on R ft
	3	Step L ft across R ft, moving to right.

OTVORI MI BELO LENČE

Otvori Mi Belo Lenče Vratance,
 Džanum Portica.
 Da Ti Ljubim Belo Lenče Ustanca,
 Rujna Rumena.

Nemogu Ti Pile Mile Da Stanam,
 Da Ti Otvaram.
 Legnala Mi Stara Majka Na Fustan,
 Ludo Na Fustan.

(On the above recordings, sing the song twice thru, then repeat second verse.)

Other recordings including this song are the Vranje songs used in "Koštana", sung by Divna Radić Djoković on RTB-LP No. 1180 "Songs and Dances from Koštana". Another is the RTB-LP No. LP-1/A/06, Songs and Dances from Vranje.

KOŠTANA

Old Vranje, the city where the West meets the East divides Serbia and Macedonia. It owes its oriental culture to centuries of Turkish rule, ending just before the first World War. Vranje was the home of the celebrated Koštana, reputedly the most beautiful gypsy woman with a rare and enchanting voice. Thousands must have been thrilled listening to her renditions of songs such as "Belo Lenče". She became a legend everywhere, even as she lived around the turn of this century. An opera, "Koštana" was written about her life using songs of her time, and "Šano Dušo" as the main theme. Just as Koštana personified Vranje, so this music continues to keep alive the old culture in new times. JF

BEROVKA
(Macedonia, Yugoslavia)

Source: Learned by Elsie Dunin from Dragan Petrushevski, member of Tanec Ensemble, Skopje, Yugoslavia, 1957. Dance is from eastern Macedonia, town of Berovo.

Record: Jugoton EPZ 3009, side B, band 2; LPY-64 "Zajko Kokorajko"

Formation: Mixed line of M and W; belt hold (R arm fwd), or low hand hold

Meas.	Ct.	Pattern
1	1	facing diagonally R LOD, walk R
	2	walk L
2	1	" R
	2	" L
3	1	" R
	2	" L (total of six walking steps)
4	1	facing toward center, step R to R
	&	cross L behind R
	2	step R to R
5	1	step L in place
	&	hop on L lifting R behind L ankle
	2	cross R behind L
6	1	step on L
	2	hop on L
7	1	small leap onto R, bending L knee
	2	hold
8	1	swing L fwd, while hopping on R
	2	swing L to place, shift weight to L in preparation for beg. of dance
		Step variation is possible on Meas 7, as follows:
7	1	step R to R
	&	cross L behind R
	2	step R to R

We have additional dance descriptions (and records) for many more Bulgarian and Macedonian dances. These are available in the annual KOLO FESTIVAL syllabi together with other Balkan dances or separately:

Narodno Horo
Eleno Mome
Paidushka
Yambolska Lesa
Kasapsko Horo
Petrunino Horo
Bavno Oro

Gankino Horo
Lesnoto Oro
Kostursko Oro
Trite Pati
Nevestinsko Oro
Yovano Yovanke
Sofiysko Shopsko

Daichovo Horo
Kamishitsa
Ratchenitsa
Idam Ne Idam
Pravo Horo
Kopačka
Chamcheto-Chamche

FESTIVAL FOLKSHOP

161 TURK STREET

SAN FRANCISCO 2, CALIF.

BRIUL
Rumanian Round Dance

"Briul" means "belt" and the formation "holding belt" gives the name to a certain type of Rumanian dances. The belt dances are found everywhere and under various variations, this one being from Oltenia. Learned from Gaby Patraula, Rumanian Dance leader from Montreal.

RECORD: Briul lui Zbarcea on Folkdancer MH 1123, 2 measures intro.

FORMATION: Line of dancers holding neighbor's belt (RH over LH).

Meas.

- | | | | | | |
|----|-----|--|--|----|----------------|
| 1 | Ct. | 1 | One two-step fwd: | RF | in front of LF |
| | | | & | : | LF |
| | | 2& | | : | RF |
| 2 | Ct. | 1 | One two-step fwd: | LF | in front of RF |
| | | | & | : | RF |
| | | 2& | | : | LF |
| 3 | Ct. | 1 | One two-step fwd: | RF | in front of LF |
| | | | & | : | LF |
| | | 2& | | : | RF |
| 4 | Ct. | 1 | Step back on LF. | | |
| | | 2 | Step on RF behind LF. | | |
| 5 | " | 1 | Step on ball of LF behind RF and slightly to left of it. | | |
| | | 2 | Step on R toe at right. | | |
| 6 | " | 1 | Step on ball of LF in place. | | |
| | | 2 | Step on R toe crossing to left. | | |
| 7 | " | 1 | Step on ball of LF in place. | | |
| | | 2 | Step on R toe at right. | | |
| 8 | " | Step-hop on R bringing LF fwd., but do not put weight on it. | | | |
| 9 | " | 1 | Cross and step on L toe in front of RF. | | |
| | | 2 | Step on R toe behind. | | |
| 10 | " | 1 | Cross and step on L toe to left. | | |
| | | 2 | Step on R toe in place. | | |
| 11 | " | 1 | Cross and step on L toe in front of RF. | | |
| | | 2 | Step on R toe in place. | | |
| 12 | " | 1 | Stamp in place on LF. | | |
| | | & | Stamp on RF beside LF. | | |
| | | 2& | Stamp on LF in place, RF going up behind. | | |

STYLING: The first two-steps (measures 1,2,3,) are done with feet almost flat on the floor and without any up and down movement. The crossing steps (measures 5,6,7,9,10,11) are done with an up and down motion. The last 3 stamps (measure 12) are done without any up and down movement and the RF that goes behind at the end comes back forward for the first two-step (measure 1).

COUPLE HASAPIKO

(Greece)

Couple dances are very popular in the Greek islands. It is not uncommon for a line dance done on the mainland to be done in couple formation in the islands. This couple dance, currently popular in Greece, was learned there by Rickey Holden. Its movements stem from the traditional slow Hasapiko. Presented at the 1962 Kolo Festival by John Filcich.

Record: UA LP 4070-Side 2, Band 2 "Hasapiko". UA 275-"Hasapiko" 45 rpm
Formation: Cpls facing LOD, W on R of M, M R arm around W waist, holding her R hand. L hands joined, extended fwd diag L of LOD.

