

Over
85

The 34th Annual **KOLO FESTIVAL**

November 28 ~ December 1, 1985

U.C. Berkeley
Hearst Gym

TEACHERS

SUNNI BLOLAND
VONNIE BROWN
BILLY BURKE

DICK CRUM
BOB LEIBMAN
JOHN PAPPAS

JANET REINECK
NENA ŠOKČIĆ
ÖMER UYUKLU



SYLLABUS OF DANCE DESCRIPTIONS

34th ANNUAL KOLO FESTIVAL, 1985

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DANCE PERFORMANCES BY:

Zavrta
San Jose State Turkish Folklore Group

SINGING BY:

Nevenka
Savina Women's Folk Choir
Kitka
Slavyanka

KOLO FESTIVAL BANDS:

Dunav
Tamburitza Orchestra
No Zurnas Band
Kaba Vençe
Sviraci
Balkan Noyz Boyz
Bez Veze Tamburitza Orchestra

KOLO FESTIVAL COMMITTEE

Martha Ashton	Robbie Jenkins
Sunni Bloland	Ed Kremers
Kelvin Buneman	Nancy Lawson
Birgit Calhoun	Aida Loussararian
Bruce Cochran	Hester Lox
Bill Cope	Steve Rockwell, Director
Edith Cuthbert	Sharon Skorup
Pat Durant	Baiba Strads
Tyler Harkness	Pauline Zazulak
Stan Isaacs	

John Filcich, Founder

Thanks also to:

Brooke Babcock
Ted Bunding
U.C. Berkeley, Dept. of Physical Education

*

FRIDAY SCHEDULE

Again this year our Friday classes emphasize an in-depth experience of one of the Balkan ethnic communities. Since mid-summer our teachers, singers, musicians and committee have been brainstorming in an attempt to create for KOLO a "traditional" ethnic folk festival. Our Friday party will open with a participatory celebration involving events similar to those which occurred on St. John's Eve in Croatia at the turn of the century. The "Croatian Workshops" held during the day will provide an introduction to the songs, dances and folklore used in the evening's "Village Festival."

	Main Dance Hall 237	Croatian Workshop 220	Croatian Workshop 228	Other Events 242 & 251
9:30 a.m.	Leibman	Pan-Panonian: DC	Podravina: NS	
10:30	Bloland	Pan-Panonian: BB	Podravina: NS	
11:30	V. Brown	Slavina: DC	Fix-It: NS/BB	
12:30	----- LUNCH -----			Food Available
2:00 p.m.	Uyuklu	Slavina: DC	Podravina: NS	
3:00	Bloland	Teaching Tech: BB		Translation: DC
4:00	Leibman	Podravina: NS		Ladarke Songs
5:00		Croatian Review		
6:00	----- DINNER ----- (The building will close during this time)			
7:00 p.m.	Village Festival			
9:00	Croatian Party	General Dance Party		Slide Show Rm 251 Albania, J.Reineck
9:30	Bar Entertainment			
1:00 a.m.	Party Recesses until Saturday, building closes			

*Subject to Change. Changes will be posted near the bar (242) and at the registration table.

BB: Billy Burke
 DC: Dick Crum
 NS: Nena Šokčić

*

SATURDAY SCHEDULE

Our introductory room is designed to build an appreciation for the basic dance forms of the various Balkan communities. It is designed both to acquaint beginners with the most frequent (and perhaps the least virtuoso) dances, and to give more experienced dancers a greater understanding of the technical structure of the dances and of their cultural milieu.

	Main Dance Hall 237	Introductory Workshop 220	In Depth Workshops 228	Bar 242	Events Room 251
9:30 a.m.	Billy Burke	Dick Crum	Albanian Dances		
10:30	Ömer Uyuklu		Janet Reineck		
11:00		Bob Leibman			
11:30	Vonnie Brown				
12:30 p.m.	----- LUNCH -----			Food Available	Albanian Slide Show J. Reineck
2:00 p.m.	Sunni Bloland	John Pappas	Vlah Dances		Singing
2:00		Dick Crum	Bob Leibman		B. Brown
3:00	Ömer Uyuklu	3:30			
4:00	Billy Burke				
5:00	----- DINNER ----- (please clear the building)				
8:00 p.m.	CONCERT				
9:00	Party				
9:30		Party	Turkish Dance Performance	Bar Entertainment	
10:00			Savina/Nevenka Concert		
10:30			Tanchaz		
2:00 a.m.	PARTY OVER, Building closes.				

TENNIS COURTS / PARKING UNDER

ENTER

MENS & WOMENS - 1ST FLOOR

BAR

MAIN DANCE HALL

245 244 243 242

251

237

STAIRS

COURT

234

NORTH

[NO ACCESS THROUGH THIS ROOM]

POOL

COURT

228

NO ENTRY

210 LIBRARY

220

BANCROFT AVENUE

(TELEGRAPH AVENUE)

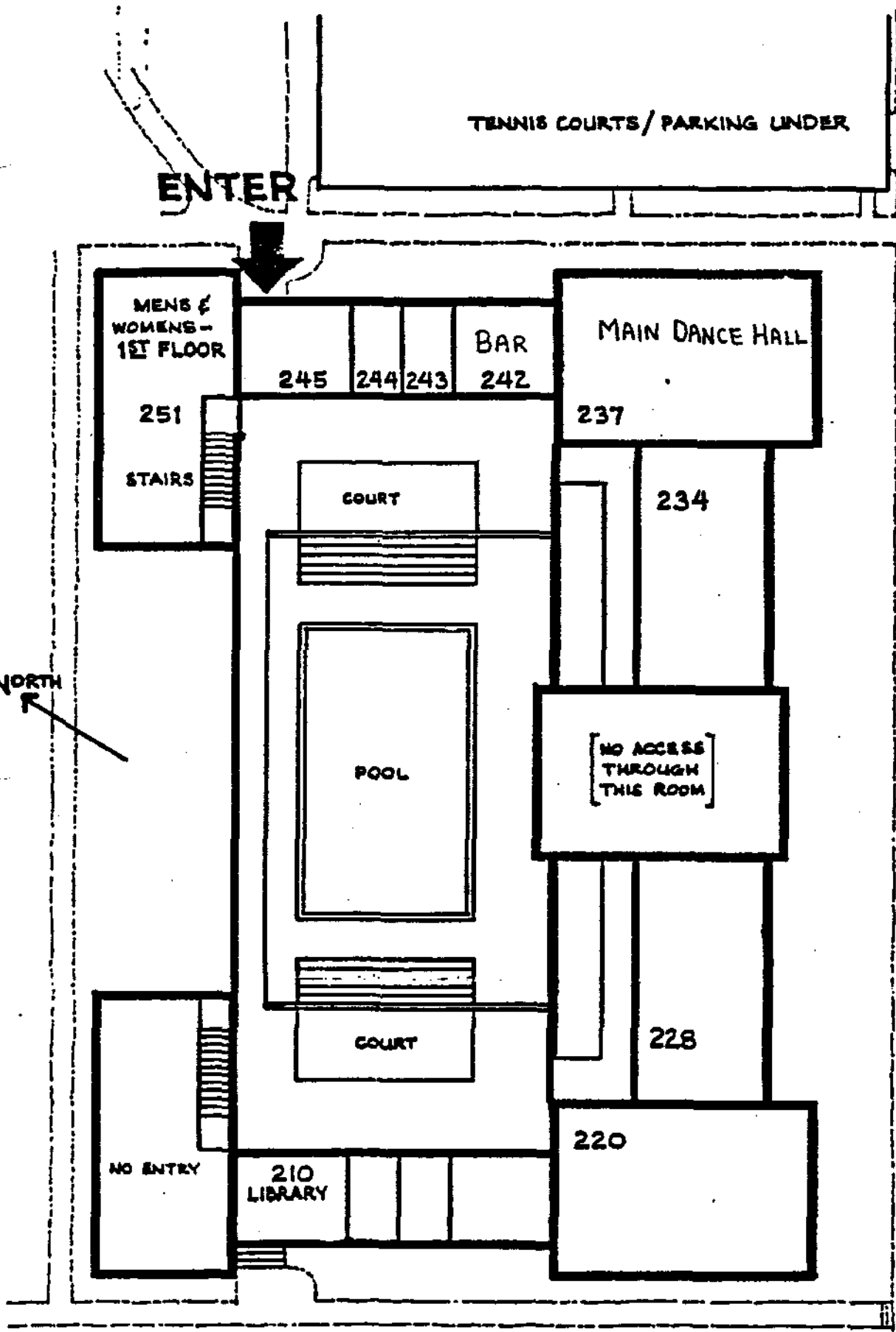
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HEARST GYMNASIUM
SECOND LEVEL

UNIVERSITY OF CALIFORNIA, BERKELEY

BOWDITCH

(COLLEGE AVENUE)



SOME BACKGROUND NOTES ON 'LADARKE'

by Pauline Zisulak in consultation with Dick Crum

St John's Day used to be celebrated everywhere throughout Europe. It has died out for the most part. On the Catholic calendar it occurs on June 24 and is probably related to the birthday of John the Baptist. This day occurs at the time of the mid-summer solstice, so it is a Christian holiday that coincides with mid-summer celebrations. 'Ivanjdan' is a Croatian name for St. John's day.

Almost without exception, mid-summer's celebrations had bonfires. The Croatian word for bonfire is 'krije', which originally meant 'turning point', probably relating to mid-summer being a turning point of the seasons. The bonfires were lit on St. John's eve. A lot of customs occur around the lighting of the bonfires. Usually the young men gathered the wood and started the fire. The bonfires were the focus of social gatherings, with some places making a big deal of this and others not emphasizing them at all. Some gatherings would dance around the bonfires. There were no special St. John's Day or mid-summer dances; the dances, if done, were the dances normally done in the village.

The bonfire was thought to have curative powers. Some people would jump over the fire. People would get close to it to be warmed by it and therefore touched by its curative powers. Some would kick the embers in order to come in contact with the fire. Some celebrations might have several bonfires and people would walk between them. Some would take the coals when the fires were done and would put the coals in their fields to ensure good crops. Bonfires were made with special woods and were meant to bring health and purification.

On St. John's Day itself, young girls, in groups of 4-8, would go from house to house with a basket and would sing special songs wishing the households prosperity in the coming year and asking for gifts of food or money (cf. Halloween in the U.S.). The young girls were called by various names, 'ivandice' - referring to St. John, 'kriješnice' - the 'bonfire girls', or 'ladarke', literally the 'lado girls' because the songs had the word 'Lado' in them. Note that the word 'lado' is a common element in many Slavic folksongs (not only Croatian). Its meaning is unknown, although there once was a theory that it was the name of some ancient pagan Slavic deity. The word is such a typical part of Croatian folklore, it was chosen by the Croatian State Folksong and Dance Ensemble as its official name.

Each village had variations of how the St. John's Day events occurred. Sometimes the girls might have a young boy with them and he would carry the basket. People would give them food and this would go into the basket. If by chance they did not receive

anything, they might sing verses of retaliation or which had a mild curse (like the trick in 'trick or treat'). The basket could be put in the middle of a place and the girls would walk around it. No complicated steps were involved - just walking. The number of songs they could sing was vast, most containing the words 'lado' and 'ivo' in their refrains. Sometimes the girls would stay in their own village, but sometimes they would go to a neighboring village. Sometimes they carried a green wreath with them as they walked. Sometimes they would wear wreaths made out of flowers on their heads. The songs mention the wreaths.

'Ladarke' is a choral arrangement or stylization by Croatian composer, Emil Cossetto, and is based on the folksongs associated with St. John's Day. The words include bits and pieces of the songs that were sung around bonfires on St. John's Eve and by the 'ladarke' girls the next day. Cossetto, in his instructions to choral directors, stated that 'Ladarke' was not to be sung in operatic style, but that the natural 'outdoor' peasant voice was to be used. At this time in Croatia, directors mostly had classical training and singing. 'Ladarke' marked a whole new direction in choral singing in that country. The Lado Ensemble decided to set a dance to it and when they performed Ladarke, Cossetto himself directed the singing and Zvonimir Ljevakovic choreographed an arrangement to the music.

LADARKE

Part I Ladarke Ido V Selo

Mi nosimo zelen venčec daj nam lado lepi lado!
Zelen venčec z sipkovine daj nam lado, lepi lado!
Jaboke tri zlatne na njem prvo dajmo v polje naše
Daj nam lado, lepi lado!
Da nam žito gore hodi sako zrno da se zmnoži,
pet vaganov žita dalo, daj nam lado, lepi lado!
Da nam selo bo veselo sakoj hiži nevestica
sakom momku devojčica!
Daj nam lado, lepi lado!

Part II Ladarke Koledaju Starim Majkama

Dobro jutro stare make, vašem dvoru vašem rodu
Došle so vam Ivančice, Ivančice devojčice
Dajte, dajte stare majke probudite kčerke svoje

Da doneso ladne vode iza gore Ivanove
Da češljajo žute kose Ivi kose da pojasa
Dajte, dajte stare majke mi moramo dalje iti.

Donesite stare majke kaj ste snočka obečale
Kruha, sira i pogачo, i pogачo bazlamačo
Dajte, dajte stare majke kaj nemate to nedajte.

Part III Hvala Vami Stare Majke

Hvala vami stare majke hej poštenomu vašem dvoru hej
Majnsim, veksim, najvrednejšim
Celoj hiži, celoj hiži svoj družini
Lado dobro leto daj im daj.
Kak sončece nebom brodi hej Tak i lado selom hodi hej
Mi moramo dalje, dalje iti gospdara pohoditi
Daj im lado dobro leto, dobro leto
I predobro lepo ste si stare majke darovale koledare
Još ste lepše darovale Ivančice devojčice
Starim majkam puno zdravlja k tom veselja lado
Dobro leto, daj im daj.

Part IV Ivanjska Igra Pred Starim Majkama

Je l' vam se hoče lado kaj nas bude više
Nam se hoče lado, nam se hoče kaj nas bude više
Je l' vam se hoče lado mladega junaka
Nam se hoče lado, nam se hoče mladega junaka

Je l' vam se hoče junak ze lepim imenom
Nam se hoče junak, nam se hoče ze lepim imenom
Zberite si junaka ze lepim imenom
Zberimo ga lado, zberimo ga ze lepim imenom

Gledajte ga kak vam tanca, kak vam tanca lepi Ivo
Gledajte ga kak vam tanca, kak vam tanca lepi Ivo
Gledajte ga kak vam tanca!

Je l' vam se hoče lado kaj nas bude više
Nam se hoče lado, nam se hoče kaj nas bude više
Je l' vam se hoče lado i mladu devojkju
Nam se hoče lado, nam se hoče i mladu devojkju

Je l' vam se hoče mlada ze lepim imenom
Nam se hoče mlada, nam se hoče ze lepim imenom
Zberite si devojkju ze lepim imenom
Zberimo ju lado, zberimo ju ze lepim imenom

Gledajte ju kak vam tanca, kak vam tanca lepa Jana
Gledajte ju kak vam tanca, kak vam tanca lepa Jana
Gledajte ju kak vam tanca!
Gledajte kak vam tanca, kak vam tanca lepa Jana
Gledajte ju kak vam tanca, kak vam tanca lepa Jana
Gledajte ju kak vam tanca lepa Jana - ju!

BEVDELISKI COCEK

Yugoslavia

Bevdelski Cocek (Jehy-JEU-ee-skee CHOH-cheek) is a gypsy dance from the ethnographic regions of Vardar and South Moravia (see map). Bevdelski refers to a place in Macedonia and Cocek is a type of dance found in South Serbia and Macedonia. Vonnle R. Brown learned the dance in Yugoslavia in 1985 from Dragan M. Ranovic and danced it with gypsies from Vls.

MUSIC: Tape cassette - Dances from Yugoslavia, Vonnle R. Brown and Dragan M. Ranovic 4/4

FORMATION: A circle of cpls facing LOD. Cpls in varsovienne pos but W is to L of M so W L shldr is to inside of circle (M L arm extended behind W shldr and joined with W L hand; M R arm bent and joined with W R).

NOTE: The dance pattern is 5 meas long and not symmetrical with the musical phrase which is in 8 meas units.

STYLING: There is some vibration of the body throughout the dance. An awareness of one's ptr should be apparent.

MUSIC 4/4 PATTERN

Meas

1-16 INTRODUCTION. No action. The dance may start at the beg of any musical phrase or at the following point. After 16 meas there will be 4 strong cts of melody before you beg. This is the first meas of an 8 meas musical phrase, so the dance beg on the second meas of this phrase.

I. BASIC WITH SWD STEPS

1 Facing LOD, touch toe of R ft fwd in front of L (slight turn touch) (ct 1); step fwd on R ft (ct 2); repeat cts 1, 2 with reverse ftwk (cts 3, 4).

2 Step fwd on R ft and pivot 1/2 way around to L to face RLOD (cts 1, 2); step on L ft in place (ct 3); step fwd on R ft (ct 4).

Note: W is now on R side of M, R shldr to inside of circle; M R arm extended behind W shldr. Ptrs look at each other during meas 1-2.

3 Repeat meas 1 with reverse ftwk and again look at ptr (cts 1-4).

4 Step fwd on L ft and pivot 1/4 to R to face inside of circle (cts 1, 2); step on R ft in place (ct 3); cross L ft in front of R (ct 4). Note: M is behind the W; hands joined in "W" pos (M R in W R and M L in W L).

5 Facing ctr, step R ft sqwd R (ct 1); step L ft in front of R (ct 2); repeat cts 1, 2 (cts 3, 4).

Note: These steps are small and flat-footed.

ARM Movements for Meas 4-5

(4) Arms remain in joined "W" pos (cts 1, 2). R arms lift slightly upward (ct 3); arms return to orig "W" pos (ct 4).

(5) R arms lift slightly upward (ct 1); arms return to orig "W" pos (ct 2); repeat cts 1, 2 (cts 3, 4).

Note: Whenever you step on the R ft, the R arms raise.

6-10 Repeat meas 1-5 so pattern is done a total of two times.

III. BASIC WITH W TURNING

Repeat Fig 1, meas 1-4.

1-4 With 4 steps beg R, W turns 3/4 to L under joined R arms. M does 4 steps in place, beg R, and turning at end 1/4 to R so cpl ends in orig starting pos in varsovienne pos facing LOD (cts 1-4).

Note: M leads W into the turn by dropping joined L arms down, then releasing L hands and turning her with his R.

6-10 Repeat meas 1-5 so pattern is done a total of two times.

Dance continues alternating Fig I and II.

Dance Notation
Vonnle R. Brown

BAZGRANALA GRANA JORGOVANA
Prizren, Kosovo (Yugoslavia)

- 1) Bazgranala grana Jorgovana (2x)
Oj, lane Milane, grana Jorgovana (2x)
RAH-grah-mah-lah GRAH-nah YOR-goh-vah-nah (2x)
Oy, lah-neh MEE-lah-neh GRAH-nah YOR-goh-vah-nah (2x)
Instrumental
- 2) Pod njom sedi lepa Julijana (2x)
Oj, lane Milane, lepa Julijana (2x)
Pod njomah SEI-dee LAH-pah YUHL-ee-yah-nah (2x)
Oy, LAH-neh MEE-lah-neh, LAH-pah YUHL-ee-yah-nah (2x)
Instrumental
- 3) Pred njome je derdef od merdana (2x)
Oj, lane Milane, derdef od merdana (2x)
Pred njomah ee yeh JEHR-jehf ohd MEHR-dah-nah (2x)
Oy, LAH-neh MEE-lah-neh, JEHR-jehf ohd MEHR-dah-nah (2x)
Instrumental
- 4) Na, derdefu svilena marama (2x)
Oj, lane Milane, svilena marama (2x)
Nah JEHR-jeh-foo SVEE-ieh-nah MAHR-ah-mah (2x)
Oy, LAH-neh MEE-lah-neh, SVEE-ieh-nah MAHR-ah-mah (2x)
Instrumental
- 5) Na parami svakojaka svila (2x)
Oj, lane Milane, svakojaka svila (2x)
Nah PAR-ah-mee SVAH-koh-yah-kah SVEE-lah (2x)
Oy, LAH-neh MEE-lah-neh SVAH-koh-yah-kah SVEE-lah (2x)
Instrumental
- 6) Ponaviše svila dunjuli ja (2x)
Oj, lane Milane, svila dunjuli ja (2x)
POH-may-veesh-ee SVEE-lah JUND-yuhl-ee-yah (2x)
Oy, LAH-neh MEE-lah-neh, SVEE-lah JUND-yuhl-ee-yah (2x)
Instrumental

Rough Translation

The lila has spread its branches and underneath sits pretty Julijana with a frame of corals before her. On the frame is a silk scarf embroidered in all types of threads.

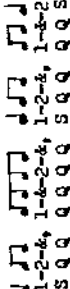
Note: P & also written DJ dj (a soft da like jeep or judge)

KOSO BRENOVANA
Yugoslavia

Koso Brenovana (KOH-soh BREH-noh-vah-nah) is from the ethnographic region of Center Moravia (see map). Koso means oblique and probably refers to the direction of the first dance pattern. The meaning of Brenovana is unknown. Vonnie R. Brown learned the dance in Yugoslavia in 1965 from Dragan M. Runovic.

MUSIC: Tape cassette - Dances from Yugoslavia, Vonnie R. Brown and Dragan M. Runovic 2/4

FORMATION: Open circle of line of dancers facing LOD, hands joined down in "V" pos.

RHYTHM: 2/4 
S Q Q Q Q Q Q S Q Q Q Q S

STEPS and STYLING: The dance is done very "light-footed." The steps are small and done on flat feet.

MUSIC 2/4

PATTERN

Meas

1-12 INTRODUCTION. No action.

The dance may beg immediately or wait 12 meas and then beg.

TRAVELING STEP

1 Facing slightly diag R of ctr, and moving in LOD, leap fwd on flat R ft (ct 1); step fwd on flat L ft so ft are together but L ft is slightly fwd of R (ct 2); repeat cts 1 & (cts 2 &).

2 Repeat meas 1 so you do a total of 8 quick steps (4 leap steps) (cts 1 & 2 &).

IN PLACE STEP

3 Facing ctr, leap edwd R on R ft with slight sinking action for accent (ct 1 - S); hold (ct 2); step on L ft in place (ct 2 - Q); step on R ft in front of L (ct 2 - Q).

4 Step on L ft in place (ct 1 - Q); step slightly edwd R on R ft (ct 2 - Q); step on L ft in place (ct 2 - Q); step on R ft in front of L (ct 2 - Q).

5 Leap edwd L on L ft with slight sinking action (ct 1 - S); hold (ct 2); step on R ft in place (ct 2 - Q); step on L ft in front of R (ct 2 - Q).

6 Step edwd R on R ft (ct 1 - Q); step on L ft beside R (ct 2 - Q); step on R ft in front of L (ct 2 - S); hold (ct 2 &).

7-12 Repeat meas 1-6 reversing direction and ftwk.

Dance Notation
Vonnie R. Brown

SA SA
Yugoslavia

SA SA (SAH SAH) is a GYPSY dance from the ethnographic regions of Vardar and South Moravia (see map). SAH means all. Vonnie R. Brown learned the dance in Yugoslavia in 1985 from Dragan M. Eunuovic, and danced it with GYPSIES from NiS.

MUSIC: Tape cassette - Dances from Yugoslavia, Vonnie R. Brown and Dragan M. Eunuovic 2/4

FORMATION: Open circle of dancers, facing LOD; hands joined at shldr level ("W" pos).

NOTES: The dance pattern in Fig I-III is 3 meas long and not symmetrical with the musical phrase which is in 4 or 8 meas units. Fig I-III beg with the L ft and Fig IV beg with the R ft.

STYLING: The tapping steps are characteristic of the GYPSY style of dance. Gypsies love to "play" with the dance steps and embroider them with various elements such as taps.

MUSIC 2/4

PATTERN

Meas

1-6 INTRODUCTION. No action.
Leader may beg on meas 7 (2 meas after strong melody is heard) or at the beg of any musical meas or phrase.

- I. LEFT, CLOSE, LEFT, TAP
1 Facing slightly diag R of ctr; and moving in LOD, step fwd on L ft (ct 1); close R ft to L (ct 2); step fwd on L ft (ct 2); face ctr and tap R toe beside L ft (ct 2).
- 2 Facing ctr, step slightly bkwd on R ft (ct 1); tap L toe beside R ft (ct 2); step L ft slightly bkwd (ct 2); tap R toe beside L ft (ct 2).
- 3 Step slightly bkwd on R ft (ct 1); step L ft beside R (ct 2); step R ft beside L and turn slightly twd LOD (ct 2); tap L toe slightly ahead of R ft twd LOD (ct 2).

II. FRONT, SIDE, BACK, TAP
1 Facing ctr, cross L ft in front of R (ct 1); step skwd R on R ft (ct 2); cross L ft behind R (ct 2); tap R toe beside L ft (ct 2).

- 2-3 Repeat Fig I, meas 2-3.
- III. (A) FRONT, SIDE, BACK, STEP
1 Repeat Fig II, meas 1, cts 1 & 2. Step on R ft beside L (ct 2).
- 2 Step on L ft in front of R (ct 1); step on R ft in place (ct 2); step on L ft beside R (ct 2); tap R toe beside L ft (ct 2).
- 3 Step on R ft in front of L (ct 1); step on L ft in place (ct 2); step on R ft beside L (ct 2); tap L toe slightly ahead of R ft twd LOD (ct 2).

III. (B) FRONT, SIDE, BACK, STEP WITH BRANCE

1-3 Repeat Fig III (A), meas 1-3 but lift the knees high on each step so that the steps have a prancing quality.

Note: Usually only M do this prancing variation. When the leader beg this variation, others follow. Leader will usually return to Fig III (A), the less strenuous step, and others do likewise.

III. (C) TRANSITION INTO FIG IV

1-3 Repeat Fig III (A), meas 1-2 and meas 3, cts 1 & 2. Instead of tapping the L toe on the final ct 2, step on L ft in front of R, thus freeing the R ft to begin Fig IV.

Note: Transition step is obviously done only once.

IV. TRAVELING STEP, SIDE, BACK, SIDE, FRONT

1 Facing ctr, step skwd R on R ft (ct 1); cross L ft behind R (ct 2); step skwd R on R ft (ct 2); cross L ft in front of R (ct 2).

ARM MOVEMENTS: Arms in "W" pos push sharply fwd ("punch") (ct 1); then the arms swing down and bkwd to a pos slightly behind the hips (in a "W" pos with a gentle bend of the elbows) (cts 2 & 2); swing arms fwd and back up to a "W" pos (ct 2).

Note: During Fig IV the leader may "snake" and "coil" the line.

Each Fig of the dance is repeated until the leader signals a change to the next Fig. The signal is always given on the step preceding the change (not on the change). Each Fig is done in sequence: I, II, III (A), III (B), III (A), III (C), IV. Once a Fig is completed it is not repeated again in the dance.

Often when the strong melody is heard the leader will signal with his R hand which means that the dancers should shout "Sa! Sa!" This may occur anytime during Fig I-III (especially Fig I) and occurs on the following cts: "Sa!" (ct 1); "Sa!" (ct 2); "Sa!" (ct 2); "Sa!" (ct 2). During Fig IV it is also popular to call out "Sa! Sa!" however, here it occurs on each "punch" of the arms or only on ct 1 ("Sa!") of each meas.

Dance Notation
Younie R. Brown


TODORKA

Yugoslavia

Todorika (too-DOR-ikah) is from the ethnographic region of Northeast Moravia (see map). Vonnie R. Brown learned the dance in Yugoslavia in 1985 from Dragan M. Banovčić.

MUSIC: Tape cassette - Dances From Yugoslavia, Vonnie R. Brown and Dragan M. Banovčić

FORMATION: Open circle of dancers facing ctr; hands joined down in "v" pos.

