

DUNIN (1971)



# 20th Annual **Kolo Festival**

SAN FRANCISCO, CALIFORNIA  
NOVEMBER 24th to 27th, 1971

**TEACHERS:**

- 
- VYTS BELIAJUS - GUEST OF HONOR
- MARIO CASILLAS - SERBIAN DANCES
- ATANAS KOLAROVSKI - MACEDONIAN
- BORA ÖZKOK - TURKISH DANCES
- ANTHONY SHAY - CROATIAN DANCES

DUQUESNE UNIVERSITY  
ALUMNI ORCHESTRA!!

## Dance Descriptions SYLLABUS

HOSTED BY THE KOLO FESTIVAL COMMITTEE AND THE INTERNATIONAL STUDENTS ASSOCIATION OF USF. 1971 IS THE TWENTIETH ANNIVERSARY CELEBRATION YEAR! KOLO FESTIVAL COMMITTEE: AL BAHR, EDITH CUTHBERT, JOHN FITZ., WALTER GROTHE, RALPH GUZMAN, ED KREMERS, BOB SHINN, and JOHN FILCICH, Chairman.

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TWENTIETH ANNUAL SAN FRANCISCO KOLO FESTIVAL, 1971

S Y L L A B U S

BELJEVINA	Croatia	FOLKRAFT 1571	Tony Shay	1
BERDE	Turkey	FEZ 714-A	Bora Özkok	2
BIBERSKO KOLO	South Serbia	FR 4104-B	Tony Shay	3
ČETIRI U KRST	Jugoslavia	FR 4103	Tony Shay	4
ČIČEK	Jugoslavia	FR 4110	Mario Casillas	5
CIGANČICA	Vojvodina	FOLKRAFT 1537	Tony Shay	6
DELI BEČAR	Macedonia	WT-LP-64-701	Atanas Kolarovski	7
GAIDA	Macedonia	FOLKRAFT LP-3	Vyts Beliajus	8
GILANSKO	Jugoslavia	WT-LP-64-701	Atanas Kolarovski	10
GODEČKI ČAČAK	Serbian-Bulgarian	DU-TAM- 1002-A		11
IVANICE	Macedonia	WT-LP-64-701	Stanas Kolarovski	13
KATANKA	Jugoslavia	FR 4102-B	Mario Casillas	14
KATO MI KATO	Jugoslavia	FR 4105-A	Tony Shay	15
KRECAVI KETUŠ	Vojvodina	FR 4105-B	Tony Shay	16
LEPA ANKA KOLO VODI	Jugoslavia	FR 4108-A	Tony Shay	17
MACEDONSKO DEVOJČE	Macedonia	RTB-EP 12747	John Filcich	18
MEMEDE	Macedonia	WT-LP-64-701	Atanas Kolarovski	19
NUMERO	Jugoslavia	AMAN LP	Mario Casillas	20
OĞUZLU-ANTEP	Turkey	FLDT-1	Bora Özkok	22
ORIJENT III	Jugoslavia	MONITOR MFS-702	Mario Casillas	23
ORO VLAŠKO	Jugoslavia	FOLKRAFT 1568	Mario Casillas	24
PAPURI	Turkey	ToBo 101-A	Bora Özkok	25
PODRAVSKI DRMEŠ	Croatia	FR 4106-A	Tony Shay	26
POKUPSKI PLESOVI	Croatia	JUGOTON LPY-V-59	Tony Shay	27
PRIGORSKA POLKA	Jugoslavia	FR 4107-A	Tony Shay	28
RUGOVO	Jugoslav-Albanian	WT-LP-64-701	Atanas Kolarovski	29
ŠADIYE	Lebanon	EXPRESS 265	Bora Özkok	30
ŠILOVAČKO	Jugoslavia	FR 4110-A	Mario Casillas	31
STARA PLANINSKO	Jugoslavia	FR 4102-A	Tony Shay	32
STARA PRIZRENKA	Jugoslavia	FR 4104-A	Tony Shay	33
SYRTOS KEFALLINIAS	Ionian Islands	FOLKRAFT 1572	Vyts Beliajus	34
TESKO ORO	South Serbia	FR 4107	Tony Shay	35
TOI NERGİS	Armenian	FOLKRAFT 1528	Vyts Beliajus	36
U SEST	Jugoslavia	MONITOR MFS 702	Mario Casillas	37
VEYSEL BARI	Turkey	FEZ 714-B	Bora Özkok	38
ZAEČKO	Macedonia	WT-LP-64-701	Atanas Kolarovski	39

TEACHERS

Vyts Beliajus  
 Mario Casillas  
 Atanas Kolarovski  
 Bora Özkok  
 Tony Shay

COMMITTEE

John Filcich  
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 John Fitz

BELJEVINA  
(Croatia)

This is a dance from Podravina, Croatia.

Record: FOLKRAFT 1571  
Rhythm: 2/4  
Formation: In circle, basket hold, R hand over, L hand under. R foot free.

Measure	Pattern
	<u>STEP I</u>
1	Facing and moving to L, two running steps R,L (cts 1,2)
2-8	Repeat measure 1 seven more times
9	Still facing L, a small step on R (ct 1), a small lift on R (ct 2,&)
10-16	Repeat measure 9 seven more times
17-32	Repeat measures 1-16
	<u>STEP II</u>
1	Turn to face W on his Right and take shoulder-waist hold R shoulders almost parallel, each partner turned slightly to L, two running steps R, L (cts 1,2), couple turning clockwise
2-8	Repeat measure 1 seven more times
9	R shoulders parallel, a small step in place on R (ct 1), a small lift step on R (ct 2), couple turning slowly clockwise
10-16	Repeat measure 9 seven more times
17-32	Repeat measures 1-16
	Repeat Steps I and II

Presented by Tony Shay

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PRONUNCIATION KEY  
for Yugoslav-Bulgarian-Macedonian dances

- Vowels:
- a - pronounced ah
  - e - pronounced eh or ay
  - i - pronounced ee
  - o - pronounced oh
  - u - pronounced oo
- Consonants:
- j - pronounced y as in yes
  - č - pronounced ts
  - č̣ - pronounced ch
  - č̄ - pronounced halfway between ts and ch
  - š - pronounced sh
  - ž - pronounced g as in age
  - đ - pronounced dg as in bridge

BERDE  
(Turkey)

2

Berde (BER-deh) is a town in Eastern Turkey.

Record:

Rhythm: 2/4

Formation: Lines of men and women alternately, little finger hold, arms loose and straight.

Measure	Ct	Pattern
1	1	Step R forward in front of L, arms raised and forward
	2	Step back on L, keeping R ft pointed forward, arms begin to lower
2	1	Step R to R, arms swing down and back, facing center
	2	Step L beside R, arms swing forward
3		Repeat measure 2
4	1	Bend on R knee, leaning body backward, raising L knee with L ft forward, L toe touching the floor, arms raised, elbows bent
	2	Bounce twice on both feet (cts 2,&)
5		3 steps in place L,R,L (cts 1,&,2), arms coming down to side
6		Crossing R over L, one two-step R,L,R moving to L (cts 1,&,2), arms swinging sharply to R, elbows raised to shoulder height
7		One two-step L,R,L continuing to L (cts 1,&,2), arms swing sharply to L, elbows raised to shoulder height
		Repeat dance from beginning

Presented by Bora Özkok  
Notes by John Fitz

BIBERSKO KOLO  
(South Serbia)

3

This is the "Pepper Dance", singing of crushing the peppers. It was first presented at the Aman Folk Ensemble Institute of Balkan Dances, 1971.