<u>Measures</u>	<u>Pattern</u>
4/4	
8	Introduction
	<u>I. Basic</u>
1	Lunge fwd on L, toe turned out, bring R ft behind L calf, toe pointed down, knee turned out (cts. 1,2). Bring R in an arc fwd, outward, and around behind L (cts. 3,4).
2	Step on R at L side of L heel (cts. 1,2). In a small arc bring L around behind and step to R side of R heel (cts. 3). Lift R ft over L instep, knee turned out (ct. 4).
3	With R ft take one long gliding step diag fwd to the R (ct. 1). Step L on same diag, toe turned out (ct. 2). Step diag bwd to R on R, toe turned out (ct. 3). Lift L ft over R instep, knee turned out (ct. 4).
4 - 6	Repeat action of Fig I, meas 1-3.
7 - 8	Repeat action of Fig I, meas 1-2.
	<u>II. Cross 2-Steps</u>
1	Step R across in front of L, R heel on same plane as L toe (ct. 1); bring L up to R heel (ct. 2). L toe still on same plane as R heel. With R step to L side again (ct. 3); wt still on R start to bring L ft around in front of R in an arc to repeat step to the R (ct. 4).
2 - 4	Repeat action of Fig II, meas 1 to R side, L side, R side.
5	Step in front of L, R heel beside L side of L ft (cts. 1,2). Reverse action for cts. 3,4.
6	Repeat action of Fig II, meas 5, cts. 1,2. Lunge fwd on L (cts. 3,4).
7	Step back on R (cts. 1,2). Step back on L (cts. 3,4), raising R ft over L instep, knee turned out.
8	Repeat action of Fig I, meas 3. Repeat dance from beginning.

The "slow" or "vari" Hasapiko, from which the above steps are adapted is danced in Greece in "tavernas", especially in Pirea, the port of Athens. In its natural state it is danced by men only, and that to any number of tunes or recent compositions; any number of steps or combinations are employed at the choice of the leader. The above description tends to be a combination selected to fit the record. Some groups find it delightful done as a line dance, but it is most charming as a couple dance. Purists might question the dance, but like Misirlou, its popularity and acceptance might insure a place for the dance on the program. J. F.

LEFKADITIKOS CHOROS
(Greece)

Pronunciation: Lef-kah-thee^ltee-koss

Record: Esoteric ES-527, Side I. 2/4 time

Formation: This is a Greek island dance, performed by both men and women in a curved line. Join hands with the second person over on either side, in front, L arm over, R arm under. Lefkaditikos has two parts; the first part is slow, the second is a fast syрто.

<u>Meas.</u>	<u>Ct.</u>	<u>Pattern</u>
		<u>Figure I (Slow)</u>
1	1	Step to R with R ft
	2	Step with L ft, continuing to move R
2	1	Step to R with R ft
	2	Point L toe in front and a bit to R of R ft, leaning whole body very slightly to L, in a graceful line from toe to shoulder
3	1	Step to L with L ft
	2	Point R toe in front and a bit to L of L ft, leaning whole body very slightly to R, in a graceful line from toe to shoulder
4-12		Do the above movements three more times, for a total of four
		<u>Figure II (Fast)</u> Do a very quick, small syрто four times to R: as follows
1	1	Step R with R ft
	2	Step L ft in back of R ft
	&	Step R with R ft
2	1	Facing R and moving in this direction, step with L ft
	2	Continue, stepping with R ft
	&	Continue, stepping with L ft
3	1	Face center, stepping slightly R with R ft
	2	Step L ft across in front of R ft
	&	Step onto R ft in place
4	1	Step slightly L with L ft
	2	Step R ft across in front of L ft
	&	Step onto L ft in place

(Do the above four measures three more times, for a total of four times, then proceed into Fig. I again).

TROPANKA FROM DOBRUDJA, BULGARIA

SOURCE: This dance is popular with Eastern USA groups. Presented by Dennis Boxell at the 1962 California Kolo Festival.

RECORD: FD-MH-109 (LF); MH-3056 (78 rpm) - 2/4/ time

Formation: Open circle, hands joined at sides.

<u>STEPS</u>	<u>PART I</u>
<u>Meas.</u>	<u>Pattern</u>
1 - 4	Starting with R move to R with 5 steps, L ft crossing in back and stamp L heel twice, holding on last count.
5 - 8	Repeat to L, starting with L, crossing R ft behind, etc.
	<u>PART II</u>
1 - 2	Starting R ft take two step-hops into center
3 - 4	Step R and stamp L ft twice, hold on last count
5 - 8	Repeat, starting L ft and moving backward.

MAKEDONSKO BAVNO HORO
(Macedonia and Bulgaria)

SOURCE: Learned by Dennis Boxell from Bulgarian Dance Group in London, England, 1961. Dance is a Macedonian Oro although it is done in many parts of Bulgaria. Presented at the 1962 California Kolo Festival.

RECORD: XOPO - 301 "Bavno Oro"

RHYTHM: 7/8 time

FORMATION: All hold hands at shoulder height, and extended out. Men at front of line, women at rear, with a handkerchief separating last man and first woman.

FIRST STEP:

<u>MEAS.</u>	<u>CT.</u>	<u>PATTERN</u>
1	1	Step on R ft to R, turning a bit to R
	2	Crossing L ft in front of R to R, step on L ft.
	3	Hold
2	1	Step on R ft to R
	2	Raise L knee high (W do only slight lift), rising on R toe and then coming down again.
	3	Keep L knee where it is and rise again on R toe and come down again. NOTE: All steps done with flexed knees)
3	1-3	Same as meas. 2 only with opp. footwork This step is repeated until end of musical phrase.

SECOND STEP: (Done to second musical phrase)

1	1	Step on R ft in place.
	2	Bring L ft fwd so that L heel is in front and slightly to L of R toe and tap L heel once.
	3	Tap L heel again
2	1	Step L ft in place.
	2	Bring R ft fwd so that R heel is in front and slightly to R of L toe and tap R heel once.
	3	Step R ft to R
3	1	Step L ft to R, crossing in front of R ft, and dipping body fwd by putting wt on L ft
	2	Step R ft R
	3	Step L ft to R, behind R ft

This step is repeated until end of musical phrase

THEN REPEAT STEPS ONE AND TWO UNTIL THIRD MUSIC (FAST) BEGINS:

THIRD STEP: (Fast music)

1	1	Step L ft to L
	2	Step R ft behind L
	3	Step L ft to L, falling on it, and thrust R ft fwd
2	1	Step R ft to R
	2	Step L ft behind R
	3	Fall on R ft to R, (ct 3&); cross L ft in front of R ft, falling on it simultaneously
3	1-3	Same as Third Step, Meas. 1, only on opp. feet.

M I S T A K O L O
(Croatia-Slavonia)

SOURCE: Mista means a dance in place, or in one spot. Learned by Elsie Dunin in Yugoslavia, 1957.

MUSIC: Jugoton 6649 (78); Jugoton 1007 (45)

FORMATION: Closed circle, hands on shoulders with stiff elbows. During Fig. 2 hands come down to low hand hold as circle moves in and out. Bodies are very tall and erect. Feet are kept parallel about 6" apart.