RHYTHM: 3/8  ct 2 is accented
1 2 3

STYLING: Grapevines are done with a running (leaping or prancing quality) with knees lifted; slight natural twist of body occurs.

MUSIC 3/8 PATTERN

Meas **INTRODUCTION.** No action.

1-48 The dance may beg immediately or wait until music plays one time through.

I. STEP CLOSE AND STEP HOPS

1 Facing ctr, step skwd R on R ft with demi-plié (ct 1); close L to R ft displacing R ft (ct 2); hold (ct 3). This is like a slide.

2 Step on R ft (ct 1); hop on R ft, lifting L leg with bent knee (ct 2); hold (ct 3).

3 Repeat meas 2 with opp ftwk.

4 Repeat meas 2

5-8 Repeat meas 1-4 with opp ftwk and direction.

9-16 Repeat meas 1-8.

II. SHORT GRAPEVINE

1 Leap skwd R on R ft (ct 1); cross L in front of R ft with accent (ctamp) (ct 2); hold (ct 3).

2 Leap skwd R on R ft (ct 1); cross L behind R ft (ct 2); hold (ct 3).

3 Repeat meas 1.

4 Step on R ft (ct 1); hop on R ft, lifting L leg with bent knee (ct 2); hold (ct 3).

5-8 Repeat meas 1-4 with opp ftwk and direction.

9-16 Repeat meas 1-8.

III. LONG GRAPEVINE

1-6 Repeat Fig II, meas 1-2 for a total of 3 grapevines.

7 Repeat Fig II, meas 1 (half grapevine).

8 Repeat Fig II, meas 4 (step-hop).

9-16 Repeat meas 1-8 with opp ftwk and direction.

Dance Notation
Vonnie R. Brown


MEDIN COCEK

Yugoslavia

Medin Cocek (MEH-in CHOH-choek) is a gypsy dance from the ethnographic regions of Vardar and South Moravia (see map). Medin is a girl's name and Cocek refers to a type of dance found in South Serbia and Macedonia. Vonnie R. Brown learned the dance in Yugoslavia in 1985 from Dragan M. Banovčić and danced it with GYPSIES from M.S.

MUSIC: Tape cassette - Dances from Yugoslavia, Vonnie R. Brown and Dragan M. Banovčić 7/8

FORMATION: Open circle of dancers with M and W alternating pos in line (xoxoxo); hands joined at sldr level in "M" pos.

RHYTHM: 7/8  1-2, 1-2 counted here as
1 2 3
S Q Q

NOTE: The dance pattern is 3 meas long and not symmetrical with the musical phrase which is in 4 or 8 meas units.

STYLING: There is some vibration of the body throughout the dance. M and W should interact in line with the use of their eyes and smiles.

MUSIC 7/8 PATTERN

Meas

INTRODUCTION. No action.

There are some introductory brass chords followed by a moments pause, then a strong melody with a heavy bass beat. Begin dance on this strong melody.

THE DANCE

M:

1 Facing LOD, touch toe of R ft fwd in front of L (slight turnout on touch) and step fwd on R ft (ct 1 - S); touch toe of L ft fwd in front of R (in same manner) (ct 2 - Q); step fwd on L ft (ct 3 - Q).

Notes: There are two actions, (touch, step) on ct 1.

2 Facing ctr, step R ft skwd R and at same time bounce on both ft (ct 1 - S); cross L ft behind R and turn slightly in RLOD (ct 2 - Q); cross R ft in front of L stepping fwd M and acknowledging him with your eyes and a smile (ct 3 - Q).

Notes: On the step fwd M the "M" pos of the arms should shift slightly so that the L arm is bent and the R arm is somewhat extended.

3 Repeat meas 2 reversing ftwk, direction, and shift of the arms (face M to R) (cts 1, 2, 3).

M:

(1) Facing LOD, step fwd on R ft and at the same time bounce on both ft (ct 1 - S); still facing LOD and with wt on R ft, lift the L knee high (ct 2 - Q); step fwd on L ft (ct 3 - Q).

(2) Still facing LOD, step fwd on R ft and at same time bounce on both ft (ct 1 - S); lift the L knee high and acknowledge M to R with your eyes and smile (ct 2 - Q); hold (ct 3 - Q).

(3) Repeat meas 3 reversing ftwk and direction to face and acknowledge W to L (cts 1, 2, 3).

OJ RASTIĆU ŠUŠNJATI--MISTA
(Slavonija, Croatia)

OJ RASTIĆU ŠUŠNJATI
(Slavonija, Croatia)

Source: Various Slavonian groups performing in Zagreb. Nena Šokčić of Lado.
Formation: Mixed circle. Front basket hold, left under.
Time: 2/4
Record: AMAN-105 (Slide 2, band 1)
Note: This is really a small suite or medley of Slavonian dances.

Measure

Pattern I

- 1 Step fwd. on R. (ct. 1). Slight lift on R. (8). Step ~~directly~~ *directly left with* ~~back~~ on L. (2). Slight lift on L. (8).
- 2 Step back on R. (1). Slight lift on R. (8). Step ~~directly~~ *directly left with* ~~back~~ on L. (2). Slight lift on L. (8).

3-10 Repeat meas. 1-2.

Note: The body is held center throughout this movement.

Pattern II

- 1 Step in place on R. (1). Bounce twice on both feet, which are about shoulder-width apart (28).
- 2 Step in place on L. (1). Bounce twice on both feet which are not quite together (28).

3-24 Repeat meas. 1-2.

Pattern III

- 1 Turning slightly left step R. (1). Hop on R. (2).
- 2 Hop again on R. (1). Hop on R. again (2). Step L. (8).

3-8 Repeat meas. 1-2.

Note: This step moves to left.

Pattern IV

- 1 Jump lightly onto both feet (1). Bounce twice on both feet (28).

2-8 Repeat meas. 1.

- 9 Moving into circle step R., bending knee (1). Hop R. (2).

10 Repeat meas. 9, opp. footwork.

11-16 Repeat meas. 9-10 three more times.

Repeat pattern IV to end of dance.

Oj rastiću šušnjati
Nauči me igrati //
Jab'še hćela udati
A još neznam igrati //

Ajde malo korova
Deder malo korova //
De posviraj korova
Da igramo korova //

Čaj, čaj, čapove
Tavanice rastove //
Jer ove grede
Da mi momci glede //

Koga ćemo da štra ćemo
De de nevolje
Koga toga to toroga
De ne nevolje.

Cledale sam stare babe
Gde se ljube uz tarabe
A ja svođa duvegiju
Pritisnula uz kapiju.

Sviraj mista tiča rista
Ako nečes izgoreš
Ovako se kupuš Gazi
Ako neznat a ti pazi

Sviraj svirko makar crko
Zašto si mi vamo vrko
Sada sviraj do zore
Mene noge nebole.

POSAVSKI DRMES
(Posavina)

Source: Seminar on Yugoslav Dance, Badija: Nana Sokčić
Time: 2/4

Position: Mixed circle of men and women. Back basket hold. Circles should be fairly small

Record: LP AMAN-102

Measure: Step I - Walk

- 1 Turning slightly left., but keeping shoulders on circumference of circle, step R. in RLOD (ct.1) Reaching with L. step left. onto ball of L. (ct.2) This should a very smooth walking movement.

2-16 Repeat meas. 1.

Step II - Run

- 1 In the same position as Step I, leap out on R. in RLOD (ct.1) With a low, smooth movement, leap on L. (ct.2) This should produce an "up" then "smooth" movement.

2-16 Repeat meas. 1.

Step III - Drmes

- 1 Facing center, step in place with R. (ct.1) Hop on R. (ct.2) Land on R. (ct.2) Step L. slightly to left. (ct.3)

2-16 Repeat meas. 1.

Step IV - Fast turn

- 1 Still facing center and bending knees into a sitting position, step R. well into the center and across L. (ct.1) Reach well out to the left, with the L. and step (ct.2)

2-16 Repeat meas. 1.

Speed is obtained by keeping pressure against the arms and reaching with the L.

Dance repeats to end of music.

BAPOŠ OJ BARICA
(Medimurje)

Source: Nena Sokčić

Record: AMAN-LP 102 (slowed down a bit)

Time: 8/8

Position: Couples holding hands in a circle, woman on man's right.

Note: The first two meas. of this dance are always the same, that is couples moving around the circle. Measures 3-6 are comprised of a number of variations. These variations are chosen at the discretion of the individual couple. These meas. are done with a definite accelerated feeling. Villagers refer to "feeling the wind" on these meas.

Measure: Circle

- 1 Moving and facing LOD, step L (ct.1) Step R (ct.2) Step L (ct.3) Facing center of circle step strongly out on R. (ct.4-5) Step L in place (ct.6) Step R in place (ct.7) Hold (ct.8).
- 2 Repeat meas. 1.

Couples- The couples perform a movement remaining in the circle but working as individual couples. This movement is usually symmetrical and starts CW. A few possibilities follow;

- 3 Partners hook right elbows and turn CW with ftwk of meas.1, no wt on ct.8.
- 4 Partners hook left elbows and turn CCW. Repeat meas. 3-4.
- 3 Couples take a closed dance position and turn CW. with ftwk of meas. 1, no wt. on ct.8. As in first possible variation.
- 4-6 Other possibilities are; Ladies individual turns CW and CCW as man steps in place, Lady turning under man's arm CW and CCW, and any like movement that remains within the style of the area.

BAČKO KOLO
(Bačka)

Source: Seminar on Yugoslav Dance, Beđija; Janković
Narodne Igre, V; Lado Ensemble

Record: LP AMAN- 102

Time: 2/4

Position: Circle of alternate men and women. Men hold ladies' belts. Ladies rest hands on men's shoulders.

Measure:

Step I

1-4 Step side L. (ct.1) Close R. to L. taking weight (ct.2) Step side L. again (ct.1) Close R. to L. taking no weight (ct.2) Repeat to opp. direction with opp. footwork.

5-8 Repeat meas. 1-4

Step II

1-16 Same as Step I, but men click the closing ft. on (ct.2) of each meas. There is a slight drmes movement here. This step is done twice as long as Step I.

Step III

1-4 Hop on R. (ct.1) Step to Lft. on L. (ct.2) Step on R. beside L. (ct.2k) Step side L. (ct.1k) Hop on L. (ct.2k) Repeat to opp. direction with opp. footwork

5-16 Repeat meas. 1-4 3 more times.

Step IV- Variant of Step III. Men only Ladies continue Step III.

1-4 Hop on R. (ct.1) Step to Lft. on L. (ct.2) Step on R. beside L. (ct.2k) Step side L. Raising R. in place and turning it in slightly (ct.1k) Hop on L., swinging R. across L. and turning R. out slightly (ct.2k) Repeat to opp. direction with opp. footwork.

(continued)

BAČKO KOLO
(continued)

5-16 Repeat meas. 1-4 3 more times.

Step V- Variant on Step III

1-4 Hop on R. (ct.1) Step to Lft. on L. (ct.2) Step on R. beside L. (ct.2k) Step side L. (ct.1) hitting R. beside L. (ct.2k) Hop on L. (ct.2) hitting R. beside L. (ct.2k) Repeat to opp. direction with opp. footwork.

5-16 Repeat meas. 1-4 3 more times.

Step VI

1-2 Jump lightly onto both feet slightly apart (ct.1) Jump into air clicking feet together (ct.2) Land on R. (ct.2) Step L. to Lft. (ct.2) Step R. beside L. (ct.1) Step L. to Lft. (ct.2) Step R. beside L. (ct.2) Step L. beside R. (ct.2) Step L. beside R. (ct.2)

3-16 Repeat meas 1-2 7 more times.

Step VII

1 Jump lightly onto both feet slightly apart (ct.1) Jump into air, clicking feet together (ct.2) Repeat (ct.2k)

2 On this measure You take 5 steps in place. These are small steps during counts 1,2,2 Hold on &. Start R.

3-8 Repeat meas. 1-2 3 more times.

DANCES FROM VELIKA GORICA
(TUROPOLJE, CROATIA)

Source: Nena Sokacic and film of villagers
Record: AMAN-106.
Meter: 2/4
Formation:

Circle of couples, joined hands up and fwd. with fairly straight elbows. As in many dances, the dimes patterns are improvised, however, the dimes is small and "shimmering" rather than large and "shaking". This dimes is, for notation purposes, divided into five patterns.

Measure

- 1 Step side rt. on R. (ct.1). Stop on R. (ct.2).
- 2 Same as meas. 1, but opp. ftwk. This still moves slightly rt.
- 3-12 Repeat meas. 1-2.

Note: During this pattern, the men push the rt. hand (women, lft.) fwd. on meas.1, opp. on meas.2.

Pattern I

- 1 Step side R. (ct.1). Bounce twice on both heels (ct.2,4).
- 2 Step L. fwd. R. (do not close) (ct.1). Bounce twice on both ft. (ct.2,4).
- 3-12 Repeat meas. 1-2.

Note: This step is the most prevalent dimes in this area. However, dances may mix this step with other dimes patterns, especially a step-by-step dimes on either ft.

Repeat Patterns 1-2 twice more.

Pattern III

- 1-96 Use the step(s) of Pattern II. Patterns change to shoulder-waist position and move CCW around circle, women travelling backward. At will, couples may rotate slowly CW, still moving CCW around circle.

Pattern IV

- 1-16 Use step(s) of Pattern II, but couples return to circle in a back-basket hold. Men's hands are held low. Women's hands are joined behind men's necks. Circle now moves slowly CW.

Pattern V

- 1 Facing slightly lft., step across on R. (ct.1). Leap slightly onto ball of L. (ct.2).
Repeat meas. 1. Circle rotatee CW.
Repeat steps IV and V to end of music.

MOLDOVAN
(Podravina)

Source: Nena Sokacic
Record: AMAN LP-101, Fr 410E

Formation: Circle, everyone facing in with hands on waist. Feet are slightly apart and parallel.

Measure: Introduction

- 1-4 Raise on balls of feet and drop strongly on counts 1 and 2 of each meas.

Melody A

- 1 Drop onto L strongly, raising R in front of L (ct.1). Raise and drop onto L heel (ct.4) Drop onto R next to L, raising L (ct.2) Raise and drop on R heel (ct.4).
Repeat meas. 1.
- 2 Drop onto L next to R, raising R in front of L (ct.1) Raise and drop on L heel (ct.4) Raise and drop twice more (cts.2,4).
- 3 8 Scissor steps in place stepping onto R (ct.1) L (ct.4) etc. Feet remain low to the ground.
Step to right on R (ct.1) Hop on R (ct.4) Step front on L (ct.2) Hold (ct.4)
- 4 Step right on R (ct.1) Step L in front of R (ct.4) Step back on R (ct.2) Hold (ct.4).
Repeat meas. 7 with opposite ftwk.

Melody B (Chorus)

- 1 Step R in place (ct.1) With L across R jump onto both (ct.4) Step on L (ct.2) Hold (ct.4).
Hop on L (ct.1) With R across L jump onto both (ct.4) Step on R (ct.2) Hold (ct.4).
Repeat meas. 2, opposite ftwk.
Repeat meas. 2.
5-8 Repeat meas 3-4 twice.

PLES S' ROPCOM
(Podravina)

Source: Nena Sokčić
Record: AMAN LP-105
Time 2/4

Position: Circle of couples

Note: This dance was performed freestyle. The sequence presented here is only one of many possibilities.

Measure: Pattern I- Basic

- 1 Step L in place (ct.1) Step on ball of R. in place (ct.2). During ct.2 the left foot is taken slightly to the side with the toe turned in.
- 2 Bring L to R (ct.1) Step L in place (ct.2).
- 3-4 Repeat meas. 1-2, opposite ftwk.
- 5 Step L in place (ct.1) Hit R beside L (ct.&)
Step R in place (ct.2) Hit L beside R (ct.&).
- 6-7 Repeat meas. 5 twice.
- 8 Step L in Place (ct.1) Hit R beside L (ct.&)
Step R in place (ct.2) Hold (ct.&).

Note: During meas. 5-8 of each pattern right hand is raised and waves a handkerchief.

Pattern II- Turns

- 1-4 Same as meas. 1-4, pattern I.
- 5-7 Ladies turn CCW with 3 steps per meas., starting with L (cts.1,&,2)
- 8 Ladies end with 3 steps in place, beginning R.
- 5-7 Men repeat meas 5-7 of pattern I.
- 8 Men jump onto both feet with toes turned in (ct.1)
Jump onto both feet together (ct.&) Step on R.
(ct.2) Hold (ct.&).

PLES S' ROPCOM
(cont.)

Measure: Pattern III- Handkerchief pass

- 1-4 Same as meas. 1-4 of pattern I.
- 5 Men- Facing partner, but moving slightly left, step side L. (ct.1) Step R beside L (ct.&) Step side L, lifting R well in front (ct.2) Hold (ct.&).
During cts. 2,& handkerchief is passed under raised leg, from right hand to left hand.
- 6 Repeat meas. 1, opposite ftwk. Handkerchief is passed under in opposite direction.
- 7-8 Repeat meas. 5-6.
- 5-8 Woman- 3 steps per meas. in place.

PRESJEKAČA

(Podravina, Croatia)

Source: Nena Šokčić

Formation: Circle of men, hands joined and down. Ladies are in outer circle, behind and between men, with hands resting lightly on men's shoulders.

Time: 2/4

Record: AMAN-105

Measure: Pattern I

- 1 With weight on both feet and L slightly in front, bend both knees (ct.1&2) Bend twice more (cts. 2,&3).
- 2-8 Repeat meas. 1.

Pattern II

- 1 Step fwd. with light running steps, L,R (cts.1,2)
- 2 Continuing the feeling of light running steps, step tog. with L (ct.1) Step back on R (ct.2).
- 3-4 Repeat meas. 1-2 of pattern I.
- 5-8 Repeat meas. 1-4.

Pattern III

- 1 With weight on both feet and L slightly in front, slight bend of both knees (ct.1) Sharper, slightly deeper bend (ct.2)
- 2 Bend knees (ct.1) bend again (ct.2).
- 3-4 Repeat meas. 1-2 of Pattern I.

This concludes the dance the first time through. Each pattern changes slightly and becomes more animated as the dance is repeated.

Pattern I - variation 1

- 1 Step L in place (ct.1) Hit R next to L (ct.2)
- Hop on L (ct.2) Step R in place (ct.2)
- 2-8 Repeat meas. 1.

PRESJEKAČA
(cont.)Measure: Pattern II - variation 1

- 1 Step fwd. with light running steps L, R (cts. 1,2).
- 2 Continuing with light running steps, step tog. with L (ct.1) Step back on R (ct.2)
- 3-4 Repeat meas. 1-2 of pattern I
- 5-8 Repeat meas. 1-4.

Pattern III - variation 1

- 1 Step L in place (ct.1) Making approx. 1/8 turn to left jump fwd. slightly onto both feet which are slightly apart and parallel (ct.2).
- 2 Step back to place (ct.1) Step in place on R (ct.2)
- 3-4 Repeat meas 1-2 of Pattern I-variation 1.
- 5-8 Repeat meas. 1-4.

Pattern I - variation 1- repeatPattern II - variation 2

- 1-2 Step L in place bending left knee (ct.1) Straighten left knee and push back onto R (ct.2) Straighten right knee and push back onto L (ct.1) Straighten left knee and push back onto R (ct.2) Straighten right knee (ct.2).
- 3-4 Repeat meas. 1-2 of Pattern I-variation 2
- 5-8 Repeat meas. 1-4

Pattern III - variation 2

- 1 Step L in place (ct.1) Making approx. 1/8 turn to left jump fwd. lightly onto both feet, which are slightly apart and parallel (ct.2)
- 2 Step back to place on L (ct.1) Step back slightly on R (ct.2) Step in place on L (ct.2&3).
- 3 Making approx. 1/8 turn to left jump fwd. onto both feet, which are slightly apart and parallel (ct.1&2) Step back to place on L (ct.2) Step in place on R (ct.2&3)
- 4 Repeat meas 1, Pattern I - variation 1
- 5-8 Repeat meas. 1-4.

PODRAVSKI DRMES
(Podravina)

PODRAVSKI DRMES
(cont.)

Source: Nena Sokoić
Record: P-4106

Formation: Couples in shoulder-waist position, the back of the man's hands are on his partner's waist. Man's arms are very straight. This dance is performed on the whole foot.

Measure: Basic - Man

- 1 Step fwd. on L with bounce (ct.1) Bounce on both feet (ct.&) Bounce on both feet (ct.2) Hold (ct.&)
 - 2 Repeat meas. 1 opposite ftwk.
 - 3 Repeat meas. 1.
 - 4 Step directly to right side with R; the bounce continues (ct.1) Bounce on both feet twice (cts.&,2)
 - 5 Step directly back with L, with bounce (ct.1) Bounce on both feet twice (cts.&,2)
 - 6 Repeat meas. 4
 - 7 Repeat meas. 5
 - 8 Stamp R next to L (ct.1) Hold (ct.2)
- These 8 measures are done by the woman with the same bouncy feeling but with opposite ftwk. and direction. Thus the woman steps back on meas. 1. and to her left on meas. 4.
- 9-10 Couple turns halfway around CW with 3 steps per meas. on counts 1,&,2, both begin with L.
- 11-15 Couple turns back & turn CCW with 3 bouncy steps per meas. (cts.1,&,2).
- 16 Stamp once on R(ct.1) Man stamp again on L. taking no weight (ct.2).

Variations

All of the variations to the basic step occur after measure 12.

Measure: Stamping variation

- 13-14 Same as basic.
 - 15 Man- Step L in place, knee bent (ct.1) Hit R next to L (ct.&) Lift on L (ct.2) Hit R next to L (ct.&).
 - 16 Repeat on opposite foot.
 - 15 Woman- Step L (ct.1) Hit R next to L (ct.&) Lift on L (ct.2) Hit R next to L (ct.&)
 - 16 Repeat meas. 15.
- Turning variation
- 13-15 Man- 3 steps per meas. done in place while the woman is turned under his right arm.
 - 13-15 Women- 3 steps per meas. with one turn under the man's arm, CW, on each meas.
 - 16 Both stamp on R (ct.1) Hold (ct.2) Woman does not take weight.

TROPNALO ORO
(MACEDONIA)

Source: Stanimir Visinski, Institute on Badija, 1973.
Record: AMAN-106
Meter: 7/16 (ct. 1,2,3).
Formation: Mixed line, joined hands down.

Measure:

- 1 Facing rt., lift on L. and immediately step on R (ct.uh,l). Step on L. (ct.2). Hold. (ct.3).
- 2 Same as meas. 1
- 3 Lift on L. and immediately step on R. (ct.uh,l). Step on L. beside R. (ct.uh), Step fwd. on R. (ct.2). Hold. (ct.3). (note: this step appears to be a kind of schottische step).
- 4 Repeat meas. 3, opp. ftwk.
- 5 Slight leap fwd. R. (ct.1). Hop on R. (ct.2). Hold (ct.3).
- 6 Repeat meas. 5, opp. ftwk.
- 7 Turning to face center, leap slightly rt. on R. and immediately step on L. heel across in front of R. (ct.uh,l). Step back on R. (ct.2). Hold (ct.3).
- 8 Hop on R. (ct.1). Step side on L. heel (ct.2). Step behind on R. (ct.2). (Note: this dance meas is in 2/4, although the music continues to be in 7/16).
- 9 Same as meas. 8.
- 10 Slight leap on L. across R., turning to face R. (ct.1). Hold (ct.2,3). R. is held raised in back turning to face left., swing R. in front of L. and step on it. (ct.1). Step in place on L. (ct.2). Step in place on R. (ct.2). (Note: this is another 2/4 dance measure).
- 12 Lift on R. swinging L. around in front and turning to face rt. (ct.1). Step on L. (ct.2) Hold (ct.3).

PODGORAC
(East Serbian Vlah)

Source: Dance seen at Smotra Folklor, Zagreb, Special thanks to Robert Leibman for the use of his films in the further research of this dance. Melody is in 6/8 accompaniment is in 2/4. The dance will be counted 1,2,3, 2/4.

Position: Belt-hold, men and women in mixed line, Lift. Over Rt.

Record: AMAN LP-105

Measure:

- 1-2 Introduction
 - 1-2 Step R to Rt. (ct.1) Step tog. L (ct.2) Repeat cts. 1-2.
 - 3 Step R to Rt. (ct.1) Raise L to Rt. ankle (ct.2)
 - 4 Step on L fwd and to left. (ct.1) Raise R to left ankle. With R (ct.1) Ladies lift L, Men kick L front of R (ct.2) Kick
 - 5 Step fwd. and Rt. with R (ct.1) Ladies lift L, Men kick L front of R (ct.2)
 - 6 Step L (ct.1) bring R to left (ct.2)
 - 7 Step L (ct.1) Ladies and Men kick opp. ftwk as meas 5, (ct.2)
- Repeat this sequence 15 more times. Though ftwk is similar for Men and Women, body movement is different. Ladies turn body toward ft. stepped on ct.1 and back to place on ct.2. Cts. 3,4,5,7 do not return to place that is when you change direction. Men step on ct.1 and turn body away from ft.

Step II

- 1 Step R in place (ct.1) Step L in place (ct.2) Step R in place (ct.2)
- 2 Repeat meas 1 opp. ftwk.
- 3 Jump onto both feet fwd and diag. Rt. (ct.1) Jump again in place on both (ct.2)
- 4 Jump onto both to left. (ct.1) and jump in place on both (ct.2)
- 5-6 Step R fwd and diag. Rt. (ct.1) Hop on R (ct.2) Hop on R (ct.2) Step on L back leaving R down (ct.1) Step back on R (ct.2) Repeat meas. 2
- 7 Repeat sequence to end of music.

Record: AMAN LP-105

ZAPLANJSKI ČAČAK
(cont.)

ZAPLANJSKI ČAČAK
(East Serbia)

Source: Mena Sokčić
Record: AMAN-LP 104
Time: 2/4

Formation: Mixed line, belt-hold.

Measures: Step I

- 1 Step right with R (facing center) (ct.1)
Continue right bringing L almost to R (ct.2)
- 2-3 Repeat meas. 1 twice.
- 4 Step right with R (ct.1) Flex right knee, L
remains on floor (ct.2).
- 5 Repeat meas. 4 opp. ftwk. opp. dir.
- 6 Repeat meas. 4
- 7-8 Repeat meas. 3, 4 opp. ftwk. opp. dir.
Step is done 4 times

Bridge

- 1-3 Repeat meas. 1-3 of Step I
- 4 Step right with R (ct.1) Step L in place (ct.2).

Step II

- 1 Step R to right, body rocks slightly to right
(ct.1) Step right with L (not quite together)
with body rocking back to left (ct.2).
- 2-3 Repeat meas. 1.
- 4 Step R to right, body rocks right, left knee
is raised (ct.1) Hold (ct.2).
- 5 Repeat meas. 4 opp. ftwk. opp. dir.
- 6 Repeat meas. 4.
- 7-8 Repeat meas. 3-4 opp. ftwk. opp. dir.
Step II is done twice.

Measure: Step III

- 1 Step right with R (ct.1) Bring L around to
cross in front of R (ct.2).
Repeat meas. 1.
- 2-3 Repeat meas. 1.
- 4 Step right with R., lifting left knee (ct.1)
Relax left knee so foot gives a gentle kick
(ct.2).
- 5 Repeat meas. 4 opp. ftwk opp. dir.
- 6 Repeat meas. 4.
- 7-8 Repeat meas. 3-4 opp. ftwk. opp. dir.
Step III is done twice.

