

# 17th Annual

CALIFORNIA

# KOLO

# FESTIVAL

GORDON ENGLER  
(Romanian)

1968 November 1968

YVES MOREAU  
(Bulgarian)

SUN.	MON.	TUES.	WED.	THU.	FRI.	SAT.
24	25	26	27	28	29	30

JOHN FILCICH  
(kolos)

ATANAS KOLAROVSKI  
(Macedonian Dances)

JOHN PAPPAS  
(Greek)

## Dance Descriptions SYLLABUS



FESTIVAL FOLKSHOP  
161 Turk Street  
SAN FRANCISCO, 94102  
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FESTIVAL RECORDS  
2769 West Pico  
LOS ANGELES, 90006  
(Ph. 737-3500)

1968 CALIFORNIA KOLO FESTIVAL \*\*\*\*\* SYLLABUS OF DANCES IN ALPHABETICAL ORDER

<u>DANCE</u>	<u>NATIONALITY</u>	<u>PAGE</u>	<u>RECORD NUMBER INFORMATION</u>
ARAP	MACEDONIAN	1	FESTIVAL FM-4001-A; "Macedonia" #60
BISERKA	SERBIAN	2	JUGOTON LPM-5 "Biserka"
BISTRICA KOPANICA	BULGARIAN	3-4	FOLKRAFT LP-26 (side B, band 5)
BRIUL	ROMANIAN	5	WOODLANDS 6901-A, "Briul"
BUČIMIŠ	BULGARIAN	6-7	DU-TAM 1004-A
ČUJEŠ MALA	SERBIAN	29b	KOLO PARTY LP (side 1, band 4) or FESTIVAL FS-1036
CVETKOVO ORO	MACEDONIAN	8	LP-WRS-768; Jugoton 3774 (45 rpm)
DEVEROVO ORO	MACEDONIAN	9	LP-WRS-768; RTB-14711 (45 rpm)
DOBRUĐŽANSKA REKA	BULGARIAN	10-11	XOPO 318-A (45 rpm)
GJUŠEVSKA RACENICA	BULGARIAN	12-13	XOPO 318-B (45 rpm)
GURGEVKA	SERBIAN	14	LP-WRS-768
HOMOLJANKA	SERBIAN	15	FESTIVAL RECORDS 4004-A (45 rpm)
KAMIŠICA	BULGARIAN	16-17	FOLKLORE DANCES OF BULGARIA B-4000 (side 1, band 2)
KUMOVO ORO	MACEDONIAN	18-19	LP-Wrs-768; RTB-14711 (45 rpm)
PIDICHTOS TSAMIKOS	GREEK	20-21	FESTIVAL F-3502-A "O Ilios"
PLEVENSKO DAJČOVO HORO	BULGARIAN	22-23	FOLKLORE DANCES OF BULGARIA B-4000 (side 2, band 5)
ROKOKO KOLO	SERBIAN	24	FESTIVAL RECORDS KF-4806-A
SEDI DONKA	BULGARIAN	25	DU-TAM 1001-B
SLAVONSKO KOLO	CROATIAN	26	WOODLANDS W-6901-B (part 2)
STAMPING SARBA	ROMANIAN	27	WOODLANDS W-6004-"Stamping Sarba"

BISERKA  
(Beé-səhr-kah)  
Serbia, Yugoslavia

SOURCE: Learned by Elsie Dunin from Desa Djordjević at a folk dance seminar in Yugoslavia, 1967 and presented by her at the Santa Barbara Folk Dance Conference in 1968. Dance description: Lj and D. Janković, Narodne Igre I. Beograd, 1934, pp. 34-35.

MUSIC: JUGOTON-LPM-5 "BOSNA"

RHYTHM: 3/8

FORMATION: Open circle, any number of W & M. Clasped hands are held at shoulder level with straight arms held diag out in front of body.

Mrs. Djordjević stated that this dance was performed at elegant balls at the turn of the century in towns and cities of Serbia. The dance style reflects the influence of fashionable dress of that era.

<u>Meas.</u>	<u>Ct.</u>	<u>Pattern</u>
1	1-3	Facing diag R, step R fwd
2	1-3	Step L fwd
3	1 2-3	Step R fwd Step L to R ft
4	1-3	Step R to R
5	1-3	Facing ctr, step L to L, bringing R to L ft
6	1-3	Step R to R, bringing L ft to R ft
7	1 2-3	Step L to L Step R ft to L ft
8	1-3	Step L to L

BISTRICA KOPANICA

(Bulgaria - Shope)

Line dance - no partners

SOURCE: Learned in the village of Bistricea, Sofia district, summer 1966 by Yves Moreau.

RECORD: Folkraft LP-26; side B, band 6 ("Kopanitsa")

RHYTHM: 11/16 (one-two-THREE-four-five)

STARTING POSITION: M & W in separate short lines holding belts ("na lesa").

STYLING: The people of the "shope" region are very proud by nature, yet their dances remain somewhat heavy in character. The upper part of the body is upright straight most of the time except for occasional bends. It is the legs and the feet that play the important role in the dance. Movements are firm and sharp. Head movements often accompany the intricate footwork.

Measure                      Figure 1 ("Izlizané")

- 1        Facing forward and moving RIGHT, step on right foot (1), step on left foot closing to right foot (2), step on right foot (right) (3), and stamp twice in place with left foot (4,5).
- 2        REPEAT pattern of measure 1, reversing direction and footwork.
- 3-4     SAME as measures 1 & 2.

Figure 2 ("Bistricata")

- 1        Moving directly FORWARD, two small running steps starting with right foot (1,2), one HOP on left foot swinging right leg upward in front of left leg (3), two small running steps directly FORWARD starting with right foot (4,5).
- 2        In place, one HOP on left foot, at the same time touching slightly floor with ball of right foot, crossing in front of left (1) two reeling HOP-STEPS moving directly BACKWARD starting with right foot (2,3,4,5).

Figure 3 ("Ripni Raz")

- 1        Two small running steps IN PLACE starting with right foot (1,2), with weight on left foot, one "SHOPE BRUSH-STEP" with right foot - at the same time bending upper part of body slightly forward (3), with weight on left foot, one small LEAP onto right foot FORWARD (4), step on right foot FORWARD (5).
- 2-3     REPEAT same as in figure 2, measures 1 & 2.

Figure 4 ("Ripni Dva")

- 1        Two small running steps IN PLACE starting with right foot (1,2) with weight on left foot, one "SHOPE BRUSH-STEP" with right foot (3) one small hop on left foot (4) one "SHOPE BRUSH-STEP" with right foot (5).
- 2-3     Repeat same as in figure 2 measures 1 & 2.

(continued)

## BISTRICA KOPANICA

(Continued)

### Measure

### Figure 5 ("Pletić")

- 1 Moving DIRECTLY FORWARD two small running steps starting with right foot (1,2), with weight on left foot, touch floor with heel of right foot twice diagonally RIGHT (60 & 30 degrees) (3,4), small LEAP on right foot directly FORWARD (5).
- 2 Still moving directly FORWARD, REPEAT pattern of measure 1 reversing footwork.
- 3 With weight on left foot, step forward on right foot (1), LEAP onto left foot IN PLACE and stamp once with right foot (2,3), LEAP onto right foot IN PLACE and stamp once with left foot (4,5).
- 4 Moving directly BACKWARD, five (5) small running steps starting with left foot (1,2,3,4,5).
- 5-6 Same as in figure 2 measures 1 & 2.

### Figure 6 ("Hlopka")

- 1 With weight on both feet and feet together, three small "CHUGS" moving back-front-back (1,2,3) leap onto left foot IN PLACE (4), one SLAP with right leg diagonally RIGHT (60 degrees) (5).
- 2 One LEAP onto right foot IN PLACE (1), TOUCH heel of left foot twice diagonally LEFT (60 & 30 degrees) (2,3), LEAP onto left foot IN PLACE (4) one SLAP with right foot diagonally RIGHT (60 degrees) (5).

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\* There is no definite order or sequence for each figure. This dance is mostly done with a leader calling the figures.