2/4

<u>MEAS.</u>	<u>CT.</u>	<u>PATTERN</u>
		<u>Figure 1</u>
1	1	Small stiff jump on to both feet
	2	Small bounce on feet
	&	Small bounce on feet
		Toes barely come off ground
2-12		Repeat Meas. 1
		<u>Figure 2</u>
1	1	Step fwd with R
	&	Hop on R
	2	Step fwd with L
	&	Hop on L
		4 step-hops fwd.
2		Repeat Meas. 1
3	1	Step bwd with R
	&	Hop on R
	2	Step bwd with L
	&	Hop on L
		4 step-hops bwd.
4		Repeat Meas. 3
		*** **

S T A R A M A K E D O N K A

Source: This Macedonian dance is described in Narodne Igre by L. & D. Janković, 1934. Taught by Elsie Dunin at the 1962 Kolo Festival.

Record: XOPO 311-A (45 rpm); XOPO 306 (78 rpm, no longer available) (3/8)

<u>Meas.</u>	<u>Ct.</u>	
1	1	Facing slightly to L LOD, cross R ft in front of L
	2	Close L ft to R
	3	Hold
2-3		Repeat Meas. 1 twice
4	1	Facing center, lift R fwd while lifting L heel off ground
	2	Close R to L ft; 3 - Hold
5	1	Lift L fwd while lifting R heel
	2	Close L to R ft; 3 - Hold
6	1	Cross R to diagonal L in front of L ft with loud large step
	2	Step L in place; 3 - Swing R to RLOD in preparation for next step
7	1	Lifting and lowering L heel, step on to R ft
	2	Transfer wt to R ft; 3 - Swing L in front to RLOD
8	1	Lifting and lowering R heel, step L in front of R ft
	2	Transfer wt to L ft; 3 - Swing R to RLOD
9		Repeat Meas. 7
10	1-2	Repeat Meas. 8, cts. 1-2
	3	Swing R to opposite LOD (L) in preparation to repeat dance from beginning.

PALÓC CSÁRDÁS
(Hungary)

Pronunciation: Paw4ohtz char4dahsh

Record: MH LP 102-B, Band 7

Formation: Couples in shoulder-waist position. This csardas has three variations, which may be done either in sequence or at the whim of the man. Man's footwork and that of the woman are identical throughout.

Introduction: In place, straighten and bend knees in rhythm (16 counts). Straighten on the beat, bend on the off-beat.

Variation 1:

Part A:

Meas. 1 A "one-step csardas" to the R: step R ft to R, close L ft to R ft, leaving weight on R ft

Meas. 2 A "one-step csardas" to the L: step L ft to L, close R ft to L ft, leaving weight on L ft

Meas. 3-4 Repeat the above once more, R and L

Part B

Meas. 5 One "rida" step to R: step R ft to R with stiff knee, leading with toe, then step full L ft across in front of R ft, bending both knees. Couple makes about a quarter turn CCW with these movements. Then step to R with R ft, and weight is shared equally by both feet-partners face each other directly; then chug slightly toward each other on both feet, bending knees. This chug-step is called "bukós."

Meas. 6 Straighten both knees, still face-to-face, and chug toward each other again. Straighten and chug again. This makes a total of three chugs forward. Be sure to keep feet and knees apart.

Meas. 7-8 Do movements of Meas. 5-8 to L with opposite footwork(i. e., beginning with L ft).

Variation 2:

Part A: Same as under Variation 1

Part B: Do 2 "rida" and 2 "bukós" to the R, then same to the L, instead of the 1 and 3 sequence in Variation 1.

Variation 3:

Part A: Same as under Variation 1

Part B: Do 3 "rida" steps and 1 "bukós" to the R, then L, instead of the 1 and 3 sequence of Variation 1.

**** **** **** ****

PALÓC CSÁRDÁS was first introduced at the Maine Folk Dance Camp during the summer of 1962. It is one of the many fine Hungarian dances to be introduced as a part of the collection of Hungarian dances found on the Folk Dancer LP MH-102. The complete list of titles collected by Alice Reisz on the LP record are these:

Koloczai Kortanc; Bagi Csoporttanc; Bazsa Mari Libaja; Szazforintos Csardas; Sajonemti Parostanc; Tapei Parostanc; Kapuvari Verbunk; Szopen Usziká Vadkacsá a Visben; Nagyturgoynyba Ket; Bazsa Mari Libaja; Ket ut Von Elottem; Szaz Forintanc; Kockmarosne; Rakassá be.

Ten more fine Hungarian Dances collected by Alice Reisz can be found recorded on Festival Records LP 3301. Recordings supervised by Alice Reisz.

FESTIVAL RECORDS

161 Turk St.

San Francisco 2, Calif.

PUŠNOTO ORO - DEVOYCHE, DEVOYCHE

Country: Macedonia
Record: Sperry E3-KB-6108
Source: From the repertoire of the Duquesne University Tamborit-
zans. These dances were taught originally by Dick Crum.

PUŠNOTO ORO

Rhythm: The rhythm (7/16 / 5/16) is divided into a five beat
measure: slow, quick, quick, slow, quick (3/16, 2/16,
2/16, 3/16, 2/16).

Formation: Danced in separate lines of men and women, very
smoothly, always facing the center. Hands are held
at shoulder level.

Measure	Beat	Pattern
1	slow	Wt. on L ft. with R ft. raised slightly in front of L. Bounce on L ft. while lowering and raising R ft.
	quick	Repeat action beat 1
	quick	Step R on R ft.
	slow	Step L in front of R ft.
	quick	Step to R on R ft.
2	slow	Step to R in front on L ft.
	quick	R ft. moves to R smoothly in preparation to take step
	quick	Step on to R ft.
	slow	Step on L ft. in front of R ft.
	quick	Step in place with R ft., raising L ft. in place
3	slow	Wt. on R ft., bounce on R ft. while lowering and raising L ft.
	quick	Repeat action beat 1 measure 3
	quick	Step to L on L ft.
	slow	Step on R ft. in front of L ft.
	quick	Step in place with R ft., raising L ft. in place.

DEVOYCHE, DEVOYCHE

Rhythm: The rhythm (9/16) is divided into a four beat measure:
quick, slow, quick, quick (2/16, 3/16, 2/16, 2/16).

Formation: This is a girls' dance but can be danced in mixed
lines. Steps are small and on the balls of the feet.
Dancers face the center of the circle, holding hands
at shoulder level.

Measure	Beat	Pattern
1	quick	Hop on L ft. and shake R ft. forward and back close to the ground.
	slow	Repeat action beat 1

(continued)

DEVOYCHE DEVOYCHE cont.

	and	Step small step to R on R ft.
	quick	Step behind R ft. on L ft.
	and	Hop on L ft. moving to R
2	quick	Step small step to R on R ft.
	quick	Step small step in front of R on L ft.
	and	Hop on L ft. moving R
	slow	Step small step to R on R ft.
	quick	Step in front of R ft. on L ft.
	quick	Step in place on R ft., raising L ft. off ground.
3	quick	Hop in place on R ft. bringing L ft. to L side of the R ankle with the toe pointed down, L knee to L
	slow	Same action as beat 1 measure 3 except that L knee now faces front
	and	L ft. steps small step to L
	quick	R ft. steps behind L ft. into a loose 5th position, simultaneously a slight crouch with knees spread, wt. on both feet
	quick	Jump onto L ft. with the R ft. facing front and bent back at the knee.

