

61st Annual Kolo Festival



Syllabus

San Francisco City College

November 23-25, 2012

Dance Instructors, featuring

Zeljko Jergan

Jerry Duke

John Filcich

David Munkres

Sue Williard

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61st Annual Kolo Festival

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KOLO DANCING IN AMERICA

Obviously it was the immigrants who brought the songs, music, and dances with them to America, but it was particularly the musicians who are to be credited. They came from the then-Austro-Hungarian Empire provinces of Croatia and Vojvodina, all rich in folklife, music and dance. Of those areas it seems like most of the kolo dances came from Banat, one of the three provinces comprising Vojvodina, now the northernmost part of Serbia, bordering Romania.

About twenty-five kolo dances originally came with the major immigration from 1890 to about World War I, with the majority around the turn of the century. Some were danced in certain areas, others had popularity wherever the tamburitza was played. Most seen included the ever-popular Seljancica and kolos Zaplet, Milica, Cujes Mala, Kokonjeste, Malo kolo, Pleskavac, Jeftanovicevo kolo, a Drmes, and Zikino kolo. Cities such as New York and Akron and Lebanon, Ohio which have a large Banat presence have the largest repertoire, including the king of all kolos, Veliko kolo. These are always played with tamburitza instruments.

Also there was no travel or cultural communication in between the two wars, therefore no “new” dances were being added to the repertoire. It was only after WW2 that these dances began to arrive, mostly with non-ethnic folk dance leaders going to then-Yugoslavia to research and bring them back, notably Dick Crum and Dennis Boxell. As an example, for the first time we were exposed to the real Croatian dances! And here’s the why.

These kolos were mostly native to Vojvodina and they spread everywhere; they were seen mostly at Serbian events. Croatian musicians were less inclined to play kolos (except Seljancica) and it appears they did not bring the Croatian dances as we know them with them. At Croatian events they were happy with lots of polkas and waltzes and later some “modern” American dance tunes. But that all changed with the American-born generation which was more outgoing and mingled more in their world, including their peers of other ethnic backgrounds, our so-called “melting pot”. Going to other events and being exposed to these kolos it was not

long until these same kolos became *their* dances as well, Croatian dances. This holds to this very day! Some of these kolos were danced in the old country by both groups, but were not brought here as Croatian dances, except Seljancica.. Until recently there was much cross-over in attendance in Croatian and Serbian events; you could dance the drmes at Serbian events and the signature Serbian dance, Zikino kolo at Croatian events. They didn't know and they didn't care. So they enjoyed them all. And most musicians played and still play everything. Musicians who played for both ethnic groups (and shop-keepers) were reluctant to show partiality, some even avoided revealing their background.

The latter part of the 1930's saw the beginning of the international folk dance movement, the participants being people of all backgrounds. It started with mostly couple dances of northern Europe. Chicago leader Vyts Beliajus and New York leader Michael Herman also sought out dances of other countries, including the kolos. Vyts formed the first Croatian dance group at this time. Kolos continued in the ethnic circles, the American-born generation now beginning to take over the reins from the immigrants. Kolos increased in popularity, particularly after WW2. But kolos had a slow start in the folk dance world, for example in the western states it was mostly couple dances and square dances. From a personal viewpoint it was an uphill battle promoting kolos until a younger crowd became enthused with them and formed a core which began to grow. And with the arrival of Dick Crum on the scene popularity began to escalate, with many new dances from Europe, a "new concept" someone called it. It was also the beginning of the general Balkan dances from other countries being introduced by Dick, Dennis, the writer, and other teachers, notably those from the Balkan countries. The picture today is that life continues in the ethnic communities as before with a large circle in the hall dancing kolos, but with a change. Other Balkan dances from the folk dance community are entering the repertoire and the musicians are learning the tunes. And folk dancing today means mostly Balkan dancing

John Filcich

Kabana Mitro, Serres, Greece

From the village of Flamborough in Macedonia where I was filming the Apokries celebration in 2003. It has also been collected and taught by Yvonne Hunt and Joe Graziosi.

Formation: Open circle, Arms raised to W on first step and lowered .

Music 9:8 meter , Dance Counts : 1234u, qqqSu (Each q has 2 beats, S has 3, u is the 3rd beat.)
(Bob and Jerry Kolo Festival CD, from Y. Hunt collection)

Pattern: Dance is 2 measures. First measure in place, second measure moves to R.

Begin facing slightly to R of center, hands in V position, raise to W on first count.

Meas 1: 1) Facing center, step R, lift L as hands rise to W
 2) L circles to to behind R and step L
 3) Face slightly R and Step R to R, hands to V
 4) Step L across front of R
 u) Step R fwd on the ball of the foot

Meas. 2 1) L beside R (ct. 1)
 2) Step R fwd
 3) Step L fwd
 4) Step R fwd, turn to face center

Note: u & 1 are quick movements

Notes by Jerry Duke

Aptalikos

From the Island of Mytelene (Lesbos), this is basically a solo dance, but most often done in front of a partner with much turning and circling. From Mary Ann Karonis, director/teacher of GreekFeet dance club, who learned it from Christos Theologos during a trip to Greece in 2009.

Music 9:8 meter , Dance Counts : 1 2 3 4 5 6 7 8 9 (SqSqqs: S=2, q=1 beat)
(Bob and Jerry Kolo Festival CD, from J Graziosi collection)

Formation: Facing a partner and turning at will.

Meas 1: 1) Facing partner, step L in place, arms are free
 2)hold
 3) Step R diagonally to fwd R
 4) Step L fwd
 5) hold
 6) Step R across front of L and slightly backward
 7) Step L bkwd
 8) Step R to R
 9) hold

Notes by Jerry Duke
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Mavromata

From a group of Greek immigrants from Thrace living in Germany. I learned the dance from Lee Otterholt. The song title means "the dark-eyed girl."

Music: 4/4 meter, open circle. Back or front basket hold.

Style: Bounce twice on every count, that is, on the count and on the "&."

Counts 1-10:

- 1 - Facing slightly R of ctr and moving R (LOD); Step on R ft to R (1),
 - 2 - Step on L ft crossed in front of R ft (2),
 - 3 - Turning to face slightly L of ctr, step on R ft to R (3),
 - 4 - Bounce twice on R ft, L heel placed near R ankle (4&),
 - 5 - Turning to face slightly R of ctr, step on L ft to L (5),
 - 6 - Bounce twice on L ft, R heel placed near L ankle (6&),
 - 7 - Turning to face slightly L of ctr, step on R ft to R (7),
 - 8 - Bounce once on R ft, L heel placed near R ankle (8),
 - & - Step on ball of L ft bkwards, away from ctr (&),
 - 9 - Facing slightly and moving to the R, step on ball of R ft to R (9),
 - & - Step on L ft crossed in front of R ft (&), repeat cts 9& (10&).
 - 10 - Repeat 9
 - & - Repeat 9&
- Repeat pattern until end of music.

Beratis

From Konitsa, Epirus, Greece

Originally a men's dance named from the town of Beratis, now in Albania. In the Konitsa and Zagori regions it is often found as a Zagorisios variant. I learned this version from Joe Graziosi. It is from Konitsa and shows a strong North Epirot/Albanian influence in the music.

Music: 8/4 counted as S, S, Q, S, Q, qqq S=3, Q=2, q=1.