- Bulgarian names of figures taken from: "Teorija za stroeža na dviženjata v bulgarskata narodna horeografija" - K. Djenev & K. Haralampiev - Nauka i Izkustvo, Sofia, 1965.

Description by Yves Moreau  
Presented at San Francisco Kolo Festival  
November, 1968

## BRIUL

(Romanian Round Dance)

"Briul" means "belt" and the formation "holding belt" gives this name to a certain type of Romanian dances. The belt dances are found everywhere and under various variations, this one being from Oltenia.

MUSIC: Record: WOODLANDS: 6901-A "BRIUL" (45 rpm)

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

### PATTERN

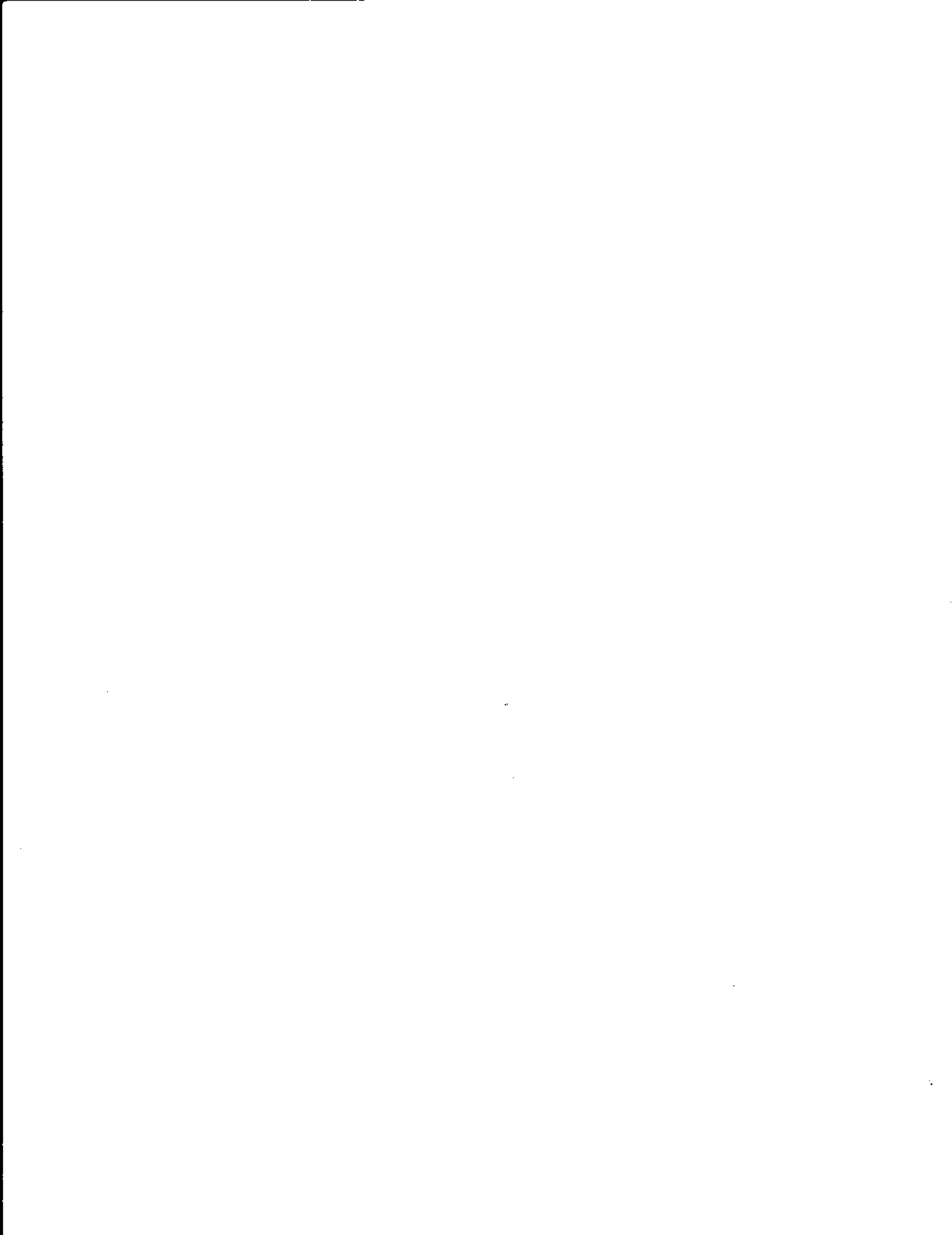
Meas.

- |    |       |   |
|----|-------|---|
| 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  | Ct. 1 | Step on ball of LF bhnd RF & slightly to L of it.       |
|    | 2     | Step on R toe at R.                                     |
| 6  | Ct. 1 | Step on ball of LF in place.                            |
|    | 2     | Step on R toe crossing to L.                            |
| 7  | Ct. 1 | Step on ball of LF in place.                            |
|    | 2     | Step on R toe at R.                                     |
| 8  | Ct.   | Step-hop on R bringing LF fwd, but do not put wt on it. |
| 9  | Ct. 1 | Cross & step on L toe in front of RF.                   |
|    | 2     | Step on R toe behind.                                   |
| 10 | Ct. 1 | Cross & step on L toe to L.                             |
|    | 2     | Step on R toe in place.                                 |
| 11 | Ct. 1 | Cross & step on L toe in front of RF.                   |
|    | 2     | Step on R toe in place.                                 |
| 12 | Ct. 1 | Stamp in place on LF.                                   |
|    | &     | Stamp on RF beside LF.                                  |
|    | 2&    | Stamp on LF in place, RF going up behind.               |

NOTE ON STYLING: The first two-steps (meas 1,2,3) are done with the feet almost flat on the floor and without any up and down movement.

The crossing steps (meas 5,6,7,9,10,11) are done with an up and down motion.

The last three stamps (meas 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 (meas 1).



V  
KAMISICA

(Bulgaria-Thrace)

Line dance - no partners

SOURCE: From town of Pazardžik, Western Thrace. Learned originally by Michel Cartier in Bulgaria.

RECORD: "Folklore Dances of Bulgaria" LP-B-4000, side 1, band 2

RHYTHM: 7/8 (ONE-two-three) or (SLOW-quick-quick)

STARTING POSITION: M & W in mixed lines holding belts ("na lesa")

STYLING: Dances of Western Thrace (Pazardžik, Plovdiv) are not as heavy as those of Eastern Thrace (Sliven, Jambol). Movements are small and sharp.

Measure

Figure 1

- 1 Facing slightly and moving right, step on right foot (1) HOP slightly on right foot in place (2) step on left foot in front of right (3)
- 2 Facing center, step on right foot in place bringing left leg up bent at knee and crossing slightly in front of right leg (1) two small flexions on right foot (2,3)
- 3 REPEAT pattern of measure 2 reversing direction & footwork
- 4-15 REPEAT pattern of measures 1-3

Figure 2

- 1 REPEAT pattern of figure 1, measure 1
- 2 Facing center, step on right foot in place (1) touch heel of left foot twice on ground describing 60° & 30° angles (2,3) \* Doing this, the upper part of the body is slightly facing left and the head is also facing in this direction
- 3 REPEAT pattern of measure 2 reversing direction & footwork
- 4-15 REPEAT pattern of measures 1-3

Figure 3

- 1 REPEAT pattern of figure 1, measure 1
- 2 REPEAT pattern of measure 2, figure 2
- 3 Step on left foot in place (1) TAP toes of right foot twice behind left foot (2,3) \* Here head looks at right foot over right shoulder
- 4-18 REPEAT pattern of measures 1-3

Figure 4

- 1-15 REPEAT pattern of figure 1, measures 1-15

Figure 5

- 1 REPEAT pattern of figure 1, measure 1
- 2 Three SCISSOR-STEPS in place (1,2,3)
- 3 With weight on right foot, step on left foot in place (1) step on right foot crossing in front of left (2) step back on left foot
- 4-12 REPEAT pattern of measures 1-3

(continued)



V  
KAMASICA

(continued)

Measure

Figure 6

- 1 Facing forward, step on right foot in place (1) HOP on right foot, bringing left leg up in a "bicycle" fashion (2) step on left foot in place (3)
- 2 REPEAT pattern of figure 5, measure 2
- 3 With weight on right foot, LEAP onto left foot, left leg being straight and body bending down (1) HOP on left foot bringing right leg forward up (2,3)
- 4 REPEAT pattern of measure 3 reversing footwork
- 5 REPEAT pattern of measure 3
- 6-7 REPEAT pattern of figure 5, measures 2 & 3

\* Figures 5 and 6 alternate till end of music.