**** *

Examples of Various Meters Encountered in Balkan Dancing:

<u>METER</u>	<u>Natural Grouping Within the Measure</u>	<u>Example</u>
2/4	1 plus 1	Pravo Horo, Narodno Horo
3/4	1 plus 1 plus 1	Waltz, Vranjanka
5/16	2 plus 3	Pajduško Horo
6/8	Sync.	Tsamiko
7/8	3 plus 4	Lesnoto Oro
7/8	4 plus 3	Eleno Mome
7/16	4 plus 3	Ratchenitsa
9/8	6 plus 3	Šareni Čorapi (Tri Godini)
9/8	2 plus 3 plus 4	Što Mi Je Milo Em Drago
9/16	6 plus 3	Dajčovo Horo
11/16	4 plus 3 plus 4	Gankino Horo
13/8	6 plus 3 plus 4	Postupano Oro
13/16	10 plus 3	Petrunino Horo
15/8	8 plus 7	Bučimiš Horo

There are also many combinatorial possibilities in which the meter changes from measure to measure, e. g.:

7/8 plus 5/8	Pušnoto (Ne Odi Demo)
7/8 plus 11/8	"Seven Plus Eleven Oro"

Presented by Richard Monson

RAVNO ORO
(Macedonian Dance)

SOURCE: Learned by Dennis Boxell from Yugoslav Dance Group in England, 1961
RECORD: Jugoton C-6173-(78); LPM-1 "Macedonia & Serbia"
RHYTHM: 7/8 Time-In order to fit the music, dancers must start meas. 7
FORMATION: M & W in separate lines. M use shoulder hold; W hold hands at shoulder level.

<u>MEAS.</u>	<u>CT.</u>	<u>PATTERN</u>
7	1	Step on L ft in place
	2	Raise R knee high
	3	Hold
8	1	Step on R ft in place
	2	Swing L ft in front of R ft bringing L ft to right of R knee
	3	Hold
9	1	Take large step fwd on L ft diagonally left.
	2	Fall on R ft, dipping and bending R knee, at same time tuck l ft behind R knee (This count is taken slightly diagonally left).
	3	Hold
10	1	Step back on L ft
	2	Raise R knee high
	3	Hold
<hr/>		
1	1	Step on R ft moving to right
	2	Step L ft across R ft continuing right
	3	Hold
2		Repeat Meas. 1
3	1	Step on R ft in place
	2	Raise L knee high
	3	Hold
4		Same as Meas. 7 above
5		Same as Meas. 8 above
6		Same as Meas. 9 above
<u>FAST STEP</u>		
1	1	Run to right starting with R ft
	2	Run to right with L ft
	3	Hold
2		Repeat Meas. 1, fast step
3	1	Step R ft in place
4	2	Extending L ft slightly fwd of R ft, bounce on both feet
	3	Extending L ft slightly fwd of R ft, bounce on both feet
4		Repeat Meas. 3 only with opposite footwork
5		Repeat Meas. 3 exactly
5	1	Run to left starting with L ft.
	2	Run to left with R ft.
	3	Hold
7	1	Step on L ft in place, at same time extending R ft fwd in scissors fashion
	2	Step on R ft in place, extending L ft fwd in scissors fashion
	3	Hold
8		Same as Meas. 3
9		Same as Meas. 3., only with opposite footwork
10	1-3	Run to left starting with L ft. (1); Run to left with R ft(2); Hold (3)
11	1-3	Step L ft in place (1); Close R ft to L ft (2); Hold (3)

SADILO MOME
(Macedonia, Yugoslavia)

Source: Learned by Elsie Dunin in Skopje, 1957. The dance comes from the general area around Skopje.
Record: Sperry E3-KC-6127 (12"-78 rpm) 7/8 rhythm 1 2 3-(slow, quick, quick)
Formation: Mixed line; low hand-hold.

<u>Meas.</u>	<u>Ct.</u>	<u>Pattern</u>
1-2		Moving in R LOD take four walking steps beginning with R two sets
3-4		of two-steps - RLR, LRL
5	1	step R to R
	2-3	bring L to R without putting wt on L
6	1	step L fwd into center
	2-3	bring R to L without putting wt on R
7	1	step R bwd diagonally R
	2-3	bring L to R without putting wt on L
8-9		moving in L LOD take four walking steps beginning with L
10	1	step L to L
	2-3	bring R to L without putting wt on R
11	1	step R directly back
	2-3	bring L to R without putting wt on L
12	1	step L fwd
	2-3	bring R to L without putting wt on R.

TROPNALO ORO GOLEMO
(Macedonia, Yugoslavia)

Source: Learned by Elsie Dunin in Skopje, 1957; the dance is also written up in Makedonski Narodni Ora, prepared by the Folklore Institute of NR Macedonia. The dance comes from Kičevo and Debar villages in southwestern Macedonia.
Record: Sperry E3-KC-6127(12"78rpm)7/16 rhythm 1 2 3(slow, quick, quick)
Formation: Mixed line; hand hold ls at shoulder level with elbows bent.

<u>Meas.</u>	<u>Ct.</u>	<u>Pattern</u>
1	1	Facing and moving slightly R LOD step R fwd.
	2-3	Step L fwd
2	1	Step R fwd
	2	Bring L to R ft; pass wt onto L
	3	Shift wt back to R
3	1	turning to face slightly opposite LOD step to L with L
	2	Bring R to L passing wt onto R
	3	Shift wt back to L
4	1	Moving to R LOD step R fwd
	2-3	Step L fwd
5	1- &	Short step fwd with R (ct. 1); Short step fwd with L (ct. &)
	2-3	Step fwd with R
6		Repeat meas 5 beginning with L ft
7	1	Step fwd with R
	2-3	Slight hop on R, swing L across in front of R
8	1	Short step fwd with L
	&	Short step fwd with R
	2-3	Step fwd with L.

S L A V O N S K O K O L O
(Croatia-Slavonia)

RECORD: KOLO K-49-B

SOURCE: Learned by Elsie Dunin in Yugoslavia, in 1957.

FORMATION: Closed circles: 1) hands on shoulder, straight elbows; on Fig. 2 when circle moves in, hands come down to sides for low hand hold. Or 2) inside basket hold with middle fingers.