Source: Danica and Ljubica Janković, Volume #2  
Record: FESTIVAL 4104-B  
Formation: Men in open circle, hands held at shoulder height

Measures	Pattern
	<u>CHORUS</u>
1	Facing slightly to R, step R to R (ct 1), step L across R (ct 2)
2	Facing center, step R to R (ct 1), lift L slightly over R (ct 2)
3	Step L to L (ct 1), lift R slightly over L (ct 2)
4-12	Repeat measures 1-3 three times
	<u>FIRST VERSE</u>
13	Step R in place next to L
14-19	Strike R heel in place 12 times
	<u>CHORUS</u>
	<u>SECOND VERSE</u>
13	Kneel on R knee
14-19	Strike R knee to floor 12 times
	<u>CHORUS</u>
	<u>THIRD VERSE</u>
13	Kneel on both knees
14-19	Strike R elbow to floor 12 times
	<u>CHORUS</u>
	<u>FOURTH VERSE</u>
13	Kneel on both knees
14-19	Strike forehead to floor 12 times
	<u>CHORUS</u>
	<u>FIFTH VERSE</u>
13	Take push-up position
14-19	Strike chin to floor 12 times

Words

//Da vam ka, da vam kažem braćo moja// //Let me tell, let me tell you something,  
boys//  
//Ovako, ovako se biber tuče// //This is how, this is how we crush the  
peppers//  
//S' peticom, s' peticom se biber tuče// //With the heel, with the heel we crush  
the peppers//  
//S' kolenom, s' kolenom etc.// //With the knee, with the knee, etc.//  
//S' lakatom, s' lakatom, etc.// //with the elbow, with the elbow, etc.//  
//Sa glavom, sa glavom, etc.// //With the head, with the head, etc.//  
//Sa bradom, sa bradom, etc.// //with the beard, with the beard, etc.//

--Presented by Tony Shay

CETIRI U KRST  
(Jugoslavia)

Source : Danica and Ljubica Janković -- Volume #2  
Record: FR 4103 B  
Time: 8/8 (3/8,2/8,3/8) counted Slow-Quick-slow (S,Q-S)  
Formation: A Women's dance done with 4 women in a circle (actually a cross) each carrying a folded handkerchief in her R hand. Women face center of circle, hands touching those of the girls on either side raised to about mouth level. Return to this position at the end of each pattern.

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Measures	Pattern
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The music starts with the girls singing. The step looks like a relative waltz step and continues for the whole dance.

FIGURE I.

- 1 Moving to R, step R (s), step L in front of R (Q), step R to R (S)
- 2 Step L slightly to L (S), step R in place (Q), step L in place (S)
- 3 Repeat measure 2, opposite footwork
- 4 Repeat measure 2
- 5-8 Each W turns CCW around herself with 4 steps as in measure 1, moving forward; the Q is a slightly shorter than the two S counts.
- 9-12 Each W turns CW with 4 steps
- 13 Stand in place, touching hands, open palms, around the circle

FIGURE II

- 1-4 Two facing women take 4 measures to pass each other back to back, R shoulders leading, turning CCW on 4th measure to rest in each other's place. The other two women do measure 1 of Figure I.
- 5-8 Second pair of facing women change places in four measures as did the first pair. The first pair turn CCW as in measures 5-8 of Figure I.
- 9-12 All 4 women do measures 9-12 of Figure I

Figures alternate until end of the dance.

Presented by Tony Shay

Words

Pokaj, kito, pokaj mori  
Da ne se udavis mori  
Da ne se udavis i!

Ako se udavim mori  
Što žalba za mene mori  
Što žalba za mene i!

Ja ne žalim tebe mori  
Nego ruse kose mori  
Nego ruse kose i!

ČIČEK  
(Jugoslavia)

Source: Danica and Ljubica Janković, Narodne Igre  
 Record: FR 4110  
 Time: 7/8 (3/8,2/8,2/8) counted 1, & 2,3  
 Formation: Men in line holding shoulders

Measure	Pattern
1	Step R to R (ct 1), Step L across R (ct &-a), hop on L (ct 2), step R to R (ct 3)
2	Step L across R (ct 1), step R to R (ct &-a), hop on R (ct 2), step L across R (ct 3)
3	In place, step R (ct 1), step L (ct &-a), hop on L (ct 2), step R (ct 3)
4	In place, step L (ct 1), step R (ct &-a), hop on R (ct 2), step L (ct 3)

Presented by Mario Casillas

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LEGNALA DALA

Legnala Dana zaspala lele bože  
 //Vo edna mala grandinaa// lele bože  
 Pod edno drvo maslina

Poduvna veter od more lele bože  
 //Otkrši granka maslina// lele bože  
 Udri mi Dana po lice

Vikna mi Dana da plače lele bože  
 Of lele lele do boga  
 Sto bev si slatko, zaspala lele bože  
 I sladok son si somula

Na son mi dojdoo tri ludi lele bože  
 Tri ludi tri a dzamii  
 Prvi mi dade zlatprsten lele bože  
 //Drugi mi dade jabolko// lele bože  
 Treti me mene celuna

Toj što mi dade zlatprsten lele bože  
 Niz nego da se protinja  
 Toj što mi dade jabolka lele bože  
 Zelen da bide do groba  
 Toj što mene me celuna lele bože  
 So nego da se vekuva

CIGANČICA  
(Vojvodina)

Source: Learned from Dobrivoje Putnik Seminar of Yugoslavian Folk Dance  
in Badija  
Record: FOLKRAFT 1537  
Time: 2/4  
Position: Basic position: W on M's right, M's right arm around W's waist,  
W's L hand on M's R shoulder. There is no fixed sequence to the  
dance, but should be improvised; the following is a suggested  
sequence only.

Measure	Pattern
	<u>I. BAČKA STEP</u> (Bačka area)
1	M and W small leap to R (ct 1), small leap to L (ct 2)
2	In place, step R,L,R (cts 1,&,2)
3-4	Repeat measures 1-2, opposite footwork and direction
5-8	Repeat measures 1-4
	<u>II. CHORUS STEP</u>
1-8	Partners take shoulder-waist hold, 8 step-hop-steps turning CT: step R (ct 1), hop on R (ct 2), step L (ct &)
	<u>III. BANAT STEP</u>
1-8	Same as Bačka step, but body twists slightly on each leap, bringing the free foot up behind
	<u>IV. CHORUS</u>
1-8	Repeat Chorus step.
	<u>V. SREM STEP</u>
1-8	Same as Bačka step again, free foot kicks slightly forward on each leap
	<u>VI. CHORUS</u>
1-8	Repeat Chorus step.
	Dance may also be done in threes, fours, sixes, etc.
	Two couples facing any also do the following step.
	<u>VII. DO-SA-DO</u>
1-8	Two couples facing travel around each other, passing R shoulders, passing back to back, passing L shoulders back to place while doing the Bačka step.

Presented by Tony Shay



This dance was presented by Atanas Kolarovski at Stockton Folk Dance Camp, 1971.

Record: Worldtone WT-LP-64-701, side 2, band 6  
Rhythm: 2/4  
Formation: Broken circle, belt hold, L over R

Measure	Pattern
1-10	Introduction
	<u>STEP I</u>
1	Facing and moving LOD, step R (ct 1), step L (ct 2)
2-3	Repeat measure 1 two more times
4	Step R (ct 1), small step on L (ct &), step R in place, raising L ft fwd (ct 2)
5	Still facing LOD, hop on R, bringing L around in back of R (ct 1), step bkwd on L (ct &), step bkwd on R (ct 2)
6-7	Repeat measure 5 two more times
8	Step bkwd on L (ct 1), hop on L, raising R fwd (ct 2)
9	Moving slightly in LOD, step R (ct 1), step L (ct &), step R (ct 2)
10	Hop on R (ct 1), step fwd on L (ct 2)
11-10	Repeat measure 1-10 three more times
	<u>STEP II</u>
1-2	Repeat measures 1-2, Step I
3	Step R diag fwd R (ct 1), step L next to R (ct &), small leap onto R, L ft raised in back (ct 2)
4	Leap sdwd L on L, R raised in back (ct 1), leap sdwd R on R, raising L across R (ct 2)
5	Still facing LOD, hop on R, bringing L around in back of R (ct 1), step bkwd on L (ct 2)
6	Repeat measure 5, opposite footwork
7	Repeat measure 5
8	Facing center, step R across L, bending body fwd (ct 1), step back on L, straightening body and facing LOD (ct 2)
9	Hop L, raising R across L (ct 1), step R in place (ct 2)
10	Step L slightly in LOD (ct 1), step R next to L (ct &), step L in LOD (ct 2)
11-20	Repeat measures 1-10, Step II
	<u>STEP III</u>
1	Facing and moving in LOD, step R (ct 1), step L (ct 2)
2	Step R (ct 1), raise L fwd, L knee bent (ct 2)
3	Step L (ct 1), step R (ct 2)
4	3 steps L,R,L (cts 1,&,2)
5-16	Repeat measures 1-4 three more times

(continued)

Measure	Pattern
<u>STEP IV</u>	
1	Facing center, lift on L (ct 1), step sdwd R on R heel (ct &), step L behind R (ct 2)
2	Step on R to R, swinging L diag bkwd to L, knee bent (ct 1), hop on R, swinging L across in front of R, knee bent (ct 2)
3	Jump sdwd to L on both ft apart (ct 1), leap sdwd R on R (ct 2)
4	Step L across R (ct 1), step R to R (ct &), step L across R (ct 2)
5-8	Repeat measures 1-4, Step IV
<u>STEP V</u>	
1	Facing center, hop on L, extending R fwd (ct 1), step R to R (ct &), step L next to R (ct 2)
2-3	Repeat measure 1 two more times
4	Step R,L,R in place (cts 1,&,2) (Variation: do 3 scissors kicks)
5-8	Repeat measures 1-4, Step V, opposite footwork and direction
<u>STEP VI</u>	
1-8	Repeat action of Step IV
<u>STEP VII</u>	
1-8	Repeat action of Step V
<u>STEP VIII</u>	
1-8	Repeat action of Step IV, ending with R raised across L, knee bent

Presented by Atanas Kolarovski  
 Notes from Stockton Folk Dance Camp  
 Syllabus, 1971

GAIDA  
(Macedonian)

This dance was learned from David Henry, who was recently in Greece and teaches in New York City. The Gaida is a Macedonian line dance (Greek Macedonia) named for the musical instrument (bagpipe). This particular variant is danced in the village of Githas, somewhat south of Thessalonica.