Bridge- Repeat previous bridge

Step IV

- 1 Facing center hop on L (ct.1) Step on right heel
to right (ct.2) Step on L together (ct.2).
Repeat meas. 1.
- 2-3 Repeat meas. 1.
- 4 Bounce on both feet (cts.1,2). Hold (ct.2).
- 5-6 Touch left heel fwd. and slightly left (meas.5)
Step L in place (meas.6).
- 7-8 Repeat meas. 5-6 opp. ftwk.
- 9-16 Repeat meas. 1-8 opp. ftwk. opp. dir.
Step IV is repeated.

Bridge

Step V

- 1-4 Repeat meas. 1-4 of Step IV
- 5-6 Repeat meas. 3-4 of Step IV opp. ftwk opp. dir.
- 7-8 Repeat meas. 3-4 of Step IV.
- 9-10 Repeat meas. 5-6.
- 11 Large step left with L bringing R to L.
- 12 Repeat meas. 11 to right with R.
- 13-15 Repeat meas 1-3 opp. ftwk opp. dir.

ZAPLANJSKI ČAKAK
(cont.)

Measure: Step V- cont.

- 16 Step on L facing slightly left (ct.1) Stamp
on R (no weight) next to L (ct.2)
Step V is done twice.

Bridge

Step VI

- 1-4 Repeat meas. 1 of Step IV four times.
5-8 L moves fwd. strongly as you hold on the balls
of both feet.
9-10 Repeat meas 1-2 opp. ftwk. opp. dir.
11-16 Repeat meas 11-16 of Step V.
Step VI is repeated.

Step VII

- 1-8 Repeat meas 1-8 of Step VI.
9 Body remains at same level as feet switch
to put R fwd. (ct.1) Hold (ct.2).
10 Repeat meas 9 to put L fwd.
11-12 Repeat meas 9-10.
13-16 Repeat meas. 13-16 of Step V.

Bridge

Step VIII

- 1 On flat foot, step R to right (ct.1) Step L
tog. (ct.2) Step R (ct.2) Step L tog. (ct.2).
2-3 Repeat meas 1.
4 Step R to right (ct.1) Step L tog. (ct.2)
Step R (ct.2) Hold (ct.2).
5 Repeat meas 4 opp. ftwk. opp. dir.
6 Repeats meas 4.
7-8 Repeat meas 3-4 opp. ftwk. opp. dir.
Step VIII repeats to end

BITOLJKA
(Serbian Ballroom Dance)

Source: Institute on Yugoslav Dance, Badija, 1972
Milica Ilijin, Desa Đorđević

Meter: 4/4

Record: AVAN LP-104

Formation: Mixed line men and women alternating,
hands held in "W" position. Closed circle.

Measure: Step R to Rt. (ct.1) Lift on R. (ct.2)
Step L over R. (ct.3) Lift on L. (ct.4)

- 2 Step R to Rt. (ct.1) Step tog. L. (ct.2)
Step R. to Rt. (ct.3) Lift on R. (ct.4)
3-4 Repeat measures 1-2 opposite footwork
opposite direction.

- 5 Man turns to women on Lft. and takes her
Lft. hand in his Rt., he already has
her Rt. in his Lft., hands remain up.
Both step R to own Rt. (ct.1) Step L.
slightly in front (ct.2) Step R to Rt.
(ct.3) Close and touch L to R (ct.4)
6 Repeat step as in measure 5 opposite
footwork opposite direction.
7-12 Repeat meas. 5-6, opening up on the last
beat ready to do next step.

Pattern 2

- 1-8 Repeat measures 1-8 of Pattern 1.
9-10 7 walks to Rt. to finish with a lift on
(ct.4) of measure 10.
11-12 7 walks back Lft. to finish with Lift
and open up on (ct.4) of measure 12.

Pattern 3*

- 1-4 Repeat measures 1-4 of pattern 1.
5 Hands down and held, hop on L (ct.1)
Step R to Rt. (ct.2) Step L slightly
crossing in front of R. (ct.2) Step R to
Rt. (ct.3) Hop on R. (ct.4)
6 Repeat 5 opposite footwork opposite direction.
7-12 Repeat measures 5-6 open up on last
count to start over.

Steps may be done in any order.

Ovčepolsko
(Ovčepolje)

Source: Pece Atanasovski, Institute at Oteševo.

Record: LP AMAN-103

Time: 11/16 1,2,3,4,5,

Position: Mixed line, hands held down.

Measure: Step I

- 1 Step Rt. on R. (ct.1) Cross L. over no weight (ct.2) Step L. (ct.3) Lift on L. (ct.4) Step R. to side (ct.5)
- 2 Lift on R. (ct.1) Step L. over (ct.2) Push with R. in front but do not step (ct.3) Lift on L. (ct.4) Step back on R. (ct.5)
- 3 Step back on L. (ct.1) Step R. fwd. (ct.2) Push with L. as in meas. 2 (ct.3) Lift on R. (ct.4) Step back on L. (ct.5).

Step II

- 1 Step Rt. to R. (ct.1) Step L. tog. (ct.2) Step Rt. on R. (ct.3) Hop on R. (ct.4) Cross L. over (ct.5)
- 2 Slight leap R. to Rt. (ct.1) Cross L. over (ct.2) Push R. in front (ct.3) Lift on L. (ct.4) Step back R. (ct.5).
- 3 Same as Step I meas.3.

Step III

- 1-2 Repeat meas 1-2 Step III
- 3 Step back on L. (ct.1) Cross R. over (ct.2) Hop on R. (cts.3-4) Step L. to left side (ct.5)
- 4 Lift on L. (ct.1) Cross R. over (ct.2) Push L. in front (ct.3) Lift on R. (ct.4) Step back L. (ct.5)

Step IV

- 1 Repeat meas.1 of Step II
- 2 Slight leap R. to Rt. (ct.1) Cross L. over (ct.2) Hop on L. (cts.3-4) turning CCW Step R. (ct.5)
- 3-4 Repeat meas. 3-4 of Step III.

Y
ŽENSKO PUŠTENO
(Pelagonija)

Source: Pece Atanasovski, Institute at Oteševo.

Time: Musically in a 12/8, dance will be counted in 5 with slight emphasis will be on 1 and 4.

Record: LP AMAN-103

Position: Woman's line, hands held, arms in a "W" pos.

Measure:

- 1 Lift L. weight on R. (ct.1) place L. to side weight still on R. (ct.2) Shift weight to L. (ct.3) Step fwd. on R. (ct.4) Weight back to L. (ct.5).
- 2-3 Repeat meas. 1 moving Rt. then L.
- 4 Turning slightly Rt. lift R. weight on L. (ct.1) Touch R. to front and side (ct.2) put weight on R. (ct.3) Step L. behind R. (ct.4) Leap onto R. (ct.5).
- 5 Step L. in front of R. (ct.1) Lift on L. (ct.2) Step side on R. (ct.3) Step front L. (ct.4) Step in place R. (ct.5)
- 6-10 Repeat meas. 1-5.

When music gets fast step changes; hands move to hips, wrists to waist, fingers back.

- 1 Facing CW 2 hops on R. (ct.1&2) Step L,R,L in place turning to face CCW (ct.1&2)

Repeat meas.1 hopping on L. turning CW.

- 3 Hop on R. twice (cts.1&2) Step behind on L. (ct.3) Leap Rt. on R. (ct.4) Step L. in front (ct.5).

- 4-5 Repeat meas 4-5 of slow step.

Repeat to end of dance.

Vlah dances

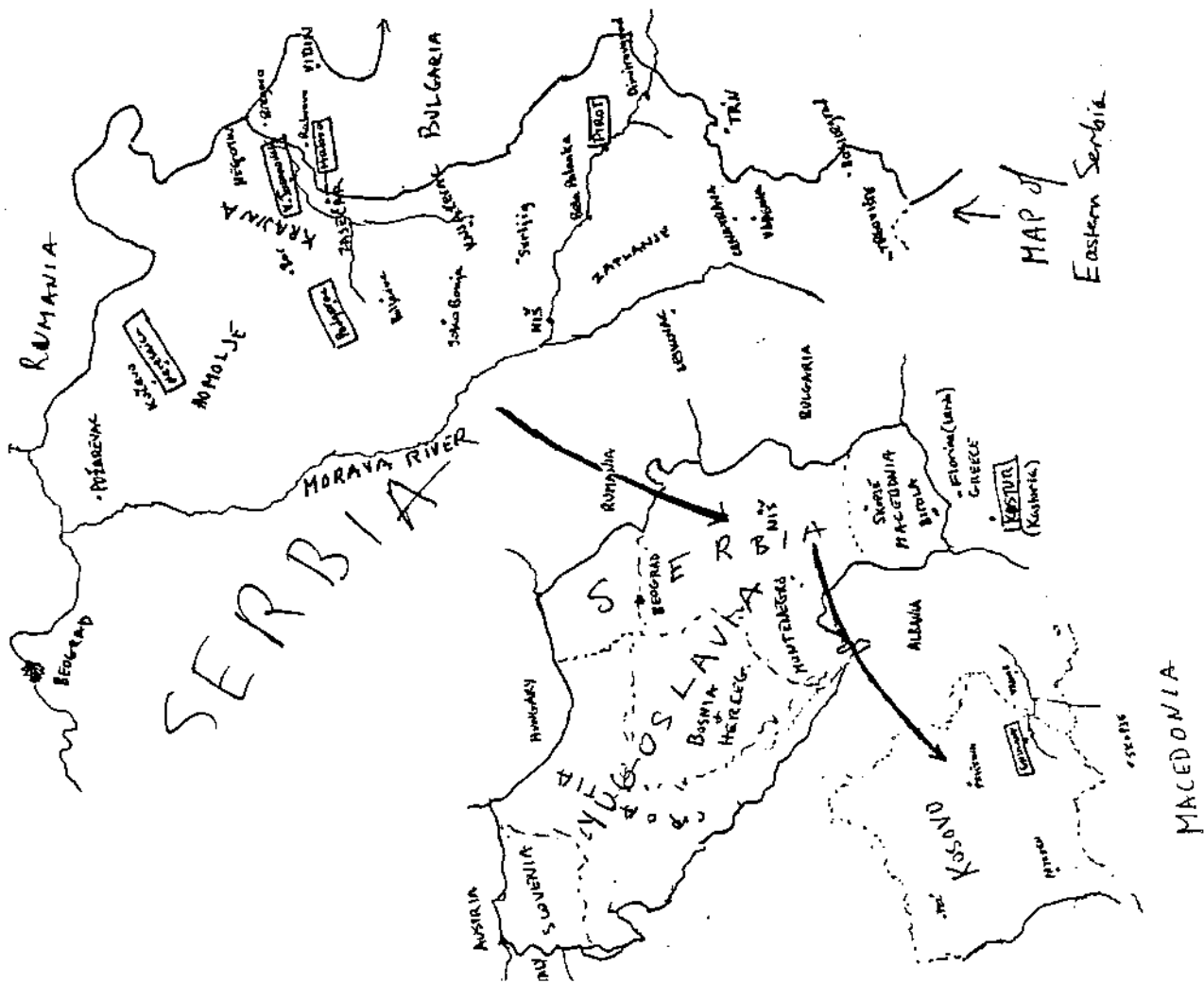
The northeastern part of the republic of Serbia is primarily populated by two groups: Orthodox Serbs, and Vlachs (also Orthodox Christians) who are speakers of a Romance language closely related to Rumanian. These Vlachs, are the descendants of Slav speakers who fled this area in the 15th and 16th centuries and returned, somewhat Romanianized, in the 17th and 18th centuries. They are probably the majority in this area.

Halovo is a Vlach village situated between the towns of Zaječar on the south and Negotin on the north. (Across the mountains, in Bulgaria, there are also many Vlachs and Yves Moreau has taught a number of dances which he learned there in the village of Rabrovo. A bit south of here are the districts of Boljevac and Bor in which lie the villages of Podgorac and Osmić. I may be teaching the dance *batrnia* from Boljevac, and Steve Kotansky has been teaching several dances from Osmić. Going in the other direction, somewhat west of Halovo are the Homolje mountains and the town of Kučevo in which I attended the annual *Homoljski motivi* festival of folklore from this region. Located nearby was the village of Neresnica where Dennis Boxell collected several dances, including *davajlike dajke*.)

I first saw and filmed the dances from Halovo - *dansu, todorka, paloska, ora, petrovo kolo*, and *juta* when a group of villagers from there performed at the Beograd *Sabor* in 1965. Marty Koenig saw the group that same year at the Zagreb *Smotra folkloru* and later went to their village and recorded their orchestra. These recordings are available on a series of small EP's issued by his Balkan Arts label.

Later, I saw and filmed several of these dances - especially *dansu* and *paloska* - as well as the more common *stara vjina*, when I attended a wedding in the neighboring village of Veliki Jasenovac (in which a Serbian girl from Zaječar married a Vlach boy who was originally from that village.) In that case, the Vlach orchestra consisted of two saxophones and a large drum with cymbal mounted on top. (There was also a Serbian orchestra consisting of two accordions and a string bass with tiny little cymbals - like those in a tambourine - mounted in the area of the tuning pegs. They tended to play many *u šest, žikino*, and *čučak*.) Much of the wedding took place in a large village building holding several hundred people, and the lines of a hundred or more snaked about the hall.

-Bob Leibman
Kolo Festival 1985



DANCU (DAHJN-tsooh)

A dance of the Vlach (Romanian language speaking) population in northeastern Serbia near the town of Negotin. The dance is of the Devojacko kolo type (1101/1101), structurally similar to many Serbian dances including Sejinja, Sarajevka kolo and Piljeskovic.

SOURCE: The dance was first learned from a film I made of a Sept. 10, 1967 performance at the Beograd sabor by a group of villagers from the village of Helovo. I later saw and filmed its performance by villagers at a wedding in the village of Veliki Jesehovac. Both villages are located south of Negotin.

RECORD: Balkan Arts BA 702, Side A, band 1. (now out of print)

FORMATION: Open circle of mixed men and women--alternating men and women for steps-- with the leader on the right. On steps, it was performed with hands joined and held down in "V" position. In the village, hands were joined and held low or high (almost at shoulder height)

METER: 2/4

DESCRIPTION:

1. Face right of center. Step R to right (CCW).
2. Hop or lift on R. Free L begins to step across in front of R.

- II. 1. Step L across in front of R and somewhat into the center.
2. Hop or lift on L.

- III. 1. Step on R to right and a bit back.
2. Step L by R or even slightly behind.

- IV. 1. Step on R to right and back.
2. Lift on L in place. Kick free L low forward, or slightly across in front of R.

- V. 1. Step L by R.
2. Lift or bounce on R in place. Kick free R low forward, or slightly across in front of L.

- VI. 1. Step R by L.
2. Lift or bounce on L in place. Kick free L low forward, or slightly across in front of R.

- VII. 1. Step L by or slightly forward of R.
2. Step R by L.

- VIII. 1. Step L by or slightly forward of R.
2. Hop or lift on L and turn a bit to face right of center. Free R may be shoved out a bit to the right in preparation for the next step.

NOTE: Knees are soft and flexed on every count so the dance is bouncy. Steps are all on the flat foot or the ball of the foot with the heel slightly off the ground. The men's steps can be broader and looser. The women are always very straight, but the men may bend a bit.

Presented by Bob Lehman at the 1985 Kolo Festival. (6/85; rev. 11/85)

TODORKA (TOH-dohr-kah)

A dance of the Vlach (Romanian language speaking) population in northeastern Serbia near the town of Negotin.

SOURCE: The dance was learned from a film I made of a Sept. 10, 1967 performance at the Beograd sabor by a group of villagers from the village of Helovo, which is located south of Negotin. Also, from a film I made at a wedding in the nearby village of Veliki Jesehovac in January 1971.

RECORD: Balkan Arts BA 703, Side B

FORMATION: Open circle of mixed men and women--alternating men and women for steps-- with the leader on the right. Performed on stage with left hand, L over R. In the village, dancers either joined hands low (in "V" position), or they used a "close" hold such as arm-in-arm or arms around each others' backs.

METER: 2/4

DESCRIPTION:

1. Face a bit right of center. Large step with R to right and slightly in.
2. Hop on R while bringing free L across in front of it.

- II. 1. Step on L diagonally across in front of R and somewhat in towards the center.
2. Hop on L and turn to face directly in towards center.

- III. 1. Step on R diagonally back and to the right.
2. Close L to R, lessing free R-knee bent-out to right a bit.

IV-V Repeat the movements of III two more times. (for a total of 3x)

- VI. 1. Step on R to R.
2. Hop on R and hook L low, across in front of R.

- VII. 1. Step on L by R.
2. Hop on L and hook R low, across in front of L.

- VIII. 1. Step on R by L.
2. Hop on R and hook L low, across in front of R.

- IX. 1. Face diagonally left of center. Step L to left. Toss free R-knee bent-out to right a bit.
2. Step on R diagonally across in front of L.

X-XI Repeat the movements of IX two more times (for a total of 3x)

- XII. 1. Step L to left.
2. Face center. Hop on L and hook R low, across in front of L.

VARIATION: In the stage performance, they also did the dance in place. The men bent deeply at the waist. Free foot was hooked low across in front of the other while performing all the hops.

(Warning: there is a slight possibility, that the dance actually should begin with the hop on L of XII-2 on 1-1 - and in consequence all other movements should be shifted down by one beat. This would alter the character of the dance and make it more like a Pejuskolo - hops on the down-beats instead of the upbeats.)

Presented by Bob Lehman at the 1985 Kolo Festival.

(6/85; rev. 11/85)

POLOSKA (POH-loh-skah)

A dance of the Vlach (Romanian language speaking) population in northeastern Serbia near the town of Negotin.

SOURCE: The dance was first learned from a film made of a Sept. 10, 1967 performance at the Beograd sabor by a group of villagers from the village of Halovo. I later saw and filmed its performance by villagers at a wedding in the village of Veliki Jeseonovac. Both villages are located south of Negotin.

RECORD: Balkan Arts BA 702, Side B.

FORMATION: Open circle of mixed men and women--alternating men and women for steps--with the leader on the right. On stage, it was performed with belt hold, L over R. In the village, a variety of "close" holds were used: arm in arm, arm over shoulder and neck, arm around back, etc.

METER: 2/4

DESCRIPTION:

- I. 1. Face right of center. Medium-sized step R to right.
2. Close L to R.
- II. 1. Step R to right.
2. Close L to R without shifting weight to it. (Can actually perform a no-weight stamp.)
- III. 1. Face a bit left of center. Step L by R (or slightly forward and/or to the left.)
2. Step R by L.

- IV. 1. Face center. Step L by R (or slightly forward and/or to the left.)
2. Close R to L without shifting weight to it.

NOTE: While sticking to this basic four measure pattern (basic pattern = 01/01), the dancers are free to perform all sorts of individual variations. For one, while doing these steps, the body may be turned from side to side (although the direction of turning on any particular step also varies from dancer to dancer. Some dancers, men in particular, also at times bent forward at the waist.

Two variations performed by several of the dancers are the following:

VARIATION 1

- I-II as above.
- III. 1. Step L by R or slightly forward (into the circle.)
2. Chug forward (into the circle) on both feet.
Note: alternatively, you can actually keep the weight on L.
- IV. 1. Chug back (out of circle) on L while raising free R up in front, knee bent.
2. Stamp R by and a bit forward of L.
Note: alternatively, you can just kick R low forward (into the circle.)

VARIATION 2

- I. 1. Step R to right.
2. Stamp L by and a bit forward of R. (No weight shift.)
2. Step L by R.
2. Stamp R by L.
- II. 1. Step R by L.
2. Stamp L by R.
- III-IV as in Variation 1.

(In this, the men tended to lean forward from the waist while the women remained upright.)

In another variation, performed in the village, after stepping on the L in measure III, 1, you remain in place for the next 3 counts, just bending the knees on III, 2 and IV, 2.

Presented by Bob Leibman at the 1985 Kolo Festival. (6/85; rev. 11/85)

PETROVO KOLO

(PEH-trah-voh KOH-loh)

A dance of the Vlach (Romanian language speaking) population in northeastern Serbia near the town of Negotin.

SOURCE: The dance was first learned from a film made of a Sept. 10, 1967 performance at the Beograd sabor by a group of villagers from the village of Halovo, south of Negotin. During a wedding in Veliki Jeseonovac, a neighboring village, I saw people do 7's and 3's in Kokonjeste and Ujest structure (0111/0111), just not as in Petrovo Kolo where the structure is essentially reversed (1101/1101) -- and is actually the same as Dancu.

RECORD: none of which I know

FORMATION: Face center or slightly right of center. Open circle of mixed men and women--alternating men and women for steps--with the leader on the right. On stage, it was performed with belt hold, L over R. In the village, a variety of "close" holds might be used: arm in arm, arm over shoulder and neck, arm around back, etc.

METER: 2/4

DESCRIPTION:

- I. 1. Face center, or slightly right of center. Step R in place or slightly to right.
2. Step L forward and a bit across in front of R
- II. Reverse I.

III. Reverse I.

- III. 1. Face center, or slightly right of center. Step R in place or slightly to right.
2. Step L forward and a bit across in front of R
- IV. 1. Face center, or slightly right of center. Step R in place or slightly to right.
2. Step L forward and a bit across in front of R

- V. 1. Face center, or slightly right of center. Step R in place or slightly to right.
2. Step L forward and a bit across in front of R
- VI. Repeat I-IV with reverse footwork and reverse direction.

When it gets faster, the men bent over at the waist and lifted their free foot higher. Women remained relatively straight.

Note: Women dance more lightly and may bounce on ct. 2& of measures I, II, IV, V, VI and VIII.

Presented by Bob Leibman at the 1985 Kolo Festival. (11/85)

ORA (OH-rah)

A dance of the Vlah (Romanian language speaking) population in northeastern Serbia near the town of Negotin.

SOURCE: The dance was first heard from a film made of a Sept. 10, 1967 performance at the Beograd sabor by a group of villagers from the villages of Holoovo, south of Negotin.

RECORD: Balkan Arts BA 704, Side B.

FORMATION: Open circle of mixed men and women--alternating men and women for steps--with the leader on the right. On steps, it was performed with belt held, L over R. In the village, a variety of "close" holds might be used: arm in arm, arm over shoulder and neck, arm around back, etc.

METER: 2/4

DESCRIPTION:
I. 1. Face center, or slightly right of center. Step R to right.
2. Close L to R.

II. 1. Step R to right.
2. Close L to R.

III. 1. Step R to right.
2. Bounce on R in place, touching flat bottom of L to the ground somewhat left of R.

IV. 1. Step L slightly forward, into the center. The body may be turned slightly to right of center while free R is lifted a bit. For men, it may be bent at the knee.
2. Hop or bounce on L in place and either close R to L with no wt. shift, or else kick R fl. fwd a bit, from the knee.

V. 1. Step R diagonally back and to the right and face center.
2. Hop or bounce on R in place, touching flat of L to ground near R.

VI. 1. Step L in place (or slightly forward). The body may be turned slightly to the right.
2. Close R to L (while flexing knees). The body turns back towards the center.

VII. 1. Repeat VI.

VIII. 1. Step L in place. Free R is lifted, bent at knee.
2. Bounce on L. Kick R forward from the knee.

Variations.

Variation I - Ct. I of measures I and II.
Instead of closing free foot and taking weight on it, bounce on both feet.

Variation II -

VI. 2. Chug forward on both, or on L only (kick free R fwd., or stamp with it.)

VII. 1. Chug back on both or on L.
2. Chug forward on both, or on L only (kick free R fwd., or stamp with it.)

VIII. 1. Chug back on both or on L.

(continued)

ORA p.2

Variation III -

I. 1. Step R in place. (Almost simultaneously, stamp or touch L slightly forward of R. Not a step-stamp, but step and stamp at same time.)

2. Reverse of 1.

II. Repeat I.

III. 1. Step R in place.

2. Hop or bounce on R in place. Kick free L forward a bit (or stamp L by R--no wt.)

IV. Reverse III (but more often stamping)

V. Like III.

VI-VII as in other variations, (often accenting ct.2 of measures VI and VII).

Note: Knees are soft and flexed on off beats, so dance is bouncy. Steps are all on flat foot or on the ball of the foot with the heel only slightly off the ground. The men's steps can be broader and looser. The women are always very straight. Men may bend a bit at the waist, especially in var. III.

Presented by Bob Leibman at the 1985 Koto Festival. (11/85)

JUTA (YOOH-tah)
(also called SITNICA)

A dance of the Vlah (Romance language speaking) population in northeastern Serbia near the town of Negotin.

SOURCE: The dance was first learned from a film made on Sept. 10, 1967 performance at the Beograd suburb by a group of villagers from the village of Hahovo, south of Negotin.

RECORD: Balkan Arts BA 704, Side A

FORMATION: Face center or slightly right of center. Open circle of mixed men and women - alternating men and women for steps - with the leader on the right. On steps, it was performed with belt hold, L over R. In the village, a variety of "close" holds might be used: arm in arm, arm over shoulder and neck, arm around back, etc.

METER: 2/4

DESCRIPTION:

- I. 1. Face center, or slightly right of center. Step R to right.
2. Step L across in front of R to right.

II. 1. Step R to right.

2. Close L to R with no weight shift.

III. 1. Step L in place or slightly to left.

2. Close R to L with weight shift.

IV. 1. Step L in place.

2. Slight bounce on L. Touch R slightly forward of L.

V. 1. Slight bounce on L. Touch R by L.

2. Slight bounce on L. Touch R slightly forward of L.

Note: Knees are soft and flexed on off beats so the dance is bouncy. Steps are all on flat foot or on ball of foot with the heel only slightly off the ground. The men's steps can be broader and looser. The women are always very straight, but the men may bend forward a bit at the waist.

When the music gets a bit faster or more lively.

I. 1. Step R to right and slightly back.

- &&. Close L to R.

2. Step R to right and slightly back.

- &&. Close L to R.

II. 1. Step R to right and slightly back.

- &&. Close L to R.

2. Step R to right and slightly back.

- &. Bounce on R in place. Free L is raised a bit forward and may be swung forward.

III. 1. Step L by R.

- &. Bounce on L in place. Free R is swung forward.

1. Step R by L.

- &. Bounce on R in place. Free L is swung forward.

(continued)

JUTA (p.2)

IV. 1. Step L by R.

- &. Step R slightly forward of L (while facing left of center.) Knees may be flexed a bit.
- 2 &. Repeat I &.

V. 1 &. Repeat IV - 1 & (again)

2. Step L by R.

- &. Bounce on L and prepare R for step to right.

Note: When the music is fast, the above variation was (on stage) done in place with the men bending over at the waist.

In measure I and II, on the beat, the R steps slightly back, and, on &, the L steps slightly forward.

II-2, III-1 and III-2 become steps with almost simultaneous stamps of the free foot.

In measure IV and V, on the beat, the L steps slightly back, and, on &, the R steps slightly forward.

Presented by Bob Leibman at the 1985 Kolo Festival. (11/85)

STARA VLAINA
(STAR-rah VLAI-(een)-nah)

A dance done by both the Serb and Vlach (Romance language speaking) population in ourtheastern Serbia. "Stara vlaina" is obviously a slovic name for the dance and, just as obviously, suggests that it is thought to be Vlach in origin. Dances by this name are frequently found with a 7-measure pattern (0011101) (formed by doing the movement of the first measure only twice) rather than with the 8-measure pattern (00011101) presented here. Many other dances from this region - e.g. Ora (from Helovo), Balala (from Babrovo in Bulgaria) are similar, but cut one measure from the first three, but add a repeat of measure 7 instead (00111001).
I think (but am not sure) that the 8-measure version presented here is, at this time, the most commonly done version in this region when contemporary villagers gather to dance.

SOURCE: The dance, as described, was performed numerous times in the course of a wedding which I attended in Jan., 1971 in the village of Veliki Jasenovac, south of Negotin and north of Zoljevac.