<u>MEAS:</u>	<u>CT.</u>	<u>PATTERN</u>
		<u>Figure 1</u>
		Keep feet parallel.
1	1	Wt. on ball of R ft., bring heel down
	&	Lift heel
	2	Heel down
	&	Lift R heel while stepping to L with L ft.
2	1	L heel down without lifting R ft.
	&	Move R ft. closer to L ft., heels off ground
	2	Heels down and up
	&	Heels down and up
3-8		Repeat Meas. 1-2 three times.
		<u>Figure 2</u>
		Circle moves in and out.
1	1	Step fwd with R
	&	Hop on R
	2	Step fwd with L 4 step-hops fwd.
	&	Hop on L
2		Repeat Meas. 1
3	1	Step bwd with R
	&	Hop on R
	2	Step bwd with L 4 step-hops bwd.
	&	Hop on L
4		Repeat Meas. 3

**** ****

SERBO-CROATIAN ALPHABET
(Latinica - Latin)

a	A	<u>majka</u>	á as in <u>father</u>	l	L	<u>lijep</u>	l as in <u>let</u>
b	B	<u>brat</u>	b as in <u>brother</u>	lj	Lj	<u>ljubav</u>	ili as in <u>million</u>
c	C	<u>car</u>	ts as in <u>cats</u>	m	M	<u>malen</u>	m as in <u>map</u>
č	Č	<u>čaša</u>	ch as in <u>church</u>	n	N	<u>Nikola</u>	n as in <u>Nick</u>
ć	Ć	<u>ći</u>	ty as in <u>got-you</u>	nj	Nj	<u>njezin</u>	ny as in <u>canyon</u>
d	D	<u>dragi</u>	d as in <u>dear</u>	o	O	<u>otac</u>	o as in <u>fork</u>
dž	Dž	<u>džep</u>	j as in <u>joke</u>	p	P	<u>pismo</u>	p as in <u>pet</u>
đ	Đ	<u>đak</u>	g as in <u>George</u>	r	R	<u>riba</u>	r as in <u>red</u>
e	E	<u>Eva</u>	e as in <u>ten</u>	s	S	<u>slava</u>	s as in <u>sell</u>
f	F	<u>Fillip</u>	f as in <u>family</u>	š	Š	<u>suma</u>	sh as in <u>she</u>
g	G	<u>grad</u>	g as in <u>go</u>	t	T	<u>tri</u>	t as in <u>tree</u>
h	H	<u>hladan</u>	h as in <u>hot</u>	u	U	<u>ulaz</u>	oo as in <u>moon</u>
i	I	<u>Ivan</u>	i as in <u>is</u>	v	V	<u>vino</u>	v as in <u>vine</u>
j	J	<u>ja</u>	y as in <u>yes</u>	z	Z	<u>zlato</u>	z as in <u>gaze</u>
k	K	<u>kralj</u>	k as in <u>king</u>	ž	Ž	<u>život</u>	š as in <u>pleasure</u>

STARA DUNDA

(Serbia)

Source: Learned and danced in Yugoslavia by Anatol Joukowsky. Presented at the 1962 Stockton Folk Dance Camp by Anatol Joukowsky. Notes by Ruth Ruling.

Record: "Songs and Dances of Yugoslavia", RTB-LP 103. 2/4 meter

Formation: Dancers in open circle, facing ctr, leader at R end. Hands joined and held down.

Steps: Dunda Step: (1 step to a meas) Hop on L (ct. 1). Small step to R on R (ct. &). Step L next to R (ct. 2). Hold (ct. &). Small step to R on R (meas. 2, ct. 1). Hop on R (ct. 2). Next step starts with hop on R and moves slightly to L. Step is done thusly when facing ctr and moving to side. When moving fwd or bwd, the small steps are done either fwd or bwd.

Measures Pattern

I. Side Step

- 1 Hop on L (ct. 1). Small step to R on R (ct. &). Step L next to R (ct. 2). Hold (ct. &).
- 2 Small step to R on R (ct. 1). Step L next to R (ct. 2).
- 3 - 4 Repeat action of meas 2 two more times (3 in all). On last step on L, put no wt.
- 5 - 8 Repeat action of meas 1-4 but start with hop on R and move to L. Put no wt on last step on R.

II. Forward, Back, and Circle

- 1 - 4 Beg with hop on L, dance 2 Dunda Steps fwd twd ctr.
- 5 - 8 Beg with hop on L, dance 2 Dunda Steps bwd away from ctr.
- 9 - 12 Beg with hop on L, dance 2 Dunda Steps in a small circle (actually more of a horseshoe in shape) moving CW and always facing ctr of the large circle.
- 13 - 16 Repeat action of meas 9-12, Fig II, but move CCW in the small circle.

III. Interlude

- 1 Step to R side on R (ct. 1). Step L across behind R (ct. 2).
- 2 - 4 Repeat action of meas 1 Fig III, three more times (4 in all).

Repeat dance from beginning to end of music.

TANDRČAK
(Baranja & Vojvodina, Yugoslavia)

Source: Tandrčak (Tahn-rd-chahk). Learned by Elsie Dunin from Antun Kričkovič in Zagreb, Yugoslavia, 1957.
 Music: 4/4, Folk Dancer, MH 1014
 Formation: 1. A line of mixed dancers with low handhold. (OR) -
 2. Couples in a line with low handhold; W to R of partner. Leader of line at L end.

<u>Meas</u>	<u>Ct</u>	<u>Pattern</u>
		<u>Figure I</u>
1	1	Facing diagonally to L, step to L with L
	2	Facing diagonally to L, step to L with R
	3	Facing diagonally to L, step to L with L
	&	Face forward, close R to L
	4	Face forward, step L in place.
2	1-4	Repeat Meas. 1 to R beginning with R
3-4		Repeat Meas. 1-2
		<u>Figure II</u>
5	1	Jump on to both feet spread about 12" apart (In preparation for jump into air).
	&	click both heels together in air (low to the ground)
	2-&	Repeat 1-&
	3	Landing with feet together, bounce on heels
	&	bounce on heels
	4	bounce on heels
	&	Jump into air in preparation for Ct. 1
6-8		Repeat Meas. 5.

Formation: Steps remain the same. Figure I is performed in line as in Formation 1. Figure II alternates with W moving into circle, facing partners and holding hands to do heel click step; at the very end of Fig. II W return to opposite side of partner to continue dance. Then M move into circle for heel clicks and so on. Cue for performing Formation 2 is when the leader forms the line into a closed circle; if he breaks the circle back into a line, resume the heel clicks in the line.

TRESENICA
(East Serbia)

Source: Learned by Dennis Boxell from Yugoslav Dance Group in London, England, 1961. Presented by Dennis at the 1962 Kolo Festival.

Record:

Formation: Mixed line of 5-8 people, using belt hold (R hand under, L hand over).