Record: Folkraft LP-3

Styling: Hands joined and down except for the leader who may flourish handkerchief or put free hand on hip or behind back. As leader goes into solo step he or she should put both hands on hips or behind back (for men). There are small flexations on almost every step, but never jerky.

Measure	Ct	Pattern
<u>I. BASIC</u>		
1	1	Facing to R, step on R ft in LOD
	2	Step on L ft in LOD
2	1	Repeat measure 1
3		Pivot to L on L ft, keeping R ft on floor
4		Two-step, L,R,L turning CW (cts 1,2,2)
5		Two-step R,L,R continuing CW (cts 1,2,2)
6	1	Step in place on L ft
	2	Lift R ft slightly in front of L leg
7		Repeat measure 6, opposite footwork
8		Repeat measure 6

II. FAST STEP

Continue basic step; leader breaks away from line on measures 1-5, doing 5 two-steps and re-joining the line for measures 6-8. Each new leader leads one sequence and breaks off to end of line while the others continue with basic step.

Presented by Vyts Beliajus

GILANSKO  
(Jugoslavia)

This dance comes from Gilani, Jugoslavia, where 90% of the population is Albanian. It was first presented by Atanas Kolarovski at Stockton Folk Dance Camp, 1971.

Record: Worldtone WT-LP-64-701, side 2, band 7  
Rhythm: 2/4  
Formation: Broken circle, L hand on own L hip, R arm resting in crook of neighbor's L elbow.

Measures	Pattern
1-8	<u>Introduction</u> (drum beats)
	<u>FIGURE</u>
1	Moving in LOD, step on ball of R ft (ct 1), come down on full R ft, bending R knee slightly (ct 2)
2	Step on ball of L ft (ct 1), come down on full L ft, bending L knee slightly (ct 2)
3	Lift on L (ct 1), turning to face center, step R to R, bending R knee (ct &), hold (ct 2), straighten R knee (ct &)
4	Bounce twice on R, L ft raised slightly off the ground (cts 1,2)
5-6	Repeat measures 3-4, opposite footwork and direction, still facing center
7-8	Repeat measures 3-4
9-10	4 running steps fwd L, R, L, R, into the center
11	Lift on R (ct 1), step forward on L, bending L knee (ct &), hold (ct 2), straighten L knee (ct &)
12	Bounce twice on L, R ft raised slightly off the ground (cts 1,2)
13	Lift on L (ct 1), step bkwd on R, bending R knee (ct &), hold (ct 2), straighten R knee (ct &)
14	Bounce twice on R, L ft raised slightly (cts 1,2)
15-16	Repeat measures 13-14, opposite footwork
	Repeat dance from beginning.

Presented by Atanas Kolarovski

GODEČKI ČAČAK  
(Jugoslavia-Bulgaria)

11

This dance comes from a region which straddles the Serbian-Bulgarian border at the point where it is intersected by the Nišava River. This region has other beautiful dances, such as Ripna maca and Jove mala mome. Songs, dances and costumes are identical on both sides of the political border, so it is impossible to classify them either as Serbian or Bulgarian. Godečki Čačak is called by other names in various villages: Za rojas, Na dva Tanca, Nisavski čačak, etc.

Record: DU-TAI 1002-A "Godečki Čačak"

Rhythm: 2/4

Formation: Lines of dancers, no partners, in "lesa" position: belt hold, R arm under, L arm over. Not over 6 people per line.

Sequence: The sequence below is made up of four figures arbitrarily selected from the dozen or so variants of the dance by Dick Crum. If each figure is done twice through as written, the whole routine of four figures will be gone through twice to the above recording.

Measure	Pattern
1-4	<u>Introduction</u>
	<u>FIGURE I ("Basic")</u>
1-2	Facing and moving R, take 4 steps R,L,R,L (these have a quality between that of ordinary walking and low run -- lead with forward part of foot) one step per count (cts 1,2,1,2)
3	Continuing in this direction, one long, smooth step forward on R (ct 1), low lift (not quite a hop) on R ft, bringing L ft forward (not high off ground) in preparation for next step (ct 2)
4	Continuing in this direction, repeat measure 3, opposite footwork
5	Repeat measure 3, turning to face center
6-10	Repeat measures 1-5 to the L, opposite footwork (Some native dancers vary this basic step by substituting three travelling two-steps for the step-lifts: measures 3-5 would be R-L-R, L-R-L, R-L-R, and measures 8-10 opposite footwork. Individuals within a line may do these two steps while others are doing the step-lifts, being careful not to interfere with each other.)
	<u>FIGURE II</u>
1	Facing center, hop-step-step on L to R: hop on L ft moving slightly R (ct 1), step R to R (ct 2), close L ft beside R ft, taking weight on L ft (ct 2)
2	Hop-step-step on L to R again
3	Jump on both feet, turning heels out, toes together (ct 1), bring heels together (ct 2)
4-5	Repeat measure 3 two more times
6-10	Repeat measures 1-5 to the L with opposite footwork

(continued)

FIGURE III (in place)

- 1 Facing center, short leap sideways onto R ft, swinging L ft up in back quite high (ct 1), scuff L heel beside R ft, swinging L ft down and up in front (ct 2)
- 2 Hop on R ft in place, bringing L ft around in a CCW arc (forward/around to L side/back)(ct 1), step on L ft behind R heel (ct 2)
- 3 In place, one three-step on R: very small step sideways on flat R ft (ct 1), step on flat L ft beside R ft (ct &), step on flat R ft beside L (ct 2)
- 4-5 Two more three-steps in place starting L: L-R-L, R-L-R
- 6-10 Repeat measures 1-5, opposite footwork and direction  
(Some native dancers, especially the women, instead of scuffing heel forward on ct 2 of measure 1 or 6, make a tiny double-scuff of the toe. For example, in measure 1 this would mean: short leap sideways onto R ft (ct 1), strike L toe beside R ft (ct 2), strike L toe again a few inches further forward and up in front (ct &). These scuffs are with the flat of the toe rather than the tip.)

FIGURE IV. (Forward and back)

- 1 Facing center, bent forward from waist, step forward on R ft (ct 1), close L ft behind R heel and raise R ft, knee straight, slightly off ground forward (ct 2)
- 2 Repeat measure 1, continuing forward
- 3 Continuing forward, one two-step on R: step forward on R ft (ct 1), close L ft to R heel (ct &), step R ft in place (ct 2), hold, bringing L ft forward in preparation for next step
- 4-5 Two more two-steps continuing forward: L-R-L, R-L-R
- 6-7 Straighten up and take 4 small leaping steps backward away from center L,R,L,R (cts 1,2,1,2)
- 8-10 Three three-steps moving slightly backward to original position: L-R-L, R-L-R, L-R-L

(In some villages Godečki Čačak is called Na dva tanca ("with two leaders"). In these villages the men on each end of the line will take turns swinging his half of the line inward toward the other half and then out again using the steps of Figure IV, while the rest of the line does one of the more stationary figures, such as II or III. The coordination of these steps and movements is very tricky and depends on quick almost imperceptible signals as well as years of practice dancing together!)

Taught by Dick Crum

IVANICE  
(Macedonia)

13

Source: First presented by Atanas Kolarovski at Stockton Folk Dance Camp, 1971  
Music: Worldtone WT-LP-64-701, side 2, band 3  
Rhythm: 7/16 (3/16, 2/16, 2/16) 1, 2, 3  
Formation: Broken circle, hands joined and held at shoulder height, elbows bent.  
Leader at R end twirls handkerchief.