Presented at  
San Francisco KOLO FESTIVAL  
November, 1968

Description by Yves Moreau

SPELLINGS & PRONUNCIATIONS. It is gratifying to note a great improvement in not only the spellings and pronunciation of Balkan dance names, but the standardization of these often difficult foreign names and words. As to the spellings there is a good tendency to spell all general Balkan dances (except Greek) in the "Croatian", or the "latin" alphabet of the Serbo-Croatian language. The latest break-through towards this consistency is Bulgarian, and you will find in this syllabus for the first time the simplified alphabet above used. Actually, Bulgarian is as akin to Macedonian as is Serbian to Croatian, and we have been using the "latinica" for Macedonian dances for some time, rather than the phonetic, which is subject to too many interpretations (e.g. Dajčovo instead of Dajchovo or Daychovo, or Daichovo).

The only special pronunciation to learn to master this alphabet (other than that each letter is pronounced consistently one way and one way only) is the unique use of the marks / and v placed occasionally over the c, s, and z. These marks give the alphabet new letters and these sounds:

ch as in "church"

sh as in "sure" or "shore"

zh as in "Zhivago" (which here would be Živago)

(The / mark goes only over the c, and rarely at that, such as the final ć in a surname; and the difference in pronunciation for our purposes is nil).

We regret that many dances slipped thru the mimeo machine before we could put the marks where needed, however the index page has them correctly; please copy.

You will be seeing more and more of this alphabet, or this standardization, making it worthwhile to learn it. If you like singing, reading the song words will serve a double purpose for you.

JOHN FILČIĆ

KUMOVO ORO  
(Macedonia)

Kumovo Oro comes from the area around Skopje. A Kum is a close friend of the family who, in the future, will act as Godfather to any children born of the marriage being celebrated. He has certain responsibilities and duties to perform at the wedding.

MUSIC: Record: RTB-14711-A (45 rpm) or LP-WRS 768 "Dances of Yugoslavia"

RHYTHM: Meter is 9/8, counted 1,2 - 1,2 - 1,2 - 1,2,3. We will use cts 1, 2, 3, 4 with ct 4 underlined to show longer length.

FORMATION: Broken circle, leader at R end. M and W are separated. M have hands on neighbors' shoulders. W have hands joined and held shoulder height. W steps are small.

Meas    Pattern

PART I Basic Pattern

- 1 Facing ctr, lift on L and raise R leg (knee bent) in front of L (1). Step R beside L (2). Slowly lift L leg, knee bent (3). Bend R knee as bent L leg is brought in front of R (4).
- 2 Straightening R knee, lift on R heel (1). Step L beside R (2). Slowly lift R leg, knee bent (3). Bend L knee as bent R leg is brought in front of L (4).
- 3 Repeat action of meas 2 but use opp ftwork.
- 4 Repeat action of meas 2.

The dance starts with these 4 meas done once. They then recur throughout the dance as part of other patterns.

PART II

- 1 Facing and moving in LOD, lift on L heel (1). Step R in LOD (2). Lift on R heel as bent L leg is raised and brought fwd in preparation for next step (3). Step on L in LOD (4).
- 2-5 Turning to face ctr, repeat Basic Pattern.  
Repeat Part II as often as desired.

PART III

- 1 Facing and moving in LOD, lift on L heel (1). Step R in LOD (2). Start to lift L leg, knee bent (3). Bent L leg is held in front of R (4).
- 2 Leap on L across in front of R (1). Facing ctr, step on R and, at the same time, lift L leg, knee bent (2). Hold ct 3. Bend R knee as bent L leg is brought in front of R (4). This meas replaces meas 1 of Basic Pattern.
- 3-5 Repeat meas 2-4 of Basic Pattern.  
Repeat Part III as often as desired.

(continued)

KUMOVO ORO  
(continued)

- | <u>Meas</u>          | <u>Pattern</u>   |
|----------------------|--|
| <u>PART IV - MEN</u> |  |
| 1                    | Facing and moving in LOD, hop on L, raising R leg in front of L shin (1). Step R in LOD (ah), step L in LOD (2). Repeat for cts 3, ah, <u>4</u> .  |
| 2                    | Hop on L, raising R leg (knee bent) in front of L shin (1) Facing ctr, step on R and, at the same time, lift L leg, knee bent (2). Hold ct 3. Bend R knee as bent L leg is brought in front of R ( <u>4</u> ). |
| 3-5                  | Repeat meas 2-4 of Basic Pattern.<br>Repeat Part IV as often as desired.   |

- |                        |   |
|------------------------|---|
| <u>PART IV - WOMEN</u> |   |
| 1                      | Facing and moving in LOD, hop on L, raising R leg in front of shin (1). Step R in LOD (2). Hop on R, raising L leg in front of shin (3). Step on L in LOD (ah). Step R in LOD ( <u>4</u> ). |
| 2                      | Moving in LOD, step L (1). Step R, turning to face ctr (2). Step on L across in front of R (3). Step back in place on R ( <u>4</u> ).   |
| 3                      | Lift on R heel (1). Step L beside R (2). Step on R across in front of L (3). Step back on L in place ( <u>4</u> ).  |
| 4                      | Repeat action of meas 3 but beg lift on L.  |
| 5                      | Repeat action of meas 3.<br>Repeat Part IV as often as desired.   |

Note: This is by no means all the patterns that may be danced in Kumovo Oro. Since it was originally a man's dance, the men often do "show-off" steps as the music accelerates.

Presented by Atanas Kolarovski

Notes are from the 1968 Syllabus  
of the University of the Pacific  
Folk Dance Camp

## PIDICHTÓS TSÁMIKOS

(Greece)

SOURCE: Like the common Tsámikos, the Pidichtós Tsámikos is named from the area Tsamouriá in Épiros, and the Tsámides, the people who supposedly originated it. (See "TSÁMIKOS KLÉFTIKOS, ARVANÍTIKOS) U.O.P. notes by J. Pappas). Pidichtós means "leaping" or "jumping". This form of the Tsámiko is more complicated than the regular Tsámiko. Some say that the regular Tsámikos is a simplified version of the Pidichtós Tsámikos, but it could just as well be that the Pidichtós Tsámikós is just a longer version of the regular Tsámikos. It is not clear which, if any, came first.

### BIBLIOGRAPHY:

Elliniki Hori, V. Papahristos, (Athens, 1960)

Greek Folk Dances, M. Vouras & R. Holden, (New Jersey, 1965)

MUSIC: The music is in 6/4 or 3/4 time. The dance should be done to one of the "classic" Tsámikos folk melodies such as: "Aetós", "Aráchova", "Ílios", "Itía".

FORMATION: A broken circle with hands joined at shoulder height, elbows bent and down. The hands should not be pushed fwd into the circle, but should be comfortably back near the shoulders.

CHARACTERISTICS: With this variation of the Tsámikos, there should be separate lines of M and W. The reason for this is that the M take larger steps and cover more ground -- the W should NOT do this -- they should dance sedately with small movements. This is not only traditional, but practical, because the W's long and heavy costumes do not permit large movements.

This is a "leaping Tsámiko" so, for the M, there will be high, large movements and steps.

Starting pos is with the wt on the L ft, and the R ft across in front of the L leg with toe on the ground next to the L side of the L ft; the R knee is turned out.