<u>Meas.</u>	<u>Ct.</u>	<u>Pattern</u>
1	1	Facing R, step on R heel, taking weight, R knee is stiff
	2	Close L to R heel, bending L knee slightly
2		Repeat Meas. 1
3	1	Continuing in LOD, step R ft.
	&	Step L ft, bringing it up to R ft.
	2	Step R ft.
	&	Pause. (This is a basic Serbian Running Three)
4		Same as Meas. 3, only start with L ft.
5		Same as Meas. 3, only start with R ft., and moving into center
6		Same as Meas. 3, only start with L ft., still moving into center
7		Same as Meas. 3, only start with R ft., moving backward, slight .diag.LL
8		Same as Meas. 3, only start with L ft., still moving backward
9		One "Three" in place starting with R ft.
10		One "Three" in place starting with L ft.
11		One "Three" in place starting with R ft.
12	1	Hop on R ft in place
	&	Step on L ft., moving very slightly to L
	2	Step on R ft., closing R ft to L ft
	&	Pause
13		Repeat Meas. 12
14	1	Fall on L ft., thrusting R ft. fwd.
	&	Pause
	2	Fall on R ft., thrusting L ft. fwd.
	&	Pause. (This is a scissor step).
15		One "Three" in place. L, R, L.
16		Repeat Meas. 14 only Falling on L ft. first, thrusting R ft., etc.
17		One "Three" in place. R, L, R.
18	1	Stamp L ft., pointing L toe to R, in front of R ft.
	2	Stamp L ft., pointing L toe to L, in front of R ft.
19		One "Three" in place. L, R, L.
20	1	Stamp R ft., pointing R toe to L, in front of L ft.
	2	Stamp R ft., pointing R toe to R, in front of L ft.
21		One "Three" in place. R, L, R.
22		Same as Meas. 18
23		Same as Meas. 19
24	1	Step R ft. to L, crossing in front of L
	2	Step L ft. to L
25	1	Step R ft. to L
	2	Dip R ft., swing L ft. around, reversing directions (pivot)
26	1	Step L ft. to R, crossing in front of R
	2	Step R ft. to R
27	1	Step L ft. to R ; 2 Dip L ft., swing R ft around, reversing dir. (pivot)
28 & 29		Same as Meas. 24 & 25; Meas. 30 & 31 same as Meas. 26 & 27.

OTVORI MI BELO LENČE

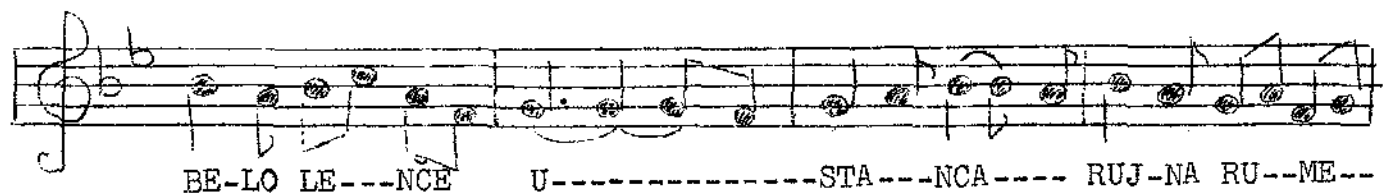
(Serbia...Vranje)



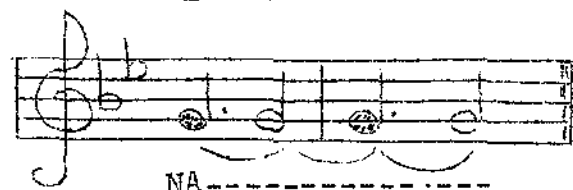
O--TVO-RI MI BE-LO LE-NČE VRA-----TAN---CA-----



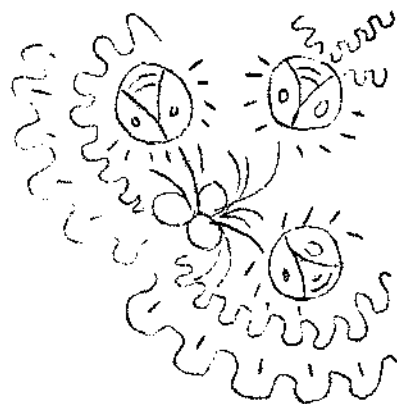
DŽANUM PCR-TI-CA ----- DA TI LJUBIM



BE-LO LE---NČE U-----STA---NCA----- RUJ-NA RU--ME--



NA-----

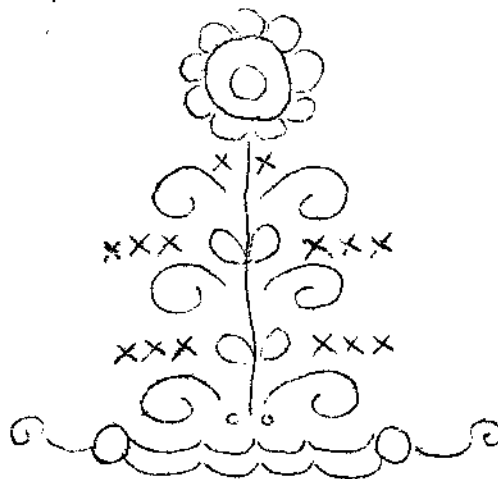


NEMOGU TI PILE MILE DA STANAM
DA TI OTVORAM
LEGNALA MI STARA MAJKA NA FUSTAN
LUDO NA FUSTAN

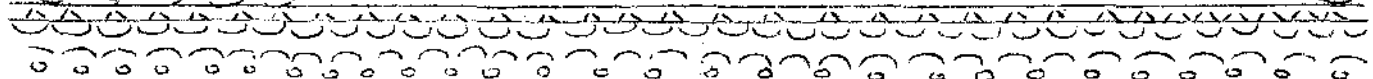
DA MI JE ZNATI

(Croatia...Dalmatia)

Da mi je znati Boze moj, Boze moj
Da mi je znati Boze moj
Di se nalazi dragi moj, dragi moj
Di se nalazi dragi moj
Poslala bi mu rumen cvit, rumen cvit
Poslala bi mu rumen cvit
Na misto moje mladosti, mladosti
Na misto moje mladosti
Neka ga grli i ljubi, i ljubi
Neka ga grli i ljubi



Words/music/translations.....
Al and Caroline Bahr....Ivan and Lillian Braikovic



MAMO, KOJ ČUKA NA PORTA?

(MAKEDONIJA)

MA---MO KOJ ČU---KA NA POR---TA-----

ČU--KA TRO--PA MI--LA KJER-KO TVOJ TO PR--VO LI-----BE

//DA LI DODAM OČ OTVORAM//
 NEMOJ KJERKO, NEMOJ DUŠO, VEČERA NEMAME
 NEMOJ KJERKO, NEMOJ DUŠO, POSTELA NEMAME

//MOJTE SLATKI DUMI MAMO//
 MOJTE SLATKI DUMI MAMO, NEGOVA VEČERA
 MDJTA RAVNA SNAGA MAMO, ZA NEGO POSTELA

TRANSLATION:
 MOTHER, WHO KNOCKS AND POUNDS AT THE DOOR?
 DEAR DAUGHTER IT IS YOUR FIRST LOVE,
 SHALL I OPEN THE DOOR?
 DON'T MY DAUGHTER, DON'T MY SOUL, WE HAVE
 NO SUPPER, WE HAVE NO BED.
 MY SWEET WORDS, MOTHER, WILL BE HIS
 SUPPER AND MY STRONG BODY HIS BED.