Measures	Pattern
1-8	<u>Introduction</u>
	<u>FIGURE</u>
1	Facing and moving in LOD, step R (ct <u>1</u> ), step L (ct 2), step R (ct 3)
2	Step L (ct <u>1</u> ), step R (ct 2), step L (ct 3)
3	Lift on L, touching floor with R heel and rolling onto full ft (ct <u>1</u> ), lift on R, touching floor with L heel (ct 2), roll onto full ft (ct 3)
4	Facing center, step R to R (ct <u>1</u> ), bounce twice on R, L knee bent and raised in front of R leg (cts 2,3)
5	Repeat measure 4, opposite footwork
6	Repeat measure 4
7	Facing LOD, moving backwards in RLOD, step L (ct <u>1</u> ), step R (cts 2, 3)
8	Continuing backwards in RLOD, step L (ct <u>1</u> ), hold, R knee bent and raise in front of L leg (cts 2,3)
	Repeat Figure from beginning.

Words

Vie se vie oro Makedonsko	Many people come close to the river;
Golem sober mise sobral kraj Vardarot	they dance and sing
Oro i pesna sonce i ljubov	Dance and song, sunshine and love,
Tova e nasa Makedonija	If you want to know, that is Macedonia
Siot narod se nasobral Makedonski	All Macedonian people came together
Pregrnatih bratski dase razveselat	Like brothers and sisters feeling like a famil.
(chorus)	(chorus)
Dali gledas milo Skopje	Do you hear, darling Skopje,
Dali slusas kakva pesna se peje	Do you hear what songs I sing to you?
(chorus)	(chorus)

KATANKA  
(Jugoslavia)

Source: Danica and Ljubica Janković Vol. II  
 Record: FR 4102B  
 Rhythm: 7/8 (2/8,2/8,3/8) counted Quick-quick-slow (QQS)  
 Formation: Couples facing LOD in big circle, W in front of M. Handkerchiefs in R hands of both M and W, twirling when possible  
 Steps: Katanka step: 3 running steps R-L-R, L-R-L, with accent on 3rd count, bending knee. Step is used throughout dance.

Measures	Pattern
	<u>STEP I. CIRCLE</u>
1-8	8 Katanka steps moving CCW around the circle
9-16	8 Katanka steps moving CCW, clapping on each beat QQS
17-32	Repeat measures 1-16
	<u>STEP II. FORWARD AND BACK</u>
	M move forward to take W around waist with R hand, W L hand on M R shoulder, turn to face center.
1-4	4 Katanka steps moving forward into the center
5-8	4 Katanka steps moving backward
9-16	Repeat measures 1-8
	<u>STEP III. COUPLE TURN</u>
1-8	Couple turn with 8 Katanka steps, W moving fwd, M moving backward
9-12	M dance 4 Katanka steps in place as W moves fwd into center with 4 Katanka steps, turning on 4th step to face M
	<u>STEP IV. DO-SA-DO</u>
1-4	Partners do a do-sa-do with 4 Katanka steps, passing R shoulders, back to back, passing L shoulders back to place
5-8	Repeat do-sa-do
	<u>STEP V. CIRCLE PARTNER</u>
1-8	W dances 8 Katanka steps around M, twirling handkerchief, as M dances 8 steps in place
	<u>STEP VI. CIRCLE</u>
1-6	M take W around waist as before and couples move CW around the circle with 16 Katanka steps
	<u>STEP VIII. LADY TURN</u>
1-8	R hands joined, W turns under with 8 Katanka steps
	Repeat Steps I through VII, then do the ending.
	<u>STEP VIII. ENDING</u>
1-4	4 Katanka steps as in Step I
5-8	4 Katanka steps clapping as in Step I
9-12	M take W around waist, turn to face center, 4 Katanka steps into the center
13-16	4 Katanka steps moving out of the circle

Presented by Mario Casillas



KATO MI KATO  
(Jugoslavia)

Source: Seminar on Yugoslav Dance in Badija  
 Record: FR 4105  
 Time: 2/4  
 Formation: One man with a lady on his right and left. Ladies' outside hands hold man's which are around their waists. Ladies inside hands rest on Man's shoulders.

Measure	Pattern
1	All three step sdwd R (ct 1), close L to R putting weight on it (ct &), step sdwd R again (ct 2), close L to R not putting weight on it (ct &)
2	Repeat measure 1, opposite direction and footwork
3-8	Repeat measures 1-2 three more times
9	"Malo" step to R: hop from L ft onto R in place (ct 1), step L behind R (ct &), step sdwd R again (ct 2), hop on R (ct &)
10	Repeat measure 9, opposite direction and footwork
11-12	Repeat measures 9-10
13	With R slightly in front of L, flex both knees and jump (cts 1,&), repeat (cts 2,&)
14	Repeat measure 13
15	Man repeats first half of measure 13, and during this, helps W to jump once more executing one full turn to the outside landing in starting position.
	Repeat dance from beginning.

Presented by Tony Shay

WORDS

//Kato mi Kato, moje suvo zlato//  
 Poljubi me Angelina, nek je čudo svima  
 Jedan dva, jedan dva, jedan ju.

//Katu da prosim dukate joj nosim//  
 Poljubi me Angelina, nek je čudo svima  
 Jedan dva, jedan dva, jedan ju.

KRECAVI KETUS  
(Vojvodina, Yugoslavia)

Source: Seminar on Yugoslav Dance in Badija. First presented at Aman Folk Ensemble's Institute of Balkan Dances, 1971.  
Record: FESTIVAL FR-4105-A  
Rhythm: 2/4  
Formation: Open circle, hands held down.

Measures	Pattern
	<u>STEP I</u>
1	Facing center, moving to R, step lightly on R, bringing L heel up slightly (ct 1), step L, bringing R heel up slightly (ct &), step R again (ct 2), step L again (ct &)
2-4	Repeat measure 1 three times
5	Still moving R, step R slightly in front of L (ct 1), step L in place (ct &), step L slightly behind R (ct 2), step L in place (ct &)
6-7	Repeat measure 5 two more times
8	Close feet together and bounce three times (cts 1,&,2)
9-16	Repeat measures 1-8, opposite footwork and direction. Last ct & begins next step.
	<u>STEP II</u>
17	a) Facing center, lift on L ft (ct &), step on R ft beside L, coming down gradually (ct 1), lift on R ft (ct &), step on L ft beside R, coming down gradually (ct 2), lift on L ft (ct &) (Note: this is the same kind of step as found in Veliko Kolo)
18	Close ft together and bounce three times (cts 1,&,2)
19-20	Repeat measures 17-18, opposite footwork
21-24	Repeat measures 17-20, with a hold on the last ct &
25	b) Hop on L, touching ball of R ft beside L (ct 1), hop on L again, touching R heel beside L (ct 2)
26	Hop twice on L ft, bringing R ft around L leg (cts (1,&)), step on R ft behind L (ct 2)
27-28	Repeat measures 25-26, opposite footwork
29-32	Repeat measures 25-28

Presented by Tony Shay

LEPA ANKA KOLO VODI  
(Jugoslavia)

Source: Dr. Ivan Ivančan, Seminar of Folk Dances, Badija  
 Record: FR 4108-A  
 Time: 2/4  
 Formation: Variation I: M's hands folded over belt, W on R of partner, both arms linked through M's arms on either side  
Variation II: M holding hands in circle, W on L of partner, R hand on partner's L shoulder, L hand on left hand man's R shoulder.

Measures	Pattern
	<u>VARIATION I.</u>
1	Both M and W step on R in place, swinging L through to front (ct 1), straighten L leg and place L heel down (ct 2)
2-4	Repeat measure 1, stepping on L, R, and L
5-7	Repeat footwork of measures 1-2, couple turning CW, W moving bkwd, M moving fwd
8	Hold in place with R heel out facing LOD
9-12	Repeat measures 5-8, ending facing original direction.
	Repeat measures 1-12
	<u>VARIATION II.</u>
1	Moving slightly to L, step into circle on R (ct 1), bounce lightly on R (ct &), step bkwd on L (ct 2), bounce on L (ct &), moving L
2-4	Repeat measure 1 three times, moving to L
5	M free hand on hip, he takes W L hand in his R and leads W into center of circle with 3 steps R,L,R (cts 1,&,2), touch L next to R (ct &)
6	Step backward L-R-L out of circle (cts 1,&,2)
7-8	Repeat measures 5-6
	Repeat this variation, and alternate Variation I twice and Variation II twice until end of dance.
	<u>Transitions:</u> On the first 2 steps of Variation II, W move in front of M passing from his right to his left. M waits doing step in place and moves in to make circle, stepping forward on R on the third step.
	At the end of the variation (second time through), the M pulls the W to his right side by simply pulling her L hand which he is already holding. Now you are ready to move around circle with the first step.