(continued)

PIDICHTÓS TSÁMIKOS

(continued)

<u>Meas</u>	<u>cts</u>	<u>6/4 or 3/4 time</u>
I	1,2	Step sdwd to the R on R ft.
	3	Step across in front of R ft on the L ft.
II	1,2	Touch the R toe sdwd to the R and slightly fwd.
	3	Step back on the R ft.
III	1,2	Touch the L ft sdwd to the L and slightly fwd.
	3	Step across in front of R ft on the L ft.
IV	1,2	Step to the R on R ft.
	3	Lift R heel from floor (or hop on R ft) raising L ft behind R leg. (W: L ft should be behind R ankle. M: L ft should be behind R knee.)
V	1,2	Step to the L on the L ft.
	3	Step across in front of L ft on R ft.
VI	1,2	Step sdwd to the L on L ft.
	3	Lift L heel from floor (or hop on L ft) swinging R ft across in front and close to R leg. (W keep this a small movement.)
VII	1,2	Step sdwd to the R on R ft.
	3	Step across in front of R ft on L ft.
VIII	1,2	Touch R toe sdwd to R and slightly fwd.
	3	Bring R ft across in front of L leg, touching R toe close to L side of L ft (as in starting pos).
		<u>Variation for meas IV</u>
IV	1	Hop in LOD on L ft.
	2	Step to R on R ft.
	3	Hop on R ft as in regular variation.

Presented by John Pappas

Notes are from the 1968 Syllabus  
of the University of the Pacific  
Folk Dance Camp

PLEVENSKO DAJČOVO HORO

(North Bulgaria)

Line dance - no partners

SOURCE: Learned at wedding feast in the village of Grivica near Pleven, North Bulgaria, summer 1966 by Yves Moreau.

RECORD: "Folklore Dances of Bulgaria" LP-B-4000, side 2, band 5

RHYTHM: 9/8 (one-two-three-FOUR) or (quick-quick-quick-SLOW)

STARTING POSITION: M & W in mixed lines holding belts ("na lesa")

STYLING: Body in upright position at all times. Movements are very sharp and stamps are firm as in Roumanian dances. Occasional head movements but body is always facing forward.

Measure

Figure 1

1 With weight on left foot, step on right foot sideways right (1) step on left foot forward (2) step back in place on right foot (3) step with left foot backward (4)

\* The above is what could be defined as a "modified GRAPE-VINE" step with feet just moving forward and backward instead of CROSSING.

2 REPEAT pattern of measure 1

3 With weight on left foot, LEAP onto right foot in place (1) STAMP once with left foot next to right (2) do SAME for counts (3 and 4) reversing footwork

4 With weight on left foot, step backward with right foot (1) step in place with left foot (2) step forward with right foot (3) step sideways left with left foot (4)

5 With weight on left foot, two reeling HOP-STEPS moving directly BACKWARD starting with right (1,2,3,4)

6-10 REPEAT pattern of measures 1-5

Figure 2

1 With weight on left foot, HOP on same once (1) step sideways right with right foot (2) CROSS left foot in front of right (3) step back in place on right foot (4)

2 With weight on right foot, step sideways left on left foot (1) step on right foot behind left (2) REPEAT same for counts (3 & 4)

3 With weight on right foot, two reeling HOP-STEPS moving directly BACKWARD (1,2,3,4) starting with left

4 REPEAT pattern of measure 1 reversing direction and footwork

5-8 REPEAT pattern of measures 1-4

(continued)

PLEVENSKO DAJČOVO HORO

(continued)

Measure

Figure 3

- 1 With weight on left foot, step with right foot in place (1) step on left foot crossing in back of right (2) step sideways right on right (3) step on left foot crossing in front of right (4)
- \* The above is a common GRAPEVINE figure
- 2 REPEAT pattern of measure 1
- 3 With weight on left foot, cross right foot very sharply in front of left foot and moving left (1) step on left foot sideways left (2) REPEAT same for counts (3 and 4)
- 4 REPEAT pattern of measure 3
- 5 REPEAT pattern of measure 5, figure 1
- 6-10 REPEAT pattern of measures 1-5

Presented originally in 1967  
and reviewed at  
San Francisco KOLO FESTIVAL  
November, 1968

Description by Yves Moreau

ROKOKO KOLO  
(Serbia)

A Serbian dance from Sumadia, a region in the eastern part of Serbia.

RECORD: FESTIVAL RECORDS, KF-4806-A, "Rokoko Kolo". 2/4 meter.

FORMATION: Broken circle of M and W, hands joined and held down.

<u>Meas</u>	<u>Pattern</u>
1-2	Moving in LOD, dance 2 step-hops beg R ft (1 meas). Step R, L, R (cts 1,&,2). Hold (ct &). On last step on R turn to face RLOD, with R knee bent and L leg, with knee bent, raised a little.
3-4	Moving bkwd in LOD, dance 7 steps beg L. Hold last ct. On last step on L turn to face ctr in same pos as in meas 2 but with leg pos reversed.
5-6	In place, take 6 small steps beg R and so close to floor that they might be just a shift of wt. As each step is taken swing the other heel twd the instep of the stepping ft. Step R (meas 6, ct 2) assuming the same pose as at the end of meas 2 but still facing ctr. Hop on R (ct &).
7-8	On the following steps describe an oval moving CCW twd ctr of the circle and out, always facing ctr. Beg L, dance 2 step-hops. Walk L, R, and step-hop on L.

Presented by Atanas Kolarovski

Notes are from the 1968 Syllabus  
of the University of the Pacific  
Folk Dance Camp



SEDI DONKA

(Seh-dee' Dohn'-kah)

SOURCE: A Bulgarian line dance from the Thracian area, as taught by Dick Crum.

RECORD: DU-TAM 1001-B

FORMATION: Dancers in short lines (5-6 people), belt hold, R arm under, L arm over.

RHYTHM: 7/16 & 7/16 & 11/16

To teach: slow quick, quick ) or  
slow quick, quick ) 1,2,3,1,2,3-1,2,3,4,5  
 quick, quick, slow, quick, quick)

- P A T T E R N -

Meas Cts.

FIGURE I:  
 1 1 Step R with R  
 2 Hop on R, con't to move R  
 3 Step on L across in front of R ft.  
 1,2,3 Repeat the above & con't R  
 1 Step sideways R with R ft, turning to face ctr.  
 2 Step L behind R  
 3 Step sideways R with R ft.  
 4,5 Close L ft beside R ft & bounce twice.  
 2 As Meas. 1, but reverse with opp ftwk.  
 3-4 Repeat Meas. 1-2

FIGURE II:  
 1 1 Step fwd with R  
 2 Hop slightly fwd with R ft, bringing L up low in front.  
 3 Step fwd with L.  
 1,2,3 Repeat above.  
 1 Step slightly fwd with R ft.  
 2 Step slightly fwd with L ft.  
 3 Tap R heel fwd, keeping R knee slightly bent.  
 4 Leap onto R ft in place, raising L ft slightly.  
 5 Tap L heel fwd, keeping L knee slightly bent.  
 2 Meas. 1, but with opp ftwk moving bkwards.  
 3-4 Repeat movements of Meas. 1-2 of this figure.

PRESENTED BY GORDON ENGLER

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( PAGE 25 )

## SLAVONSKO KOLO

This is a simple, but typical kolo from Slavonija having the basic "Slavonsko" step and the buzz turn, but no provision for the walking and singing part often incorporated.

RECORD: Woodlands W-6901-B (part 2) "Slavonsko Kolo"

FORMATION: Closed Croatian circle, hands joined in front basket hold; left arm passes under and right arm passes over the arms of persons standing adjacent. Dance may be done in an open circle, with the leader on the left end who, in part 2 of the dance, leads the line spiralling into the center or in serpentine fashion about the floor.

### Meas. Part 1

- 1 Slavonsko step: With weight on R ft, bend R knee (accented). Lifting on ball of R ft and straightening R knee, place L ft about 10" to L (ct 1). With weight still on R ft, lower R heel twice (bounce) (ct 2).
- 2 Transferring weight to L ft (accented), flex L knee. Raise on ball of L ft, straightening L knee as R ft closes to L ft (ct 1). With weight still on L ft, lower L heel twice (bounce) (ct 2).