Meas

- 1 Standing on L raise R foot (ct 1); bounce on L (ct 2); step back on R(ct 3); hook L across R (cts 4, 5); step fwd L bringing R behind L (cts 6, 7); step back, slightly R on R (ct 8).
- 2 Raise (or touch to L) L foot (ct 1); bounce on R (ct 2); step L in front of R(ct 3); hook R in back or front of L knee (cts 4,5); Step on R LOD (ct. 6) Close L to R (&) Step R LOD (7); step L across R (ct 8).

Kleftes, Pogoni, Epirus, Greece

I learned this version of Kleftes from Steve Kotansky who learned it from Dimitris Babaroussis. It is a common dance in that area done to this recording from Steve. Music is 6/8 followed by 2/4. The second part of the dance is known as Sta Dia. Danced facing right of center in open circle traveling R and L. Hands in "W" .

Ms. Ct.

I (1 & 2) Step R fwd., Close L, Step R fwd. (3,4) Step L across in front of R, Step R to R (5) Face center, lift L across in front of R, (6) Hold

II (1-6) Reverse action and direction

III (1) Face center, Step R toward center, (2) lift on R and hold, (3) Step L backward (home) (4) Facing slightly R, Step R to R, (5) Step L across R, (6) Touch R toe or hook R foot behind L leg

IV (1) Facing center step R in place, (2) Hold (3) Step L to L, (&) Step R across L, (4) Step L back in place ("pas de basque") (5,6) Quickly swing R behind and hook R foot behind L leg and hold

*Repeat until music changes to 2:4 Sta Dia . (or, Pogonisos)

I-II (1-2) Step R to R, (1) Step L behind R, (2) Step R to R

III-IV (1-2) Step L fwd across R, (1) Step R to R, (2) Step L fwd across R

Continue to end of music

Patroura - Edessa, Greek Macedonia (Also known as Petrunino)

Several slightly different versions of this dance are found in western Greek Macedonia, this version was done by a performing group in Naoussa. I saw them in Thessaloniki in '05.

Formation: Open circle, hand hold joined in W pos., change to V in "Fast" section

Music 11:16 meter: Sqqqq, S=3, q=2 notes

Pattern: Three measure dance, with Slow & Fast sections. Begin facing CCW

Slow Section: Facing is slightly to R of center, hands in W position Dance counts

Meas 1: 1) Lift R, (2-3) Step R to R) (4-5) Step L across R

Meas 2: 1) Lift R , (2-3) Step R fwd, (4-5) Touch Lacross R (facing center)

Meas 3: 1) Lift L , (2-3) Step L to L, (4-5) Touch R across L

Fast Section: Hands down to V position

Meas 1: (1) Lift R, (2) Step R to R, (3) Close L to R, (4-5) Step R to R, swing L across R

Meas 2: (1) Step L in front of R (face center) (2) lift on L, (3) Step R to R, (4) Step L across R, (5) Step R back in place

Meas. 3: (1-2) Lift L, (3) Step L to L, (4) Step R across L, (5) Step L back in place

Gajda Preshevare (Rom - Kosovar, Presevo, Serbia)

This is a Krsteno (crossing) type dance from the border region (Preshevare Valley) where Kosova, South Serbia and Macedonia meet. I learned this dance from Steve Kotansky.

Music: 7/16 (S,Q,Q) , Open circle, W hold facing center.

Meas. 1: Facing R of center (slightly); with wt on L ft, drop raised R ft and R hip slightly (ct.1); drop R ft and R hip again (ct.2); step R ft fwd (ct.3).

Meas. 2-4: Cross and step L ft fwd (ct.1); lift on L ft and bring R ft fwd (knee may cross slightly) (ct.2); step R ft fwd (ct.3). *Repeat two times, total of three.

Meas. 5: Facing center, with wt on R ft lower L ft (raised) and L hip twice (cts.1, 2); step L ft to L slightly (ct.3).

Meas. 6: Step R ft in front of L ft (ct.1); lift on R ft (ct.2); step back on L ft (ct.3).

Meas. 7: Reverse action of Meas. 5

Meas. 8: Reverse action of Meas. 6

Meas. 9: Repeat Meas. 5

Meas. 10: Repeat Meas. 6

Variation At the discretion of the leader as the music gets faster.

Repeat action of measures 1-3 of basic.

Meas. 4: Step L ft in front of R and twist L heel to R (weight on both feet) (ct. 1), Twist heels to L (ct.2). Twist heels to R (ct. 3).

Meas. 5: As in Meas. 5 above.

Meas. 6: Reverse action of Meas. 4 in Variation

Meas. 7: As in Meas. 7 above.

Meas. 8: Repeat Meas. 4 in Variation

Meas. 9: As in Meas. 9 above

Meas. 10: Repeat Meas. 6 in Variation.

Ena k' Ena

From: village of Skototlssa, Serres Prefecture, Macedonia, Greece. I visited there in 2003 for the Apokries celebration:

Music 2:4, Open circle, Hands in V position

Meas. 1-4: Facing to R, (1-2) Step R,L (1&2) RLR, (1&2) LRL, (1-2) R, lift L knee toward center and slight hop

Meas. 5-8: facing to L, (1-2) Step L,R, (1-2) Step L, hook R in front of L ankle, (1&2) RLR, (1-2) Step L, lift R knee,hop

Sofka - Northwestern Greek Macedonia

MUSIC: 7:8 (Sqq) Dance count is 1,2, (S,qq), In Meas. 4,5, and 10,11 it is 1,2,&, (S,q,q)

SOURCE: Yiannis Kostantinou at summer seminar in Prespas, Greece

DANCE: Dance is 14 measures and moves to R and L, dancers face to the movement direction and face center for the step sequence at each end. Hands in V while moving to the R, W while moving L except for Meas 12.

Begin facing center, arms in W position

- Meas 1 1) Step forward R, turn to R, 2) Touch L beside R while hands move to V.
- 2 1) Step L In place, 2) Touch R beside L
- 3 1) Step fwd R, 2) Step fwd L
- 4 1,2,&) Step R, Close L to R, Step R
- 5 1,2,&) Step L, Close R to L, Step L
- 6 1) Face center and Step R to R, 2) Step L behind R
- 7 1) Step R to R, 2) Lift arms to W and Lift L knee fwd
- 8 1) Step L in place, 2) Lift R knee fwd
- 9 1) Face to L, Step R fwd, 2) Step L fwd
- 10 1,2,&) Step R fwd, Close L to R, Step R fwd
- 11 1,2,&) Step L fwd, Close R to L, Step L fwd
- 12 1) Step R fwd, Move arms down to V, 2) Turn to face center and Step L to L
- 13 1) Step R bkwd and Lift arms to W, 2) Lift L knee fwd
- 14 1) L in place, 2) Lift R knee fwd

(Dance Notes by Jerry Duke)

Terresia Matia - Anatolia (Greeks who live in Turkey)

SOURCE: Christos Theologo at the summer seminar in Prespes, Greece. Dance is from Artaki, Asia Minor

MUSIC: 9:8, dance is counted qSqq, 1 2 3 4

DANCE: Arms begin in W, facing center with very slight turn to R Meas. 1-3, and slight turn to L on Meas. 4

Meas. 1: Q - Step Left across in front of R Arms begin to move down to V

S - Step R to R, arms complete move to V

Q - Step L behind R, arms begin to move to W

Q - Step R to R, arms complete move to W

Meas. 2 & 3: Repeat Meas. 1 two times

Meas. 4: Q - Step L to L, (Arms remain in V for Meas. 4)

S - Step R across in front of L

Q - Step L to L, arms begin to move to W

Q - Step R behind L while turning slightly to R, arms complet

Troirou- Thrace, Greece

This dance was very popular at the Greek Folk Dance Federation competitions in February '09 and Joe Graziosi taught a version of it at Balkan Camp the same year. Dennis Boxell collected this dance and information during his 1960-70 trips. He writes that it is from the villages of Mikro and Megalo Bouyaliki, Thrace, and is danced by Greeks who formerly lived in Eastern Bulgaria and migrated to Northern Greece during the upheaval of the 1920's. The music is from nearby Boyialiki.