RECORD: Balkan Arts BA 702, Side A; Solo LP-1, Side A, band 9; or any of several other available recordings

FORMATION: Open circle of mixed men and women with the leader on the right. On stage, it was performed with belt hold, 1 over R. In the village, the line became quite long (over 100 people) and snaked about wherever there was room. Rather than alternate men and women as it might be performed on stage, it was common to see groups of friends or relatives (often of a single sex) all dancing next to one another. Again, rather than a belt hold, these days a variety of "close" holds might be used:
arm in arm, arm across neck and shoulders, arm around back, etc.

METER: 2/4

DESCRIPTION:

- I. 1. Face center, or slightly right of center. Step R to right.
2. Close L to R.
- II. 1. Step R to right.
2. Close L to R.
- III. 1. Step R to right.
2. Close L to R.
- IV. 1. Step R to right.
2. Bounce on R in place, touching flat bottom of L to the ground somewhat left of R.
- V. 1. Step L slightly forward, into the center. The body may be turned slightly to right of center while free R is lifted a bit. For men, it may be bent at the knee.
2. Bounce on L in place and either close R to L with no wt. shift, or else kick R fl. fwd a bit, from the knee.
- VI. 1. Step R diagonally back and to the right and face center.
2. Bounce on R in place, touching flat of L to ground near R.
- VII. 1. Step L slightly to the left (or in place, or slightly forward).
2. Close R to L (while flexing knees).
- VIII. 1. Step L slightly to the left (or in place, or slightly forward).
Free L is lifted, bent at knee.
2. Bounce on L in place. Free R is kicked forward a bit, from the knee.
(continued)

STARA VLAINA p.2

Note: the above pattern may be done with basically flat-footed steps and an even flex of the knee on every count, or the leading foot (ct. 1 of measures 1, 2, 3 and 7) may take the weight on the heel, so that you sink more on ct. 2.

Variations.

There are numerous personal and momentary variations which are performed within the above basic pattern:

Preliminary stamps may be performed prior to taking some or all of the steps in measures I-IV and VII-VIII.

Stamps may also be performed on ct. 2 of measures 4, 5 and or 6.

Chug in on both feet (VII-2) and then back out on L (VIII-1) with kick fwd. (or stamp) of free right on VIII-2.

Turns of body to R or L may be performed by individuals when dancing becomes lively. There does not seem to be any regular pattern - as turning either towards or away from the weight-bearing foot.

Bending forward from the waist is occasionally done by some of the men when the dancing becomes lively.

Presented by Bob Leibman at the 1985 Kolo Festival. (11/85)

BATRINA (BAH-ti-nah)

A dance of the Vlach (Romanian language speaking) population in northeastern Serbia.

SOURCE: The dance was learned from films made of a May 9, 1971 performance by a group of villagers from the village of Podgorac, Boljevac, performing at the Homoljski motivi festival in Kuberov and a July, 1973 performance by a similar group at the Smotra folklorna in Zagreb.

RECORD: AMAM, LP 105, Side 2, band 5 (called "Podgorac")

FORMATION: Alternate men and women in a slightly curved line. The male leader was on the right. Belt hold, L over R.

METER: 2/4 (melody is actually in 6/8)

DESCRIPTION:

Face center, or slightly right of center.

- I. 1. Small step R to right. Women turn bodies a bit to the right, men to the left of center.
2. Close L to R. Both men & women return to their original position (or a bit further.)

II. Repeat measure I.

- III. 1. Small step R to right. Women turn bodies a bit to the right, men to the left of center.
2. Free L is kicked gently forward.

- IV. 1. Step L forward. Women turn bodies a bit to the left, men to the right of center.
2. Free R is gently touched by the L, or it is gently kicked forward.

- V. 1. Step R back to place. Women turn bodies a bit to the right, men to the left of center.
2. Free L is kicked gently forward.

- VI. 1. Step L to left. Women turn bodies a bit to the left, men to the right of center.
2. Close R to L. Both men & women return to their original position (or a bit further.)

- VII. 1. Step L to left. Women turn bodies a bit to the left, men to the right of center.
2. as in V-2

Feet.

Men dance pretty much in place. Women are pulled from side to side.

- I. 1. Step R (on heel) in place.
2. Step L by R.
3. Step R (full foot) in place.

II. Repeat I with opposite footwear.

- III. 1. Jump diagonally right (forward on both feet).
2. Jump in place (or slightly to the left) on both feet.

- IV. 1. Jump to left onto both feet.
2. Jump in place on both feet (or, on L only).

- V. 1. Jump on R to the right.
2. Hop on R. (Free L may be kicked forward a bit)
3. Hop on R

(continued)

BATRINA (p.2)

- VI. 1. Step back on L (while leaving R where it was.)
(or else - small hop or bounce of R with almost simultaneous step back on L.)
2. Step back on R.

VII. Repeat II.

Presented by Bob Leibman at the 1985 Kolo Festival. (11/85)

SOKAC (шочак - кечкы)

Although this dance is not mentioned by Miličević (1876, 1884), it is now performed by a number of village groups from northeast Serbia as an old dance from that region. It was noted by the Janković sisters in 1938 in Homolje (1952, pp. 122-4) and M. Iljin in Megotinačka Krajina in 1958 (1958, p. 43), both of which are areas with a high percentage of Vlachs. It was also noted in a survey of the Alekšinac area in 1948 (Antoničević 1971, p. 242). The young dancers from the Soko Banja area who did this dance for me indicated that they believed it had not been done in their region until more recent times and that it came from an area to the north and east, Homolje and the Megotina arsa. I have been recently informed by Richard Cray that similar dances are performed in southern Romania either under the title *Sokac* (dialectal for "rat") or *Sobalacu*. Although the Janković sisters state that it is a Serbian dance also done by the Vlachs (1952, p. 123), I would agree with M. Iljin (1958, p. 43) who includes it in a list of Vlach dances which are also done by Serbs.

The dance is structurally distinguished by its alternation of several measures of 5/8 (or 9/16) with several of 7/8 (or 13/16). The number of measures of each vary, although it is usually a multiple of four. American folk dancers, particularly in the West, may have learned one dance by this name and belonging to this family from Dennis Borsari who learned it in the northeast Serbian village of Mersanica.

RECORD: Solo LP-1, Traditional Songs and Dances from the Soko Banja Area Side A, track 1; also MF-EP-1077-A, track 1. (from *Mersanica*)

METER: Four measures of 5/8 alternating with four measures of 7/8

FORMATION: The dance is performed in an open circle with the leader on the right. The line of direction is alternately to the right, and forward and back. Dancers' bodies face center, although they turn somewhat to the right and the left during the execution of the dance.

Hands are joined with neighbors' hands and arms are allowed to hang naturally.

<u>Measure</u>	<u>Count</u>	
1	1	Step R diagonally forward and to the R Face L of center.
	2	Step L behind R to R (move RLOD)
	3	Step R to R (move RLOD)
	4	Step L across in front of R to R (move RLOD)
2-4		Repeat motion and footwork in meas 1, three more times.
5	1	Step forward onto R (move into circle Face center. Arms are swung slightly forward.)
	2	Step back on L (Small step) Arms are allowed to drop back to natural position.
	3	Small step back on R
	4	Small step back on L
	5	Step R by L
	6	Small step forward on L

Measure
6-3

Count

Repeat motion and footwork of meas 5, three more times.

VARIATIONS:

1. The amount of turning of the body during the 5/8 measures varied considerably from dancer to dancer.
2. One female dancer consistently did not step on at 4 of meas 4. She then began meas 5 with a leap forward on the L foot. Ct 2 is held. Cts 3-6 are as above. Meas 6 reverses meas 5. Meas 7 and 8 repeat 5 and 6 except that no step is taken on ct 6 of meas 8.

Presented by Bob Leibman
Kat. F-1144 1985

MEMEDO (MEH-meh-doh)

Dances by this name are found widely distributed in Kosovo and northern Macedonia.

SOURCE: dancer's from the village of Koratište just outside the town of Gnjilane (pronounced locally as "Gjane" - first when a group from the village performed to a brass orchestra (and won first place) at the first Leskovčki sabor in 1971, and then several days later, in Koratište, when villagers danced for me to a *zurja* and *žigon* orchestra which I hired for the occasion. In both cases, I have films of the dancing.

RECORD: Worlstone LP-WT 64 701 ATANAS KOLAROWSKI - DANCES OF YUGOSLAVIA

Side 1, Band 4 (labeled "Memedo") (NOTE: the dance described in these notes is not the same as the one which is taught in the music by Alban.)

FORMATION: Line or open circle of men* with leader on the right. Ball held, L over R.

METER: 7/8 = (2 + 2 + 1 + 2)

(dancers' cts.) 1 2 3 4

DESCRIPTION:

1. Hop or lift on L in place. Free R is raised forward with only a slight bend at knee.
2. Turn to face more towards the center. Step on R to right (LOO).
3. Slight lift on R as free L is raised forward with only a slight bend at the knee.
4. Slight preparatory sink and then a lift on R in place. (Free L is still raised forward and moves down and up with the sink and lift. Heel of L may come in contact with ground at the bottom of the sink.)

- II. 1. Hop or lift on R in place. (This motion is almost continuous with the previous count.) Free L is still raised forward with only a slight bend at the knee.
2. Small step back (out of circle) on L.
3. Small step back (out of circle) on R.
4. Step back (out of circle) on L.

- III. 1. Hop or lift on L in place. Free R is raised forward with only a slight bend at knee.
2. Step back (out of circle) on R.
3. Slight lift on R as free L is raised forward with only a slight bend at the knee.
4. Slight preparatory sink and then a lift on R in place. (Free L is still raised forward and moves down and up with the sink and lift. Heel of L may come in contact with ground at the bottom of the sink.)

- IV. 1. Hop or lift on R in place. (This motion is almost continuous with the previous count.) Free L is still raised forward with only a slight bend at the knee.
2. Small step L forward (in/circle).
3. Turning to face right of center, leap onto R to right (LOO).
4. Large step on L across in front of R to right (LOO).

- V. 1. Hop on L while continuing to move to right (LOO). Free R is raised forward, bent at knee.
2. Step forward (right LOO) on R. (Free L is raised, knee bent, directly under the body or out behind it.)
3. Leap on L while continuing to move to right (LOO). L may be drawn up behind R or it may be moved past it, passing across in front of it.
4. Step forward (right LOO) on R.

* See note at the end of this description.

MEMEDO (p.2)

- VI. 1. Hop on R while continuing to move to right (LOO). Free L is brought forward, bent at knee.
2. Step L diagonally across in front of R to right (LOO). (Free R is raised, knee bent, directly under the body or out behind it.)
3. Leap forward (right LOO) on R, drawing it up to L or stepping past it to the right.
4. Step forward (right LOO) on L.

Variation: Leader sometimes curled the line in and out by moving into circle and turning to his left, while performing the steps in measure II and the beginning of measure III. Then, on cts. 3-4 of measure III, he raised free L, bent at knee, behind R knee. (Note he prepared for this with a large hop forward on ct. 1 of measure II and then large steps on 2-4 with a leap on ct. 3 - much as in measure V.) To return to place, he sort of backed up while line moved to the right (LOO) on measures IV-VI. The dancers next to him accommodated their steps and their direction of motion to him.

- Note: when he did this, he tended to truncate the next sequence into 3-4 measure sequence by skipping measures II & III and going from I right into IV.

- Note: women did not do this on steps. In the village, it was a group of men who danced for me. If women ever do it, they most likely do it in a separate line of their own.

Presented by Bob Leibman at the 1985 Kolo Festival. (6/85-rev. 11/85)

DEVOLLICE (Deh-voh-lee-ehet)

The name of the dance refers to the Devolli region in southeastern Albania, an area adjacent to the Resen and Ohrid area of Yugoslav Macedonia where I saw it performed. It is a dance of the Tosk (Southern Albanian) population of that region. It is primarily a men's dance among this Muslim group who normally segregate the sexes totally with respect to dancing, but I saw the slow part done by a mixed line of men and women led erratically by a woman at the yearly celebration of St. Naum's day at the famous monastery dedicated to him which is situated right at the Albanian border, south of the town of Ohrid. Of course, she performed no kneeling or squatting figures. The faster second part is almost a separate dance which may not always be performed after the first, or may be performed as a tag at the end of Herace as well.

SOURCE: villagers in s. Krani, Resensko. I attended two weddings in the village in mid-July 1972 and returned about a week later for a recording session at which I was instructed in the performance of this dance. Details are also based on super-8 films which I made of the dance's performance at the wedding, and also of its performance by a group of villagers from s. Krani accompanied by acappella singing at the 1971 Balkanski folklor festival in Ohrid.

RECORD: SELO LP-2 Traditional Tosk (So. Albanian) Songs and Dances of the Lake Prespa Area, Side A, Band 3.

FORMATION: Open circle with leader on the right. Hands are joined and held forward at about shoulder height ("w" position.)

METER: approximately 12/16 (3+2+3+4); 3/4.

DANCER'S BEATS: 1,2,3,4; 1,2,3.

DESCRIPTION:

PART A:

Basic Pattern

- I 1 Face and move right (CCW) about circle.
Step fwd. (CCW) on R.
3. Step fwd. (CCW) on L.

II 1. Step fwd. (CCW) on R.

3. Turn to face center. Step fwd.
on L (into center.)

Free R is raised and brought behind
L calf or knee without emphasis.

- III 1. Step back on R (out of circle.)
3. Step back onto the ball of the L foot
behind and to the right of R.
The foot is placed so that it
points left of center.

Weight is shifted back onto R in
its former position.

Body turns towards the center again.

- IV 1. Step laterally on L to left.
3. Step on R by or behind L.

Free R remains in its former position.

- V 1. Step laterally on L to left.
3. Step on R by L.

Free R remains in its former position

DEVOLLICE (cont.)

VI 1. Still facing center, step on L
across in front of R. This accompanied by a flexing of both
knees so that the step is performed
in a slight crouch (but don't bend
forward from the waist) and then the
knees straighten somewhat.

3. Bring free R across in front of L.
It may touch the ground to left and
forward of L, or simply bend at the
knee and cross in front in the air.

Styling note: the slight dip in measure VI, ct. 1 may sometimes also be done in measures
IV and V, count 1. The steps I,1, II,1 and VI,1 are often performed with a slight
preparatory lift off the other foot before taking the step on the beat.
Steps are not always taken crisply on the beat. Sometimes the foot is in place, but
the weight is not actually shifted until slightly after the beat.

Variation.

A. Single steps at the beginning may be replaced by tripe steps. Anyone in the line
may choose to replace one or more of the steps I,1, I,3 and II,1 by:

1. (3.) Step R (L) fwd. (CCW)
2. (4.) Close L (R) to R (L).
3. (4.) Step R (L) fwd. (CCW)

B. Turns. The leader and perhaps the next two or three people in the line may do a
slow CW turn during measure 1. It can be performed with either the two single steps
described in the Basic Pattern, or the step-draw-step of Variation A.

C. Squats. Performed only by the leader and those next to him. They may be performed
while moving to and facing right during the first measure and a half (stepping foot
somewhat forward of the other), while moving laterally to the left in measures IV and
V (count 1), or while moving to the right and facing center on measure VI, ct. 1.
Except in the last case, they are generally performed with the feet somewhat further
apart than the knees and thighs.

PART B:

Basic Pattern

- I 1. Face diagonally right of center.
Step R to right (CCW).
2. Step L into center of circle.
3. Slight flex of L knee.

Hands may be brought forward slightly
for emphasis.
Free R is brought behind L calf.

II 1. Step back on R (out of circle)

2. Lift or low hop on R while turning
backwards CCW.

Free L is brought through a low arc,
knee fairly straight and foot somewhat
out to the side, to a position with
knee bent and L near R. (take counts
2 and 3.)

3. Repeat ct. 2 continuing to move
backwards. End up facing left of
center.

III

1. Step backwards on L (CCW)
2. Step back on the ball of R (or simply
touch without taking weight.)
3. Shift weight back onto L in place.

DEVOLLIGE (cont. p.3)

- IV 1. Large step fwd (CW) on R and begin to turn to face center.
2. Turn CW while doing a lift or low hop on R. Free L is brought around forward while holding it somewhat straight and out to the side, and it ends up forward of R. (The reverse of III 2-3)
3. Repeat ct. 2 continuing to turn CW so that you end up actually facing right of center.

- V 1. Leap or step onto L across in front of R (CCW). Body is turned to face right of center.
2. Leap into a squat on both feet facing center. Ft. is primarily on L.
3. Rise on L. Free R leg is held out fwd. and to right in preparation for the next step.

- VI 1-3. Stepping R,L,R, make a complete CW turn in the area just to the right of that occupied while squatting. (First step is R to right.)

- VII 1. Leap or step onto L by or slightly back of R. Face center.
2. Leap into squat on both feet.
3. Rise on L. Free R leg is extended forward. Face L of center.

- VIII-XI Repeat IV-VII. (Note that you begin by stepping with the R foot a large step across in front of the L to the left.)

XII Repeat IV.

- XIII 1. Step fwd. (CCW) on L.
2. Touch R near L (to side or slightly fwd. of) without taking weight.
3. Hold.

Note: Theoretically the squat sequence described in measures IV-VII is optional so that the basic dance could consist of I-III+XII,XIII, or I-III + any number of squat sequences (IV-VII) + XII,XIII. However, as performed at the wedding, the sequence was usually this 13 measure sequence.

Variations

Measure IV, ct 2: actually shift weight briefly onto L out to left and then return it immediately to R on ct. 3.

Measure VI: make a double turn on those three steps by pivoting on your heels.

MORI, ODAJO SARENA

(MOH-rech, OH-dah-yoh SHAH-reh-nah)

The dance, a wedding dance, was learned from a group of ex-patriot women from the Kostur (Kasturio) area of Aegean (Greek) Macedonia who now live in Skopje. (Many from that area fled to Yugoslavia after the Greek civil war of 1948.) They performed the dance at both the Ohrid and Bitola festivals of 1971. The words were obtained from them at a later date.

This dance is very similar to the one which John Fitch learned in San Francisco from a woman who was originally from the Kostur area and which folk dancers know as *Kustursko oro*.

RECORD: (tape) - *Dances of Serbia and Macedonia* by Ostali Muzičari, 1215 NE 91st St., Seattle, Wash. 98115

FORMATION: An open circle of women with leader at the right. Hands are joined and held up at shoulder height and and snowed forward ("W" position.) Body is held erect and the pelvis is held just slightly forward.

METER: 5/8 = (3 + 2)
1 & uh 2 &

DESCRIPTION:

- I. 1. Face somewhat to right of center. Step L diagonally across R to right and into center.
- 2. Step R to right.
- II. 1. Repeat the action of measure I, 1.
- 2. Turn to face center as you step back (out of circle) on R.
- III. 1. Without shifting weight, close L to a position next to and slightly forward of R.
- 2. Step I by and slightly back of R.
- IV. 1. Face a bit right of center and step R to right.
- 2. Repeat the action of measure I, 1.
- V. 1. Without shifting weight, close R to L, touching ball of R ft. besides the L heel. This may be accompanied by a slight pivot on L so that the body faces more directly towards the center.
- 2. Turn to face a bit right of center. Step R to right (LOD).

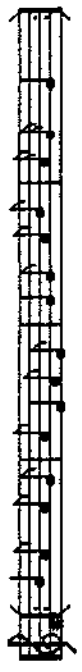
NOTE: After closing on ct. 1 of meas. III and V, there is often an extra slight bounce added on ct. 2. Other wise, ct. 1 is performed in a somewhat legato manner with a continuous movement of the free foot towards its next position.



1. Mo - ri, o - da - jo sa - re - na (2x)
 2. So tri ban - di li pra - ve - na
 3. Ko - mo ti mi - do ne - to
 4. Da ru - sa biru - so vo ne - jo

(continued)

MORI, ODAJO SARENA (p.2)



1. So tri ban - di li pra - ve - na (2x)
 2. So da - ru - sa biru - so vo ne - to
 3. Da di - ga dim - ja pra - o - vi
 4. Da di - ga dim - ja pra - o - vi

Translation: Oh, bridal suite made with three pots and painted white, where is the bride to stir about within it, to stir up the dust.

* In one singing, it is "so bela meda mazana" - "smeared with wonderful honey" - which may refer to a common wedding custom of smearing the threshold with a mixture of honey and fat to ensure the couple a prosperous marriage.

Presented by Bob Leibman at the 1985 Kolo Festival. (6/85; rev. 11/85)

Introduction to Albanian Dance Forms in Kosovo

by Janet Reineck

The Setting

Kosovo is an autonomous province in southern Yugoslavia, bordered on the north and east by the Republic of Serbia, in the south by the Republic of Macedonia, and in the west by Albania. It covers an area of close to 11,000 sq. km. divided in 22 administrative districts. Kosovo has a population of approximately 1.6 million: over 80% Albanian, 13% Serbian, with a smaller number of Montenegrins, Turks, ethnic Muslims and Gypsies (1982 statistics). The majority of the Albanian population is Moslem with a smaller number of Catholics.

Kosovo dance falls into the broader family of north Albanian folklore, but contextual and choreographic factors make it unique. Among the Kosovo Albanians century-old forms of dance and music are not only still vital in lives of parents and grandparents, but are surviving the effects of urbanization, maintaining functional integrity among the youth. In many rural settings, these forms retain a strong, unadulterated character rooted in the historically tribal, patriarchal social organization and agricultural and pastoral subsistence patterns of the Albanians.

The separate male and female realities which Muslim Albanians experience are reflected in dance events. Movement styles display the epitome of the Albanian conception of "feminine" and "masculine" expression and take on contrasting forms which must be described independently.

Women's Solo Dance

The most common contemporary dance form in Kosovo is the dance of unmarried women and brides known as kcim. It is usually performed to the accompaniment of unison singing and one or two def (large tambourine), typically as a solo, duet, or by several girls performing the kcim single-file, unattached, in a closed, counter-clockwise circle (kcim në rreth të mbyllur). The kcim occurs today among Albanians throughout Kosovo at most festive gatherings including calendrical holidays--St. George's Day (Shingjergj) and the first day of spring (Verza)--circumcisions and engagement celebrations, but its most essential function comes into play during the wedding process.

Stylistically, during the kcim the head and torso are held relaxed and upright with subtle movements sympathetic to the hand gestures. In solo dancing, the eyes are usually cast downward. In duets, the girls tend to focus upon each other. Expression is centered in gentle gestures of the hand and fingers. The hands are held at shoulder height, arms relaxed and bouncing slightly from the shoulders in a steady beat usually on the even 4/8, creating a contrapuntal rhythm in opposition to the syncopated step pattern. The most common step pattern is symmetrical, most typically a walk forward in a small, counter-clockwise circle or from side to side, syncopating the even 4/8.

Men's Dance

The roots of traditional Albanian men's dancing are in the ancient valle luftarake (fighting dances). Albanian dance scholars believe that these dances evolved in northern Albania and Kosovo as a demonstration of skill by warriors

gathered in anticipation of battle, and as a re-enactment of important battle motifs. Through time these improvised pantomimic gestures became more and more stylized and dance-like, while maintaining their essentially "epic" character. Today in Kosovo this epic motif appears among Albanians in two basic forms: as an improvised solo or duet, and as a set sequence performed by several dancers on a counter-clockwise circular path. Both forms are accompanied by zurna (double-reed horn) and lodra (tupan - shoulder-held drum).

In the solo or duet form, arm, leg and torso movements are improvised within a defined movement vocabulary to a 2/4 or 7/8 rhythm. Arms movements mimic the brandishing of weapons. The style is strong, broad and heavily accented. Arms are held away from the body, slightly flexed and lifted to the sides, occasionally crossing the body in front and back. Legs tend to be turned out 45° at the hip joint, maintaining a slight knee flexion, while executing wide traveling steps, holds, lifts, advances, retreats, and heel-toe touches, accenting each movement with a heel drop from the supporting leg. The dancer casts a concentrated gaze upon his "opponent." The most well-known version of this dance is from the ethnographic region of jugovo in western Kosovo (see map).

The second form of valle luftarake is performed by men in a circular formation executing a series of movement patterns cued by the dance leader. Often these dances are grouped in a fixed series comprised of from 5 to 12 dances based upon a set of motifs which are linked together in combinations improvised by the dance leader. Each dance in the series is distinguished by the rhythm in which it is performed (3/4, 4/4, 7/8, 9/8, and 12/8) and the manner in which the dancers are attached (hand, shoulder and finger holds in an open circle or in a closed circle of unattached dancers). This is still the dominant male dance form in Gora, Has, Karadak, Opoja and Podrimja (see map).

Male and Female Line Dances

Open-circle dances are common in towns and villages throughout Kosovo. The 2 most popular step patterns are also performed by Gypsies, Macedonians, Serbs and Turks in southern Yugoslavia where they are sometimes known as Lesnoko and Çupurlika. In Kosovo, both dances are usually referred to simply as valle (line dances - as opposed to kcim, solo and duet forms). In some regions Çupurlika is known as Sheriande (the city dance). Depending on dance context, the dances may be sexually segregated or mixed. Musical accompaniment ranges from zurna and todia to tambourine to accordion ensemble to amplified urban orchestra complete with keyboard and trap drums. Rhythms for the valle are 7/8 (J J J) and 2/4.

Shota

An introduction to dance in Kosovo would not be complete without touching upon the widespread dance form known throughout Yugoslavia as Shota. Popularized through the performances by Albanian and non-Albanian amateur and professional ensembles in Yugoslavia since the late 1940's, Shota is often recognized (by Albanians and non-Albanians) as the symbol of Kosovo folklore. The dance, which was choreographed to be a flirtatious love duet between a boy and girl, is simply an expanded version of the kcim. The name Shota is derived from the song "Shota, Shota Mashalla" which is often sung or played as accompaniment.



Albanian Pronunciation Guide



Albanian letter	English equivalent	English approximation
a	a	father
c	ts	hats
ç	ch	bunch
dh	th	they
e	e	bell
ë	u	turn/tuff
g	g	glad
gj	j	joint
i	i	piece
j	y	yard
l	l	leap
ll	ll	hill
q	ch	chill
rr	rrr	(trilled "r")
sh	sh	shop
th	th	thought
x	ds	heads
xh	j	job
y	"Lu"	(French)
zh	z	azure

The Autonomous Province of Kosovo, Yugoslavia

Ethnographic Regions

ALBANIAN DANCE FROM KOSOVO

NE BASHQE O ME PORTOKALLE

Albanian mixed dance from Kosovo

Ne Bashqe is a popular song in Kosovo. For presentation outside of Yugoslavia, three dances which are common in Kosovo have been joined together to form a simple line dance. Part 1 is a basic Lesnoto pattern. Part 2 is a step pattern often performed to the song "O Sazana" in southwest Kosovo. Part 3 is a common Hora pattern performed by women of Prizren. In Kosovo, only one of these motifs would be performed throughout the song. The musical arrangement here is part of a choreography from the Shota Ensemble.

Presented by Janet Reineck / Kolo Festival 1985

Source: Dance events in Kosovo

Recording: Shota/ RTB LPV 1226

Rhythm: 4/4

Formation: open circle CCW / "W" hand hold

NE BASHQE O ME PORTOKALLE

Ne bashqe, o me portokalle. (2)

In the garden with orange trees,

Ku po lozin o ca sorkadhe. (2)

The young girls dance.

Chorus

Hajde dil moj neno, cila te pelqen?

Come mother, which one pleases you?

Venja synin mire, zemren ta rrëmben.

Take a good look, that she will win your heart.

Ne bashqe, o me rrush te zije, (2)

In the garden with black grapes,

Ku po lozin, o ca te riije. (2)

All the young people dance.