Presented by Tony Shay

Words

////// Lepa anka kolo vodi ////  
 ////// Kolo vodi i govori ////  
 ////// Alaj su mi oči čarne ////  
 ////// Oči čarne usne male ////

MAKEDONSKO DEVOJČE  
(Macedonia)

Makedonsko Devojce was choreographed by Dick Crum to a popular Macedonian song. It was presented at the Elementary Teachers Workshop, University of the Pacific Folk Dance Camp, 1971, by John Filcich.

Record: RTB-EP 12747, side A, band 1  
 Rhythm: 7/8 (3/8, 2/8, 2/8) 1, 2, 3  
 Formation: Open circle with leader at right. Dancers face center. Hands joined about shoulder height and slightly forward.  
 Styling: Steps are performed with slightly bent knee and continual flexing throughout the dance. All movements are relaxed and flow from one into the other.

Measure	Ct	Pattern
1	$\frac{1}{2}$	Step to R on R, body and foot pointing diagonally R
	2	Lift on R, lifting L ft over R ft
	3	Step L across in front of R
2	$\frac{1}{2}$	Step R fwd in LOD
	2	Step L fwd in LOD
	3	Step bkwd R, turning to face center
3	$\frac{1}{2}$	Facing center, step L to L, raising R ft over L, rising on ball of L ft
	2-3	Bounce twice on L ft, keeping R ft raised

Repeat measures 1-3 until end of music.

Presented by John Filcich

This dance was first presented by Atanas Kolarovski at Stockton Folk Dance Camp, 1971.

Record: Worldtone WT-LF-64-701, side 1, band 4  
 Rhythm: 7/16 (2/16, 2/16, 1/16, 2/16), counted 1, 2, 3, 4  
 Formation: Broken circle, hands joined and held at shoulder height ("1" position)

Measure	Ct	Pattern
1-4		Introduction ( drum beats)
		<u>STEP I</u>
1	<u>1</u>	Facing and moving in LOD, step fwd on R heel, roll onto full ft (ct &)
	<u>2</u>	Step fwd on L heel, roll onto full ft (ct &)
	<u>3</u>	Step fwd on R
	<u>4</u>	Step fwd on L
2	<u>1</u>	Facing center, lift on L ft, touching R heel sdwd R
	<u>2</u>	Roll onto full R ft, L knee bent and raised diag back to L
	<u>3</u>	Step L across in front of R
	<u>4</u>	Step back on R in place
3		Still facing center, Variation:
	<u>1</u>	Lift on R ft Lift on R ft
	<u>2</u>	Step slightly sdwd L on L Lift on R ft, step L to L (ct &)
	<u>3</u>	Step R across in front of L Step R across in front of L
	<u>4</u>	Step back on L in place Step back on L in place
4	<u>1</u>	Lift on L ft, R knee bent and raised in front of L
	<u>2</u>	Step R in place next to L
	<u>3</u>	Lift on R, L knee bent and raised in front of R leg
	<u>4</u>	Step L across R
5-36		Repeat measures 1-4 eight more times.
		<u>STEP II</u>
1-2		Repeat measures 1-2, Step I, lowering hands at beginning of measure 1, and raising them to shoulder height at beginning of measure 2
3	<u>1</u>	Hop on R, L knee bent and raised in front of R leg
	&	Step L to L
	<u>2</u>	Step R behind L
	<u>3</u>	Hop on R, L knee bent and raised in front of R leg
	<u>4</u>	Step L in place beside R
4		Repeat measure 3, Step II, opposite footwork and direction
5	<u>1-3</u>	Repeat measure 3, Step II, cts 1-3
	<u>4</u>	Step L across R
6-25		Repeat measures 1-5, Step II, four more times
26		Repeat measure 1, Step II, finishing with R knee bent and raised in front of L leg on ct <u>4</u>

Presented by Atanas Kolarovski

NUMERO (BANATSKO NADIGRAVANJE)  
(Jugoslavia)

Record: AMAN LP, side 2, band 7  
Time: 4/4  
Formation: Line of men, hands on shoulders

Measures	Pattern
1	Moving to R, step R, L, R (cts 1,2,3), turn slightly to L and put L heel down (ct 4)
2	Repeat measure 1, opposite footwork and direction
3-4	Repeat measures 1-2
5	Feet together, bend knees (ct 1), straighten knees (ct &), bounce twice (cts 2,&), repeat cts 1,&,2,& (cts 3,&,4,&)
6-8	Repeat measure 5 three times
9	(Chorus step) Step to R on R (ct 1), close L to R (ct 2), step to R on R (ct 3), close L to R, no weight (ct 4), bending knees on each count
10-16	Repeat measure 9 alternately to L and R
17	Weight on L, bend L leg twice (cts 1,3), R leg raised and ft placed across in front of L, leap onto R ft (ct 4)
18	Repeat measure 17 with weight on R leg
19-24	Repeat measures 17-18
25	(Criss-cross step) Weight on L, R ft passes over instep of L ft (ct 1), toe leading, R ft passes back, toe leading (ct 2), bounce twice on both ft (cts 3,4)
26	Repeat measure 25, opposite footwork
27-32	Repeat measures 25-26
33	Repeat cts 1,2 of measure 25, step back on R (ct 3), body position stationary, step in place on L (ct 4)
34	Step fwd on R (cts 1,2), step fwd on L (cts 3,4), lift R slightly behind
35	Step back on R (ct 1), step back on L (ct 2), repeat cts 1,2 of measure 25
36	Hop on R, step L, step R (cts 1,&,2), step in place L,R,L (cts 3,&,4)
37-40	Repeat measures 33-36
41-48	Repeat measures 9-16
49-56	Repeat measures 33-40
57-64	Repeat measures 25-32
65-72	Repeat measures 33-40
73-80	Repeat measures 9-16
81-88	Repeat measures 33-40
89-96	Repeat measures 25-32

(continued)

NUMERO (continued)

- 97-104 Repeat measures 33-40
- 105 Step on R (ct 1), both knees pointing R, step L, both knees follow (ct 2), step R,L,R (cts 3,&4), knees follow on each count, the feet do not come very far off the floor
- 106 Repeat measure 105, starting L
- 107-108 Repeat measures 105-106
- 109-112 Repeat measures 105-108, but the knees will come up and the steps on cts 1 and 2 will be more of a leap onto foot in place
- 113-120 Repeat measures 33-40

Presented by Mario Casillas

OGUZLU-ANTEP  
(Turkey)

The name of this dance means "the dance of Oguz", an old Turkish tribe that settled down in Anatolia in 1300 to start the Ottoman Empire. It is a dance for men but can be done by women also, either together in one line or in separate lines.

Pronunciation: Oh-OOZ-lu

Record: FLDT-1 "Folklore Dances of Turkey", side A, band 3

Formation: Straight lines of not more than 10 people. Hands are clasped tightly with the next person, elbows held close and bent at right angles, hands extended fwd, dancers very close together. Body bending movements are very straight and sharp, precisely on the beat.

Measure	Ct	Pattern
<u>FIGURE I</u>		
1	1	Cross L over R, bending body fwd
	2	Step on R lifting L heel, bending body slightly fwd, keeping back straight, L knee bent
2	1	Cross L over R again, bending fwd
	2	Close R beside L, straightening the body
3	1	Lift L knee high, rising on R toe
	2	Step L,R in place (cts 2,&)
<u>FIGURE II</u>		
1	1	Hop on R, touching L across in front of R
	2	Step on L beside R and lift R leg slightly
2		Repeat measure 1, opposite footwork
3		Repeat measure 1
4	1	Stamp R beside L
	2	Step on R with stamp beside L
5		Repeat measure 3, Figure I
<u>FIGURE III</u>		
1-2		Repeat measures 1-2, Figure II
1-2		Repeat measures 1-2, Figure II
3	1	Slap L ft sharply extended across in front of R, bending the body bkwd, very straight
	2	Close L ft to R, dragging ft across floor, bending fwd
4	1	Keeping weight on R, lift L leg high, knee bent, bending bkwd again
	2	Step L beside R
5		Repeat measure 3, Figure I
		During this figure the line moves toward any direction which the leader calls:
		Saga (SAH-hah) To the R
		Sola (SO-lah) To the L
		Geriye (GEH-rih-yeh) Backwards
		Ileri (EE-leh-rih) Forwards

Repeat dance from beginning

Presented by Bora Özkök



ORIJENT III  
(Jugoslavia)

Record: MONITOR MFS-702, side 2, band 4  
 Rhythm: 2/4  
 Formation: Line of men and women, L hand flat on stomach, R arm through arm of person on R. Leader at R end of line.