Formation: Open circle, hand hold joined in V position.

Music 2:4 meter, Dance Counts & 1 & 2 (Bob and Jerry Kolo Festival CD, from J. Graziosi collection)

Dance Pattern: Six measure dance to R and L facing center

Arm swings forward and back continually. The notes below indicate the approximate placement.

Slow Section: Facing is slightly to R of center, hands in V position, arms swing continually

Before Meas. 1 *&) Hop on L, arms swing fwd low (Will be Meas. 6, Ct. & after 2 as dance progresses)

Meas 1: 1) Step R in place,
&) Step L fwd slightly across R, arms back
2) Step R in place
&) Hop on R, arms forward

Meas 2: 1) Step L behind R,
&) Step R slightly to R, arms back
2) Step L behind R,
&) Begin traveling to R, hop on L, , arms forward

Meas 3: 1) Step R to R
&) Close L to R, arms back
2) Step R to R
&) Close L to R , arms forward

Meas 4: 1) Step R to R
&) pause on R, , arms back
2) Stamp L beside R
&) Begin traveling to L, Hop on R, arms forward

Meas. 5: 1) Step L to L
&) Hop on L, arms back
2) Step R in front of L
&) Hop on R, , arms forward

Meas. 6: 1) Step L to L
&) Step R in front of L, arms back
2) Step L in place
*&) as listed above before measure 1, begin dance again

Variations include a stamp (or two) in place of a cross front step.

Triti Pota , Aggistro, Greek Thrace

I learned this dance from Kyriakos Moisidis during a 2008 trip through Greek Thrace

Formation: Open circle, hand hold joined in W pos., change to V in "Fast" section

Music 2:4 meter , Dance Counts : 1 & 2 Begins slow and speeds up

(Bob and Jerry Kolo Festival CD, from the K. Moisidis collection)

Pattern: Dance is 8 measures. It moves to R and L, dancers face slightly to the movement direction and face center for the step sequence at each end. Hands in V while moving to the R, W while moving L.

Begin facing slightly to R of center, hands in V position

- Meas 1 1) Step R fwd to right
2) Step L across in front of R
- 2 1) Step R
&) Close L to R
2) Step R
- 3 1) Step L
&) Close R to L
2) Step L
- 4 1) Face center, step R in place
2) Lift L knee fwd, arms lift to W
- 5 1) Facing slightly to L, Step L fwd to L
2) Step R across in front of L
- 6 1) Face center, step L in place
2) Lift R knee fwd
- 7 1) Step R in place
2) Lift L knee fwd
- 8 1) Step L in place
&) Step R beside L
2) Step L beside R, as hands come down to V

As music speeds up, Meas. 6- 8 become:

- 6 1&2) LRL in place
- 7 1&2) RLR in place
- 8 1) L in place,&) R behind L
2) L across R while turning to face slightly R, hands down to V

As music gets even faster, Meas. 8 will become:

- 8 1) Jump with both feet in place
2) Hop on L in place while turning to face R, hands come down to V

As music gets even faster hops are added in Meas. 1, after ct. 1 and ct. 2

Tsamikos Kozani (Also known as Tsamikos Moureki)

A Tsamikos danced by the Vlach people the region of Kozani, Thessaly.

Formation: Open circle, Arms raised to W on first step and lowered .

Music 3:4 meter , Dance Counts : 1 & 2 3

(Bob and Jerry Kolo Festival CD, from Y. Hunt collection)

Begin facing slightly to R of center, hands in W.

- Meas 1: 1) Facing center, step L across front of R
&) Step R in place
2) Step L across front of R
3) Step R to R
- Meas 2: Repeat Meas. 1
- Meas. 3: 1) Lift L in front
2) hold
3) Step L in place
- Meas. 4: Reverse movement of Meas. 3
- Meas. 5: Repeat Meas. 3
- Meas. 6: 1) Turn to face L and step R across in front of L
2) hold or rise on ball of R foot
3) hold
- Meas. 7 1) Step L behind R
&) Close R to L
2) Step L behind R
3) Turn to face center and step R to R

Notes by Jerry Duke

Zaharula

A Vlach dance from Greek Macedonia

I learned this dance from Joe Graziosi. It is a Vlach (Latin speaking) dance found in the towns of Verria and Narissa. The song is more wide-spread in western Macedonia.

Rhythm is 2:4. Open circle with "W" hold. Facing slightly R.

Ms. Ct.

- | | | |
|---------|------|--|
| I | 1, 2 | Lift R fwd, Step R fwd |
| II | 1, 2 | Lift L fwd, Step L across R |
| III | 1, 2 | Repeat Ms. I |
| IV | 1, 2 | Face center, Step L, Hold |
| V | 1, 2 | Bounce 2x on R across in front of L, Step L in place |
| VI | 1, 2 | Repeat Ms. V |
| VII | 1, 2 | Lift R, Step R slightly to R |
| VIII-IX | | Reverse action of Ms.V & VI |
| X | | Repeat VII |
| XI-XII | | Repeat Ms. V & VI |

LICKO KUKUNJESTE KOLO

There are many Kokonjesce kolo (spelled several different ways) melodies, some with two parts of the music, A and B with corresponding different dance steps, but the one part, such as this one from Lika is the original. Typical in that area are the humorous couplets sung while dancing. This one is typical with the added "beat box" and unusual surprise, suggesting that it would be done at clubs such as young people everywhere go to for nightlife.

Formation: Normally kolos are danced without gender formality tho man-woman is more desirable. Here it is suggested for reason of the "surprise" which occurs $\frac{3}{4}$ down in the music. This is an open-circle kolo with the leader at the right end, secondary leader ("kec") at the opposite end.

The Dance: Kukunjeste pattern executed to the right and left:

Facing slightly right of center and moving to the right (counterclockwise):

Meas. 1 ct. 1 Light running step with right foot diagonally to the right.

ct. 2 Light running step with the left foot in this direction.*

Meas. 2 ct. 1 Turning to face center, step with the right foot in place.

Ct. & Step left foot in place or slightly forward.

Ct. 2 Step right foot in place with a slight accent.

Meas. 3 Repeat all of meas. 2 using opposite footwork

Meas. 4 Repeat all of meas. 2

Meas. 5-8 Repeat all of above

These light running steps are often done in a zi-zag style with the free foot following the active foot, often called the "Banat" step.