NE BASHOE (page 2)

MEAS	CT	FACE	LEFT FOOT	RIGHT FOOT	LEFT ARM	RIGHT ARM	BODY
PART 1: ("Uesmoto")							
1	1	↑		step LOD			
2	2	↓	step in front of right				
3	3	↓		step right-back diagonal			
4	4	↓	touch toe in front of right				
5	5	↓	step side left				
6	6	↓		touch toe in front of left			
2-4 REPEAT MEAS 1							
5 FIRST 6 COUNTS AS MEAS 1							
7	7	↓		step LOD			
8	8	↓	step LOD				
PART 2: ("Uesmoto" with step-behind) Refrain							
1	1	↓		step LOD (becomes back-right after first repeat)			
2	2	↓	step behind right				
3	3	↓		step LOD			
4	4	↓	touch toe near right				

NE BASHOE (page 3)

MEAS	CT	FACE	LEFT FOOT	RIGHT FOOT	LEFT ARM	RIGHT ARM	BODY
5	5		step fwd				
6	6			touch toe near left			
2-4 REPEAT MEAS 1							
5 FIRST 6 COUNTS AS MEAS 1							
7	7	↓		step LOD			
8	8	↓	step LOD				
REPEAT PARTS 1 & 2							
PART 3: MUSICAL CODA							
1	1	↓		step LOD			
2	2	↓	step LOD				
3	3			step LOD			
4	4	↓	lift fwd				
5	5	↓		lift fwd			
6	6	↓	lift fwd				
2 REVERSE MEAS 1 (smaller steps)							

KARADAK

Albanian men's dance from Kosovo

Karadak is an ethnographic region located in southeastern Kosovo, bordering the republic of Serbia. Presented here is the third dance (vullja e tretë) in a sequence of 12 dances performed by men during wedding celebrations. It is based on the crossing/traveling motif common in Albanian and Macedonian dances (Krsteno, Mehmet, Berance).

Presented by Janet Reineck / Kolo Festival 1985

Source: Hamit Aliu and dancers from the village of Shurdhanë

Recording: Field recording

Rhythm: 2/4

Formation: open circle CCW / "W" hand hold

MEAS	CT	FACE	LEFT FOOT	RIGHT FOOT	LEFT ARM	RIGHT ARM	BODY
1	1 ♪	↑	lift front				
	& ♪		step in place				
	2 ♪			cross in front left			
	& ♪		step back to place				
2	1 ♪			lift front			
	& ♪			step in place			
	2 ♪		cross in front of right				
	& ♪			step back to place			
3	REPEAT MEAS 1						
4	1 ♪	↗ LOD		step side twd ↘			
	& ♪		step with plié side fwd	slight twist twd left with knee			
	2 ♪		REPEAT CTS 1&				
	& ♪						

MOJ HATIXHE

(My Hatixhe)

Albanian dance from Kosovo

"Moj Hatixhe" is an Albanian women's dance performed today during weddings in rural and urban settings throughout Kosovo. It is a solo form which pantomimes the text sung by a female musician (Albanian or Gypsy) accompanying herself on "def" (tambourine). In its indigenous context the dance is improvised within a limited stylistic code and step pattern. To facilitate learning, the movements of each verse have been set in what would be a typical performance pattern.

Presented by Janet Reineck / Kolo Festival 1985

Source: Kiki, Fatmira and Rafeta / Prishtina, Yugoslavia, 1982

Recording: Kenge Popullore Shqiptare / Jugoton CAY-603 (cassette) / vocalist Hamide Sadiku

Rhythm: 9/8 ♩ ♩ ♩ ♩

Formation: solo

MOJ HATIXHE

Moj Hatixhe, moj n'shami t'kuqe,

My Hatixhe with the red scarf,

Ti ngjyn nona moj flokt e kuqe. (2)

Your mother will color your hair with henna.

Flokt e kuqe ti shitoft zana,

Your hair will be red and charmed by the spirits,

A s'po t'dhimen o baba e nona? (2)

Does it not pain you to leave your mother and father?

Baba, nona, du vllaznija,

Father, mother, two brothers,

Shkoj te burri o m'rrok pleqnija,

I go to my husband and old age comes to me.

Shkoj te burri, m'rrok pleqnija,

Për kanacj m'rrokin o fmiija. (2)

And the children hang by my apron.

Për kanaci o m'rrokin o fmiija,

Lypin o buken o argashtija. (2)

And the workers ask for bread.

Lypin o buken o argashtija,

Mall i kom o tehot e mira. (2)

How I long to be a bride again.

HOJ MATIXIE (page 2)

MEAS	CT	FACE	LEFT FOOT	RIGHT FOOT	LEFT ARM	RIGHT ARM	BODY
1	1,2	↑	retains contact with floor	step fwd	side-low	fwd-low	slight fwd tilt
	3,4	↑	step fwd	retains contact fwd-low		side-low	"
2	Repeat Mus 1						
1	1,2	↑	retain weight	touch toe fwd			straighten and face "
	3,4	↑	"	touch toe back			face "
4	Same as 3						
5	1,2	↑		step fwd		hands pantomime text of each verse (see below)	
	3,4	↑	step fwd				
6	1,2	↑		step fwd			
	3,4	↑	step fwd				
7	1,2	↑		small step back	"p" position flexing wrist		
	3	↓					
	3,4	↓		full change			
8	1	↓	step onto toe fwd / a plid	retain weight	on small of back	fwd low	slight fwd tilt
	2	↓		fall onto flat foot in place			

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HOJ MATIXIE (page 3)

MEAS	CT	FACE	LEFT FOOT	RIGHT FOOT	LEFT ARM	RIGHT ARM	BODY
	3	↓	step onto toe fwd				
	4	↓		fall onto flat foot in place			
9	1	↓	step onto toe fwd				
	2	↓		fall onto flat foot in place			
	3	↓	step back fwd		[fwd] low		on small of back
	4	↓	pause				straighten

HAND GESTURES (for measures 3-6)

Verse 1: "Flirt o kuje" / red hair
 The bride's hair is dyed red with henna symbolizing her new status
 - Gesture of hands smoothing hair

Verse 2: "A, a'jo t'Alimani" / doesn't it pain you
 Doesn't it pain you to leave your father and mother
 - Shaking one or two fingers

Verse 3: "N'vrok plenijsa" / old age comes to me
 When I go to my husband, I quickly lose my youth
 - Hunched over torso, hands on small of back

Verse 4: "Ter kamacl" / by the apron
 The children are lunging onto my aprons
 - Holding out hem of apron

Verse 5: "Lypen o haken" / asking for bread
 The workers are all asking for bread
 - Motion of knocking bread

Verse 6: "Fasnat e mire" / Fine clothes
 Oh how I long to be a bride again in fine clothes
 - Right palm of hand on top of left, rucking wrists

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TAHIR BEGA

Albanian women's dance from Kosovo

"Tahir Bega" is performed by unmarried women at weddings in the Opoja region of Kosovo. Opoja is an ethnographic region of 21 villages in southwest Kosovo bordering Albania in a valley of the Sharr mountains north of Macedonia. Perhaps more than any area of Kosovo, Opoja has preserved a strong tradition of women's song and dance. While Tahir Bega has recently been lost from the dance tradition of some villages, in others it is still a part of a sequence of 5 dances accompanied by song and tambourine. The dance is composed of a basic crossing pattern in an open-circle, CCW, alternated with a sung verse during which the women join together in a tight closed circle. The instrumental accompaniment is tambourine or zurna.

Presented by Janet Reineck / Kolo Festival 1985

Source: The women of the villages Bellobrad, Buqe and Zhur

Recording: Field recording from Zhur

Rhythm: 7/8 J J J

Formation: open circle moving CCW / "u" hand-hold

Style: An up and down bounce is downplayed here.- there is rather a horizontal forward and back feeling

MEAS	CT	FACE	LEFT FOOT	RIGHT FOOT	LEFT ARM	RIGHT ARM	BODY
1	1			momentary step	"u" hold		
	J						
	2,3		step in back of right foot				
	J						
	4,5			pause (slight lift)			
	J						
	6,7			step in place (next to left)			
	J						
2	1		momentary step in front of right foot				
	J						
	2,3			small step side-right			
	J						
	4,5		pause (slight lift)				
	J						
	6,7		step in place (next to right foot)				
	J						

This entire sequence may be repeated 2 times (for 6 measures in all) or 5 times (for 12 measures in all).

Tahir Bega

Tahir Bega o me koporane,
Thuju mi, zogos mori gji po bone.*

Thuju mi zogos mori gji po bone,
Jam tuj kepe e ni gjemadane.

Jam tuj kepe e ni gjemadane,
Jam tuj vuj o sumlla rrogjone.

Tahir Bega, oh with your handsome jacket,
Tell me, my bird, what you are doing.

Tell me my bird what you are doing,
I am sewing a vest.

I am sewing a vest,
And putting on buttons of cowhorn.

*The second line of each stanza is repeated twice.

Tahir Bega

The musical score consists of three staves. The top staff is the vocal line with lyrics in Albanian: "Ta - hir Be - ge o me ko - por - ro - o - o - ne, Thuju mi, zo - gos mo - re, gji po bo - ne." The middle staff is the guitar accompaniment. The bottom staff is a rhythmic notation with numbers 1 through 7, and a tempo marking of 7/8 (3+4/8) = 100. There are also some handwritten notes and symbols in the bottom right corner.

GISHTË PËR GISHTË

(Finger to Finger)

Albanian Men's Dance from Kosovo

Gishtë për Gishtë is from the ethnographic region of Opoja in the Sharr mountains of southwest Kosovo. It is the seventh dance (vallja e shtate) in a sequence of eleven dances performed during weddings. Other dances in the sequence are in 3/4, 7/8, 9/8 and 12/8 meters, and are considered by Albanians to be in "epic" style. This is a more "lyric" dance, incorporating some movements associated with women's dance.

Presented by Janet Reineck / Kolo Festival 1985

Source: Xhemali Berisha and dancers from the villages of Bellobrad and Shajna.

Recording: Field recording from Zhur

Rhythm: 2/4

Formation: Part 1 / open circle CCW in "W" hold with small fingers attached

Part 2 / single file progression CCW

Part 3 / as Part 1

MEAS	CT	FACE	LEFT FOOT	RIGHT FOOT	LEFT ARM	RIGHT ARM	BODY
PART 1							
1	1			step LOD	"W" HOLD, SMALL FINGERS CLASPED		
	2		step LOD				
2	1			step side right			
	2		touch toe near right foot				
3	1		step back				
	2			step back			
4	1		step back				
	2			touch toe near left foot			
REPEAT 1-4 UNTIL LEADER SIGNALS PART 2					RELEASE FINGER HOLD		

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GISTUNĒ PĒK GĪSĪTĒ (page 2)

PART 2								
1	18	step fwd						
2	18	step momentarily on ball of foot next to right	side left or on small of back	45° flexion in front of chest				
3	2	step fwd						
4	18	step fwd						
5	2	step momentarily on ball of foot next to left	side right or on small of back	side right or on small of back				
6	2	step fwd						
REPEAT 1-2 UNTIL LEADER SIGNALS PART 3								
PART 3 (TRANSITION)								
1	18	step close in front of right	side high, slight flexion	side low, slight flexion	tilted slightly side-right			
2	2	momentarily take weight on ball, in place						
3	28	step close in front of right						
4	2	momentarily take weight on ball, in place						
REPEAT 3 TIMES CONTINUING 360° CLK ROTATION (SIGNS 2-4)								

GISTUNĒ PĒK GĪSĪTĒ (page 3)

PART 4 (STEP TOUCHES TOWARD CENTER)								
5	18	↑	step back	RESUME FINGER HOLD				
6	28	↓	touch toe in front of right foot					
7	18	↓	STEP BACK					
8	28	↓	touch toe in front of left ft					
7.8 REPEAT MEAS 5,6								
9	1	↓	step fwd in squat					
10	2	↓	touch toe in front of right ft					
11	10	↓	step fwd in squat					
12	2	↓	touch toe in front of left ft					
11.12 REPEAT MEAS 9,10								
13-16 REPEAT MEAS 5-8								
REPEAT PARTS 1-4 FOLLOWING LEADER'S SIGNAL.								

NEDA GRIVNA

Serbian women's dance from Kosovo

This dance is from the village of Shilova near Gjilanë (Gailane) in southeast Kosovo. It is performed by women during wedding events and is based on the Lesnoto 6-step pattern.

Presented by Janet Reineck / Kolo Festival 1985

Source: Xhemali Berisha

Recording: Kaba Vençe live recording

Rhythm: 7/8 (♩ ♩ ♩)

Formation: open circle CCW / "W" hold

MEAS	CT	FACE	LEFT FOOT	RIGHT FOOT	LEFT ARM	RIGHT ARM	BODY
1	1 ↓	↑		step LOD			
	2 ↓		step LOD				
2	1 ↓			step LOD			
	2 ↓		touch in front of right				
3	1 ↓		step fwd ↑				
	2 ↓			touch toe fwd			
4	1 ↓			step fwd			
	2 ↓		touch toe fwd				
5	1 ↓		step fwd				
	2 ↓			touch toe fwd			
6-8	REPEAT 3-5 STEPPING BACK (AWAY FROM CENTER)						
9-10	REVERSE 1-2 (MOVE CW)						

Dancing has always been important to the Greeks. Dance and music were an integral part of ancient Hellenic drama. The Greek work, "XOPOS" (HOROS), referred to both dance and song. In English, the words choir, chorus, and chorale all come from this same Greek word.

Traditionally, each area of Greece has been very proud of its own customs and institutions. It has been said that in ancient times, a Greek would usually say he was first a member of his city-state and second a Greek. This is true today. Rather than saying, "I'm a Greek", the Greek will probably say, "I'm a Kritan", or an Epirote, or an Arkadian, or a Macedonian, or whatever. Because of this strong local pride, and also because of the comparative isolation caused by the harsh, mountainous terrain, the customs and folkways of each area are usually somewhat different from each other.

The dances of the Greek people are many and varied. The great majority of these dances are done in a broken circle moving counterclockwise. Some dances are for men only, some are for women only. There are a few dances which are done in couples, such as Ballos, or Karsilamas; there are some dances which are for a solo dancer such as Zeibekikos.

Each area of Greece, often each village, has its own dances. Often two areas will do the same dance, but with different variations or styling. We can even find the same footwork or dance step done to many different types of music so that it appears to be a completely different dance; an example of this is the step which is known as Hasapikos, Sta Triá, Sousta, Kariotikos, Gaída, Hiotikos, To Trio, Tsirogotikos, Pilalitos, Mérmingas, Tráta, Sperveri, Zervos Karpathou, Lefkaditikos, Karagouna, and the dance from Thasos.

Some dances are common to all Greeks. Examples of the pan-Hellenic dances are: Syrtos-Kalamatianos, Tsamikos, and Hasapikos. These dances, as well as many others, are done to an infinite number of tunes. They are not done to only one melody, but to any song with the correct rhythm for the dance. Some Greek dances are done to only one melody.

NAMES OF GREEK DANCES

Greek dances are named in several different ways. Some dances are named for the region or area in which they are popular: "Kariotikos (from Karia); Haniotikos (from Hania); Zagorisios (from Zagori). Some are named for the steps or characteristics of the dance; Pilalitos (running dance); Pidhtos (leaping dance); Anti-krystos (face to face). Some are named for the people who do (or did) the dance: Hasapikos (butcher's dance); Naftikos (sailor's dance); Vlahikos (shepherd's dance). Some dances are named for the song which is popular for the dance: Karagouna; Len Irthi Mails; Menonsis.

PRONUNCIATION

I have attempted to transcribe the sounds of the Greek alphabet into English. At best, we can only approximate some of the sounds. To further complicate the procedure, I have refrained from using some obvious English letters when they would make the words look too different from their Greek form. An example is OU for the OO sound in English. We do have words like THROUGH which allow this sound, but some people might want to pronounce OU as in OUT. Although this may sound complicated, my justification is this. If a person wants to learn the Greek language some day, they will have seen the words in a form closer to their real form in Greek. Also, it just seems wrong to see the Greek word Συρτός(Syrtós) spelled SEARTOHS! No system can be 100% exact because even in Greek there are some exceptions caused by regional dialects and slang. However, for most purposes, the use of this pronunciation guide will help you to pronounce most dance titles and terms correctly in the villager's style.

*	*	*	*	*	*	*	*	*	*
A	as in	FATHER							
E	as in	GET							
I	as an	EE in SLEEP							
O	as in	OVER							
EI	as an	EE in SLEEP							
OU	as in	THROUGH							
TS	as a	CH in CHURCH							
TZ	as a	J in JUDGE							
TH	as in	THINK							
D	as a	TH in THAT							
H	as a	hard "H" as CH in LOCH							
G	as in	GO or sometimes an even softer G sound.							
R	is	slightly rolled as the TT or DD in LETTER or WEDDING. (Try it; it is true.)							
PS	as a	PS in LIPSTICK							

AREAS OF GREECE

On a very simple level, we can divide Greece into two main folkloric areas; the mainland and the islands. Each of these areas is further subdivided; the styling of dance and music within each of these subdivisions is similar. A third main area is sometimes mentioned; this is the coastal, or seaport area which includes the tavern dances such as Argo Hasápiko and the Zeibékiko.

ISLANDS

Aegean
Dodecanese
Ionian
Kriti
Kypros

MAINLAND

Epiros
Macedonia
Peloponisos and Roumeli
Thessaly
Thrace
Pontos (Black Sea area)

SOME NOTES ON STYLING

In general, all dancers stand straight and proud. Whereas men often have high leaps and large motions in the dance, women usually dance more sedately. They do not swing their legs very far; their feet do not usually lift very far from the ground. Some of the reasons for the "feminine" styling are: culturally, the women are expected to be lady-like and dance in a lady-like manner. Another point is their costume; the women's costumes are usually multi-layered and quite heavy, and their skirts are quite long. When dressed in such clothes, it is not easy to kick your feet far or to make any large movements of the legs; because of the length of the costumes, these movements would not be seen anyway.

WHAT DOES ONE DO WHEN LEADING?

If you are dancing to the right end of the line or semi-circle, (leading), your right arm never just hangs free. The right arm is either held straight out to the side at shoulder height, or it is placed on the right hip or behind the back. If you are at the left end of the line (the last dancer), you do the same thing with your free hand.

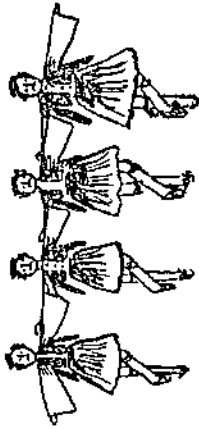
There are some dances where only the leader can improvise turns, leaps, or slaps of the feet. Such dances are: Syrtos-Kalamatianós, or Tsámikos. Other dances, such as Hasápikos and Sta Triá allow all dancers to do simple variations such as turning, or step variations. Find out whether you are supposed to follow the leader before you attempt to do his variations. When leading, remember that the variations you do in Syrtos or Tsámiko need not be extremely fancy. The leader is not trying to impress anyone. This is a mistake the novice Greek dancer often makes. A leader's variations are an expression of his feelings in the dance. They are, therefore, an expression of personality and not intended to dazzle anyone watching (even if they are dazzling in effect). They should

not be planned and mechanical. A simple turn or two is often more beautiful than 220 slaps of the feet and standing on one's nose to impress the people watching.

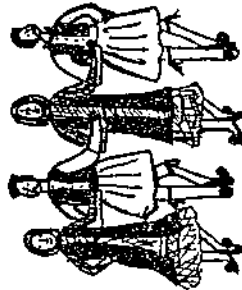
SOME OF THE COMMON HANDHOLDS



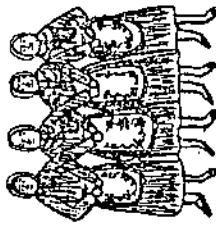
Syrtós



Hasápikos



Tsakónikos



Tráta

Greek music often sounds strange to many non-Greeks. This is partly due to the different sounding musical instruments which are used by the Greek musicians. Part of this difference in sound is also caused by the techniques that Greek musicians use when playing. An example of this is the violin which can sound very different when played by a Greek folk musician. Another thing which makes Greek music sound different is the use of many different musical modes or scales. The modal system of many scales has been in use by the Greeks since the Classical and Byzantine eras. There are several major and minor scales utilized in Greek folk music as well as in the liturgical music of the Greek Orthodox Church. Many people think of these ancient modes as sounding "oriental". Another thing which makes Greek music sound different is the use of mixed meters or "odd" rhythms. It has been determined that these mixed meters such as 5/4, 7/8, and 9/8 come from the rhythmic patterns of ancient Greek poetry and music. (A common pattern was one in which the first of three beats was one and one-half times as long as each of the other two beats: i.e., 3-2-2 or 7/8.) The Greek musician also sometimes uses intervals such as the quarter tone and techniques in playing which a trained western musician could not easily duplicate. Most Greek musicians are self-taught and don't know how to read music. Often the art of music is passed down in the family from father to son.

Although a discussion of Greek modes and playing techniques would take too much space here, I do feel that some explanation of the types of musical instruments used by the Greeks should be made. The following is a description of some of the most common Greek folk instruments.

* * * * *

A wide variety of musical instruments are used by Greek musicians. Just as the dances vary from area to area, the music and instrumentation in each area tends to be different. In general, the musical instruments popular on the mainland are somewhat different from those of the islands. We can divide the musical instruments into three types: woodwind or blown instruments; stringed instruments; and percussion or drum type instruments. Today, the most popular wind instrument is the klarino (an older type of clarinet). In fact, the klarino is probably the most popular folk instrument today.

Whereas the klarino is the main melody instrument on the Greek mainland, the violi is the favored lead instrument on the islands. It is usually accompanied by the laouto and sometimes the santouri. Older instruments still used on the islands are the tsabouira and toumbi. The lyra (forerunner of the violin) is still used, particularly on Kriti, with the laouto.

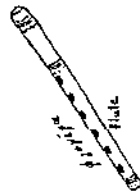
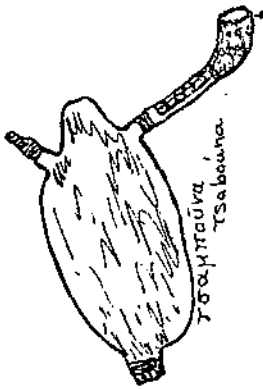
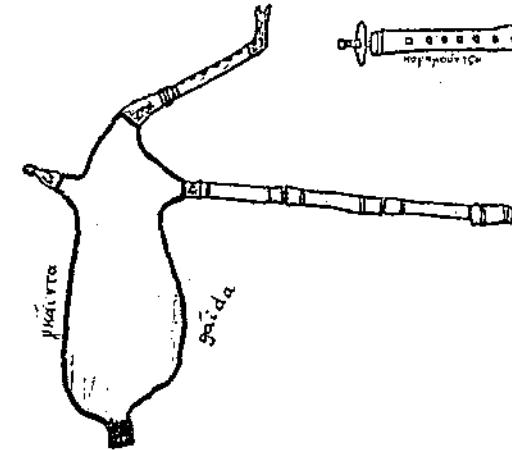
Older instruments still used on the mainland are the karamoudza or zournas (often used in pairs) with the daouli. The gaida is still used in Makedonia and Thraki and also on some of the islands of the northern Aegean. The lyra is still used in Thraki.

The typical city orchestra used the bouzouki and baglamas along with the guitar and sometimes the violi. In the last ten years, the urban music has divided and there is a new type of popular music which

is very heavily influenced by Western pop music - it is hardly Greek except for the use of a modified, guitar-tuned bouzouki and the occasional use of a Greek rhythm or mode. One might almost say that the city music has divided into two branches - one is closer to the traditions of Greece, while the newer branch is closer to the music of modern Europe and America. This has caused some confusion because many Americans and Greek-Americans tend to hear this westernized music first at the night clubs here and mistake this sound for authentic Greek music. The great majority of the Greek villagers, however, still are listening and dancing to the folk instruments. Now that more of the traditional recordings from Greece are being imported to the United States, we are seeing more and more Greek-Americans acquiring an appreciation for the style of music that their fathers and mothers (or grandparents) like.

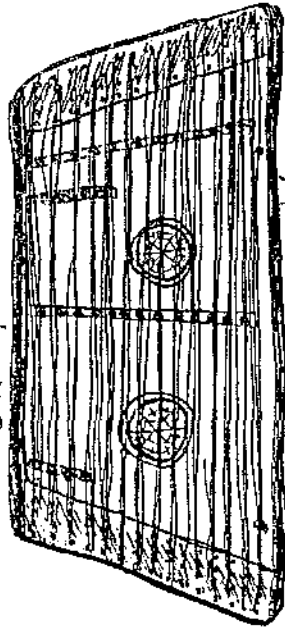
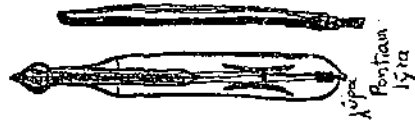
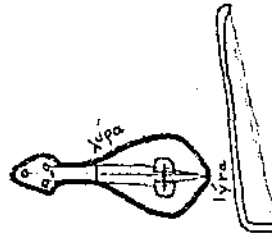
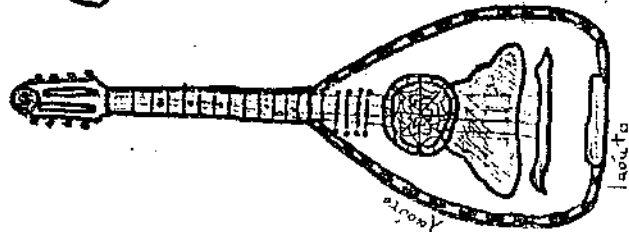
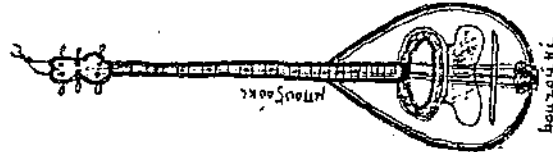
Wind Instruments

- | | | |
|---------------|---|--------------------------------|
| 1. Klarino | - | Greek clarinet |
| 2. Karamoudza | - | Double-reed forerunner of oboe |
| Pipiza | - | |
| Zournas | - | |
| 3. Gaida | - | Bagpipe |
| 4. Tsabouira | - | Island bagpipe |
| 5. Floyera | - | Shepherd flutes |
| Tzamara | - | |
| Gavali | - | |



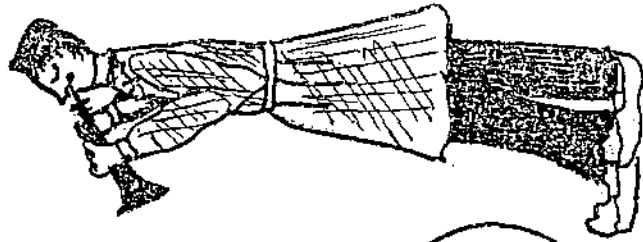
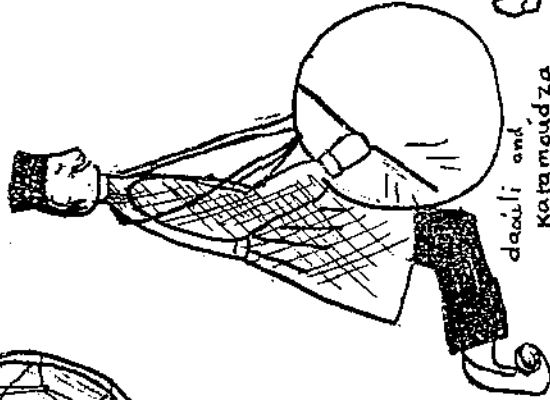
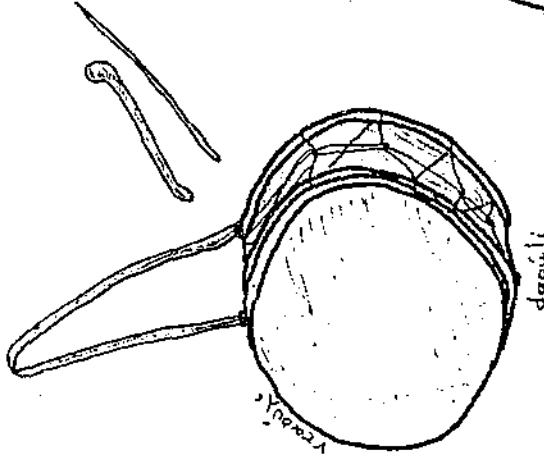
String Instruments

- - Violin
 - - A forerunner of the violin
 - - Type of lute
 - - Lute-type with long neck
 - - Older name for bouzouki type instrument
 - - Small bouzouki-type
 - - Like the Arabic oud, a type of lute not too common in Greece
 - - A hammered dulcimer evolved from the Byzantine psalterion
 - - A finger picked dulcimer related to the santouri
1. Violí
 2. Lýra
 3. Lavouto (laouto)
 4. Bouzouki
 5. Baglamás
 6. Outi
 7. Santouri
 8. Kanonáki



Percussion Instruments

1. Daouli
Toumbano
 2. Toumbi
Toumbáki
 3. Défi,
Daires
 4. Koutalakia
- Large drums played with a large stick on one side for the low notes and a slender switch on the other side for the high notes
- Small drum from the Aegean islands
- tambourine type instruments
- Spoons used for rhythm



H E L L E N I C R H Y T H M S (meters)

it is so different from our American dancing in so many ways. It is not necessary to know what 7/8 means; most Greeks don't either. They simply "feel" the rhythm, and that's all that matters.