Measure	Pattern
	<u>STEP I</u>
1	With feet parallel and pointing diagonally R, step to R on R bending R knee (ct 1), straighten R knee, bringing L ft next to R (ct &), bounce twice with feet together (cts 2,&)
2-16	Repeat measure 1 fifteen times
	<u>STEP II</u>
17	Jump on both ft, R ft slightly forward (ct 1), step on R (ct 2)
18	Straighten knees, pointing L in front of R, both ft on ground (ct 1), step on L across R (ct 2)
19-32	Repeat measures 17-18 seven times moving to R
	<u>STEP III</u>
33	Hop on L (ct 1), step on R (ct &), step on L (ct 2)
34	Step on R (ct 1), hop on R bringing L foot across (ct 2)
35	Hop on R (ct 1), step on L behind R (ct &), step on R (ct 2)
36	Hop on R (ct 1), step on L (ct 2)
37-48	Repeat measures 33-36 three times
	<u>STEP IV</u>
49-56	Repeat measures 17-32 with hand hold
	<u>STEP V</u>
57	Moving into center, step R,L (cts 1,2)
58	Repeat measure 57
59-60	Turning to face slightly L, 4 steps backward diagonally R R,L,R,L (cts 1,2,1,2)
61-72	Repeat measures 57-60 three times
	<u>STEP VI</u>
	Repeat measures 1-16
	<u>STEP VII</u>
	Repeat measures 33-48
	<u>STEP VIII</u>
	Repeat measures 17-32
	<u>STEP IX</u>
	Repeat measures 57-72
	<u>STEP X</u>
	Repeat measures 1-16
	<u>STEP XI</u>
	Repeat measures 33-48
	<u>STEP XII</u>
	Repeat measures 17-32

This dance comes from Gmolje, East Serbia.

Record: FOLKRAFT 1568-A  
Time: 2/4  
Formation: Belt hold, R ft free

Measure	Pattern
<u>STEP I</u>	
1	Step R to R, R heel slightly to the right of the toe, and the R side of the body twisting forward as the foot moves (ct 1), close L ft to R, twisting body back to place, ending with feet together and straight
2-3	Repeat measure 1 two times
4	Step R to R as in ct 1 of measure 1 (ct 1), close L to R without taking weight
5	Step fwd on L, twisting L shoulder forward to accent the step (ct 1), flex L leg, R ft free (ct 2)
6	Step bkwd on R (ct 1), flex on R leg, L ft free (ct 2)
7-8	Repeat measures 1-2, opposite direction and footwork
<u>STEP II</u>	
1	Turning and moving to the R, leap onto R ft (ct 1), stamp L ft next to R ft without taking weight (ct &), leap onto L ft still moving to the R, but turning slightly to the L (ct 2), stamp R ft next to the L without taking weight (ct &)
2-3	Repeat measure 1 twice
4	Leap onto R ft moving to the R (ct 1), flex R leg, L ft free (ct 2), stamp L without taking weight (ct &)
5	Step fwd on L, twisting L shoulder forward to accent the step (ct 1), flex L leg, R ft free (ct 2), stamp R without taking weight (ct &)
6	Step backward on R (ct 1), flex R leg, L ft free (ct 2)
7	Repeat measure 1, Step II, moving to the L on L ft
8	Leap onto L ft moving to the L (ct 1), stamp R next to L without taking weight (ct 2)

Repeat dance from beginning.

Presented by Mario Casillas

PAPURİ  
(Turkey)

The dance "Papuri" was created after the first train came to Turkey. It signifies the vapors of the train. The dance is a line dance from Bitlis, Turkey, an eastern province.

Record: Turkish & Armenian ToBo 101-A, side 1, band 1  
Formation: Separate lines of men and women  
Style: Shoulder hold, body erect

Measure	Ct	Pattern
Introduction -- music by zurna and davul, during which time the dancers in the line bend to all directions making encouraging warming up exclamations getting ready for the dance.		
<u>FIGURE I</u>		
1		Moving to the R, hopping on the L, hop-step-step (cts 1,&,2), swinging R heel in front of L on the hop
2		Jump on both feet (ct 1), hop on R, bending L up in back (ct 2)
3	1	Cross L over R, touching heel and yell "hey"
	2	Step on L, shifting wt onto L, bending R leg up in back
4	1	Cross R over L, touching heel, slightly bouncing on L and yell "hey"
	2	Point R heel to R, slightly bouncing on L and yell "hey"
5	1	Shift wt to R, leaning to R, bounce twice on R and yell "hey" on second bounce
	2	Shift wt to L, leaning to L, bounce once on L and yell "hey" on ct &
6		Repeat measure 5
7-24		Repeat Figure I three times
<u>FIGURE II</u>		
1-2		Breaking shoulder hold, repeat measures 1-2, Figure I, turning CW and moving away from center
3	1	Cross L heel over R, clap hands and yell "hey"
	2	Hop on L, turning back to the center CCW
4	1	Hop on L, brushing R, moving toward the center, clapping and yelling "hey"
	2	Repeat ct 1, resuming shoulder hold
5		Hop-step-step on L (cts 1,&,2), yelling "hey" twice on cts &,2
6		Repeat measure 5
7-24		Repeat Figure II three times
<u>FIGURE III</u>		
1-2		Repeat measures 1-2, Figure I
3	1	Cross L heel over R, yelling "hey"
	2	Leap onto L ft
4	1	Hop on L, moving toward L, leaning to L, dragging R leg in the air at R side, yelling "hey"
	2	Repeat ct 1
5-6		Repeat measures 5-6, Figure II
7-24		Repeat Figure III three times

Presented by Bora Özkok

PODRAVSKI DRMEŠ  
(Jugoslavia)

Source: Lado Ensemble, Seminar of Yugoslav Folk Dance on Badija, 1970  
 Record: FR 4106-A  
 Rhythm: 2/4  
 Formation: Shoulder-waist position, partners facing, couples anywhere around the floor  
 Steps: Drmes step: M step R, W step L (ct 1), lift on this foot (ct &), land on same foot (ct 2), step on other foot (ct &)

Measure

Pattern

VARIATION I. SQUARE

1-4 4 Drmes steps, M moving forward, W backward  
 5-8 4 Drmes steps, M moving backward, W forward  
 9-10 2 Drmes steps to M's right  
 11 1 Drmes step, M moving backward, W forward  
 12 M step back on R, W forward on L (ct 1), lift on this foot (ct &), bounce twice on both feet (cts 2,&)  
 13-14 2 Drmes steps to M's left, opposite footwork M step L, W step R  
 15-16 Repeat measures 11-12, moving forward for M, opposite footwork  
 Repeat Variation I three times

VARIATION II. TURN IN COUPLE

1-8 8 Drmes steps forward and back as in measures 1-2, Variation I  
 9-11 W change to R ft, couple turn CW, 3 Drmes steps  
 12 Step fwd on R (ct 1), small jump on both feet about shoulder width apart (ct 2)  
 13-16 Repeat measures 9-12, turning CCW, opposite footwork  
 Repeat Variation II three times

VARIATION III. STAMPS

1-8 8 Drmes steps forward and back  
 9 M step R, W step L (ct 1), stamp other heel (ct &), step on other foot (ct 2), stamp other heel (ct &)  
 10-16 Repeat measure 9 seven more times

VARIATION IV. WOMEN TURN

1-8 8 Drmes steps forward and back  
 9-16 M repeats Variation II in place while he turns W under his R arm, W does Variation II while holding M' R hand with her R hand and turning under  
 Repeat Variation IV three times

Presented by Tony Shay

POKUPSKI PLESOVI  
(Croatia)

Source: Nena Šakčić of Lado Ensemble  
Record: JUGOTON LPY-V-59 side A, band 1  
Time: 2/4  
Position: Closed circle, back basket hold

Measures	Pattern
	<u>DANCE I. OPSAJ DIRI</u>
1	Moving steadily to the L, step in on R slightly in front of L (ct 1), step back on L to L (ct 2)
2-8	Repeat measure 1 seven times
9	Continuing to L, step on R across L (ct 1), step to L on L (ct &), step R across L (ct 2), step to L on L (ct &)
10-16	Repeat measure 9 seven times
1	(Pokupski Drmeš step) Step in place on R, L ft extended slightly, R knee bent (ct 1), bring feet together and bounce twice (cts 2,&), keeping knees straight
2-16	Repeat Pokupski Drmes step fifteen times
	Repeat steps I and II, then do 8 measures of step II Repeat entire dance twice more
	<u>DANCE II. POKUPSKI DRMEŠ</u>
	Change position to closed circle, front basket hold
1-15	Repeat Pokupski Drmeš step fifteen times
16	Two steps in place L,R (cts 1,2)
1-2	Step fwd into center on L (cts 1,2), hop on L (ct &), step fwd on R (cts 1,2), hop on R (ct &)
3	Moving backward, 4 fast steps L,R,L,R (cts 1,&,2,&)
4	Two steps in place L,R (cts 1,2)
5-16	Repeat measures 1-4 three times
	Repeat Pokupski Drmeš from beginning; dance ends with forward and back step

Presented by Tony Shay

PRIGORSKA POLKA  
(Jugoslavia)

Source: Mena Šokčić of Lado Ensemble  
 Record: FR 4107-A  
 Time: 2/4  
 Formation: Couples either in ballroom position with joined arms straight or side by side with inside hands joined. Joined hands always have fingers interlocked.