Aj kukunjesce lipo kolo nase

Oh Kukunjesce our beautiful kolo

Aj tebe vole i cure i snase

You are liked by both girls and women

Aj koja cura ne zna Kukunjesce

Whichever girl doesn't know the Kukunjesce

Aj ne moze se udati u lijesce

Cannot get married in the woods

Aj mala moja visoki jablane	My girl, tall as the poplar
Ak kice tvoje povijati grane	Who will braid your branches? (hair)
Aj imam curu iman I tamburu	I have a girl and I have a tambura
Aj curu volim tamburom se olim	The girl I like and with the tambura I pass the time
Aj Sinac, Lesce, Otocac i Brinje	Oh Sinac, Lesce Otocac and Brinje (cities in Lika)
Aj mala moja ne zaboravi me	Oh my girl, don't forget me!

Each line is sung twice: first by the leader, then by all. After the last verse comes the “surprise” (do your thing!) for 16 measures, the dance steps then resume and the last verse is sung again.

KOLO FESTIVAL

November 23 – 24, 2012

Croatian folk dances

Presented by **Željko Jergan**

<i>Dance</i>	<i>Region</i>	<i>CD band</i>
1. PROSIJALA	Moslavina	# 2
2. MOSLAVACKI DRMEŠ "		# 1
3. PET JE KUMI	Medimurje	# 6
4. SLAVONSKI SPLET	Slavonija	#19
5. DJEVOJCICA	Zagorje	#13
6. SVIRACKO KOLO	Kordun	#16
7. TWO DANCES FROM	Medimurje	# 8
8. HVAR DANCES	Island of Hvar	# 3
9. POSAVSKI DRMEŠI	Posavina	#15
10. IGRAJTE MI MUŽIKAŠI	Podravina	#11
11. PODRAVINA DANCES	Hungary	#24
12. LUNICA	Zagorje	# 4

Resonance of Croatia
by Željko Jergan



SVIRACKO KOLO

Croatia



Centuries of migration of various people to the region of Vojna Krajina (the Military Frontier; near the town of Slunj), helped set the stage for a traditional way of life, specifically one focusing on the tradition of the people. In the past, on Sunday afternoons in the village gathering place, the people from the region of Kordun assembled. With the company of good wine, they danced and sang late into the night. Through songs they send each other message's, and taunted or teased one another, and shared feelings. In Cetingrad the dance is accompanied by the one tamburitza instrument called "samica" (danguba, kozarica) or the entire tamburitza orchestra.

TRANSLATION: "Musicians favorite dance"

PRONUNCIATION: SVEER-ach-koh KOH-loh

MUSIC: CD "Resonance of Croatia", Band #16

FORMATION: Circle or semicircle alternating M and W.

HOLD: Front basket (R over L), or back basket (L over R at shldr-blade ht).

STEPS: Buzz steps; rocking sidewise; stamps

STYLE: Earthy, heavy steps

METTER 4/4

PATTERN

INTRODUCTION 2 meas.

Meas.

MELODY A;

- 1 To LOD (CCW), running step R, L, R hop, turning to RLOD
- 2 Repeat meas. 1, opp ftwk and direction
- 3 LOD, step R, L, 3 quick stamp- steps R, L, R, turning to RLOD
- 4 Repeat meas. 3, opp ftwk and direction

MELODY B;

- 1 Repeat Melody A, meas. 1
- 2-4 Buzz step RLOD (CW), w/L leading on ball of foot, R steps flat and in front of L (5x), step L, Hop L, turning to LOD
- 5-8 Buzz step LOD (CCW), w/opp ftwk (7x), step R, hop R, turning toward RLOD



MELODY C;

- 1 To RLOD running step - L, R, L hop / turning to LOD
- 2 To LOD running step – R, L, R hop / turning to the center
- 3 Travelling toward center of circle running step L, R, then 3 quick stamp-steps, L, R, L
- 4 Repeat Meas. 3, travelling backward w/ opp ftwk.

Interlude

SINGING;

- 1-2 Facing ctr – wait
- 3 Sway R to R (ct 1); bounce on R (ct 2); sway L to L (ct 3); bounce on L (ct 4)
- 4 Step R fwd (ct 1); bounce on R (ct 2); step L bkwd (ct 3); bounce on L (ct 4)
- 5-8 Repeat meas. 3-4 (3 times total)

*** Repeat from the beginning (5 times instrumental & 4 verses)

PATTERN: MELODY A, B, C & singing / 4 times
MELODY A, B, C + C

1x solo

Shu - nju gra - de ru - še - vi - no sta - ra u te - bi je ži - vot za be - ča - ra
Be - čar be - na ko - ji že - na ne - ma a još ve - ča ko - ji je ne mi je nja

Ce - lin - gra - de ne bi te vo - li - o da se ni - sam u te - bi ro - di - o
Ne - moj dra - gi da ti za - o bu - de kad te mo - ji sva - to - vi pro - bu - de



SVIRACKO KOLO

Slunj, Kordun

ar. C Faltenovich

1x solo



Slu - nju gra - de ru - še - vi - no sta - ra u te - bi je ži - vot za be - ča - ra
Be - čar be - na ko - ji že - na ne - ma a još ve - ča ko - ji je ne mi je nja

Ce - tin - gra - de ne bi te vo - li - o da se ni - sam u te - bi ro - di - o
Ne - moj dra - gi da ti ža - o bu - de kad te mo - ji sva - to - vi pro - bu - de

Solo: Slunju grade ruševino stara
U tebi je život za becara.

All: Slunju grade ruševino stara
U tebi je život za becara.

Becar bena koji žene nema,
A još veca koji je ne mijenja.

Cetingrade ne bi te volio
Da se nisam u tebi rodio.

Girl: Nemoj dragi da ti žao bude,
Kad te moji svatovi probude.



TWO DANCES FROM MEDJIMURJE

Ki su decki crleneši & Došla sam vam japa dimo
Croatia



These two dances and songs are from the region of Medjmurje, located between the Drava and Mura rivers and the Hungarian border. There are relatively few facts about the dances of Medjmurje dating from the 19th century, whether by Croatian or Hungarian ethnomusicologists. During the Austro-Hungarian occupation of this area, people were prohibited from maintaining their customs and dances. For this reason, solo singing became the only outlet for preserving the culture. Following WW II, those songs were used to a foundation for the creation of many new national dances, rooted in the peasant dances of other bordering cultures, including the polka and csárdás. Dances are often accompanied by singing and orchestras comprised of cymbal, violin, clarinet and bass, and sometimes the tambura orchestra.

Željko Jergan did research throughout the Medjmurje region from 1972 until present days.

TRANSLATION: The healthy looking guys
Father, I came home

PRONUNCIATION: kee su DECH-kee CHER-leh-NEH-shee
DOHSH-lah sahm vahm JAH-pah DEE-moh

MUSIC: "Resonance of Croatia"

FORMATION: Ki su decki crleneši - beg pos: Cpls (W on MR side) in a closed circle with pinkies joined in "W" pos.

Došla sam vam japa dimo - beg pos: Cpls face ct with hands on hips

Shldr shldr-blade pos:

M: ML hand on WR upper arm, and R hand on shldr blade.

W: WR hand on ML shldr, and L hand on MR upper arm.

STYLE: Ki su decki crleneši: Bouncy with fluid knees.
Hands move up and down with body when in closed circle formation.

Došla sam vam japa dimo:

Part I - Strong and flat footed with heavy accent on csárdás.