Style: Relaxed lean of upper portion of body; entire body vibrates as a result of this position during the lowering of the heel (bounces).

- 3-16 Repeat the above action 7 more times, making 8 in all.

### Part 2

- 17 (Vrtanje-buzz turn) Step with R ft across L ft moving to L (ct 1). R knee bends at close of step. Step L with L so that L ft is just a few inches beyond (to L) of R ft, and slightly behind it (ct 2). R knee straightens at this point. R ft should point to center while doing this step; the upper portion of the body leans forward slightly toward center of circle.

Presented by RUBI VUCETA

STAMPING SARBA

(Romania)

This is the basic Sarba (pronounced Sirba) with a simple variation.

RECORD: (45) WOODLANDS W-6804 - "Stamping Sirba"

FORMATION: Dancers in a closed circle with hands on neighbors' shoulders.

First presented by Gordon Engler at the 1968 Mendocino Folklore Camp.

PATTERN

NO INTRODUCTION

I. SARBA

Step on R, simultaneously swing L across in front, knee bent.

Step on L, simultaneously swing R across in front, knee bent.

Step swd to R on R (ct 3); step across in back on L (ct &).

Repeat 9 more times for a total of 10.

Repeat first two step-swings to R & to L.

II. STAMPING

Step swd to R on R (ct 1); step behind on L (ct &);  
Step swd to R on R (ct 2); Stamp L beside R, no wt (ct &).

Repeat to L using opp ftwk.

Repeat to R.

Step swd to L on L (ct 1); Stamp R heel twice lightly  
(cts & 2); pause (ct &).

Repeat Stamping Fig one more time.

Repeat entire dance from beginning.

## STARA BANJA

This dance, a fast "U Sest" type, is from Serbia.

MUSIC: Record: "Dances of Yugoslavia WRS 768, Side 1, Band 5.  
2/4 meter.

FORMATION: Broken circle of dancers with hands joined & held low.

### STEPS AND STYLING:

Step-touch: Step swd R on R (ct 1). Touch L beside R, no wt (ct 2). May be done either R or L.

Three: Step swd R on R (ct 1). Step L across in front of R or behind R (ct 2). Step back on R in place (ct &). Note: For variety both heels may be turned in the direction of the ft taking the wt. Or when 3 threes are called for in succession, 2 threes may be danced and a step-stamp substituted for the last three. A step-stamp is step R (ct 1), stamp L beside R, no wt (ct 2), or it may be danced reversing the ftwork.

Scissors Pattern: A low leap R extending L ft fwd close to floor, knee straight (ct 1). A low leap L extending R ft fwd close to floor, knee straight (ct 2). A low leap R extending L ft fwd close to floor, knee straight (ct &). Repeat reversing ftwork.

There are many variations to U Sest danced in Yugoslavia which may be used in Stara Banja. Some of them are listed below.

<u>Meas</u>	<u>Pattern</u>
	<u>Variation I - Basic</u>
1	Facing and moving LOD, walk 2 steps RL in LOD (cts 1,2).
2-4	Facing ctr, step-touch 3 times swd R,L,R.
5-8	Repeat action of meas 1-4 but start L and move RLOD.
	<u>Variation II - Basic with Threes</u>
1	Repeat action of Variation I, meas 1.
2-4	Facing ctr, dance 3 threes in place.
5-8	Repeat action of meas 1-4 (Variation II) but start L and move RLOD.
	<u>Variation III - Basic with Scissors</u>
1	Repeat action of Variation I, meas 1.
2-4	Facing ctr, dance 3 scissors patterns in place.
5-8	Repeat action of meas 1-4 (Variation III) but start L and move RLOD.
	<u>Variation IV - Four with Threes</u>
1	Facing ctr, step swd R on R (ct 1). Step L across in front of R (ct &).
2-4	Dance 3 threes in place.
5-8	Repeat action of meas 1-4 (Variation IV) but start L and move RLOD. <u>Note:</u> During meas 5-8 instead of dancing swd RLOD steps may be shortened so that the pattern is almost done in place.
	<u>Variation V - Step-hop-step with Threes</u>
1	Facing ctr, step swd R on R (ct 1). Hop R with L leg raised in front (ct 2). Step L across in front of R (ct &).
2-4	Dance 3 threes in place.
5-8	Repeat action of meas 1-4 (Variation V) but start L and move RLOD.

(continued)

STARA BANJA

(continued)

<u>Meas</u>	<u>Pattern</u>
	<u>Variation VI - 3 Step-hop-steps with 1 Three</u>
1	Facing ctr, step swd R on R (ct 1). Hop R swinging L ft around in back (ct 2). Step L behind R (ct &).
2-3	Repeat action of meas 1 (Variation VI) twice.
4	Dance 1 three in place.
5-B	Repeat action of meas 1-4 (Variation VI) but start L and move RLOD.
	<u>Variation VII - Four with Step-step-stamp</u>
1	Repeat action of Variation IV, meas 1.
2	Step R in place (ct 1). Step L beside R (ct &). Stamp R across in front of L taking wt (ct 2).
3	Repeat action of meas 2 (Variation VII) but start L.
4	Step back on R in place (ct 1). Step L beside R (ct &). Step R across in front of L (ct 2).
5-B	Repeat action of meas 1-4 (Variation VII) but start L and move RLOD.

Presented by Atanas Kolarovski

CUJES MALA

This dance comes from Serbia.

MUSIC: Records: Any record of Cujes Mala, such as KOLO PARTY FLP 1505, Side 1, Band 4, or STANCHEL 1036 (45 rpm). 2/4 meter.

FORMATION: Broken circle of dancers with hands joined & held low.

<u>Meas</u>	<u>Pattern</u>
1	Facing and moving LOD, step R in LOD (ct 1). Hop R (ct 2).
2	Step L in LOD (ct 1). Hop L (ct 2).
3	Step R in LOD (ct 1). Step L in LOD (ct 2).
4	Step R in LOD (ct 1). Hop R (ct 2).
5	Step L in LOD (ct 1). Hop L turning slightly RLOD (ct 2).
6	Step R across in front of L (ct 1). Hop R turning to face LOD (ct 2).
7	Step bkwd RLOD on L (ct 1). Step fwd LOD on R in place (ct 2).
8	Step L beside R (ct 1). Hop L (ct 2).

Presented by Atanas Kolarovski

SUKACKO  
(Croatia)

This is a dance from Prigorje, as performed by Lado, the Croatian National Ensemble.

MUSIC: Monitor LP-470, Side 1, band 1. or  
Festival Records FM 4002-B (45 rpm)

FORMATION: Front basket hold, right over left. Closed circle.

STEP I

12 light running steps CW, beginning with left foot.

STEP II

6 hop-step-steps, beginning with right foot. (Hop on right foot (count 1), step on left (count 2), step on right (count 3), hold (count 4)).

STEP III

8 "step-close" steps. Step left to left (count 1), hold (count 2), close right to left (count 3), hold (count 4). Repeat to left. Repeat above to right. Repeat entire above to left and right once more. These steps are actually done with tiny trembling steps (dancing within your shoes, as Dick Crum would say), and this comes only with a good deal of practice. It is virtually impossible to break down via teaching, much less on paper.

Entire dance now continues to RIGHT, and keeps alternating direction with each beginning sequence.

Presented by Gordon Engler

THRAKIKÓS HORÓS -- ANT' ÁMAN PALIKÁRI

(Greece)

SOURCE: This dance is from Thrace, in northeastern Greece. It is a very old dance and the song tells of a twelve year old boy who is stolen by the Turkish Janissaries. "Whatever they suffered, whatever they had to bear from the Turks, the Greeks always retained their love for their home country and for their return to it." (V. Papahristos.) It is danced by both men and women. "Thrakiko" means Thracian, and "Ant' Áman Palikári" is the beginning of the song. It is also called "Tap' nos". It is described in

Elliniki Hori, V. Papahristo, (Athens, 1960)  
Greek Folk Dances, M. Vouras & R. Holden, (New Jersey, 1965)

MUSIC: The music is in 2/4 time. There is only one recording available. I hope that soon another one might be made.