**Steps:**  
Prigorska Polka: In ballroom position, beginning M's L and W's R, M moving fwd take 2 steps on fairly straight legs (cts 1,&), take one more step and hold (cts 2,&). Repeat with opposite footwork.  
Slide: With weight on M's R, W's L, jump to the side of these feet onto the opposite feet (cts &,1), repeat twice with free foot (cts (&,2). Repeat one more time and stamp twice. Repeat in opposite direction. Repeat in both directions and end with only one stamp.  
Normal Polka: This is the regular polka step: hop (ct &), step fwd (ct 1), close ft together (ct &), step fwd (ct 2).

## Measures

## Pattern

- FIGURE I  
 1-8 8 Prigorska polka steps in a line around the circle.  
 9-16 4 Sliding steps
- FIGURE II  
 1-16 Same as Figure I, except that the couple makes a small circle to the L around themselves for the 16 measures.
- FIGURE III  
 1-8 M moves fwd in LOD with 8 Prigorska Polka steps, W moving backward turning under joined R hands.  
 9-16 8 "normal" polka steps moving around the circle in ballroom position.
- FIGURE IV  
 1-8 Side by side (W on M's right) with inside hands joined at shoulder height, M's free hand open behind back, W's free hand on hip, 8 Prigorska steps with M leading W around in a circle  
 9-16 Repeat measures 9-16, Figure III.

Presented by Tony Shay

RUGOVO  
(Jugoslavia)

This dance comes from a region of Jugoslavia where 90 % of the people are Albanian.

Record: Worldtone WT-LP-64-701, side 1, band 6  
 Formation: Separate lines. M with hands on shoulders, W with hands joined at shoulder height, elbows bent ("W" position)  
 Rhythm: 2/4  
 Style: W make small motions, M make very large motions. Dance is done in "sitting" position, knees bent, body straight. Leader indicates changes of figures by raising R hand.

Measure	Pattern
1-8	INTRODUCTION
	<u>FIGURE I</u>
1	Facing ctr, jump on both ft apart, toes pointing out, knees bent (ct 1), step L across R (ct 2)
2	Jump on both ft apart again, L toe and head facing to L (ct 1), raise L leg out to L in bkwd bicycle motion (ct 2)
3	Jump on both ft apart, R toe and head facing to R (ct 1), raise R leg, knee bent, in back of L leg (ct 2)
	<u>FIGURE II</u>
1-4	Repeat Step I, except that measure 2 is done twice before measure 3
	<u>FIGURE III</u>
1-4	Repeat Step I, except that measure 3 is done twice
	<u>FIGURE IV</u> (M only, W continue with Step III)
1	Moving in LOD, step R (ct 1), step L (ct 2)
2	Lunge fwd on R in LOD with L kneeling bkwd as far as possible, body bent over, head facing in LOD, (ct 1), hold (ct 2)
3	Straighten body (ct 1), hold (ct 2)
4	Rise on L ft (ct 1), raise R leg, knee bent, in back of L leg (ct 2)

Presented by Atanas Kolarovski

Record:

Rhythm: 2/4

Formation: Lines of M and W, hands held with fingers clinched, elbows bent and close to body, dancers very close together

Measure	Ct	Pattern
<u>STEP I</u>		
1	1	Facing center, moving to R, step R
	2	Step L across R
2	1	Step R to R
	2	Touch L heel in front of R, bending body backwards, keeping L leg straight
3	1	Step L in place next to R, straightening body
	2	Stamp R in place
Repeat until leader calls next step		
<u>STEP II</u>		
1-2		Same as measures 1-2, Step I
3	1	Touch L heel in front of R, bending body backwards as before
	&	Step L beside R, straightening body
	2	Stamp R in place
Repeat until leader calls next figure		
<u>STEP III</u>		
1-2		Same as measures 1-2, Step I
3	1	Hold, keeping L heel extended forward
	&	Step L beside R, straightening body
	2	Stamp R in place
Repeat until leader calls first step again		

Presented by Bora Özkok  
Notes by John Fitz



ŠILOVAČKO ORO  
(Jugoslavia)

Source: Danica and Ljubica Janković, Narodne Igre  
 Record: FR-4110  
 Rhythm: 2/4  
 Formation: Hands joined around circle, arms down, women at lead of line.

Measure	Pattern
1	Moving to R, facing center, hop on L (ct 1), step R to R (ct 2)
2	Cross L over R (ct 1), step R to R (ct 2)
3-4	Repeat measure 2 twice more
5	In place, hop on R (ct 1), step L (ct 2)
6	Step R slightly in front of L, lifting L behind R (ct 1), step back L in place (ct 2)
7	Hop on L (ct 1), step R in place (ct 2)
8	Step fwd on L (ct 1), step back R in place (ct 2)
9	Hop on R (ct 1), step L in place (ct 2)
10	Step R in place (ct 1), cross L over R (ct 2)
	Repeat dance from beginning

Presented by Mario Casillas

STARA PLANINSKO  
(Jugoslavia)

Record: FR 4102A  
Time: 2/4  
Formation: Open circle, hands held down

Measure	Pattern
	<u>STEP I</u>
1	With weight on L, touch R slightly to R side (ct 1), touch R next to L and slightly in front of it (ct 2)
2-3	Repeat measure 1 two times
4	Swing heels to R (ct 1), keeping toes in place, swing heels back to place (ct 2)
5	Step fwd R (cts 1&2)
6	Step fwd L
7-8	Stamp R in place two times (cts 1,2)
9	Moving backward, hop on L (ct 1), hop again (ct 2), step R (ct &)
10	Step L (ct 1), step R (ct 2)
11-12	Repeat measures 9-10, starting hops on R ft
1-12	Repeat Step I
	<u>STEP II</u>
1	Bend L knee slightly (ct 1), strike R heel in place, straightening knee (ct &), repeat cts 1,&
2-3	Repeat measure 1 twice
4	Repeat measure 4, Step I
5	Step R fwd (ct 1), close L behind R (ct &), step R fwd (ct 2)
6	Repeat measure 5, starting L
7	Repeat measure 5
8	Step L in place (ct &) stamp R twice (cts 1,2)
9-12	Repeat measures 9-12, Step I
1-12	Repeat Step II, turning to face RLOD on last step
	<u>STEP III</u>
1-12	Repeat Step II, moving in RLOD
1-12	Repeat Step III

Presented by Tony Shay

STARA PRIZRENKA  
(Jugoslavia)

Source: Danica and Ljubica Janković, Volume #2  
 Record: FR - 4104-A  
 Rhythm: 2/4  
 Position: Open circle, hands held no higher than mouth, forearms touching neighbors' forearms around circle. Arms pivot from elbows to L (ct 1) and R (ct 2) throughout dance. Lead male dancer carries unfolded handkerchief while lead woman carries folded handkerchief.

Measure	Pattern
1	Moving to R, step forward on L (ct 1,&), step on ball of R beside L (ct a), step forward on L (ct 2)
2	Step diag back on R (ct 1), step L behind R (ct 2)
3	Step R to R (ct 1), lift L ft in front of R (ct 2)
	Repeat to end of music.