Part II - Running and buzz step.

STEPS: Hop: When hopping free ft lifts slightly fwd low to floor.

Bokazo: Facing ctr - jump onto the balls of both ft with R across L - wt evenly distributed on both ft (ct 1); jump onto both ft in stride pos (ct &); close ft tog sharply (ct 2). Rhythm: Q, Q, S

Double csárdás to L: Step L to L (ct 1); step R beside L (ct &); step L to L (ct 2); close R beside L, no wt (ct &).

Note: Flex knees on each step, very bouncy.

Repeat with opp ftwk for a "double csárdás to R."

HANDS: When hands are on the hips, for M they are slightly fwd on the hip bone with fingers fwd, for W they are on the waist with fingers fwd.

METER: 4/4 & 2/4

PATTERN

Meas.

4/4 Ki su decki crleneši (Slower music)

1-2 INTRODUCTION: With wt on both ft - flex knees 8 times

DANCE: WALKS, CHUGS, CPL TURN, TURN ALONE

Cpls (W on MR side) in a closed circle with pinkies joined in "W" pos.



Walks

- 1 Facing L of ctr and moving in RLOD (L)- walk L,R,L fwd (cts 1-3); hop on R as L lifts slightly fwd and low - turning to face R of ctr (ct 4).
- 2 Repeat meas 1 with opp ftwk and direction. End facing ctr. (RLR-hop in LOD)
- 3 Facing and moving twd ctr - walk L, R, L-hop (cts 1-4).
- 4 Facing ctr and moving bkwd away from ctr - walk R, L, R, L (cts 1-4).

Chugs

- 5-6 Facing ctr and dancing in place with hands on hips - step R slightly fwd with accent (heavy) with bent knees (ct 1); chug bkwd on R (straighten knee) as L lifts slightly fwd and low (ct 2); repeat 3 more times alternating ftwk (4 in all) (cts 3-4; 1-2, 3-4).
Cue: Beg R do 4 step-chugs

Cpl turn

- 7-8 Releasing hands with rest of circle, cpls turn 1/4 (MR-WL) to face ptr and join in shldr shldr-blade pos.
Do 4 buzz steps, beg R across L, accenting R - turn CW.
- 9 Releasing cpls pos, and turning to face with pinkies joined - walk R, L, R-hop bkwd - L lifts slightly fwd on hop.

Turn alone

- 10 Releasing hands - step L fwd - clap hands (ct 1); R, L, R individually turning CCW (L) in place. End facing ctr.
Clap: Clap hands so that L hand moves above head ht as R hand moves down to waist ht. Hands remain in that pos for the rest of the turn.
- 11-40 Repeat meas 1-10, 3 more times (4 in all).

2/4 Došla sam vam japa dimo (Faster music)

INTRODUCTION: None, a change of tunes denotes change of dance

PART I: STEP-HOPS, RUNS, BOKAZO

Facing ctr with hands on hips. Knees are bent (in plié) slightly throughout dance.

Step-hops

- 1 Step L in place (ct 1); hop on L as R lifts low in front of L (ct &); repeat cts 1-& with opp ftwk (cts 2-&). (L-hop, R-hop)

2 Step L, R, L in place with accent (cts 1-&-2); hop on L in place as R lifts in front of L (ct &).

Two Dances from Medjmurje, Page 3 of 3

3-4 Repeat meas 1-2 with opp ftwk. (R-hop, L-hop, RLR-hop)

Note: Steps are heavy and done with an accent.

Runs

Cpls close circle and join pinkies joined in "V" pos.

5-6 Facing L of ctr and moving in RLOD (L) - do 6 light runs L,R,L,R; L,R (on balls of ft) fwd with free ft kicking bkwd (cts 1-&-2-&; 1-&); jump onto both ft - turning to face R of ctr (ct 2); hold (ct &).

7-10 Repeat twice more alternating ftwk and direction (3 times in all - run to L, then R, then L)

11 Facing R of ctr and moving in LOD - run R,L,R,L fwd (cts 1-&-2-&).

12 Facing ctr do a "bokazo" (RxL).

PART II: CSÁRDÁS, STEP-STAMPS, STEP-STAMPS WITH TURNS

Cpls facing ctr in a closed circle with hands joined "V" pos.

1 Csárdás - Beg L do a double-csárdás L - move bkwd diag L. Steps are sharp drmeš style steps.

2-4 Repeat meas 1, still moving away from ctr, while alternating ftwk and direction, 3 more times (4 in all), except on last ct, stamp L in front of R with toes pointed twd R.

Step-stamps

5 Step L in place - face slightly L of ctr (ct 1); stamp R in front of L with toes pointed twd L (ct &); repeat step-stamp with opp ftwk and direction (R, stamp L (cts 2-&)).

6 Facing ctr, step L,R,L in place (cts 1-&-2); stamp R in front of L with toe pointed twd L - turn to face L of ctr (ct &).

7-8 Repeat meas 5-6 with opp ftwk. (R-stamp, L-stamp, RLR-stamp)

Step-stamp with turns

9 Repeat meas 5 (L-stamp, R-stamp)

10 Releasing hands and placing them on hips - step L,R,L turning CW (L) once in place (cts 1-&-2); stamp R in front of L with toes pointed twd L - face L of ctr (ct &).

11-12 Repeat meas 9-10 with opp ftwk, turn CCW (R) in place - rejoin hands during meas 9 (stamps).

Repeat Part I-II of second dance again (2 times in all).

ENDING:

1 Dancing in place - stamp R-L - shout "Šej, haj."

2 Stamp L-R-L - shout "Šu haj, haj."

1. Ki su de-čki čr-le-ne-ši, Ma-ri-ci su po-vol-ne-ši,
2. Ma-ri-ca je fajn sne-ši-ca, njoj se ši-ka po-cu-li-ca,

ki su de-čki čr-le-ne-ši, Ma-ri-ci su, Ma-ri-ci su po-vol-ne-ši.
Ma-ri-ca je fajn sne-ši-ca, njoj se ši-ka, njoj se ši-ka po-cu-li-ca.

HVAR DANCES

Croatia



In the south of Croatian, on the islands, the people were always dependent on the sea. The sea brought them everything: food, joy, love, sorrow, as well as song and dance. Dances from the island of Hvar are typical representatives of the Adriatic dance zone, in which pair dances and dances in facing lines are dominant.

People used to dance on the Island of Hvar in the carnival time, on holidays and church festivities, but most of all at the weddings. Dance parties called "kalvakine" had an important social role in the life of the village and its natives.

This presentation includes the most typical among the numerous island dances such as: Pašavijen and Ciciljona. They were danced to the sounds of the lyre (the lijerica) played by the šonadur or šenjatur, accordion, while in the recent times also by a mandolin orchestra.

TRANSLATION: Dances from the island of Hvar
PRONUNCIATION: HA-vhar Dances
MUSIC: CD: "Resonance of Croatia", Band #3
FORMATION: Couples facing ctr, holding inside hands, M's other hand on hip, W's on skirt.
STYLE: Elegant. Hops are heels only.