RECORD: "Tap' nos" or "Ant' Áman Pulikuri," FOLKRAFT 101X33

FORMATION: Men and women in a broken circle with elbows joined freely. In other words, no definite handhold -- just hook arms with each other.

CHARACTERISTICS: This should be done more solemnly than most Greek dances -- the song is about the enslaving and kidnapping of Greeks, and the Turkish method of teaching them to hate their own kind. But, the song is a reaffirmation of Greece and the Greeks, because the youth says, "I didn't learn war, but I learned forlorn love." In other words, the Janissaries did not succeed in teaching him war against his own kind. The youth is said, however, and he yearns for the "Patrida".

Meas      cts      2/4 (slow, quick, quick/slow, slow)

I	1	Standing with wt on R ft and L ft resting on ball of ft slightly fwd of R ft, step on L ft leaning the body fwd.
	2	Rock sdwd to the R on R ft.
	&	Step L ft in front of R ft, rocking fwd.
II	1	Rock diag bkwd and to R on R ft, leaning body bkwd slightly.
	2	Touch ball of L ft fwd (as in beginning pos).

Presented by John Pappas

Notes are from the 1968 Syllabus  
of the University of the Pacific  
Folk Dance Camp

## TRI GODINI KATE

(Macedonia)

Tri Godini Kate (Three years, Kathy) is a national dance of the valley of the Vardar River.

MUSIC: Record: FESTIVAL RECORDS FM-4006-A (45 rpm) or LP-WRS 768 "Dances of Yugoslavia"

RHYTHM: Meter is 7/8, counted 1,2,3,-1,2,-1,2,. We will use cts 1, 2, 3 with ct 1 underlined to show longer length. In Part II where there is movement on the 3rd beat in ct 1, we shall count it as 1,&,a, 2,3.

FORMATION: Broken circle, hands joined and held shoulder height.

<u>Meas</u>	<u>Pattern</u>
	<u>PART I</u>
1	Moving in LOD, step R ( <u>1</u> ). Lift R heel (2). Step L (3).
2	Turning to face ctr, step R ( <u>1</u> ). Raise and lower R heel as L leg, knee bent, is lifted in front of R leg (2,3).
3	Repeat action of meas 2 but with opp ftwork. As L heel is raised and lowered, turn so back is to LOD.
4	Moving in LOD, step bkwd R ( <u>1</u> ), L (2,3).
5	Step bkwd on R ( <u>1</u> ). Raise and lower R heel as L leg, knee bent, is lifted in front of R leg (2,3). End facing RLOD.
	<u>Note:</u> On the 3 steps bkwd (meas 4,5) lower hands. Raise hands on meas 5, ct 2. On the 3 steps body bends fwd a little from the hips. Straighten up as the hands come up.
6-10	Repeat action of meas 1-5 but beg L and move in RLOD. End facing LOD.
11-20	Repeat action of meas 1-10. End facing ctr.
	<u>PART II</u>
1	Moving twd ctr, step fwd R (1, &). Close L to R (ct a). Step fwd on R (ct 2), hold (ct 3). This movement is performed with a soft bend in the knees on each step.
2	Repeat action of meas 1 but beg L.
3	Facing ctr, repeat action of Part I, meas 2.
4	Facing ctr, repeat action of Part I, meas 2 but beg L.
5-8	Repeat action of meas 1-4 but move bkwd away from ctr.

Presented by Atanas Kolarovski

Notes are from the 1968 Syllabus  
of the University of the Pacific  
Folk Dance Camp



## TURNING HORA

(Romania)

SOURCE: Variations of the basic hora to a familiar melody, one which was used by Enesco in his famous Roumanian Rhapsody No. 1. Dance was first presented by Gordon Engler at the 1968 Mendocino Folklore Camp.

MUSIC: Record: WOODLANDS W-6804

FORMATION: Hands joined shoulder height; closed circle.

### PATTERN

#### PART I:

Step on R, simultaneously swinging L across.  
Repeat, using opp ftwk.  
Step to R with R, step behind L.  
Step on R, simultaneously swinging L across R.  
Repeat above with opp ftwk.  
Dance entire above four times (four to R, four to L).

#### PART II:

Dropping hands, M walk to ctr with 4 steps, joining hands arms stretched above head, elbows straight; (Inverted "V" pos in closed circle).  
Four step-swings in place.  
Maintaining this pos walk 4 steps to L;  
Repeat step-swings facing ctr.  
Still maintaining this pos, walk 4 steps to R;  
Repeat step-swings facing ctr.  
Dropping hands, M return to orig circle, with 4 walking steps bkwd.  
Repeat step-swings in orig circle.  
W simultaneously (throughout this variation) walk 4 steps to L, starting R ft; dance 4 step-swings in place.  
Repeat above to R.  
Repeat entire above, joining hands with M in original circle. (W have hands on hips, fingers fwd, when dancing this variation.)

#### PART III:

Everyone turns CW in place, stepping R, L behind; making one complete circle to resume closed hand hold.  
Step-swing 3 times in place (R, L, R).  
Repeat same using opp ftwk.  
Dance above 4 times (four to R, four to L).

Entire dance is repeated once again.

VRNI SE, VRNI

(Macedonia)

Translation: "Come back, come back". Dance takes its title from the song that is being sung in which the rejected lover pleads to his love to return to him.

MUSIC: Record: Festival Records FM-4005-A (45 rpm) or LP-WR5 768 "Dances of Yugoslavia".

FORMATION: Broken circle. Hands joined and held at shoulder height for Part I. Joined hands held down for Part II.

Meas    Pattern

PART I (Vocal)

- 1 Moving in LOD (but body facing oblique LOD) step fwd R, bending knee (ct 1). Bring L leg close behind R leg (ct &). Step on L toe near R heel (ct 2). Step fwd R (ct &).
- 2 Repeat action of meas 1, but beg L ft.
- 3 In LOD walk R, L (cts 1,2) \*
- 4 Turning to face ctr, step R (ct 1). Lift on R heel and raise L leg (knee bent) in front of R (ct 2). \*
- 5-8 Repeat action of meas 1-4 but beg L and move in RL0D.
- 9-10 Repeat action of meas 3-4.
- 11-12 Repeat action of meas 3-4 but beg L and move in RL0D.

PART II (No vocal)

- 1 Joined hands are lowered. Moving in LOD, hop on L (ct 1). Step R (ct &). Step L (ct 2).
- 2 Repeat action of meas 1.
- 3 In LOD, 3 small running steps, R, L, R (cts 1,&,2).
- 4 Repeat action of meas 3 but beg L.
- 5 Hop on L, raising R leg (knee bent) next to L leg and turning to face ctr (ct 1). Joined hands are raised to orig. pos. Step R across in front of L (ct &). Hold (ct 2,&).
- 6 Step back on L in place (ct 1). Step on R toe next to L, raising L leg (knee bent) next to R leg (ct 2).
- 7 Come down on R heel (ct 1). Hold (ct 2).
- 8 Step in place L, R, L (cts 1,&,2). Hands come down.
- 9-16 Repeat action of meas 1-8 (Part II). On meas 16 leave hands raised in preparation for repeat of Part I.

\* Variation on walking step:

Meas    Pattern

- 3 In LOD walk R, L on the off beats, i.e. straighten L knee (ct 1), step R, bending R knee simultaneously (ct &), straighten R knee (ct 2), step L bending L knee simultaneously (ct &).
- 4 Straighten L knee (ct 1), simultaneously turn to face ctr and step R (ct &). Lift on R heel and raise L leg (knee bent) in front of R (ct 2), hold (ct &).

This movement is fairly soft. The straightening of the knee is not stiff and jerky, but is rather a soft movement to fill up the first half of the beat.

This variation can be performed wherever the walking step is done, i.e. in Part I, measures 3 & 4, 7 & 8, 9 & 10, and 11 & 12.