Hellenic (Greek) music uses a fascinating variety of rhythms far more than are used in western music. The average American often finds it difficult to "find the beat", in fact. This is because American music does not employ the so-called "mixed meters" of Greek folk music.

Some scholars have learned that these "mixed meters" were used in ancient times, showing that Greek music has always been rich in different types of rhythms.

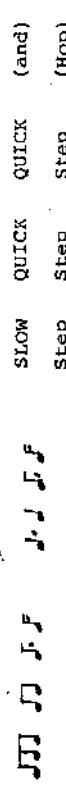
Here are some of the common meters or rhythms for Greek songs and dances:

Rhythm	Notation	Dance	Beat	(S=slow, Q=quick)
2/4		Hasávikos	1, 2	
2/4		Syrtós	1, 2 &	S Q Q
6/8		Zonarádikos	1, 2	
3/4		Tsamikos	1 &, 2	S Q
5/4		Tsakoníkos Zagerísiós	1, 2, 3, 4, 5	
7/8		Kalamatianós	1 &, 2, 3	S Q Q
9/8		Antikrystós	1, 2, 3, 4 &	Q Q Q S
7/8 & 5/8		Levendíkos	1 &, 2, 3, 4 &, 5	S Q Q S Q

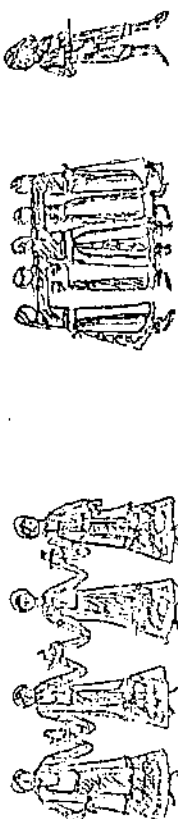
These are some of the more common rhythms used in Greek music; there are others, but these will give you an idea of some of the variety. The "dancer's beat" is the underlying pulse which the basic step of the dance follows throughout the music. Sometimes good dancers will add hops or skips, utilizing some of the other parts of the rhythm. However, the majority of the dancers will follow the basic pulse. An example of this is the Pan-Hellenic dance, Kalamatianós. The rhythm is 7/8, but these seven beats are grouped into three pulses:



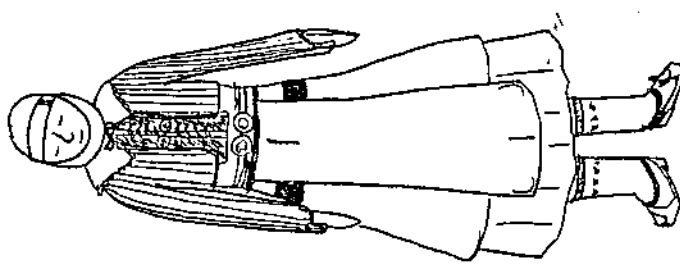
Some dancers will hop on count seven, making their rhythm look like this:



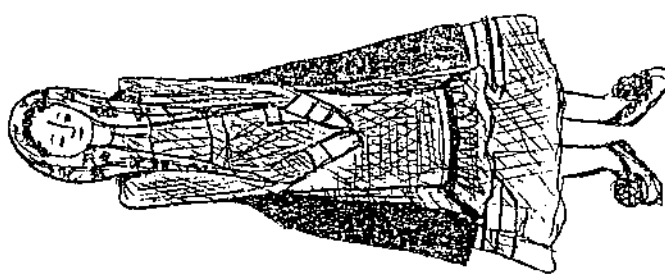
Although these rhythms may, at first, confuse you, they will soon become familiar. Part of the fun in Greek dancing is that



Péntos



Pegóni



Kandýla

HASÁPIKOS (Greece)

Source: This dance is popular all over Greece, and in the same or different forms, is done all over the Balkans and the Near East. It was originally danced by the butchers of Constantinópolis; (hasápikos comes from the word hasápis which means butcher.)

Music: The music is in 2/4 time and can be in a range of tempos, however it is usually done to a faster tempo. Any good Hasápiko record can be used.

Formation: A broken circle with arms on shoulders.

Characteristics: The dance is for both M and W. However, it can be done by only M, in which case it would be danced much faster and with more of a masculine styling (larger steps, more gusto). In any case, W should take smaller steps.

BASIC STEP

Mees cts 2/4 time

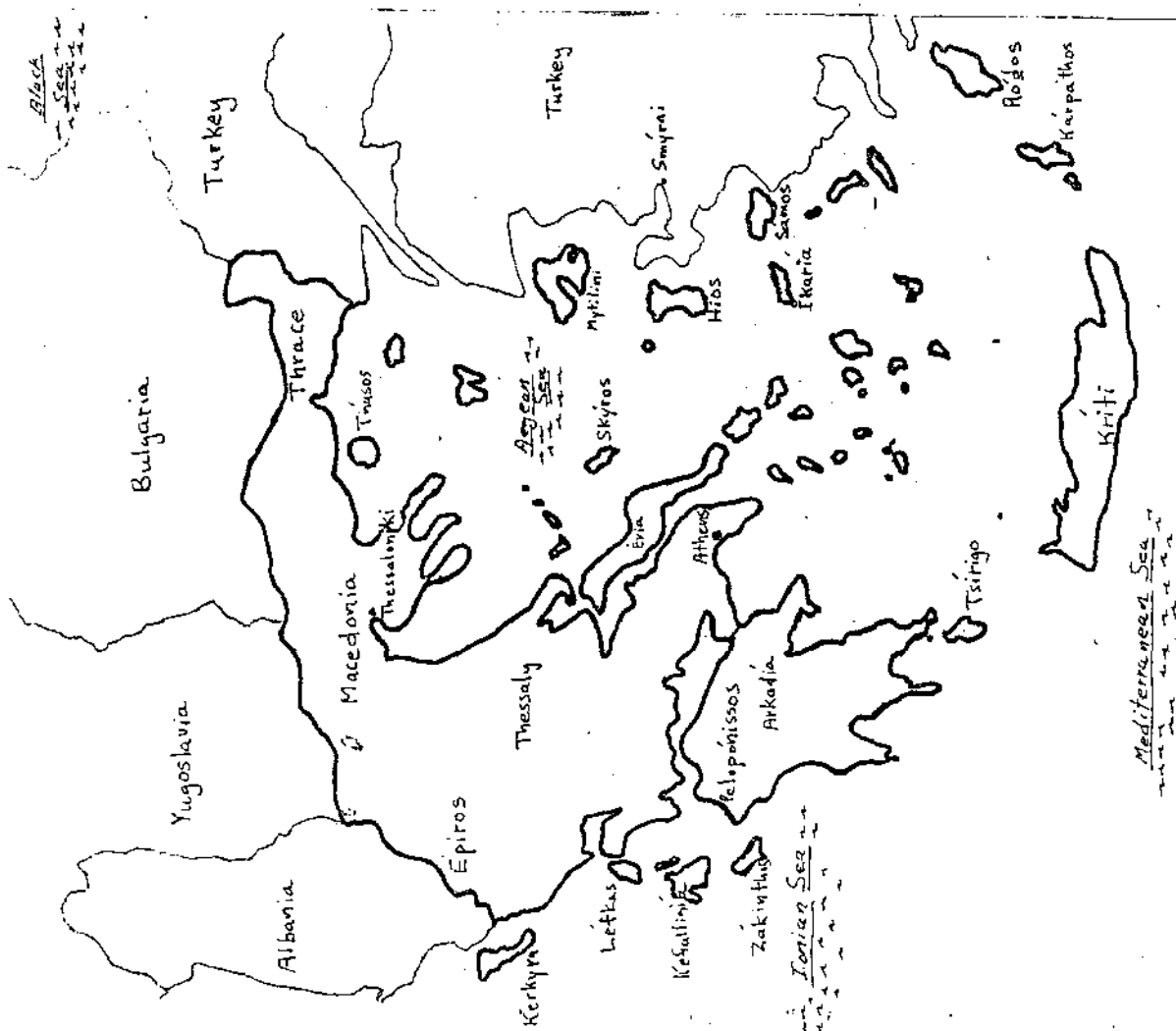
- | | | |
|-----|---|--------------------------------------|
| I | 1 | Step to the R on the R ft. |
| | 2 | Step behind the R ft on the L ft. |
| II | 1 | Step to R on the R ft. |
| | 2 | Swing the L ft in front of the R ft. |
| III | 1 | Step to the L on the L ft. |
| | 2 | Swing the R ft in front of the L ft. |

BASIC STEP II

- | | | |
|-----|---|---|
| I | 1 | Step to the R on the R ft. |
| | 2 | Step across in front of the R ft on the L ft. |
| II | 1 | Step to the R on the R ft. |
| | 2 | Swing the L ft in front of the R ft. |
| III | 1 | Step to the L on the L ft. |
| | 2 | Swing the R ft in front of the L ft. |

TURN

- | | | |
|-----|---|---|
| I | 1 | Freeing arms from shoulders, step to R on R ft starting to turn to R. |
| | 2 | Step on L ft, continuing turn. |
| II | 1 | Step on R ft, completing turn. |
| | 2 | Swing the L ft in front of the R ft. |
| III | 1 | Step to the L on the left. |
| | 2 | Swing the R ft in front of the L ft. |



ΕΛΛΑΣ ~ GREECE
1875-1918

Mediterranean Sea

ARGOS HASAPIKOS (Greece - Panhellenic)

ARGOS HASAPIKOS (continued)

Source:

The Hasapiko was originally danced by the butchers of Constantinople in Byzantine times. At that time it was called Makellarikos, or dance of the Butchers' guild. After the Turkish nomads invaded and conquered Asia Minor and the Byzantine Empire, this dance came to be known by the Turkish word for butcher, or "hasapis." Argo Hasapiko means a "slow hasapiko." The dance is also known as Vart Hasapiko (heavy hasapiko), Petralofiko Hasapiko (hasapiko from Petralos, the seaport of Athens), Nafliko Hasapiko (sailor's hasapiko), or just Hasapiko. It is danced mainly in the taverns of the seaport towns and cities. The Argo Hasapiko is a slow form of the hasapiko or hasaposerviko (fast tempo hasapiko). Often musicians will move from an Argo Hasapiko directly into a fast hasapiko.

Bibliography:

Greek Folk Dances, M. Vouras and R. Holden (N.J., 1965).
Folk Dances of the Greeks, T. Petrides. (N.Y., 1961).

Music:

2/4 or 4/4 time in a slow tempo.
Folk Dancer (DOS) -A; F#z 702; Fez 704;
Nina 4510-A

Formation:

The dancers are in a short line, three to five men. Usually the dance is done by men only, but women dance it sometimes. The hands are on the shoulders of the person on either side in a shoulder hold pos. The leader is at the right end of the line; the free hand of the leader should be out at shoulder height, arm fairly straight.

Characteristics:

This dance is a very personal one. That is, it is very individualistic. It is not social in nature. One does not go to a taverna, see someone doing Argo Hasapiko, and then joyfully join the line. It is done only by friends in a small group. It is completely alien to the dance to have a large circle of people. You do this dance with one or two close friends -- you would be highly insulted if some "stranger" intruded by trying to join your line. In recreational folk dancing, however, we have a different situation. In order to keep the feeling of the dance, we will have many lines instead of having one short line on the small dance floor of a taverna. Therefore it is up to each

individual to refrain from joining a line which is already large enough (3 - 5 people). Do not join a line if there are already enough people. Because this dance is improvisational, it does not lend itself well to a large line. There are more or less "basic" steps, but there is no set pattern. The leader makes up his own pattern as he dances; often he creates his own new steps. Some steps are common to all dancers, but often individuals have their own special steps and styles. You can see, then, that where it is easy for three or four people to follow the leader (especially if they are old, close friends and dance together often), it would be impossible to coordinate a line of 25 or 30 dancers. If you don't feel competent to lead, form a new, short line behind the line you wanted to join and follow that leader.

The steps as described here, then, should not be followed as a pattern, but should be danced according to the mood of the leader. In order to create your own steps, however, you must be familiar with the musical and dance idioms. Until one has acquired a feel for this type of dancing, it would be difficult to dance with the correct style and feeling as well as to create within this idiom.

Please note that while W now do this dance, it is not a ballroom dance or couple dance. There is no such thing as a "couple hasapiko." Skaters' position should not be used at any time. It is not unusual for a man and women to do this dance in a line of their own (2 dancers), but it is still Argo Hasapiko with the shoulder hold position. This is a beautiful, lively dance of the Greeks; why water it down and lose that which makes it beautiful?

There are different styles for this dance. Some dance standing straight with a slight flex of the knees. Others dance slightly bent over with more flex in the knees. This is one of few Greek dances where the dancers look down at the floor.

The most basic variation for the Argo Hasapiko is the following:

ARGOS HASAPIKOS (continued)

VARIATION "A"

- | Meas. | Cts. | 2/4 or 4/4 time | Wt on R ft |
|-------|-----------|--|------------|
| I | 1 | Lunge fwd on L ft. | |
| | & | Bring R ft around to the front of L (keeping it close to the L leg as you move it). | |
| | 2 | Touch R ft in front of L (no wt). | |
| | & | Bring R ft around to the back of L (keeping it close to L leg as you move it). | |
| II | 1 | Step on R ft (behind L). | |
| | & | Bring L ft around behind R. | |
| | 2 | Step on L ft behind R. | |
| | & | Bring R ft sdwd to the R. | |
| III | | | |
| | (Quick) | Step on R ft. | |
| | (Quick) & | Step fwd on L ft | |
| | (Slow) 2 | Step bkwd on R ft and draw L ft back in front of R ft (outside of L ankle is across R instep). | |
| IV | 1 | Optional: | |
| | 2 | Pause | |
| | | Pause | |

The above variation may be done as a six ct step (3 meas), or as an eight ct step (4 meas). The eight ct step usually fits the phrasing of the music better, but both are correct. You may use one once and the other the second time, or whatever you wish.

VARIATION "B"

- | | | |
|-----|------|--|
| I | 1, & | |
| | 2, & | |
| II | 1, & | Repeat VARIATION "A" |
| | 2, & | |
| III | 1, & | |
| | 2 | |
| IV | & | Bring L ft around behind the R ft. |
| | 1 | Step on L ft (directly behind R ft). |
| | & | Bring R ft around behind the L. |
| | 2 | Step on R ft (behind L). |
| | & | Slightly lift L ft from ground across in front of R ankle. |

ARGOS HASAPIKOS (continued)

VARIATION "C"

- | | | |
|-----|------|--|
| I | 1 | Step on L ft across to the R and in front of R. |
| | & | Step on R ft sdwd to the R. |
| | 2 | Step on L across to the R and in front of R. |
| | & | Bring R ft all the way around to the front and across L (keeping R ft close to L leg). |
| II | 1 | Step on R ft across to the L and in front of L. |
| | & | Step on L ft sdwd to the L. |
| | 2 | Step on R ft across to the L and in front of L. |
| | & | Pause slightly lifting L ft (which is close behind R). |
| | | Optional: |
| III | 1 | Step on L ft (behind R). |
| | & | Bring R ft around and behind L. |
| | 2 | Step on R ft behind L. |
| | & |) |
| IV | 1, & |) Repeat same cts from VARIATION "A." |
| | 2, & |) |

VARIATION "D"

- | | | |
|----|---|-------------------------------|
| I | 1 | Step sdwd to the L on L. |
| | & | Draw R ft to L. |
| | 2 | Touch R ft next to L (no wt). |
| | & | Move R ft sdwd to the R. |
| II | 1 | Step on R ft. |
| | & | Draw L ft to R. |
| | 2 | Touch L ft next to R (no wt). |
| | & | Pause. |

VARIATION "E"

- | | | |
|-----|---|--|
| I | 1 | Step across in front of R ft on the L. |
| | & | Step sdwd to the R on the R. |
| | 2 | Step behind the R ft on the L. |
| | & | Step sdwd to the R on the R. |
| II | 1 | Step across in front of R ft on the L. |
| | & | Bring R ft all the way around to the front and across L. |
| | 2 | Step on R ft across to the L and in front of L. |
| | & | Step sdwd to the L on the L. |
| III | 1 | Step behind the L ft on the R. |
| | & | Step sdwd to the L on the L. |
| | 2 | Step across in front of L on the R. |
| | & | Move L ft to L. |
| IV | 1 | Step on L ft. |
| | & | Bring R ft to L. |
| | 2 | Step on L ft. |
| | & | Pause. |

ARGOS HASAPIKOS(continued)

VARIATION "F"

- I 1, &)
- 2, &) Repeat VARIATION "A."
- II 1, &)
- 2)
- &) Pause.
- III 1 Step across in front of L ft on R.
- 2 Step sdwd to L on the L.
- 3 Step across in front of L ft on R.
- 4 Turning to face fwd, bring the L ft around in front of R.
- IV 1, & Step on L ft in front of the R; bend at the waist lifting the straight R leg behind you.
- 2 Straighten body and step on R ft behind and to L of L.
- 3 Pause.

VARIATION "G"

- With ft together.
- I 1 Move toes apart (heels pivot, remaining together).
- 2 Move heels apart so that ft are parallel (toes pivot in place).
- II 1 Move heels together (toes pivot in place).
- 2 Move toes together so that ft are once more together (heels pivot, remaining together).

VARIATION "H"

- I(Quick) 1 Lunge fwd on L ft.
- (Quick) & Step fwd on R ft (behind and to L of L).
- (Slow) 2 Step fwd on L ft bending body slightly at waist.
- & Slight pause.
- II-IV) Repeat from VARIATION "A" or "B."

VARIATIONS FOR MEN (W may do them without the squats, but with only a slight dip.)

- 1. In Variation "A."
In meas I, pause and fall fwd onto the L ft (L knee slightly bent) (ct 1); touch the R toe behind and to the L of the L ft (ct &).
- 2. Before Variation "A."
I 1 Fall fwd onto L ft (L knee slightly bent).
- & Touch R toe behind and to the L of the L ft.
- 2 Fall fwd onto R ft (R knee slightly bent).
- & Touch R toe behind and to the R of the R ft.
- Go immediately into #1 above.

ARGOS HASAPIKOS(continued)

3. Before Variation "A."

- I 1 With wt on L ft, extend R leg diag fwd to R and then go down into a squat, crossing R ft in front of L ankle.
Straighten up.
- & 2 Extend R leg diag fwd to R and then go down into a squat crossing R ft in back of L.
Straighten up.
- II 1, & Repeat Meas I, cts 1, &.
- 2 Step on R ft behind L.
- & Bring L ft around behind R.
- III 1 Step on L ft behind R.
- & Bring R ft sdwd to the R.
Step on R ft.
- (Quick) 2 Step fwd on L ft.
- (Quick) & Step bkwd on R ft and draw L ft bkwd in front of R (outside of L ankle across R instep).
- IV(Slow) 1 Touch L ft in front of R.
- (Slow) 2

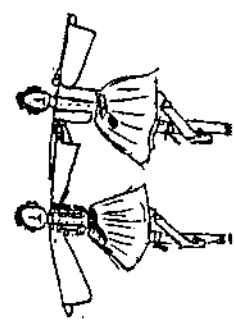
4. In Variation "E."

In Meas III, ct 2, bend R leg until L knee touches floor; straighten and do meas III and IV of Variation "C."

5. In Variation "H."

In meas I, ct 2, bend L leg until R knee touches floor. Straighten and complete as written.

I have described several variations. They should not follow any particular order. You will probably notice that parts of particular steps are similar to other variations. This is how the dance works: certain step sequences are interchangeable, and it is the leader who molds the dance from the variations he knows. In this way, the dance may never be the same, no matter how many times it is done. These variations may be cut in the middle and spliced onto all or part of any other variation. There are obviously many more variations than those I have described; these are some of the most common, and they include some of my favorites. When you have mastered these variations, try some new ones that you have created.



ΣΥΡΤΟΣ - ΚΑΛΑΜΑΤΙΑΝΟΣ (Greece)

Source: The Syrtós is a panhellenic dance. Syrtós means dragging dance, so it more properly applies to dances with a smoother flowing movement. The Kalamatianós has the same basic step as the Syrtós, but it is often bouncy and leaping in character. When a dance is leaping, it is called a pithichtós, or leaping dance. The Syrtós can also be a pithichtós in styling. Thus, one can see that the nomenclature is somewhat confusing. There is one more criterion for describing the dances: the Syrtós is in 2/4 time, the Kalamatianós is in 7/8 time. Actually, then it is the music which decides what the dance is called. The music also tells the dancer how to dance: some music demands smooth, dragging steps, other music demands high leaping steps. The dance is described in these three books:

- Greek Folk Dances, M. Vouras and R. Holden (New Jersey, 1965).
- Elliniki Hori, V. Papahristós (Athens, 1960).
- Folk Dances of the Greeks, T. and E. Petrides (New York, 1961).

Pronunciation: seer-TCHS, kah-lah-mah-tee-ah-VOHS

Music: The music is in either 2/4 or 7/8 time. The dance can be done to any number of tunes. Like the Tsamikos, there are thousands of tunes to choose from, so I will just list a few.

- "Horós-Kalamatianós" (the classic leaping kalamatianós), Discphon LP
- "Heimatiótikos" (a very slow leaping Kalamatianós)
- "Rakambána" (a leaping kalamatianós) Alector LP
- "Samiótissa" (a syrtó-type kalamatianós without leaping)
- "Ameriki" (a leaping syrtós) Discphon LP
- "Nina Nái" (a fast syrtós)
- "Amaza" (a leaping kalamatianós)

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

Characteristics: This dance is for both M and W. The M can be more energetic in their styling than the W. Depending on the music, it can be either a smooth or leaping dance.

ΣΥΡΤΟΣ - ΚΑΛΑΜΑΤΙΑΝΟΣ (continued)

BASIC STEP: 2/4 or 7/8 time

The rhythm is broken down into patterns of slow, quick, quick OR, long, short, short. In the description I will describe the steps in terms of this pulsing rhythm, rather than in terms of overall rhythm.

2/4:  7/8:  or 

- I Meas
slow
quick
quick
Step sdwd to R on R.
Step behind the R on L.
Step sdwd to R on R.
- II
slow
quick
quick
Step across in front of R on L.
Step sdwd to R on R.
Step across in front of R on L.
- III
slow
quick
quick
Step sdwd to R on R.
Step next to R on L.
Step in place on R.
- IV
slow
quick
quick
Step in place on L.
Step in place on R.
Step in place on L.



TSÁMIKOS (Greece)

Source: This dance is panhellenic. It is done all over Greece. The name Tsámikos comes from the area Tsamouriá in Epirus where the dance is said to have originated. The Tsámides, or people from this area are the originators of the dance. It is also called the Kléftikos because it was the dance par excellence of the Kléftes (Greek freedom fighters during the war for liberation from the Turkish domination). It is often called Arvanítikos because much of the area of the dance's origin is now enclosed by the Albanian borders. According to Papahristo, 2/3 of the inhabitants of this area are Greek Christians. It is described in these three books:

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

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

Folk Dances of the Greeks, T. and E. Petrides, (New York, 1961)

Music: The music is in 6/4 or 3/4 time. The dance can be done to any number of Tsamiko tunes. There are literally thousands of songs so I will just list a few of the classic ones.

"Araḥova"

"Aetós"

"Gólfó"

"Nasán té Neiáta Dyo Fóres"

"Sta Salona"

"Papalabraina"

"Ilios"

"Yáto Stou Vátrou"

"Itá"

"Fengaráki"

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: Originally danced only by M, the M's styling should reflect this. There can be leaps and large movements with the legs. The dance is heroic in tone. W should dance proudly, but sedately --- their movements must be small. The leader can do variations; stepping the ft and turning, etc. as his mood prompts him.

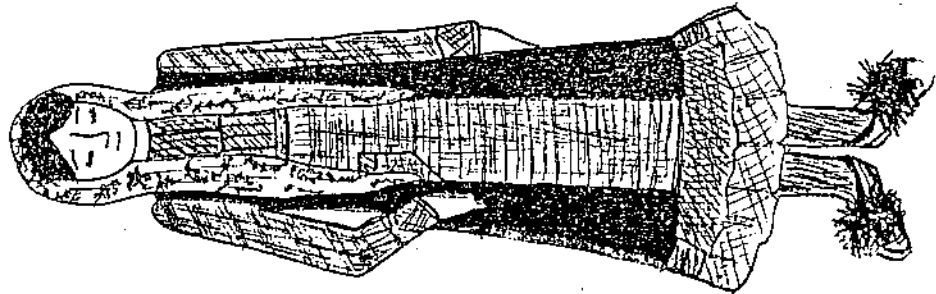
Meas. cts Basic Step 6/4 or 3/4 time

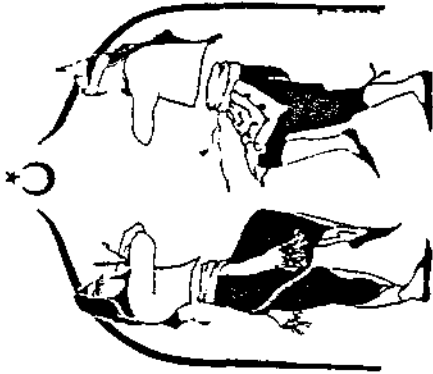
- | | | |
|-----|---------|---|
| I | 1, 2, 3 | Step sdwd to the R on the R ft. |
| II | 1, 2, 3 | Step across in front of the R ft on the L ft. |
| III | 1, 2, 3 | Step sdwd to the R on the R ft. |
| IV | 1, 2, 3 | Step across in front of the R ft on the L ft. |
- Hop on the R ft, swinging the L ft behind the R leg.
(L ft should be about knee height and close to the

- very slight, the L ft should be behind the R ankle).
Step sdwd to the L on the L ft.
Step across in front of the L ft on the R ft
Step sdwd to the L on the L ft..
Hop on the L ft, swinging the R ft in front of and close to the L leg.

- V 1, 2
3
VI 1, 2
3

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SALLAMA

Siliifke, Turkey

Source: SALLAMA is a spoon dance from the town of Siliifke which is located on the south-central coast of Turkey. "Sallama" means "having" and depicts the waving or swinging action used in the process of making yogurt. The goatskin is filled with milk and hung so that it can be swung. Omer Uyuklu learned this dance from Ismail Inanç, a native of Siliifke, in 1972 at Boğaziçi Univ. of Istanbul.