PAŠAVIJEN

Meas. Meter 3/4

PATTERN

INTRODUCTION

2 meas, no action (*Instruction given for M, W do opp ftwk*)

L. Figure

- 1 Balance to L on L (ct 1), step R in place (ct 2), small hop on R (ct 3)
- 2 Repeat meas 1
- 3 In three steps move to R, moving W across M in half turn to end with W on L
- 4 Raise up on both heels (ct 1), put heels down softly (ct 2), hold (ct 3)
- 5-8 Repeat meas 1-4 with opp ftwk and direction
- 9-10 Repeat meas 3-4
- 11-12 Repeat meas 3-4 with opp ftwk and direction
- 13-14 In 6 steps make 1 full turn CCW as a couple
- 15 In 3 steps turn W (CW) under M's R arm (cts 1, 2, 3)
- 16 Hold (cts 1, 2, 3)

- 17-24 Repeat meas 1-8, end facing partner, M's L shldr to ctr
- 25 Move 3 steps to L, turning W one full turn CW in 3 steps (cts 1, 2, 3)
- 26 Hold (cts 1, 2, 3)
- 27-28 Repeat meas 25-26 with opp ftwk and direction, end facing RLOD (CW)
- 29-30 Starting L, walk 6 steps fwd
- 31 Turn W one full turn CW in three steps, end facing partner, L shldr to ctr
- 32 Small bow and curtsy (cts 1, 2, 3)

***Repeat entire figure one more time.

PAŠAVIJEN



CICILJONA

Meas. Meter 2/4 PATTERN

INTRODUCTION

1-2 Take ballroom position with M facing ctr

L. Figure

- 1 Tap L heel fwd and to L (ct 1), tap L toe beside R (ct 2)
- 2 In place L, R, L (cts 1, &, 2)
- 3-4 Repeat meas 1-2 with opp ftwk and direction
- 5 M & W each back 3 steps away from partner, while still holding (cts 1, &, 2)
- 6 Each move 3 steps twd partner (cts 1, &, 2)
- 7 Step L to L (ct 1), step R beside L (ct &), repeat (cts 2, &)
- 8 Step L to L (ct 1), step R beside L (ct 2)



Hvar Dances, Pg 3 of 3

- 9 Tap L heel fwd and to L (ct 1), tap L toe beside R (ct 2)
- 10 In three steps turn CCW (cts 1, &, 2)
- 11 Tap R heel fwd and to R (ct 1), tap L toe beside L (ct 2)
- 12 In three steps turn CW (cts 1, &, 2)
- 13-14 In six steps continue turning CW (cts 1, &, 2, 1, & 2)
- 15-16 Repeat meas 7-8

***Repeat figure until end of music, total of 4 figures.



CICILJONA

Lijerica

♩ = 90



HVAR



Dance notations: Željko Jergan & Cricket Raybem; 5. 2012

POSAVSKI DRMEŠI

Croatia



Posavina is the fertile lowland extending through Croatia along the Sava River. Political, economic and cultural conditions have made it possible for the local population to live with a healthy, happy and optimistic outlook which is reflected through the dances and songs of this region. The accompaniment for the dances was traditionally with a bagpipe, but today is mostly with the tamburitza orchestra.

Željko Jergan researched these dances from Croatian Posavina from 1974 to the present days.

TRANSLATION: Shaking dances from Posavina

PRONUNCIATION: POH-sahv-ski DER-mesh-ee

MUSIC: CD "Resonance of Croatia", Band # 15

FORMATION: Closed circles of 8-12 dancers, joined in back-basket hold (L over R). Traditionally, a circle would have an unlimited number of dancers, but this is not practical for recreational purposes.



STEPS: Three basic steps: Šetnja (a walking/buzz step); Drmeš (shaking); Vrtnja (spin turn). These steps can be combined without any set rules. The special style from this region is the contrasting movements from shaking to very fluid.

Šetnja: It can be done with a SMOOTH walking step or with a slight down-up movement as in a buzz step.

When moving to L - step R across L (ct 1); step L fwd (ct 2). When moving to R, beg L across R.

Drmeš: Starts by stepping on R. Keep ft parallel about 5" apart with L about 2" fwd of R.

Step R beside L with bounce (ct 1); bounce on R as full L ft taps floor slightly to L, wt evenly distributed (ct 2); bounce again on R while taking full wt on L where it tapped (ct &). Repeat with opp ftwk.

Vrtnja: Can be done with the slower SMOOTH single count step or done quickly in double-time with move of a buzz step feeling.

METER: 2/4

PATTERN

Meas.

INTRODUCTION: See below.

DRMEŠ #1: ŠETNJA; STAMPS: ROCK IN & OUT

Back basket hold.

1-6 Hold in place 1st time through dance. 2nd and 3rd time replace "hold" with meas 9-14 (6 cross-over steps).

- 7-8 Stamp R,L,R,L in place (cts 1-2, 1-2).
 9-14 Moving to L - do 12 SMOOTH walking steps (i.e., 6 cross-over steps) beg stepping R across L.

Posavski Drmeši, Page 2 of 2

- 15-16 Continuing to move L - stamp R,L,R,L.
 17 Step R in front of L twd ctr with double bounce (ct 1-2).
 18 Step L slightly diag L bkwd out of circle with double bounce (ct 1-2).
 19-22 Repeat meas 17-18, stepping in and out, twice more (total of 3 in & out steps).
Note: During meas 17-18 the circle move slowly to L.
 23-24 Stamp R,L,R,L in place (cts 1-2, 1-2).
 25-32 Repeat meas 17-24. (in & out, stamps)
 33-36 Moving L - do 7 SMOOTH walking steps (i.e., 4 cross-over steps) (cts 1-2, 1-2, 1-2, 1); hold (ct 2).
 37 Step L to L (sway), bending then straightening knees, leave R toe where it stepped (ct 1-2).
 38 Sway R onto R, as in meas 36 (ct 1-2).
 39-40 Repeat meas 37-40.
 Cue: 4 sways, LRLR
 41-80 Repeat dance from beg, moving to R with opp ftwk.
 81-110 Repeat dance from beg through meas 32, move to L. End with rock in & out step.

DRMEŠ #2: DRMEŠ & BUZZ

- 1-7 Moving sdwd to L - do 7 drmeš steps, beg by stepping on R.
 8 Transition: Step R beside L (ct 1); bounce on R (ct 2).
 9-16 Repeat meas 1-8, with opp ftwk direction. (beg L, move R)
 17-24 Moving to L - do 8 buzz steps, beg R across L. On last ct, hold with wt on R as L circles fwd.
 25-32 Moving to R - repeat meas 17-24 with opp ftwk.
Note: Slight down-up (flat-ball) feeling.
 33-64 Repeat meas 1-32. (2 times in all)

DRMEŠ #1:

- 1-8 Repeat drmeš #1, meas 1-16 (6 cross-over; stamps)
 9-16 Repeat meas 1-8 (6 cross-over's; stamps)
 17-28 Moving to L - do 24 fast buzz steps (2 buzz per meas).
 29-30 Still moving to L - stamp R,L,R - L,R,L (cts 1-&-2, 1-&-2).
 31 Stamp R,L,R,L - slow circle down.
 32 Stamp R,L in place.



IGRAJTE (mi mužaški)

Croatia



The region of Podravina is a picturesque territory in northwestern Croatia situated near the Drava River, North of the capital city Zagreb. This small region has a wealth of different costumes, music and customs. This dance was usually done for all festivities, especially weddings. Musical accompaniment was traditionally with two violins, bugarija and bass, and sometimes tamburitza orchestra.