ZBORENKA

(Bulgaria - Dobrudja)

Line dance for men only

SOURCE: Learned in the village of Senokos, Tolbuhine district, Dobrudja, summer 1966 by Yves Moreau.

RECORD: "Folklore Dances of Bulgaria" LP-B-4000, side 2, band 2

RHYTHM: 2/4

STARTING POSITION: Men in short lines holding belts ("na lesa")

STYLING: Dobrudjan styling is one of the most intricate and impressive of all Bulgaria. A strong Turkish influence is present in the various shoulder and head movements. Most of the Dobrudjan dances are divided into two distinct parts: One which is very fast and fiery, and another -- slow and calm. The dances for men are heavy and done in a semi-sitting position, somewhat like Thracian dances.

Measure

Figure 1 (basic)

- 1 With weight on right foot, step on left foot pointing it left, at the same turning body and head in same direction (1) remaining in same position, STAMP once on right foot beside left foot (and) SPRING BACK UP on toes of both feet facing forward and FREEZE in place (2)
- 2 REPEAT pattern of measure 1
- 3 LEAP on left foot pointing left (1) STAMP right foot once in front of left (and REPEAT same as (1) (and) reversing direction and footwork (2 and-)
- 4 LEAP onto left foot pointing left (1) and STAMP right foot beside left foot (and) LEAP slightly on right foot moving FORWARD (2), on same foot, one sharp CHUG, at the same time KICKING left leg sharply UP & FORWARD (and)
- 5-6 REPEAT pattern of measure 4
- 7-8 Moving directly BACKWARD, four steps starting with left foot (1,2,1,2)

Figure 2

- 1-6 REPEAT same as in figure 1, measures 1-6
- 7 With weight on right foot, LEAP onto left foot sideways left, bringing right leg up high, knee parallel to floor (1) do same as count (1) reversing directions and footwork (2)
- 8 SQUAT down on both feet turning body slightly left (1) SPRING BACK UP on right foot in place (and) STAMP once with left foot beside right foot (2)
- 9-10 REPEAT pattern of measures 7-8
- 11-12 REPEAT pattern of figure 1, measures 7-8

Figure 3

- 1-6 REPEAT same pattern as figure 1, measures 1-6
- 7 With weight on right foot, LEAP slightly onto left foot pointing left (1) STAMP once with right foot beside left (and), do same as (1) (and) reversing direction and footwork (2 and-)
- 8 REPEAT pattern of figure 2, measure 7

(continued)

ZBORENKA

(continued)

Measure

Figure 3 (continued)

- 9 SQUAT down on both feet facing FORWARD (1) SPRING BACK UP straight on left foot (2) sharp CHUG with right forward (and)
- 10 LIFT left leg up high in sharp motion (1) remaining IN PLACE with left leg up, THROW head and shoulders backward, Dobrudjan style (2)
- 11-12 REPEAT pattern of figure 1, measures 7-8

Figure 4 ("rest step")

- 1-2 REPEAT pattern of figure 1, measures 1-2
- 3-6 Moving directly FORWARD, eight heavy walking steps starting with left foot
- 7-10 Moving directly BACKWARD, eight heavy walking steps starting with LEFT foot also

Figure 5

- 1-2 REPEAT pattern of figure 1, measures 1-2
- 3-4 Moving directly FORWARD, four heavy walking steps starting with left
- 5 REPEAT pattern of figure 2, measure 7
- 6 With weight on right foot, LEAP onto left foot sideways left bringing right leg up high, knee parallel to floor (1) LEAP slightly onto right foot in place, pointing slightly right (and) STAMP left foot next to right (2)
- 7-8 REPEAT same as figure 1, measures 7-8

Figure 6

- 1-2 REPEAT pattern of figure 1, measures 1-2
- 3-4 REPEAT pattern of figure 5, measures 3-4
- 5 With weight on right foot, step on left foot IN PLACE (1) HOP on same foot (and) HOP again on same foot bringing right leg AROUND FORWARD (2) step on right foot (and)
- 6 Weight is on right foot, HOP on same three times bringing left leg AROUND FORWARD (1 and, 2-) STAMP once on left foot (and)
- 7 REPEAT pattern of figure 2, measure 7
- 8 SQUAT straight down on both feet (1) SPRING BACK UP on right foot (and) STAMP once with left foot beside right (2)
- 9-10 REPEAT pattern of figure 1, measures 7-8

\* Traditionally, each figure is done twice but it can also be danced with a leader calling the figures or it could also be set to the order of your choice.

Presented at  
San Francisco KOLO FESTIVAL  
November, 1968

Description by Yves Moreau

ŽVANSKO ORO

(Bulgaria-Jugoslavia)

Line dance - no partners

TRANSLATION: Dance from the village of Žvan (Southeastern Macedonia).

SOURCE: Learned in Macedonia by Dennis Boxell, 1964.

RECORD: "Folklore Dances of Bulgaria" LP-B-4000, side 1, band 5 (Voisilsko Shopsko Horo)

RHYTHM: 2/4

STARTING POSITION: "V" position, M & W hands joined at sides.

STYLING: This dance is done with a heavy feeling even though there are fast and sharp movements. Men are in a semi-sitting position and women remain straight and calm in a nonchalant way. Variations of this dance are found under many names all over Macedonia, Bulgaria and East Serbia. Similar to Čačak and Za Pojas, Žvansko Oro has the interesting dance pattern of ten measures.

Measure

Figure 1 (basic)

- 1-2 Facing slightly and moving right, four running steps forward (R,L,R,L) (Cts 1-2,1-2)
- 3 Step forward on right foot, facing center (1) Hold (2)
- 4 Step forward on left foot (1) Hold (2)
- 5 Step backward on right foot (1) Hold (2)
- 6 Turning to face slightly left, two running steps forward (L,R) (Cts 1-2)
- 7 Turning to face center, step sideward left on left (1) cross and step on right foot in back of left (2)
- 8 Turning to face slightly right, but moving backward left, step backward on left foot (1) Hold (2)
- 9-10 Still facing slightly right, two steps forward (R,L)

Figure 2

- 1 Facing slightly and moving right, step forward on right foot stretching right leg straight (1) LEAP onto left foot next to right (2)
- 2 REPEAT pattern of Measure 1
- 3-10 REPEAT pattern of Measures 3-10, Figure 1

Figure 3

- 1-2 Facing slightly and moving right, two RUNNING-TWO-STEPS forward (R,L,R-R,L,R)
- 3-10 REPEAT pattern of measures 3-10, Figure 1

Measure

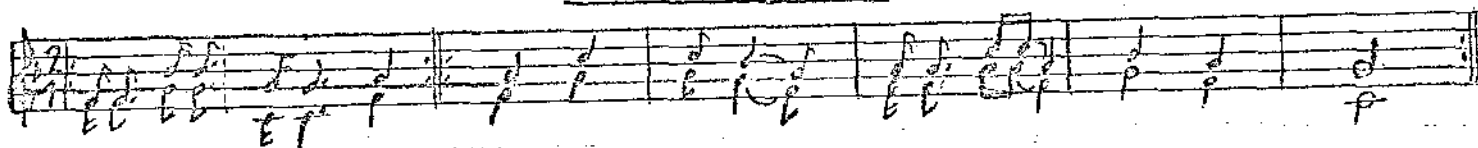
Figure 4

- 1-3 REPEAT pattern of measures 1-2, Figure 3
- 4 Facing center with weight on right foot, LEAP onto left foot sideways left (1) stamp right foot next to left (2)
- 5 REPEAT pattern of Measure 4 reversing direction & footwork
- 6-10 REPEAT pattern of Measures 6-10, Figure 1