Pronunciation: SAH-lah-mah

Record: Request Records SRLP B140 "Turkey" Side 1 3a 2/4

Formation: Circle, alternating M and W. One M is leader that calls "Ho-pa" for step changes. Each dancer holds two spoons in each hand. One spoon is held between base of thumb and forefinger with back of spoon away from palm. Other spoon can be held between forefinger and middle finger or between middle finger and ring finger with back of spoon touching back of opposite spoon.

Spoons are played by holding thumb taut against lower spoon and using fingers to loosely click upper spoon against lower spoon. The rhythm is slow-quick-quick (slow on one hand, quick-quick on the other.)

Meas FIGURE 1 STEP-LIFT

3-12 (spoons play throughout dance) Elbows bent at shldr. height, move CCW LDB, body facing ctr,

CT 1- Step with R heel to side

CT &- Bring L ft twd R by dropping wt on L while lifting R.

FIGURE 2 SWIM AND SKIP

(singing begins)

13-20 Turn from ctr to LDB and beg with R ft. step-hop around circle while arms make overhand swimming motions. L arm moves fwd when R knee is up, R arm moves fwd when L knee is up (R,L,R,L,R,L,R,L)

FIGURE 3 SKIP-LIFT

21-24 After last skip on L of figure 2 turn and face ctr and stepping with R heel to side, Repeat Figure 1 for 4 steps to R with R.

FIGURE 4 TOUCH-HOP TWD CTR

25-30 CT 1- With wt mainly on L, touch R ft to front
CT &- Push off ball of R ft while hopping bkwd on L ft.

CT 2- Jog on R

CT &- Jog slightly fwd on L. Arms are held shldr height, elbows bent slightly during sequence.

Do this entire step 6 times twd center

FIGURE 5 TOUCH-HOP IN AND OUT

(singer repeats musical phrase of figure 4)

31-36 Repeat instructions for figure 4 except step is done first twd ctr; the thens CCW to face outside circle. Turn CW to face ctr again.

When facing ctr R arms is curved overhead, L arm is down and behind. When facing outside circle, L arms curved overhead with R arm down and behind. this entire step is done 6 times: Ctr, out, ctr, out, ctr, out. Make quick turn CW to face ctr again.

FIGURE 6 CLAP-TURN

(instruments only)

37-46

CT 1- Stand still, clap spoons and hands once, shout "Hey" on clap

CT 2- Clap spoons and hand again shout "Hey" on clap

CT 1- Turn 1/2 CCW in place putting R heel down (you are now facing outside circle)

CT 2- Turn 1/2 CCW same way to face center again. During turns elbows are at shldr height. Entire sequence is - CLAP, CLAP, 1/2 TURN, 1/2 TURN, CLAP, CLAP, 1/2 TURN, CLAP, CLAP, CLAP

FIGURE 7 TURN

Using step-lift from figure 1, make CCW turn taking small steps and pivoting around L ft. (about 8 R steps) L arm is over head, R arm at side. Focus is down at R hand and body leans twd R. As you come around to face ctr, begin figure 1 immediately, and continue dance through again and finish at end of figure 1. On last beat arms go straight up and everyone shouts "Hey".

KEKLIK - PARTRIDGE DANCE

Silifke, Turkey

Source: KEKLIK is a spoon dance from the town of Silifke which is located on the south-central coast of Turkey. "KEKLIK" means "partridge" and depicts the actions of the bird. Ömer Uyuklu learned this dance from İsmail İnanç, a native of Silifke, in 1972 at Bogaziçi Univ. of Istanbul.

Pronunciation: KEK-lick

Record 2/4 Request Record SLRP 8140 "Turkey" side 1 3b

Formation: Dancers are in 2 lines facing each other, alternating M and W. (The leader is a man who signals step changes with "Hopa". Each dancer holds two spoons in each hand. One spoon is held between base of thumb and forefinger with back of spoon away from palm. Other spoon can be held between forefinger and middle finger or between middle finger and ring finger with back of spoon touching back of opposite spoon.)

Spoons are played by holding thumb taut against lower spoon and using fingers to loosely click upper spoon against lower spoon. The rhythm is slow-quick-quick (slow on one hand, quick-quick on the other.)

Introduction: (Spoons play throughout dance)

Stand, weight on R, L on ball of foot. L arm curved over head, R arm bounce on R flatfooted and shift wt to L on ball of foot (1 and 2 and ...) continue bouncing for 4 musical phrases (leader signals "Hopa" to beg moving.)

FIGURE 1 BIRD LIMP AND FLAP

Lines join to form circle. LOD-CCW- Galloping with R leading, arms move in a bend scooping motion (1 arm movement for every 2 gallops.) Begin with R arm scooping on first gallop. Body leans as arm scoops low near ankle. Emphasize kneebend on gallops. Dance until music slows. (Man on record begins singing)

FIGURE 2 LISTEN AND CHATTER

Facing center, all bend from hips, L ft fwd, arms held high behind. Keep head up. As singer pauses, dancers clickspoons to imitate bird chatter and rotate slowly CW facing out. When Man sings spoons are silent. Singer pauses. Turn CCW while clicking spoons to face center. Man sings while dancers slowly stand upright.

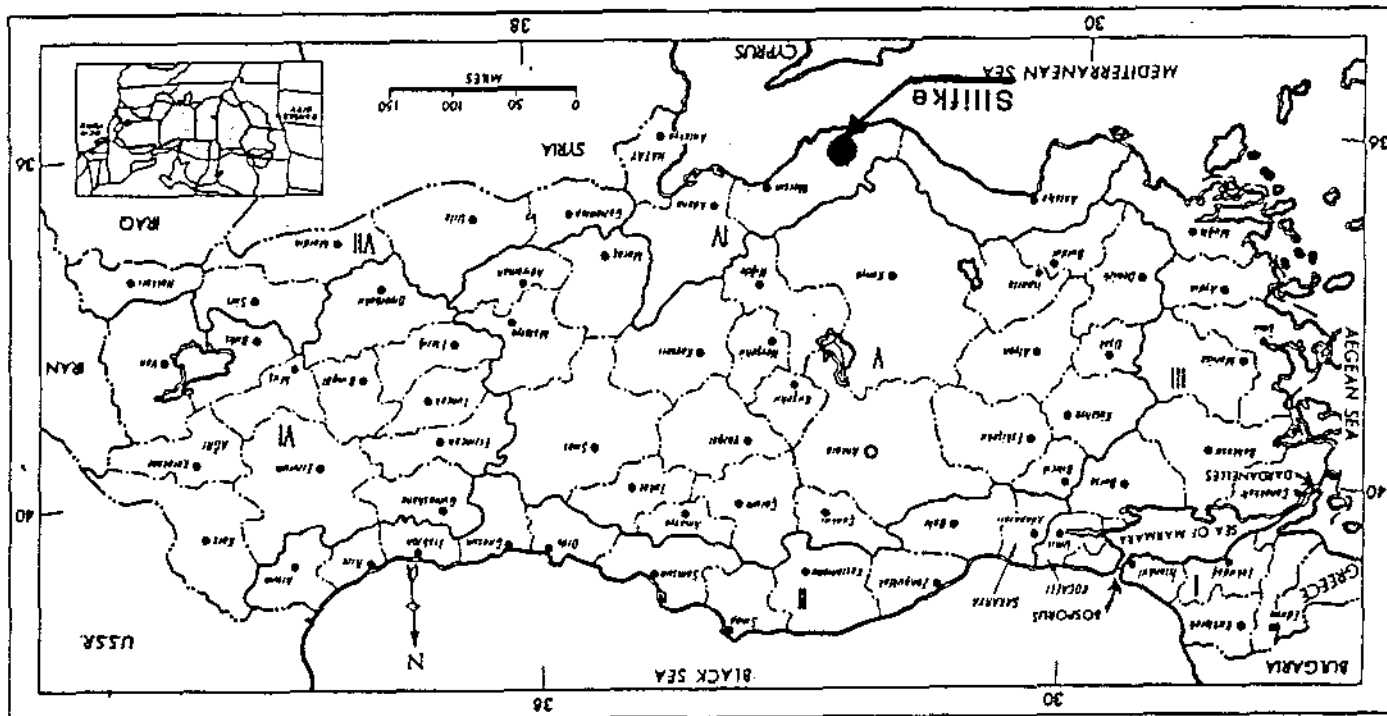
FIGURE 3 FRIGHTENED BIRD

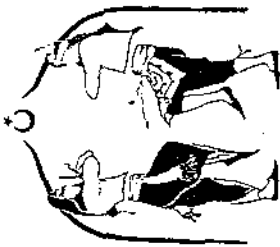
While raising to upright pos. arms sweep fwd. hands moving toward chest, elbows held shoulder height while body moves CW to face LOD with feet stepping quickly bkwd on heels in RLDD. (Singer pauses) Dancers shout "Hey" while clapping hands and spoons together in front of face.

FIGURE 4 BIRD HOP-SQUAT

Drop to squat facing LOD, arms swing parallel to floor R to L while hips twist opposite of arms. Travel fwd in squat. B squats beg. with arms to R. Spoons click- once per squat. Begin dance again from figure 1 by jumping up from squat to prepare for gallop in figure 1. To end dance continue figure 1 until music ends.

Presented by Ömer Uyuklu





YOĞURT

Sillike, Turkey

SOURCES: YOĞURT is a Turkish spoon dance from the town of Sillike which is located on the south central coast of Turkey. This dance is usually performed during holidays, and at weddings, births, and circumcisions - al ceremonies. Ömer Uyuklu learned this dance from İsmail İnanç, a native of Sillike, in 1972 at Bogazici Univ. of Istanbul.

PRONUNCIATION: YO-urt

RECORD: Request Records SRLP 8140 "Turkey" Side 1 3c 2/4

FORMATION: Circle or semi-circle, alternating M and W. One M calls signal for step changes "Ho-pa". Each M and W holds two spoons in each hand. One spoon is placed between base of thumb and forefinger with back of spoon away from palm. Other spoon can be held between forefinger and middle finger or between middle finger and ring finger with back of spoon touching back of opposite spoon.

Spoons are played by holding thumb taut against lower spoon and using fingers to loosely click upper spoon against lower spoon. The rhythm is slow-quick-quick (slow on one hand, quick-quick on the other.)

INTRODUCTION:

For convenience, wait several measures, clicking spoons in rhythm.

Meas. FIGURE 1 STEP-LIFT

9-16 (Spoons play throughout dance.) Elbows bent at shldr height, move in LOD twd R, facing ctr, stepping with R heel (ct 1) and bringing L ft twd R by dropping wt on L while lifting R (ct 2)

FIGURE 2 STEP-LIFT-TURN

17-27 (Singing begins.) Face ctr and beg turn CCW in place, R arm curved over head, L arm dwn and behind. Use same step as in Figure 1. (20 tiny steps on R) Make full circle.

FIGURE 3 TOUCH-HOP TWD CTR

(This step is done 8 times twd ctr.) (Singing changes here.) Arms are held shldr height, elbows bent.

Ct 1 - Touch R ft to front while wt is mainly on L ft.

Ct 2 - Push off ball of R ft while hopping bkwd on L ft.

Ct 3 - Jog on R.

Ct 4 - Jog slightly fwd on L.

FIGURE 4 TOUCH-HOP IN AND OUT

(Singer repeats musical phrase of Figure 3.)

Repeat Figure 3 instructions except step is done first twd ctr, then turns CCW to face outside circle. When facing ctr R arm is curved over head, L arm is dwn and behind. Arms alternate beg at turn to L arm over head and R arm dwn and behind. Turning back twd ctr is done CW.

This step is repeated 8 times - ctr, out, ctr, out, ctr, out, ctr, out. To prepare for beginning of dance, turn CCW twd ctr.

FIGURES 1-4 are repeated 3 times.

Presented by Ömer Uyuklu

NAGRA (continued)

- 2 Part D. (continued)
Step R diagonally bk. (ct. 1), step L across in front (ct. 2), step R in place (ct. 3), step L diagonally bk. (ct. 4), stamp R (ct. 5), hold (ct. 6), stamp R (ct. 7), hold (ct. 8).
Repeat meas. 1-2. On last 2 cts. of meas. 4, swing arms down and bk.
- 3 - 4

Dance follows the form ABACAD, etc.

Introduced by Sunni Bloland at Kolo Festival 1984.

NAGRA

Nagra was first introduced in Holland by Puiu Vasilescu of Romania. Sunni Bloland learned the dance from Marius Korpel in June, 1984. Jana Rickett and Craig Miller assisted in writing the description.

Origin: Muntenia, Romania

Cassette: NOROC-SLC 6-84

Music: 8/8

Introduction: 4 meas. of 8/8

Formation: Open or closed circle facing center; hands held down in "w" position

MeasurePatternPart A.

- 1 Moving R.L.O.D. On upbeat: in preparation arms swing back, Step R across in front as arms swing forward (ct. 1), slight hop (viri-toc) on R as arms lock into "w" position (ct. 2), step L (ct. 3), close R (ct. 4), step L (ct. 5), close R (glissade) (ct. 6). In this "w" position, hands make small forward circles (cts. 3-6). Step L (ct. 7), viri-toc L (ct. 8), as arms swing forward, down, and back. Repeat meas. 1 (cts. 1-8). At end of 4th meas., leave arms in "w" position.
- 2 - 4

Part B.

- 1 Still facing center, moving slightly sideways:
Step R (ct. 1), step L across in bk. (ct. 2), step R (ct. 3), stamp L in place (ct. 4). Repeat cts. 1-4, opp. ftwk. & direction (cts. 5-8).
2 Repeat cts. 1-4 of meas. 1 (cts. 1-4). stamp L (ct. 5), hold (ct. 6), repeat cts. 5-6 (cts. 7-8).
3 - 4 Repeat meas. 1-2, opp. ftwk. & direction. On last 2 cts., hands swing down & bk.

Repeat Part A, meas. 1-4.Part C. "Double crosses"

- 1 In place, arms in "w" position:
Step R across in front (ct. 1), step L in place (ct. 2), step R diagonally bk. (ct. 3), step L across in front (ct. 4), step R in place (ct. 5), step L diagonally bk. (ct. 6), stamp R (ct. 7), hold (ct. 8).
2 - 4 Repeat meas. 1 three times. On last 2 cts. of meas. 4 swing arms down & bk.

Repeat Part A, meas. 1-4.Part D.

- 1 In place, arms in "w" position:
Step R across in front (ct. 1), step L in place (ct. 2), step R diagonally bk. (ct. 3), step L across in front (ct. 4), step R in place (ct. 5), step L diagonally bk. (ct. 6), step R across in front (ct. 7), step L in place (ct. 8).

-more-

JIANA DE LA AVRIG (continued)

- Part E. Grapevine
Facing slightly to L, moving RLOD, cross R in front (ct. 1), step L (ct. 2), cross R in back (ct. 3), step L (ct. 4).
Repeat measure 1 three times.
- Part F. Even rhythm "Rida" and tw. -step
Continuing in RLOD, step R across in front (ct. 1), step L (ct. 2).
Repeat (cts. 3 - 4)
Do one two-step beginning R (cts. 1 - 2). Face center, closing feet and clicking L to R, heels lowered to ground (ct. 3), and hold (ct. 4).
Repeat measures 1 - 2.

JIANA DE LA AVRIG

(Zee-anna deh lah ah-vrig)

This dance was introduced in Holland by Theodor Vasilescu. Sumi Bioland learned it from Marius Korpel in Schiedam in June, 1984.

Origin: Sibiel, Transylvania, Romania
Cassette: NOROC-SLC 6-84

Music: 4/4

Introduction: Eight measures

Formation: Mixed, closed circle. Hands held in "T" position.

Measure Pattern

- Part A. "bounces" (introduction)
Bounces in place, lifting and lowering heels 8 times, (cts. 1,2,3,4,1,2,3,4).
- 1 - 2 Facing center, moving LOD, hop L click R heel to L, (ct. 1), hop L click R heel to L (ct. 2). Facing slightly R diagonally, walk 4 steps in LOD, RLRL (cts. 3,4,1,2). Facing center click R foot to L bringing feet together (ct. 3), and hold (ct. 4).
Repeat measures 3 - 4 three times.
- 3 - 4
- 5 - 10
- Part B. Jump-clicks
Facing center, jump feet apart in place (ct. 1), click feet together in air (ct. &), and repeat (cts. 2&). In place, leap L (ct. 3), stamp R (ct. &), leap R (ct. 4), stamp L (ct. &).
Jump feet apart (ct. 1), click feet together in air (ct. &).
In place, accented step L (ct. 2), accented step R (ct. &).
Repeat accented steps L and R (cts. 3&). Accented step L (ct. 4), and hold (ct. &).
Repeat measures 1 - 2.
- 1
- 2
- 3 - 4
- Part C. Walk and step-stamps
Facing slightly to R, moving LOD, walk 4 steps RLRL (cts. 1,2,3,4).
Turning to face center, accented step in place R (ct. 1), stamp L (ct. &), accented step L (ct. 2), stamp R (ct. &). Stamp R (ct. 3), and hold (ct. 4).
Repeat measures 1 - 2.
- 1
- 2
- 3 - 4
- Part D. Walk, pas de Basque, leap-stamps
Facing slightly to R, moving LOD, walk 4 steps RLRL (ct. 1,2,3,4).
Turning to face center, do 2 pas de Basques in place, R & L (cts. 1&2, 3&).
Turning slightly to R, leap R (ct. 1), stamp L heel (cts. 2&2), stamp L heel (cts. 3&3), stamp L heel (ct. &), stamp L heel (cts. 4&4), (QSSQS).
Turning slightly to L, repeat measure 3 with opposite footwork.
Repeat measures 1 - 2.
Repeat measures 3 - 4.
Repeat measures 1 - 2.
- 1
- 2
- 3
- 4
- 5 - 6
- 7 - 8
- 9 - 10

Presented by Sumi Bioland, Kolo Festival, 1984.

Notes compiled by Lavona Jenks.

ALUNELUL VAIDEENI
(Alunelul Vi-day-eny)

This dance was introduced in Holland by Theodor Vasilescu. Sunni Bloland learned it from Marius Korpel in Schiedam, June, 1984.

Origin: Oltenia, Romania

Cassette: NOROC-SLC 6-84

Music: 12/8 & 8/8. Four Measures of introduction.

Formation: Mixed closed circle, hands held in "W" position

Measure	Pattern
12/8	
1	Part A. Two-step & Stamp Facing center moving slightly diagonally fwd. R, step R (ct. 1), step L to R (ct. 2), step fwd. R (cts. 3-4), stamp L in place (cts. 5-6). Repeat cts. 1-6, opp. ftwk. & direction (cts. 7-12).
2	In place, step R (ct. 1), stamp L (ct. 2), step L (ct. 3), stamp R (ct. 4), moving fwd. to center, step R (ct. 5), step L across in front (ct. 6), step R (ct. 7), step L to L (ct. 8), step R (ct. 9), step L across in front (ct. 10), step R (cts. 11-12).
3	Moving RLOD step L (cts. 1-2), step R (cts. 3-4), step L (ct. 5-6), step R to L (cts. 7-8), step L (cts. 9-10), hold (cts. 11-12). Repeat meas. 1-3.
4 - 6	
8/8	
1	Part B. Two-step & Lunge Moving to center, step R (cts. 1-2), step L (cts. 3-4), step R (ct. 5), step L to R (ct. 6), accentuated lunge onto R (cts. 7-8). (SQSS)
2	Shout "una!" as you step bkwd. L (cts. 1-2), stp fwd. R (ct. 3), close L to R (ct. 4), accentuated lunge fwd. R (cts. 5-6), shout "douai!" & step bk. L (cts. 7-8). (SQSS)
3	Moving fwd. step R (ct. 1), step L to R (ct. 2), accented lunge lunge fwd. R (cts. 3-4), shout "treji!" & step bkwd. L turning 180° CCW in place (cts. 5-6), shout "Haida!" & hop on L lifting R knee in front (cts. 7-8).
4	Moving fwd. towards outside of circle, step R on heel (ct. 1), step L to R (ct. 2), step R (cts. 3-4), step L on heel (ct. 5), step R to L (ct. 6), step L (cts. 7-8).
5	Facing out of circle, step sdw. R twisting slightly to L (cts. 1-2), stamp L to R (cts. 3-4). Repeat cts. 1-4, opp. ftwk. & direction (cts. 5-8).
6	Still facing out of circle moving sdw. R (RLOD), step R (cts. 1-2), step L across in bk. (cts. 3-4), step R (cts. 5-6), Stamp R to R (cts. 7-8).
7	Moving bkwd. twds. center, step L (cts. 1-2), in preparation to turn, step R (cts. 3-4), with an accented two-step, L R L, turn to face center (cts. 5, 6, 7, 8).
8	Moving bkwd. towards outside of circle step R (cts. 1-2), step L (cts. 3-4), with feet together, jump landing with knees bent (cts. 5-6), push off (leap) R ft. to land on L (cts. 7-8), ready to start dance from Part A.

Repeat dance from beginning.

MURGULETUL
Romania

This dance was introduced in Holland by Theodor Vasilescu. Sunni Bloland learned it from Marius Korpel of Schiedam, Holland, in June 1984. The dance is from Muntenia, Romania.

PRONUNCIATION: moor-goo-lets-ool Murguletul means (little Bay "colored" house)

MUSIC: Cassette: NOROC SLC 6-85, Side A, Band 5

FORMATION: Mixed closed or open circle, with hands joined in "V" pos.

METER: 8/8 PATTERN

Meas.

INTRODUCTION: 4 meas

- FIG. I:
1 Crossover to L; Facing ctr and moving sdwd, step R across L (ct 1); step L to L (ct. 2); repeat cts 1-2, 2 more times (3 crossovers in all) (cts 3-6); leap R across L (cts 7-8).
- 2 Bkwd Pas de basque (PDB) L & R: Dancing in place, leap on L slightly L (ct 1); step R in back of L, turning slightly R (ct 2); leap L in place (cts 3-4); repeat cts 1-4, with opp ftwk and dir.
- 3-16 Repeat meas 1-2, alternating ftwk and direction, 7 more times (8 in all).
- FIG. II:
1 Moving fwd twd ctr, beg R and do 6 small steps (cts 1-6); leap lightly fwd onto R (cts 7-8).
- 2 PDB L-R bkwd (Repeat meas 2, Fig. I)
- 3 Crossover to R (Repeat meas 1, Fig. I with opp ftwk moving R.)
- 4 PDB R-L bkwd (Repeat meas 2, Fig. I with opp ftwk).
- 5-6 Crossover to L; PDB L-R bkwd (Repeat meas 1-2, Fig. I)
- 7 Moving diag L out of circle, step L (ct 1); click R to L (ct 2); repeat cts 1-2, 2 more times (3 clicks in all) (cts 3-6); leap L to L (cts 7-8).
- 8 In place, PDB R-L bkwd (as in meas 4, Fig. I).

ALUNELUL SCHIOP
(Alunelul Şiki-op)

Alunelul Schiop was introduced by Theodor Vasilescu of Bucharest. Sunni Bloiland learned the dance in Holland from Marius Korpel in June, 1984.

Origin: Goicea: Oltenia, Romania

Cassette: NOROC-SLC 6-84

Music: 4/4, description in 4/4 and 2/4

Introduction: none

Formation: Mixed, open or closed circle. Hands held down in "V" position,

R shoulder toward center SHORT KINES--2-4 DANCERS

Measure Pattern

- Part A.
- 1 Moving sideways toward center, step R (ct. 1), step L next to R (ct. 2) step R (ct. 3), hop R (ct. 4).
 - 2 Moving sideways out of circle, step L (ct. 1), step R next to L (ct. 2), step L (ct. 3), hop L (ct. 4).
 - 3 Repeat meas. 1, turning L shoulder to center as you hop on ct. 4.
 - 4 Moving sideways toward center, step L (ct. 1), step R next to L (ct. 2) step L (ct. 3), hop L (ct. 4). TURAS R SĂLDE TUD CTR
 - 5 Moving SHORT KINES of circle, step R (ct. 1), step L next to R (ct. 2) step R (ct. 3), hop R SMILING-R-shoulder-to-center (ct. 4) step L (ct. 1), step R next to L (ct. 2), step L (ct. 3), step R next to L (ct. 4).
 - 7 Repeat meas. 6
 - 8 Step L (ct. 1), step R next to L (ct. 2), step L (ct. 3), hop L (ct. 4).
 - 9-14 Repeat meas. 1-6.
 - 15 Step L (ct. 1), step R next to L (ct. 2), step L (ct. 3), hop L, turning to face ctr. (ct. 4).
 - 16 Moving to R, step R (ct. 1), step L next to R (ct. 2), accented step R (ct. 3), hold (ct. 4).

(2/4)
1
2
3
4
5
6-25
32 MEAS
TOTAL
2/4

- Part B. "Double crosses with step hops"
- Almost in place, step L (ct. 1), step R across in front (ct. 2).
Step L (ct. 1), step R (ct. 2).
Step L across in front (ct. 1), step R (ct. 2).
Step L & shout "una!" (ct. 1), hop L (ct. 2). RAISING R KINCE
Step R (ct. 1), hop R (ct. 2). BY A STING R KINCE
Repeat meas. 1-5 four more times (5 X total)
*On first step hop of each repetition of meas. 4, shout 1. "una!", 2. "două!", 3. "trei!", 4. "patru!" 5. "cinci!"

- (2/4)
1-6
7
Part C. "Double crosses for 13"
- Repeat part B, meas. 1-3, two times
Step L (ct. 1), hold (ct. 2).

- (4/4)
1
2
3
4
Part D.
Leap R (ct. 1), stamp L (ct. 2), stamp L (ct. 3), hold (ct. 4).
Repeat meas. 1, with opp. ftwk. & direction.
Repeat meas. 1.
Stamp L (ct. 1), hold (ct. 2), stamp L (ct. 3), hold (ct. 4).

ALUNELUL SCHIOP (continued)

- (2/4)
1-3
4
5-8
9-16
(4/4)
1
2
3
4
Part E. "Double crosses with leg throw"
Repeat Part B, meas. 1-3. ACROSS
Leap L, extending R leg out in front (ct. 1), hold (ct. 2).
Repeat meas. 1-4 with opp. ftwk. & direction.
REPEAT PART E 1-8

- Part F.
Leap L (ct. 1), stamp R (ct. 2), stamp R (ct. 3), hold (ct. 4)
Repeat meas. 1 with opp. ftwk.
Repeat meas. 1.
In place, accented step R (ct. 1), hold (ct. 2), accented step L (ct. 3), hold (ct. 4). SLING AROUND TO FACE RLOD, WITH R SHOULDER TUD CTR, FALL ON R

Repeat dance from beginning.

Notes composed by Jana Rickel.
Presented by Sunni Bloiland, Kolo Festival, 1984.

Romaneste de Purtat

One translation of the title is 'the Romanian way (as opposed to say, the 'Hungarian way') to amble along. Literally it means the Romanian way to carry. There are many variants of Purtata dances including those for women only. In Transylvania dances are usually arranged in suites and a Romaneste would serve as an introductory dance to such a grouping. This particular variant from the county of Cluj in Transylvania was introduced at workshops in Western Europe by Theodor Vasilescu. Sunni Bloland worked on the dance with her counterparts in Sweden and personally arranged this variant to suit the recording. The dance has a subdued modest quality.

Origin: Urca, Cluj, Transylvania, Romania
Cassette: NOROC SLC 6-84 Side A last selection
Music: 6/8 counted QSQS
Introduction: none
Formation: Couples; side by side facing CCW, W slightly in front of M; the couple join R hands in front of the W's R shoulder. W's free hand is held down in a relaxed manner; the M's free L hand can also be held down, lifted up to snap fingers or, holding the W's L hand as in Varsouvienne.
Notation: The directions are for the M except where indicated. Bob Fraley helped compose the notes and lead Sunni in her first presentation of the dance at Kolo Festival 1985.