Željko Jergan first researched this region in 1976 and continues to this day.

TRANSLATION: Musicians play for me

PRONUNCIATION: EE-grahy-teh mee MOO-zhee-kah-shee

MUSIC: CD "Resonance of Croatia", Band #11
"A Road Less Travelled", Band #6

FORMATION: Closed circle alternating M and W (6-8 dancers). Hands joined in back basked hold, with M arms lower and W higher or back basket with L over R.

STEPS: Buzz with stamp: Stamp R across L (ct 1); step L to L on ball of ft (ct 2).
1 buzz with stamp per meas.

Buzz: Step R across L (ct 1); step L to L on ball of ft (ct &).
2 buzz per meas.

STYLE: Alternating bouncy walking steps in the first part of the melody and strong stamping sequences in the second part.

METER: 2/4

PATTERN

INTRODUCTION: 8 meas.

FIG. I: ROCKING IN & OUT

Face ctr and move slightly to L (RLOD)

1 Step (rock) R-bounce in front of L (cts 1-2).

2 Step (rock) L-bounce diag L bkwd (cts 1-2).

3-8 Repeat meas 1-2. (4 times in all)

FIG. II: BUZZ WITH STAMP

1-8 Facing ctr and moving to L (RLOD) - do 8 buzz with stamp steps.



FIG. III: STAMPS

Moving sdwd R

- 1 Step R in place (ct 1); stamp L heel in place (ct &); step L in place (ct 2); stamp R heel in fwd (ct &).
- 2 Hop on L in place (ct 1); stamp L again in place (ct &); step R to R (ct 2); step L behind R (ct &).
- 3-8 Repeat meas 1-2. (4 times in all)

FIG. IV: BUZZ with stamping

- 1-8 Facing ctr and moving to L (RLOD) - do 14 buzz steps & 2 jumps on both feet.

**** Repeat entire sequence 2 more times. Total of 3

SEQUENCE:

- Fig. I - Rock fwd & bkwd
- Fig. II - Buzz with stamp
- Fig. I - Rock fwd & bkwd
- Fig. III - Stamps
- Fig. I - Rock fwd & bkwd
- Fig. IV - Buzz with stamping



IGRAJTE MI MUŽIKAŠI

Podravina

Bis 1

Bis 2

DOK SAM BI-LA LE-PA TLA-DA JA KO TU SAM BI-LA OPA-GA
A VE ME JE STI-GIA SRE-ČA PO-STA-LA SAM JA NO-SE-ČA
NAJ-TE ME-NE NAJ-KA KLE-TI, DU-ŠE-VIČ' ME HO-ĆE ZE-TI

HEJ HAJ HUJA HAJ CIMBE LIMBE BUMBUMBUM HEJ HAJ HUJA HAJ CIMBE LIMBE BUM(3x)

Igrajte mi mužiikaši, vi ste sami nevalaši.

/:/ hej, haj, huja haj, cimbe limbe, bum, bum, bum. /:/

Jevica je sira krala Đureko za mito dala.

Jevica je tancarica, kak na drotu zvoncarica.

Đurek se je jako štimal, kaj on Jevu rad bi imal.

Igrajte mi mužiikaši, vi ste sami nevalaši

Soko delo konec ima, samo moja ljubav nema.

Musicians, play for me, because that's all you know how to do.

A girl Jevica stole a piece of cheese and gave it to George to please him.

Jevica is one of the best dancers in the village.

George was hoping that he could have Jevica.

Musicians, play for me, because that's all you know how to do.



PODRAVINA DANCES

Hungary



Croats in Hungary can be divided into several groups: Šokci, Bosnians, Bunjevci and Podravci. This suite of dances represents dances and songs of the people from the Drava region (Podravci) from their villages Martince and Lukovišće near Barsc. We could say that this area is typically Pannonian because of the large number of kolo (wheel) and drmeš (shaking) dances. However, there is influence of Šokacki folklore of the Baranja region and Hungarian folklore.

Željko was researching in the summer of 1992.

TRANSLATION: "Dances from Podravina region"

PRONUNCIATION: POH- drah- vee-nah Dances

MUSIC: CD "Resonance of Croatia", Band # 24

FORMATION: Open or closed circle, alternating M and W.

HOLD: Hands joined in V-position
W on M shoulders, M around W back at waist.

STYLE: Drmeš - strong vertical movement, with bent knees
Stamping - strong, syncopated on heel of foot
Bounces on the Spot - tiny vertical bounces

PATTERN

Meas. METTER: 2/4

Introduction: 8 meas. No action

PART I: Kolo / Each step two times

Step 1;

- 1 Step L to L (ct 1); step R beside L (ct 2)
- 2 4 Bounces on the Spot (QQQQ) (cts 1, &, 2, &)
- 3-4 2 Bounces on the Spot sequences of SQQ (cts 1, 2, &), deeper knees on 1st bounce
- 5-8 Repeat meas. 1-4

Step 2;

- 9 Step L to L (ct 1); step R beside L (ct 2)
- 10 Heels apart (ct 1), click heels together (ct &); repeat (cts 2, &)
- 11-12 2 Bounces on the Spot sequences of SQQ (cts 1, 2, &), deeper knees on 1st bounce
- 13-16 Repeat meas. 9-12



Step 3;

- 17 Small leap onto L, lifting R across L at ankle ht (ct 1); repeat with opp ftwk
- 18 Step L to L (ct 1); step R beside L (ct &); step L to L (ct 2)
- 19-20 2 Bounces on the Spot sequences of SQQ (cts 1, 2, &), deeper knees on 1st bounce
- 21-24 Repeat meas. 17-20

Step 4;

- 25 Step L to L (ct 1); just fwd on both ft (ct 2)
- 26 Hop bkwd on L (ct 1); stamp R heel slightly fwd ct &); in place, small leap onto R (ct 2); stamp L heel slightly fwd (ct &)
- 27 Small leap onto L (ct 1); stamp R heel slightly fwd (ct &); repeat with opp ftwk
- 28 Small leap onto L (ct 1); 2 stamps on R heel slightly fwd (cts 2, &)
- 29-32 Repeat meas. 25-28

Step 5;

- 33-34 Hop on L (ct 1); 2 stamps on R heel (cts 2, &); repeat with opp ftwk
- 35 Step L (ct 1); stamp R heel (ct &); repeat with opp ftwk
- 36 Step L a bit bkwd (ct 1); jump fwd on both ft (ct 2)
- 37-40 Repeat meas. 33-36

Step 6;

- 41-42 Hop on L (ct 1); 2 stamps on R heel (cts 2, &); repeat with same ftwk
- 43 Hop on L (ct 1); stamp R heel (ct &); small leap onto R (ct 2); stamp L heel (ct &)
- 44 Small leap onto L (ct 1); 2 stamps on R heel (cts 2, &)
- 45-48 Repeat meas. 41-44

Part 2. EJ KOLOVOĐA

- 1-8 Bounce on the Spot sequence of SQQ (cts 1, 2, &);
Repeat for total of 8 sequences
- 9 Step L to L (ct 1); step R beside L (ct 2);
- 10 Step L to L (ct 1); touch R beside L (ct 2)
- 11-12 Step R to R (ct 1); touch L beside R (ct 2)
- 12 Step L to L (ct 1); touch R beside L (ct 2)



13-16 Repeat meas. 9-12 with opp ftwk

*** Repeat for total of 3 times.

On meas. 9-12 circle may close to W hands on M shoulder, M arms around W back at waist.