RAZGRANJALA

(MAKEDONIJA...KOSSOVO-METOH IJA)

RAZ--GRA--NJ--A--LA GRA-NA JOR-GO-----VA-----NA VA-----NA

O--J LA--NE MI--LA--NE GRA-NA JOR-GO-----VA-----NA VA-----NA

//POD NJOM SEDI LEPA JULJIANA//
 //OJ LANE MILANE LEPA JULJIANA//
 //PRED NJOME JE DJERDJEF OD MERDŽANA//
 //OJ LANE MILANE DJERDJEF OD MEROŽANA//
 //NA DJERDJEFU SVILENA MARAMA//
 //OJ LANE MILANE SVILENA MARAMA//
 //NA MARAMI SVAKOJAKA SVILA//
 //OJ LANE MILANE SVAKOJAKA SVILA//
 //PONAJVISE SVILA DUNDULIJA//
 //OJ LANE MILANE SVILA DUNDULIJA//

TRANSLATION:
 THE LILAC HAS SPREAD ITS BRANCHES AND
 UNDERNEATH SITS PRETTY JULJIANA
 WITH A NECKLACE OF CORALS BEFORE
 HER. ON THE CORALS IS A SILK SCARF
 EMBROIDERED IN ALL TYPES OF THREADS.
 CHORUS:
 MY BELOVED MILANE.....



PO LOJTRICI GOR I DOL

{CROATIA...ZAGORJE ALSO SLOVENIJA}

///TU BUM LOJTRU PAK ODNESEL, NESEL///
TO BU ISTO VELKI ŠPAJS
--CHORUS--

///PAK NAZAJ JU BUM DONESEL, NESEL///
PAK BU TO NAJVEKŠI ŠPAJS
--CHORUS--

TRANSLATION:
I'LL BRING A LADDER AND PLAY A BIG PRANK
I'LL REMOVE THE LADDER AND THIS WILL ALSO
BE A BIG PRANK
THEN I'LL BRING THE LADDER BACK AND THIS
WILL BE THE BIGGEST PRANK
CHORUS:
///UP THE LADDER, DOWN THE LADDER///
UP AND DOWN THE LADDER

LEPI BREGI ZELEN! (CROATIA... ZAGORJE)

//LEPI BREGI ZELEN! OJ ZELEN!//
LEPI BREGI SRČECE ZELEN!
//HEJ, HAJ ZELEN!//

//KUD SE PASU KOZICE, OJ KOZICE//
KUD SE PASU SRČECE KOZICE
//HEJ, HAJ KOZICE//

//ČUVALA JE DJEVOJKA, OJ DJEVOJKA//
ČUVALA JE SRČECE DJEVOJKA
//HEJ, HAJ DJEVOJKA//

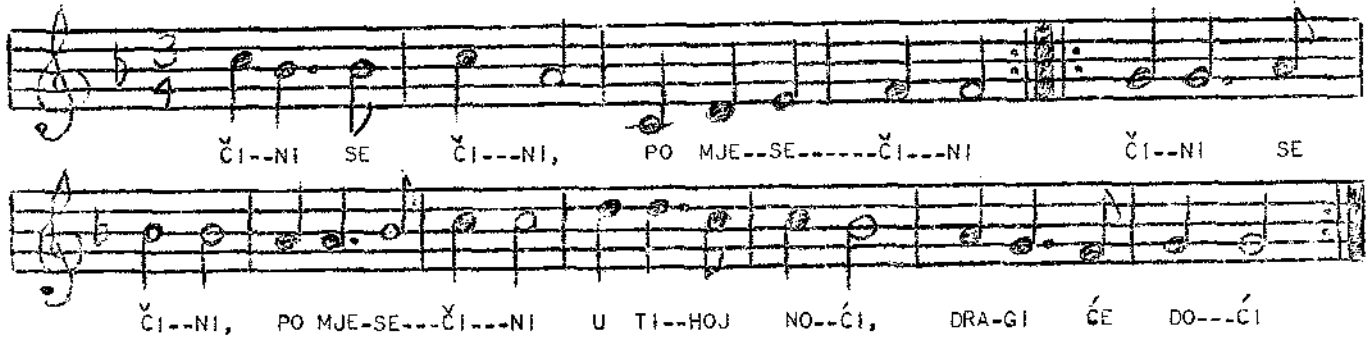
//ČRLENA TI LIČECA, OJ LIČECA//
ČRLENA TI SRČECE LIČECA
//HEJ, HAJ LIČECA//

//LEPI BREGI ZELEN! OJ ZELEN!//
LEPI BREGI SRČECE ZELEN!
//HEJ, HAJ ZELEN!//



PROŠETAJ LELO

(CROATIA...SLAVONIJA)

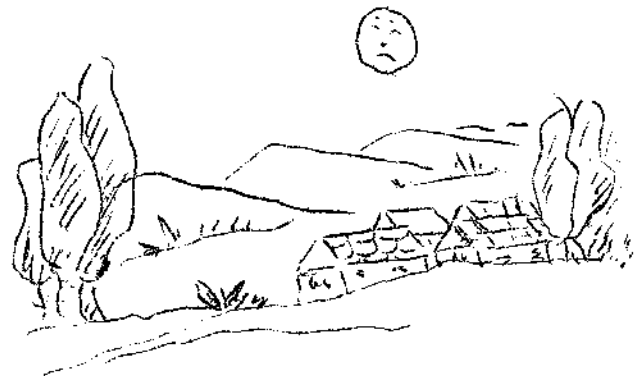


//PROŠETAJ LELO, KROZ NAŠE SELO//
 //PROŠETAJ LELO, KROZ NAŠE SELO
 NEK VIDI MAMA, DA IMAŠ DRAGANA//

//TVOJE ME LELO, OKO ZANIJELO//
 //TVOJE ME LELO, OKO ZANIJELO
 TA TVOJA USTA, MEDNA I PUSTA//

TRANSLATION:

WHEN THE MOON SHINES DURING THE NIGHT MY
 SWEETHEART WILL COME
 STROLL, LELO, THROUGH DUR VILLAGE SO YOUR
 MOTHER CAN SEE THAT YOU HAVE A SWEETHEART
 YOUR EYES, LELO, HAVE ENRAPPED ME, YOUR
 LIPS HONEYED AND DESIRABLE (RRRFFFF)



LIČKO KOLO (CROATIA...LIKA)

//PJEVAJ MI PJEVAJ, SOKOLE// ŠALAJ SOKOLE
 //KAO ŠTO SI SINOĆ, PJEVAO// ŠALAJ PJEVAO
 //POD MOJIM DRAGIM, PENDŽEROM// ŠALAJ PENDŽEROM
 //MOJA JE DRAGA, ZASPALA// ŠALAJ ZASPALA
 //STUDEN JOJ KAMEN, POD GLAVOM// ŠALAJ POD GLAVOM
 //JA SAM JOJ KAMEN, IZMAK'IO// ŠALAJ IZMAK'IO
 //A SVOJU RUKU, PODMAK'IO// ŠALAJ PDDMAK'IO