Presented by Tony Shay

Words to Stara Prizrenka

W: //Bre devojčē, bre đjavoľčē, čije beše ti?//  
 M: //Ja sam čera ćir Jovanova, zar me neznas ti?//  
 W: //Bre devojčē, bre đjavoľčē, sečas li se ti?//  
 M: //Kad smo jeli lokma šećer samo ja i ti//  
 W: //Grlismo se, ljubismo se samo ti i ja//  
 M: //Zaklesmo se, uklesmo se, da niko nezna//

SYRTOS KEFALLINIAS  
(Ionian Islands)

Translation: Syrtos from the island of Cephalonia  
 Record: FOLKRAFT 1572  
 Rhythm: 3/4  
 Formation: Line dance, no partners, hands joined and raised to shoulder height  
 ("W" position)

Measure	Ct	Pattern
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<u>I. BASIC</u>		
1	1	Step sdwd R on R
	2	Step on L in back of R
	3	Turn to face slightly R, step fwd on R
2	1	Step fwd L
	2	Step fwd R
	3	Step fwd L
3	1	Turning to face center, leap sdwd R on R ft, swinging L across in front of R
	2	Moving to L, step sdwd L on L ft
	3	Cross R over L
4	1	Step sdwd L on L
	2	Point R toe across in front of L
	3	Chug on L ft backward, brushing R heel forward

<u>II. VARIATION (Music E only)</u>		
1-3		Repeat measures 1-3, Basic step
4	1	Step sdwd L on L ft
	2	Point R toe across in front of L ft
	3	Hold
5	1	Step sdwd R on R ft
	2	Step on ball of L ft just in back of R ft
	3	Cross and step on R ft in front of L
6		Repeat measure 4, Basic step

Repeat dance from beginning.

Presented by Vyts Beliajus

TEŠKO ORO  
(Deli Agus) South Serbia

Source: Danica and Ljubica Jankovic Narodne Igre. First presented at Aman Folk Ensemble's Institute of Balkan Dances, 1971.  
 Record: FESTIVAL FR 4109  
 Rhythm: 3/4  
 Formation: Belt hold L arm over R. M in one line, W in another, or separated by handkerchief.

<u>Measure</u>	<u>Ct</u>	<u>Description</u>
1	1	Step R to R
	2,3	Step L over R lifting R lightly
2	1	Step R to R
	2,3	Lift L slightly
3	1	Step back on left lifting R slightly
	2,3	Hold
4	1	Step back on R lifting L
	2,3	Hold
5	1	Step in place on L, lifting R slightly
	2	Step in place on R
	3	Step in place on left lifting R slightly

Variation

1-4		Same as measures 1-4
5	1	Step L across in front of R
	2,3	Hold, lifting R slightly

Repeat dance until end of music.

TOI NERGIS  
(Armenian)

Record: FOLKRAFT 1528  
Formation: Separate lines for men and women

Measure	Ct	Pattern
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WOMEN

Join little fingers, hands shoulder high. Broken circle, facing to center. Hands move in a small circle from R to L.

1	1	Step R to R
	2	Step L beside R
2	1	Step R to R
	2	Close L to R, no weight
3	1	Step L to L
	2	Point R across L
4		Stamp R three times (cts 1,&,2)

MEN

Broken circle, hands on shoulders, facing center

1	1	Step R to R
	2	Step L across R
2	1	Step R to R
	2	Swing L ft high across R
3	1	Step L to L
	2	Point R across L
4		Stamp R three times (cts 1,&,2)

MEN'S VARIANT

Hands held in Kurdish, or Debki style: hands clasped and together as far as elbow, protruding forward. Style slightly jerky

1	1	Step R to R
	2	Step L slightly in front of R
2		Repeat measure 1
3	1	Slight chug forward on both feet, flexing knees
	2	Straighten knees
4		Stamp R three times (cts 1,&,2)

Presented by Vyts Beliajus

U ŠEST (KOLO IZ STUBLINA)  
(Jugoslavia)

Source: A contemporary U Šest learned from young immigrants  
Record: MONITOR LFS-702 side 1, band 4  
Time: 2/4  
Formation: Open circle, hands joined and held down at sides

Measure	Pattern
<u>STEP I</u>	
1	With ft parallel and pointing diagonally R, step R to R landing knees (ct 1), bring ft together and straighten knees (ct &), bounce twice on both ft (cts 2,&)
2-4	Repeat measure 1 three times, moving to R
5-8	Repeat measures 1-4, opposite footwork and direction
<u>STEP II</u>	
1	Step to R on R (ct 1), hop on R, leave floor (ct &), land on R (ct 2)
2	Step R to R (ct 1), bounce twice on R, pointing L across R (cts 2,&)
3	Repeat measure 2, opposite footwork
4	Step R to R (ct 1), click L heel to R (ct 2)
5-8	Repeat measures 1-4, opposite footwork and direction
9-16	Repeat measures 1-8
<u>STEP III</u>	
1	Step R to R (ct & of last measure), step L across R (ct 1), step R to R (ct a), step L across R (ct 2)
2-4	Repeat measures 2-4, Step II
5	Step L in place (ct 1), hop on L (ct 2), step R behind L (ct &)
6-8	Repeat measures 6-8, step II.
9-16	Repeat measures 1-8

Presented by Mario Casillas

VEYSEL BARI  
(Turkey)

#

Translation: Dance of Veysel (a man's name)

Record:

Rhythm: 2/4

Formation: Lines for men and women, little finger hold, hands raised about head height, elbows bent

Styling: Bounce on each beat of the music, elbows bouncing up and down on all beats except clapping

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Measure	Ct	Pattern
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STEP I

- |     |   |   |
|-----|---|---|
| 1   | 1 | Facing center, step R to R                                |
|     | 2 | Lift L knee and push toe down                             |
| 2   | 1 | Touch L toe in front of R ft                              |
|     | 2 | Lift L knee and push toe down                             |
| 3-4 |   | Repeat measures 1-2, opposite and direction               |
| 5-6 |   | Facing to R, 4 walking steps in LOD R,L,R,L (cts 1,2,1,2) |

Repeat until leader calls next figure

STEP II

- |     |  |   |
|-----|--|---|
| 1-4 |  | Repeat measures 1-4, step I   |
| 5-6 |  | Moving in LOD, two turns on 4 steps R,L,R,L, clapping on each beat (cts 1,2,1,2)                |
| 1-6 |  | Repeat measures 1-6, clapping on ct 1 of measure 1 and joining hands again on ct 2 of measure 1 |

Repeat until leader calls first figure again

Presented by Bora Özkok



ZAECKO  
(Macedonia)

Record: Worldtone WT-LP-64-701, side 2, band 1  
 Rhythm: 2/4  
 Formation: Broken circle, hands joined and held down

Measure	Pattern
1-8	Introduction
	<u>STEP I</u>
1	Facing and moving in LOD, step R (ct 1), step L (ct 2)
2	Step R (ct 1), step L (ct &), touch R heel to floor, toes pointing diag fwd R (ct 2), roll onto full R ft (ct &)
3	Continuing in LOD, leap fwd onto L, R ft raised diag back to R, R knee bent (ct 1), touch R heel to floor, toes pointing diag fwd R (ct &), roll onto full R ft (ct 2), leap fwd onto L, R ft raised diag back to R, R knee bent (ct &)
4	Step fwd R (ct 1), touch L heel next to R (ct 2)
5-8	Continuing in LOD, repeat measures 1-4 with opposite footwork
	<u>STEP II</u>
1	Repeat measure 1, Step I
2	Step R (ct 1), step L (ct &), facing center, raise hands to shoulder height, elbows bent, leap onto R, L knee bent and raised in front of R leg (ct 2)
3	Leap sdwd L onto L (ct 1), close R to L (ct 2), leap sdwd L onto L (ct &)
4	Hold (ct 1), close R to L (ct &), small leap sdwd L onto L, R knee bent and raised in front of L leg (ct 2), turn to face LOD and bring hands down (ct &)
5-8	Repeat measures 1-4, Step II
	<u>STEP III</u> Hands up at shoulder height, elbows bent
1	Facing and moving in LOD, lift on L (ct 1), step R (ct &), step L (ct 2)
2	Continuing LOD, step R (ct 1), step L (ct &), step R (ct 2)
3	Facing center and moving bkwd, lift on R (ct 1), step L (ct &), step R (ct 2)
4	Continuing bkwd, step L (ct 1), step L (ct &), step fwd on L (ct 2)
5-6	Facing center and moving forward, repeat measures 1-2, Step III
7-8	Repeat measures 3-4, Step III
9-16	Repeat measures 1-8, Step III

Sequence: Introduction, Steps I, II, I, III, then alternate Steps II and I until end of music.

Presented by Atanas Kolarovski  
 Notes from Stockton Folk Dance Syllabus  
 1971