Used as introduction dance  
San Francisco KOLO FESTIVAL  
November, 1968

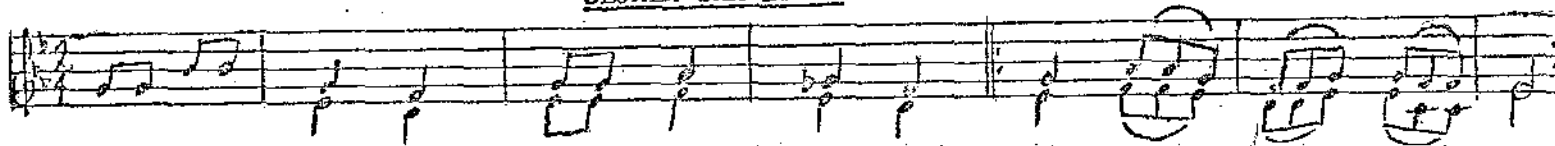
Description by Yves Moreau

PJEVALA JE PTICA KOS



1. Pjevala je ptica kos      Ee--j      ja-haj      Pjevala je      pti-ca      kos  
 2. U zelenoj šumi- ci      "      "      U zelenoj      sumi-      ci

SEJALA SAM LENEK



1. Seja-la sam le- nek      na njen dan      denek      Oj lenek le-p      lenek svilica ja  
 2. Šila jesam le- nek      na njen dan      denek      Oj lenek le-p      lenek svilica ja  
 3. Obuk-la sam le- nek      na njen dan      denek      Oj lenek le-p      lenek svilica ja

SUKAČICA GLEDI STRICA

// Sukačica gledí strica  
 Zgorela je gibanica.//  
 CHORUS: (Repeat after each verse)  
 // Dunaj, Dunaj, dunajve  
 Dunaj vodo 'ladna.//

// Sukačice do Marice  
 Zgorele vam gibanice.//

// Zgorele vam gibanice  
 Prismudile I purice.//

// Sukačica pile peče,  
 Iz pileta voda teče.//

// Tancale su cijelu noćku  
 Pojele su s'perjem kvočku.//

PRECVELI SU PLAVI TULIPANI

Precveli su plavi tulipani  
 Zenite se garavi derani  
 Zenite se garavi derani  
 Precveli su plavi tulipan

CHORUS:  
 Ana, ana, ini, nena  
 Evo mojega dragana  
 Ana, ana, ana, nana  
 Evo mojega dragan

Kiša pada neven vene  
 Zaboravi diko mene  
 Zaboravi diko mene  
 Kiša pada neven ven

CHORUS.

LJEPJA ANKA

////Ljepja Anka, kolo vodi////

////Kolo vodi i govoro////

////Mili Bože al sam ljepja////

////Daj mi ljubi konja svoj'ga////

////Kad ću biti ljubav moja////

IGRAJTE NAM MUŽIKAŠI

//Igrajte nam mužikaši  
 Naj ' se naše srce raš.//

//Svirajte na dudevaše  
 Plesale bi noge naš.//

//Mužikaši zaigrali  
 Mladi dečki zaplesal.//

//Mladi dečki zaplesali  
 Mlade sehe plesat sval.//

//Mlade sehe plesat svali  
 Stare žene van poslal.//

//Igrajte nam mužikaši  
 Naj ' se naše srce raš.//

Presented at  
 San Francisco Nov. 1968 Kolo Festival  
 From collection of  
 Rubi Vuceta, Los Angeles

# Festival RECORDS

2769 West Pico  
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## MACEDONIAN LP RECORDS

TANEC (Macedonian Ensemble) presents some newer material from the repertoire:  
Dračevka - Crnogorka - Osogovka Oro - Mariovska Trésenica - Neveno, Mori  
Neveno - Gajdarsko Oro - about 15 vocal & instrumental numbers. (Import, \$4.98)

MAKEDONIJA, Pesme i Igre - Songs & Dances: Dolensko Zaramo Oro - Lenče Bre Dušo -  
Žalna Majka (original) - Bitola Moj Roden Kraj (excellent Lesnoto) - Teškoto -  
Dafino Crven Karanfil, etc., 14 selections in all (LPV-177 import, \$4.98)

BILJANA PLATNO BELEŠE is the name and lead song of this new Macedonian import. Con-  
tains 16 selections including Vrni Se Vrni Libe Mariče (Vrni Se Vrni) - Bitola, Moj  
Roden Kraj (Lesnoto) - Maleševsko Oro - Dračevka - Jovano Jovanke (original) -  
Crnogorka - Pajduška, etc. (5 different orchestras on this import) (\$4.98)

VARDAR QUARTET, Macedonian Orchestra now settled in Chicago bring us: Makedonsko  
Oro - Crna Zemljo - Jano Janke - Srpsko Kolo, and 8 others from Yugoslavia (4.98)

DANCES OF YUGOSLAVIA (Atanas Kolarovski): Tri Godini Kate - Sedenka - Kumovo Oro -  
Jurje Pere - Stara Banja - Star Bel Dedo - Belasičko Oro - Vrni Se Vrni - Homol-  
janka - Cvetkovo Oro - Gjurgjevka and Deverovo Oro..... \$4.98

REFLECTIONS OF YUGOSLAVIA, featuring the National Ballet Orchestra of Macedonia (Folk)  
contains songs & dances of Yugoslavia, including Mi Se Sobrale - Sedna Baba - Ora  
od Sedenka - Slavonsko kolo medley - Dimna Juda - Dvanaestorka, etc. (\$4.98)

SONGS & DANCES OF MACEDONIA ("Pirinska") on Imported "BALKANTON" from Bulgaria.  
There are two separate LPs, excellent recordings. (\$4.98, each Vol I & Vol. II)

\*\*\*\*\*  
**BULGARIAN LP RECORDS**

FOLK MUSIC OF BULGARIA, a worthwhile collection of songs & dances from the Šop, Pirin,  
Rodope, Dobrudja, and Trakia areas collected & edited by A. L. Lloyd (English)  
and issued in London. Contains map and informative booklet of notes (\$4.98)

BORIS KARLOV is the famous accordionist heard on many Bulgarian records. Many of  
his originals are found on this imported LP: Dudino Horo - Graovsko Horo -  
Pravo Horo - Račenica - Dajčovo - Šopsko - Gankino - Kjustendiska Račenica -  
Krivo Horo & others; an excellent LP, good for any collection..... \$4.98

BALKANTON, of Sofia, Bulgaria has recently released about fifteen excellent 12" LPs of  
Bulgarian Songs & Dances, full of lively horo and račenica dances, many standard  
dances which we know, plus hundreds of new and unknown tunes. These would be  
difficult to list and catalog; however, we have about 15 different LPs at \$4.98 each.

The following LP's have become "musts" for the Balkan fan (Bulgarian & Macedonian):

- |  |                                      |
|--|--------------------------------------|
| ___ XOPO Vol. 1 Horo and Račenica Dances of Bulgaria       |                                      |
| ___ XOPO Vol. 2 Bulgarian-Macedonian Folk Songs and Dances |                                      |
| ___ Bulgaria in Song & Dance (Naša Pesen)                  |                                      |
| ___ Folklore Dances of Bulgaria (B-4000)                   | ___ Macedonian Dances I (Folkraft)   |
| ___ Bulgaria and Their Gypsies                             | ___ Macedonian Dances II "           |
| ___ This is Bulgaria                                       | ___ Macedonian Dances III "          |
| ___ Hot Horo   | ___ Bulgarian Dances "               |
| ___ MACEDONIA (Monitor)                                    |                                      |
| ___ Bulgarian Dances (Cafe Danssa favorites)               | (all these are 12" LPs, \$4.98 each) |

## ALBANIAN

## ALBANIAN

## ALBANIAN

FOLK MUSIC OF ALBANIA is the title of this new collection of songs and dances,  
offering samples of authentic folk music of Albania, both North and South: ritual  
pieces, songs, ballads, folk dance. Includes map and descriptive booklet (\$4.98)

KOSMET (Monitor) is the area in Yugoslavia occupied by Albanians (Šiptar in both  
languages). This LP contains 16 selections, mostly typical songs. (\$4.98)

BALKAN Record Co. of New York has issued five LPs of Albanian music, recorded for  
the most part in the USA with Albanian orchestras from the 1930's to the present.  
Fidelity is not good, but the set represents an excellent collection. (\$4.98 each).

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