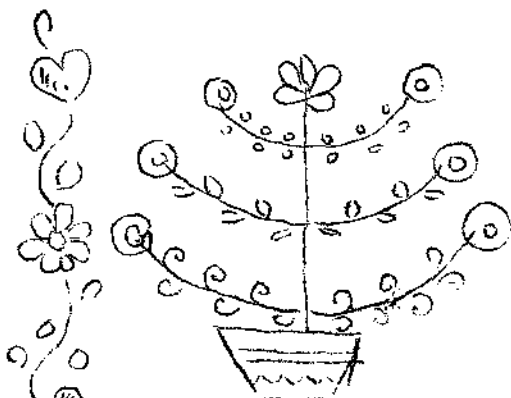
ŠETNJA

(SERBIJA...
 KRAGUJEVAC)

ODI MILE U NAŠ KRAJ
 PA DA VIDIŠ ŠTO JE RAJ
 //HEJ, HAJ, U NAŠ KRAJ
 PA DA VIDIŠ ŠTO JE RAJ//

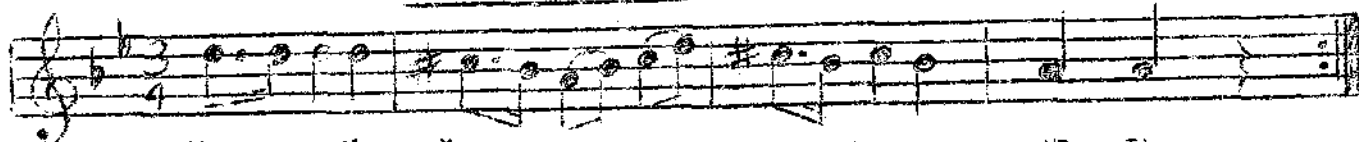
PROĐE MILE PROPEVA
 I VOLDVE PRDTERA
 //HEJ, HAJ, PROPEVA
 I VOLOVE PROTERA//

ĐODI MILE U KDLO
 ZAIGRAJMD VESELO
 //HEJ, HAJ, U KOLO
 ZAIGRAJMD VESELO//



VRANJANKA (ŠANO DUŠO)

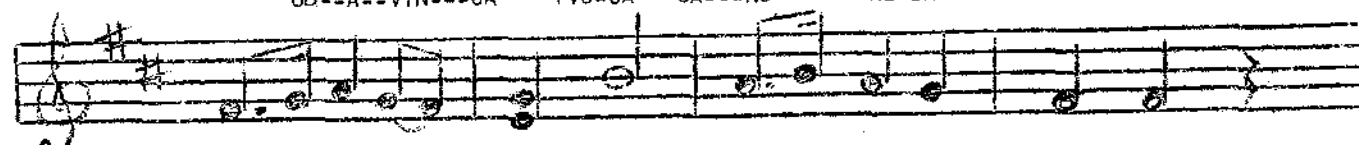
(SOUTH SERBIA...VRANJE)



1. ŠA--NO DU--ŠO, ŠA--NO MO--RI, OT--VO--RI MI VRA--TA
 2. NOĆ LI HO--DI, DIV--NA ŠA--NO, JA SI TU--GA BI--JEM



OT--VO--RI MI ŠA--NO, VRA--TA DA TI DAM DU--KA--TA
 UB--A--VIN--JA TVO--JA ŠA--NO NE DA MI DA SPI--JEM



CHORUS: OJ LE LE LE LE IZ--GO--RE ZA TE--BE



IZ--GO--RE ME ŠA--NO, SR--CE ZA TE--BE

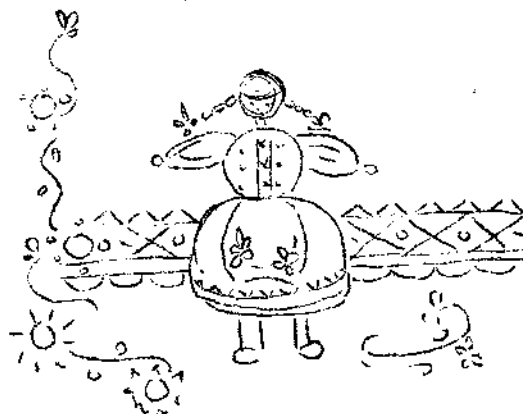
TRANSLATION:

1. ŠANO, MY SOUL, MY DEAR, OPEN THE DOOR SO THAT
 I CAN GIVE YOU SOME GOLD COINS

CHORUS:

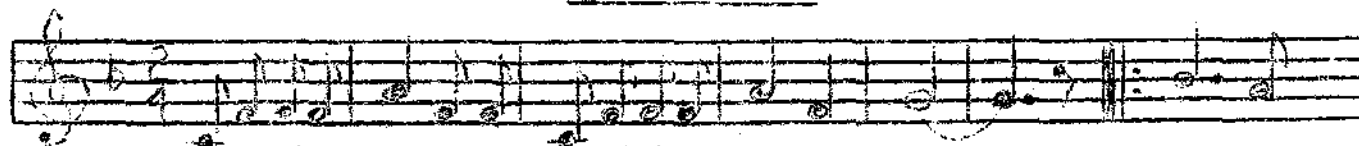
OJ, LE, LE, LE, LE, I AM BURNING WITH DESIRE -
 MY HEART, ŠANO, IS ON FIRE

2. NIGHT IS COMING MY GORGEOUS ŠANO AND I AM TRYING
 TO OVERCOME MY SADNESS - YOUR GRACEFULNESS
 DISTURBS MY SLEEP



SVE PTIČICE IZ GORE

(CROATIAN...DALMATIA)



SVE PTIČICE IZ GO-RE SVE PTIČICE IZ GO--RE----- SVE PTI-



ČI--CE IZ GO--RE SFU--STI--LE SE NA MO-----RE

//SAMO JEDNA OSTALA//

//SAMO JEDNA OSTALA
 KOJA MI JE PJEVALA//

//KOJA MI JE PJEVALA//

//KOJA MI JE PJEVALA
 O NESRITNOJ LJUBAVI//

S BOGOM OSTAJ MILA
 TI MOJA PRVA LJUBAVI
 //NOSIT CU TE U SRCU
 MILI CVITE UBRANI//

TRANSLATION:

ALL THE BIRDS FROM THE FOREST HAVE FLOWN TO
 THE SEA EXCEPT ONE WHICH STAYED BEHIND TO
 SING ABOUT AN UNHAPPY FIRST LOVE - "WITH
 GOD MY FIRST LOVE, I SHALL CARRY YOU IN MY
 HEART. MY PLUCKED FLOWER"