Pattern A "Promenade"

summary:

touch, step touch, step
step, touch, step step

brush, step, touch step
step touch, step step

Measure-Cts.-Movement

- 1 Q touch L toe next to R ft
S step L fwd
Q touch R toe next to L ft
S step R fwd
- 2 Q step L fwd
S touch R toe next to L ft
Q step R fwd
S step L fwd raising ft bk
- 3 Q brush R ft fwd
S step fwd R
Q touch L toe diag bk L
S step L slightly fwd banding body
- 4 Q step R fwd while straightening up
S touch L toe next to R
Q step L fwd
S step R fwd
- 5-7 repeat meas 1-3
"Cross over"--the partners change places with one another by walking fwd to the spot only turning a slight angle to do so.
- 8 Q W steps L in front of M while M steps R behind W. Each is facing diag fwd in their direction of travel.
S M touch L toe next to R ft
W touch R toe next to L ft
Q M steps L moving to R side of W while W steps R moving to L side of M
S M step R next to L
W step L next to R
change hand hold (M's L in W's L)

Pattern B "Inverted Promenade"

summary:

brush, step, touch step,
step, touch, step, step

touch, step, touch, step,
step, touch, step, step

- 1 Q brush L fwd
S step L fwd
Q touch R toe diag bk L
S step R diag across in front of L turning twd partner & banding fwd
- 2 Q step L bk, straighten up
S touch R toe next to L
Q step bk on R
S step L next to R
- 3-4 repeat Pattern A meas 1-2 (touch, step touch, step step touch step, step)
- 5-7 repeat Pattern B meas 1-3
8 M:
Q turn slightly to L while stepping R
S touch L toe next to R ft
Q step L to finish facing LOD
S step R in place
taking W's L hand in his R
W:
Q W turns slightly to R & steps fwd L
S touch R toe next to L ft
Q step R turning L to face M
S step L in place

Pattern C "Women's Pirouettes"

summary:

pirou, ette, pirou,ette
step, touch, step, step

brush, step, touch, step
step, touch, step, step

- 1 M:
Q touch L toe next to R ft
S step L in place
Q touch R toe next to L ft
S step L in place
W:
Q pirouetting 180° under her L hand
W steps R across in front of L & spins to L 3/4
S step on L heel to finish the turn 1/4
QS repeat for second pirouette (meas 2-3 M's role W's reverse ft.)
- 2 Q step L fwd
S touch R toe next to L ft
Q step R fwd
S step L raising R ft in preparation...
- 3 Q brush R ft fwd
S step R in place
Q touch L toe diag bk to L ft
S step L next to R
- 4 M:
Q step R in place
S touch L toe next to R ft
Q step R in place
S step L in place
W:
Q strap L in front of partner
S touch R toe next to L ft
Q step R to face M
S step L next to R

Pattern D "Shoulder Waist"

shoulder-waist position
M moves fwd, W moves bk

- 1-2 repeat Pattern A meas 1-2
- 3-4 repeat Pattern A meas 3-4 but M will move bk as W moves fwd
- 5-8 repeat meas 1-4 but open out at end of meas 8

repeat Pattern C Women's Pirouettes
repeat Pattern B Inverted Promenade
repeat Pattern C Women's Pirouettes
end face to face in shoulder-waist position
hug & kiss & live happily ever after!

Daw ✓
'85

FOLK DANCES FROM

SLAVONIA

(CROATIA)

presented by

DICK CRUM

34th Annual

KOLO FESTIVAL

November 28 - December 1, 1985

U.C. BERKELEY

SLAVONIAN KOLO

(*Slavonsko kolo*)

Yugoslavia (Croatia)

The Slavonian *kolo* is danced in all parts of Slavonia, the rich agricultural plainland of eastern Croatia, Yugoslavia. It is an archaic dance containing elements which many dance scholars believe date back to the pre-Slavic period of Balkan history (vocal accompaniment, alternating singing and dancing, and its almost total dissimilarity from circle dances of other Slavic peoples).

Among the Slavonians themselves the dance is known simply as *kolo*. The term *Slavonsko kolo* (SLAH-vohn-skoh KOH-loh) is generally used outside of Slavonia by folklorists, musicians and choreographers to avoid confusion, since elsewhere in Yugoslavia the word *kolo* is a generic term for any circle or chain dance. Other Slavonian dances have quite specific names (*Kalendara*, *Mista*, *Drhtavac*, etc.), but when a native asks a musician to play simply *kolo* for him, the dance described here is the one he wants.

So deeply ingrained is the *kolo* in the life of the Slavonian villager, that the word itself has taken on a broader, extended meaning: it is used to refer to the whole social event that centers around the dance. When a Slavonian says, "*Idem u kolo*" ('I'm going to the *kolo*'), he means that he is going to attend the social gathering in which the *kolo* plays a central role; singing, drinking and gossiping are other features of the *kolo* in this sense, and a person might very well "go to the *kolo*" and not dance at all!

An important feature of the Slavonian *kolo* is the chanting or singing of improvised verses known as *poskočice* (POH-skoh-cheet-seh). These are usually humorous, and often satirical or sarcastic. Sometimes the *poskočice* are directed toward musicians, sweethearts, relatives or other local personages. Often they are biting, but the person at whose expense they are recited must 'grin and bear it'; he or she is powerless in the face of an old tradition according to which no one has right of retaliation for anything stated about him in the *kolo* (unless in the form of a retort in *poskočica* verse!). Sometimes the young men or musicians improvise off-color *poskočice*, and the women pretend they don't hear them. In a sense, the *kolo* becomes a sort of town meeting where the social life of the whole village is reflected in verse.

Usually the *kolo* is danced on a grassy area, a road or in front of someone's house. At carnival time young people go from house to house and dance a little in front of each. At harvest time and at weddings it is danced in people's homes or courtyards.

Recordings:

- (a) KF-7221, *Kad zaigra pusta Slavonija!* (LP), has several excellent recordings by Slavonian village groups.
- (b) Woodlands W-6805-B, *Slavonsko kolo*, is a recording of a stage arrangement of the dance choreographed by Zvonimir Ljevaković and performed by the Joža Vlahović Ensemble (later to become the Croatian State Ensemble) in 1948. It is well known among U.S. and Canadian folk dancers.

(continued)

SLAVONIAN KOLO (continued)

Formation: Closed circle of dancers, no partners, in front basket position: join hands with the second person over on either side, R arm over, L arm under. In former times, the men and women danced in separate halves of the circle; nowadays they mix freely.

THE DANCE

The Slavonian *koló* has three "figures":

DRMEŠ (DRR-mesh, 'shaking'): Moving gradually L (CW around)

ŠETNJA (SHET-nyah, 'strolling'): Slow walking steps L (CW around)

ŠARANJE (SHAH-rahn-yeh, 'fancy steps'): Moving toward the center and back out again

Though the figures are usually done in the above order, the exact duration of each figure is nonfixed; the point of transition from one figure to the next is determined by the lead singer and the length of the songs and *poskočice* that accompany the figures.

DRMEŠ:

This is the "basic" movement of the dance; it is done to instrumental accompaniment. In some villages *poskočice* may be chanted along with the instrumental music during this figure.

- Meas 1 (♪ Side step with Lft to L, flexing knee slightly (1);
♪ Rise onto ball of Lft, closing Rft beside Lft (&);
>♪ Come down sharply on both heels together, knees stiff (2);
>♪ Come down again on both heels together, knees stiff (&).)
- Meas 2 (♪ Come down again on both heels together, flexing knees slightly (1);
♪ Rise onto ball of Rft as Lft moves slightly to L not far off the ground (&);
>♪ With feet now apart, come down on both heels sharply, knees stiff (2);
>♪ Come down again on both heels apart, knees stiff (&).)
- (Meas 3) (Same as Meas 1, except that Lft is already out to L, so ct. 1 actually becomes: Feet still apart, come down on both heels with emphasis, flexing knees slightly; then continue as in Meas 1, etc.)

Styling during the *Drmeš* figure varies from village to village and from individual dancer to individual dancer. Sometimes the dancers seem to dance "inside their shoes", covering very little ground in their leftward movement (almost in place), and weight shifts are hardly perceptible except for the subtle rhythmic bobbing of the body. In other cases style is more lively -- the lowering of the heels is practically audible and the dancers rise high onto their toes. The latter style is especially common in stage arrangements of the dance.

Dancers continue the *Drmeš* movements moving gradually L until a lead singer breaks into the melody and begins to sing a verse, thus initiating the *Šetnja* figure. The soloist may interrupt the music at absolutely any point he/she wishes, though in most cases this occurs after the end of a musical phrase.

(continued)

SLAVONIAN KOLO (continued)

ŠETNJA:

As the lead singer (usually a woman) begins the verse of her song, the instrumental accompaniment stops abruptly. Dancers also pause, then join in singing with the lead singer on the second or third bar of her song. As they begin singing, they also begin the following walking movements:

- Meas 1 ↘ Side step with Lft to L (very slightly diag bkwd/L) (1);
 ↘ Step Rft across in front of Lft (2).

A variation of this is a grapevine, the Rft alternating front and back during the crossing movements:

- Meas 1 ↘ Side step with Lft to L (1);
 ↘ Step Rft across in front of Lft (2).
- Meas 2 ↘ Side step with Lft to L (1);
 ↘ Step Rft across in back of Lft (2).

Movement to the L during the *Šetnja* figure is more pronounced than in the *Drmeš*, and there is a gentle swaying effect as the weight is shifted from one foot to the other. There is no vertical movement of the body. (In stage adaptations of this dance, the *Šetnja* figure is often highly stylized into broad, rapidly moving "buzz" steps.)

As soon as the song ends, the musicians resume playing and the dancers proceed to the *Šaranje* figure.

ŠARANJE:

These 'fancy steps' have a number of variations:

Variation A

- Meas 1 ↘ 'Fall' onto Lft with accent, L knee slightly flexed (1);
 ↘ Immediately spring off ground (&);
 ↘ Land on Rft beside Lft, R knee stiff (2);
 ↘ Land on Lft beside Rft, L knee stiff (&);

Meas 2 Same pattern as in Meas 1 but with reverse footwork.

The above movements are done on the whole foot, stressing heels. The upper body is bent slightly forward. The movements may be done moving forward toward the center, or in place (see below).

Variation B

- Meas 1 ↘ Step onto Lft, flexing L knee slightly (1);
 ↘ Hop or simply lift on Lft, bringing Rft fwd in air either straight fwd or across in front of L leg (R knee is almost straight, but relaxed in a natural, slight curve). (2)

Meas 2 Same pattern as in Meas 1 but with reverse footwork.

(continued)

SLAVONIAN KOLO (concluded)

It is during the *Šaranje* figure that the *poskočice* are usually chanted, either scanned a fifth above the tonic of the particular key the music is being played in or shouted in a very high, nonspecific tone.

Typically, dancers move toward the center with Variation A, as the *poskočica* is sung or chanted; then, the *poskočica* finished, they move backward with Variation B, widening the circle out to its original circumference. When they arrive at their original places, they proceed immediately into the *Drmeš* figure. Sometimes only one segment of the circle (usually led by the lead singer) moves toward the center, while the rest of the dancers do Variation A in place. If the *poskočica* is extra long, the dancers may move into the center as far as is comfortable and then, if necessary, continue doing Variation A in place until the *poskočica* is finished. Occasionally dancers do step-hops (Variation B) as they move forward, instead of Variation A.

The men sometimes do further fancy variations during this figure; for example:

Variation C (Men only)

Meas 1 ♩ Leap onto Lft fwd, flinging Rft out to side, R knee bent (1);
 ♩ Step onto Rft in front of Lft (2);
 ♩ Step Lft in its place (&).

Meas 2 Same pattern as in Meas 1 but with reverse footwork.

Variation D (Men only)

Meas 1 Same as Meas 1 of Variation C.

Meas 2 ♩ Leap onto Rft slightly R, flinging Lft out to side low (1);
 ♩ Hop Rft in place, simultaneously clicking L heel against
 R heel (2).

Notes by Dick Crum

RUKAVICE

(Croatia)

Versions of this dance are found throughout Slavonia (eastern Croatia, Yugoslavia). The one described below was learned in Croatia by Dennis Boxell and introduced to U.S. folk dancers in 1972. The dance derives its name ("Rukavice" = "Gloves") from the first word of the song whose melody accompanies it (see song text below).

Pron.: R00'-kah-vee-tseh

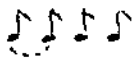
Music: KF-7221 "Kad zaigra pusta Slavonija!" Side A, Bd. 5, "Rukavica."

Formation: Closed circle, mixed men and women. Front basket hold, hands (sometimes middle fingers) joined with 2nd person over on either side, R arm over, L arm under.

Meter: 2/4

Special Step: "STEP-BOUNCE-BOUNCE"

(to L):



Side-step L with Lft, flexing knee and bringing Rft very slightly off ground (ct. 1); slight rise on Lft, straightening knees and closing Rft beside Lft (ct. &); come down (bounce) twice on both heels together, knees straight (cts. 2, &).

MEASURE


PATTERN


Part A - Step-bounce-bounces L and R

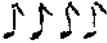
1-4 4 step-bounce-bounces to L


5-8 4 step-bounce-bounces to R, with opposite footwork.

Part B - Leaps in place, 3's L, 7's R

9  Light leap onto Lft in place, kicking Rft up in back (ct. 1); light leap onto Rft in place, kicking Lft up in back (ct. 2).

10  Light step sideways L with Lft (ct. 1); step Rft at L heel (almost behind Lft)(ct. &); another light side-step L with Lft (ct. 2).

11  Light side-step R with Rft (ct. 1); step Lft at R heel (ct. &); repeat movements of cts. 1, & of this measure (cts. 2, &).

12  Repeat movements of cts. 1, & of Meas. 11 (cts. 1, &); light side-step R with Rft (ct. 2).

Note: Meas. 11-12 consist of a total of 7 light, slightly crossed steps moving R.

13-16 Repeat movements of Meas. 9-12.

HOPA, HOPA

(Croatia)

Pronunciation: HOH'-pah, HOH'-pah

Dick Crum first learned this dance in Yugoslavia under the name "Hopa cupa." It is a Slavonian (eastern Croatian) variant of a dance known elsewhere in Yugoslavia as "Zaplet," "Fruške, jabuke," and others.

Record: KOLA E-404-B, "Hopa hopa"

Formation: Closed, mixed circle. Front basket hold, hands (sometimes middle fingers) joined with 2nd person over on either side, R arm over, L arm under.

<u>Meas</u>	<u>Rhythm</u>	<u>PATTERN</u>
1	♪ ♪	Facing center, lower body turned very slightly L. step-hop Lft to L (cts 1, 2).
2	♪ ♪	Step-hop Rft across in front of Lft (cts 1, 2).
3	♪ ♪	Step-hop Lft sideward to L (whole body now facing center) (cts 1, 2).
4	♪♪♪♪	"Step-bounce-bounce" to R as follows: side-step R with Rft, flexing knee and bringing Lft very slightly off floor (ct 1); slight rise on Rft, straightening knees and closing Lft beside Rft (ct &); come down ("bounce") twice on both heels together, knees straight, releasing Rft at last moment in preparation for next step (cts 2, &).
5		Repeat action of meas 4, but at very last moment release Lft in preparation for next step.
6-7		Repeat action of meas 4-5, with opposite footwork and direction.
8-9		Repeat action of meas 4-5.

Presented by Dick Crum

HAJD' NA LIJEVO
(Croatia)

Pronunciation: Hide nah LYEH-voch

Various dances with this name ("Hajd' na lijevo" means "Let's move to the left") are found throughout Yugoslavia, especially Serbia and Croatia. The version described here is from Slavonia (eastern Croatia), and was learned there by Dick Crum in 1954.



Music: KOLA E-404 A, "Hajd na levo." 2/4 meter.
Nonesuch H-72042 "Village Music of Yugoslavia", Side I, Band 5.
"Hajd na levo."
Jugoton EPY-S-4427, Side A, Band 1. "Ajd na lijevo"

Formation: Closed circle, mixed M and W. Front basket hold, hands (sometimes middle fingers) joined with 2nd person over on either side, R arm over, L arm under.

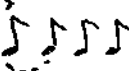
Meas Rhythm

PATTERN

Part A - Bold walking steps L and R

- 1  Facing diag fwd L, step boldly in this direction with L ft (ct 1). Step boldly in this direction with R ft in front of L ft, turning to face diag fwd R (ct 2).
- 2  Still facing diag fwd R, take a long step bkwd with L ft (this brings circle back to its original circumference) (ct 1). Close R ft beside L ft without taking wt on R ft (ct 2).
- 3-4 Repeat action of meas 1-2, but moving R with opp ftwk. End facing ctr of circle.

Part B - 8 "drmeš" steps in place

- 5  Fall onto flat L ft in place, bending knee slightly and bringing R ft very slightly off floor beside L ft (ct 1). Rise very slightly onto ball of L ft, straightening knees (ct &). Come down twice ("bounce") on both heels together, knees straight, and release R ft at the very last moment in preparation for the next step (cts 2, &).
- 6 Repeat action of meas 5, Part B, in place with opp ftwk.
- 7-12 Repeat action of meas 5-6, Part B, three more times (4 in all).

NOTE on Part B: In some villages, meas 5-8 are done moving fwd twd ctr, and meas 9-12 are done bkwd away from ctr to return to orig place.

Presented by Dick Crum

TANDORA
Yugoslavia (Croatia)

The melody of *Tandora* (TAHN-doh-rah [a nonsense word]) is used for dancing throughout the Pannonian plainland of northern and northeastern Yugoslavia (the regions of Slavonia [eastern Croatia] and Vojvodina). In Slavonia, the dances done to it are usually in circle formation (kolos), while in Vojvodina they are generally couple dances or some combination of couple and circle. The name *Tandora* is actually quite rare; most dances done to this tune are called *Tandrčak* or *Tandrče* (meaning 'clatter').

The dance described here is from the village of Babina Greda in the region of Slavonia, and is taken from a videotape made there in the summer of 1981 by Larry Weiner (thanks, Larry!) during a performance of the village exhibition group.

Recording: Theoretically, any recording of *Tandrčak* (Folk Dancer MH 1014, Monitor MF 344 II-3, etc.) can be used; however, Jugoton LSY 66066 I-6 is closer to Slavonian style.

Meter: 2/4

Formation: Closed circle, mixed M and W, hands joined in front basket with second person over on either side, L arm under, R arm over.

MEASURE

ACTION

Part 1 - *Drmeš* in place

- 1 Step Rft in place with some emphasis and very slight flex of R knee (1); step Lft in place beside Rft without emphasis (2); step Rft in place beside Lft without emphasis (&). All steps are on the flat foot, even stressing heel. NOTE: Some dancers (most of the women and often the men) do a simple "bounce-bounce" on both feet, "inside their shoes", during counts 2 &, instead of alternating feet.
- 2 Same steps as in meas 1 with opposite footwork.
- 3-8 Repeat mov'ts of meas 1-2 three more times (for a total of four).

Part 2 - Traveling step-hops

- 9 Turning to face L, begin to move in RLOD with step-hop on Rft, swinging Lft up and across with L knee slightly bent (men); women simply extend Lft across low.
- 10 Same mov'ts (step-hop) with Lft, swinging Rft.
- 11-16 Six more step-hops as in meas 9-10 (for a total of eight, turning to face center on the eighth step-hop.)

NOTE: As performed by the Babina Greda village exhibition group, Part 2 is done in place, facing center, every other replaying of the "B" music. Suspecting this is probably an agreed-upon pattern for exhibition purposes, I have chosen to teach only the traveling form.

KABANICA I SEKSERA
Yugoslavia (Croatia)

As a folk song and dance tune, the unusual 3-measure melody of *Kabanica i seksera* (kah-BAH-nee-tsah ee SEK-seh-rah, "an overcoat and sixpence") is well known under a variety of different names in the region of Slavonia (eastern Croatia, Yugoslavia). In some villages the dance takes the form of a couple dance, while in others it is done as a circle dance or *kolo*. Related folk dances already known to U.S. and Canadian dancers are *Drhtavac* and *Sitne bole*.

The version described here is a circle dance done in villages around the town of Slavonski Brod. A partner form of the dance, from another region, was presented by this writer at Stockton Folk Dance Camp in 1958 (see p. 33 of that year's syllabus). At that time the only record available was an imported 78. The recording listed below can be used for either version.

Recording: Jugoton LSY 66066, I-4, *Kabanica i seksera*

Meter: 2/4

Formation: Closed circle, mixed M and W, hands joined in front basket hold with 2nd person over on either side, L arm under, R arm over.

MEAS

ACTION

- 1 Facing center, step Lft sideward L, flexing L knee slightly (1); bring Rft over beside Lft without taking weight on Rft (&); bounce twice on both heels together in place (2, &).
- 2 Still facing center, bounce on both heels together in place (1); bounce twice on both heels together in place (2, &).
- 3 Still facing center, bounce in place on R heel, moving Lft sideward L close to ground (1); step on Lft sideward L, taking weight on Lft (2).

The above movements constitute the entire dance, and are repeated over and over again as long as the music plays. Note that after the very first sideward step on Lft "to get started", all subsequent repeats of the basic pattern begin with the Lft already having stepped sideward L, hence throughout the rest of the dance Measure 1 is done as follows:

- 1 With Lft already bearing weight, bounce in place on L heel, flexing L knee slightly (1); (from this point the dance is identical to that described above).

KOLO KALENDARA
(Croatia)

This well known Slavonian folk dance, Kolo kalendara (KO'-lo kah-len-DAH'-rah, the "almanac dance") takes its name from the lyrics of the song whose melody accompanies it. The song tells of what the "farmer's almanac" (kalendar) has to say about the kolo and various types of people who dance it.

Recordings: There are numerous records available under the title Kolo kalendara or simply Kalendara; in class we used Folk Dancer MH 3024-45.

Meter: 2/4

Formation: Closed circle, mixed men and women, in front-basket hold, joining hands (or middle fingers) with second person over on either side.

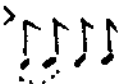
Measure Rhythm

PATTERN

Part A - Step-swings

- | | | |
|---|-----|--|
| 1 | ♪ ♪ | Facing center, step Lft slightly to L with slight bend of L knee (1); lift (not quite a hop) on Lft, swinging Rft across in front (2). |
| 2 | ♪ ♪ | Still facing center, step Rft slightly to R with slight bend of R knee (1); lift (not quite a hop) on Rft, swinging Lft across in front (2). |
| 3 | ♪ ♪ | Turning to face slightly L of center, step Lft with slight bend of L knee (1); lift (not quite a hop) on Lft, swinging Rft across in front (2). |
| 4 | ♪ ♪ | Turning to face center again, step Rft directly in toward center (1); lift (not quite a hop) on Rft in place, raising Lft low in back (or, some natives swing Rft across in front)(2). |

Part B - 8 "drmeš" steps in place

- | | | |
|------|---|--|
| 5 |  | Fall onto flat Lft in place, bending knee slightly and bringing Rft very slightly off floor beside Lft (1); rise very slightly onto ball of Lft, straightening knees (&). Come down twice ("bounce") on both heels together, knees straight, and releast Rft at the very last moment in preparation for the next step (2,&). |
| 6 | | Repeat action of meas 5 with opposite footwork. |
| 7-12 | | Repeat action of meas 5-6 three more times (4 in all). |

ŽITA

Croatia (Yugoslavia)

Žita (ZHEE-tah, "of the wheat") is a variant of a dance also known as *Kolo Žita* and *Devojačko kolo* in various parts of Slavonia (eastern Croatia). It was a favorite dance of girls who had recently "joined the kolo", i.e., reached marriageable age, and in former days was done to the accompaniment of the *dvojnica* (double flute), *tambura samica* (a solo plucked stringed instrument on which both melody and chords were played), and other folk instruments. In more recent times, accompaniment has been small tamburitza combos.

The version described here was introduced in the U.S. by Dennis Boxell in 1977.

Recordings: The Folklorist FL-102, *Žita* (played on *dvojnica* and *tambura samica*); Folk Dancer MH 45-3030 A, *Kolo Žita* (tamburitza orchestra).

Meter: 2/4

Formation: Closed circle, front basket hold, R arm over, L arm under. Sometimes hands are simply joined and held down at sides.

MEAS	ACTION
<u>Part 1 - Step-bounce-bounce L and R</u>	
1	Facing ctr, step Lft to L, flexing knee and bringing Rft very slightly off floor (1); slight rise on Lft, straightening knees and closing Rft beside Lft (&); come down (bounce) twice on both heels together, knees straight (2,&).
2-4	Repeat movements of meas 1 three more times to L.
5-8	Repeat movements of meas 1-4 to R with opposite footwork.
<u>Part 2 - Point-crosses and "rat-a-tat" steps</u>	
9	Touch L heel diag fwd/L (1); touch L heel across in front of Rft (2).
10	Repeat movements of meas 9.
11	With knees stiff, side-step L with Lft, stressing heel (1); close Rft beside Lft, knee stiff, again stressing heel (&); repeat movements of counts 1, & of this measure (2,&).
12	Repeat movements of counts 1, & of meas 11 (1,&); side-step L with Lft, stiff-kneed, stressing heel (2).
<u>Note:</u> Meas 11-12 consist of a total of 7 heavy, flat-footed steps L, accenting heels and maintaining very stiff knees throughout ("rat-a-tat-a-tat-a-tat").	
13-16	Repeat movements of meas 9-12 to R with opposite footwork.

(continued)

Croatia (Yugoslavia)

ZITA

Zita (ZHEE-tah, "of the wheat") is a variant of a dance also known as *Kolo zita* and *Đvojačko kolo* in various parts of Slavonia (eastern Croatia). It was a favorite dance of girls who had recently "joined the kolo", i.e., reached marriageable age, and in former days was done to the accompaniment of the *đvojnica* (double flute), *tambura samica* (a solo plucked stringed instrument on which both melody and chords were played), and other folk instruments. In more recent times, accompaniment has been small *tamburitza* combos.

The version described here was introduced in the U.S. by Dennis Boxell in 1977.

Recordings: The Folklorist FL-102, *Zita* (played on *đvojnica* and *tambura samica*); Folk Dancer MH 45-3030 A, *Kolo zita* (*tamburitza* or *chestra*).

Meter: 2/4

Formation: Closed circle, front basket hold, R arm over, L arm under. Sometimes hands are simply joined and held down at sides.

MEAS	ACTION
1	Part 1 - Step-bounce-bounce L and R Facing ctr, step Lft to L, flexing knee and bringing Rft very slightly off floor (1); slight rise on Lft, straightening knees and closing Rft beside Lft (&); come down (bounce) twice on both heels together, knees straight (2,&).
2-4	Repeat movements of meas 1 three more times to L.
5-8	Repeat movements of meas 1-4 to R with opposite footwork.
9	Part 2 - Point-crosses and "rat-a-tat" steps Touch L heel diag fwd/L (1); touch L heel across in front of Rft (2).
10	Repeat movements of meas 9.
11	With knees stiff, side-step L with Lft, stressing heel (1); close Rft beside Lft, knee stiff, again stressing heel (&);
12	repeat movements of counts 1, & of this measure (2,&). Repeat movements of counts 1, & of meas 11 (1,&); side-step L with Lft, stiff-kneed, stressing heel (2).
13-16	Note: Meas 11-12 consist of a total of 7 heavy, flat-footed steps L, accenting heels and maintaining very stiff knees throughout ("rat-a-tat-a-tat-a-tat"). Repeat movements of meas 9-12 to R with opposite footwork.

(continued)