Part 3. IGRAM KOLO

- 1 Step L in front of R (ct 1); bounce on L (ct &); step R back (ct 2); bounce on R (ct &)
- 2 Step L in front of R (ct 1); bounce on L (ct &); step R back (ct 2); step L beside R turning lightly to LOD (CW)
- 3-4 Repeat with opp ftwk
- 5 Step L to L (ct 1); step R beside R (ct &); step L to L (ct 2) (QOS)
- 6 Repeat meas. 5 with opp ftwk but continuing to move in LOD (CW)
- 7 Step L to L (ct 1); step R beside R (ct 2); step L to L (ct &) (SQO)
- 8 Repeat meas. 7 with opp ftwk but continuing to move in LOD (CW)
- 9-12 Repeat meas. 1-4
- 13 In LOD (CW) Skip L (ct 1); skip R (ct 2), pivoting to face RLOD
- 14 Skip bkwd L (ct 1); skip bkwd R (ct 2), pivoting to face center
- 15 Step L fwd (ct 1); step R fwd (ct &); 3 fast steps in place L, R, L (ct 2)
- 16 Step R bkwd (ct 1); step L bkwd (ct &); 3 fast steps in place R, L, L (ct 2)
- 17-32 Repeat meas. 1-16



*Dance notations: Željko Jergan & Cricket Rayburn
May 2012*

EJ, KOLOVOĐA

1. 2.

Ej, ko-lo - vo - da, ma-te - ri - na ra -- no, ra -- no.
 Ej, ko-lo - vo - da, ti ko-lo po - ve -- di, ve -- di.

1. 2.

O - vo ko - lo, mi - lo ja - nje, i - gra po - la - ga - no, ga - no.
 Ko - ji ne zna, mi - lo ja - nje, nek u te - be gle - di, gle - di.

IGRAM KOLO

Soprano

Ig - ram - ko - lo - ko - sa - mi - se - vi - je

Alto

Ig - ram - ko - lo - ko - sa - mi - se - vi - je

Soprano

Pre - ko - ko - fa - dra - gi - mi - se - smi - je

Alto

Pre - ko - ko - la - dra - gi - mi - se - smi - je

Tenor

Pre - ko - ko - fa - dra - gi - mi - se - smi - je

I dance circle dance, my hair tangles. Across the circle a lad is laughing my way.
 I combed my hair carefully and precisely - to appeal to all young guys.

LUNICA

Croatia



For the people of Hrvatsko Zagorje, in the northwestern part of Croatia, singing and dancing is an integral part of their customs. There is a core of one of the three main Croatian dialects there, called "kaykavian" (kajkavski). Dancing is mostly done at church festivals and fairs, and for various celebrations in connection with Green George traditions, Christmas and Easter, weddings, and particularly the Carnival. Still today, you can hear beautiful songs echoing from hill to hill across Zagorje, which translates from behind the hills.

Željko was researching in Zagorje from 1974 until present days.

TRANSLATION: Moon

PRONUNCIATION: LOH-neet-sah

MUSIC: CD: "Resonance of Croatia", Band #4

FORMATION: A closed circle alternating M and W, facing RLOD, arms in "V" position.



LUNICA

Meas Meter 2/4 PATTERN

INTRODUCTION 2 meas, no action.

I. Figure

1 Walk fwd (RLOD) R, L, R (cts 1, &, 2); small hop on R (ct &)

2 Repeat meas 1 with opp ftwk (cts 1, &, 2, &)

3-4 Walk fwd 4 steps R, L, R, L (cts 1, 2, 1, 2)

3/4 Meter

5 Walk bkwd 3 steps R, L, R, (cts 1, &, 2); small hop on R (ct &); walk fwd on L (ct 3)

4/4 Meter

6 Drop hands and extend R arm at shldr height; walk in a small CCW circle, R, L, R, L (cts 1, 2, 3, 4)

7-12 Repeat meas 1-6 *Note: Second time through end facing ctr.

2/4 Meter

13 Step R across L (ct 1); bounce on R (ct &); step L to L (ct 2); bounce on L (ct &)
*Note: During this measure back out so joined hands are at shoulder height.

14 Repeat meas 13

15 Step R across L (ct 1); step L to L (ct &); repeat (cts 2, &)

16 Repeat meas 15

17-20 Repeat meas 13-16; end facing ctr

- 21 Walk twd ctr 3 steps, R, L, R (cts 1, &, 2); small hop on R (ct &); raising arms high
22 Repeat meas 21 with opp ftwk
23-24 Back out with 4 steps, R, L, R, L (cts 1, 2, 1, 2); lower arms to "V" position
25-26 Repeat meas 5-6

*** Repeat entire figure.



DOBAR VECER GOSPODARI

Meas	Meter 2/4	PATTERN
	I.	Figure
1-2		No action
3-4		Walk twd ctr 4 steps, R, L, R, L (cts 1, 2, 1, 2)
5		Step R in place (ct 1); step L in front of R (ct &); step R in place (ct 2) ("Pas de Basque")
6		Repeat meas 5 with opp ftwk
7		Step R in place (ct 1); stamp L heel beside R (ct 2)
8-10		Repeat meas 5-7 with opp ftwk
11-16		Repeat meas 5-10
17		Step R to R (ct 1); step L beside R with a small bounce (ct 2), bounce on both ft (ct &)
18-19		Repeat meas 17 two times
20		Step R to R (ct 1); small hop on R (ct 2)
21-24		Repeat meas 17-20 with opp ftwk and direction
25-28		Step R across L (ct 1); step L to L (ct 2); repeat 3 times
29-32		Step R across L (ct 1); step L to L (ct &); repeat 6 times; step R in place (ct 2); step L Beside R (ct &)
33-59		Repeat meas 5-32 *Note: slow with music on meas 59
60-63		Walk 2 steps in RLOD beginning on R (cts 1, 2); repeat 3 times
64		Face ctr while raising both heels (ct 1); lower heels (ct 2)

*Dance notations: Željko Jergan & Cricket Raybem
May 2012*

LUNICA

Vidovec, Hrvatsko Zagorje

Lu-ni-ca, zvez-di-ca za go - ru, — te-ri moj-ga ser - će - cal Bum — ti
Bum — ti

da - la — pla - vo - ga, od svoj - ga ser - ca — dra - go - ga. Lu-ni-ca, zvez-di-ca
da - la cr - ve - no - ga, od svoj - ga ser - ca ve - se - lo - ga. Lu-ni-ca, zvez-di-ca

za go - ru, — te-ri moj-ga ser - će - cal
za go - ru, — te-ri moj-ga ser - će - cal

Lunica, zvezdica za goru,
teri mojga serceca.

Bum ti dala crvenoga,
od svojga serca veseloga.

Lunica, zvezdica za goru,
teri mojga serceca.

Lunica, zvezdica za goru,
teri mojga serceca.

Bum ti dala plavoga,
od svojga serca dragoga.

Lunica, zvezdica za goru,
teri mojga serceca.

Moons and stars on and behind the mountain, fulfill my heart.*

I would give you red ones from my happy heart.

Moons and stars on the mountain from my heart, dear.

I would give you blue ones from my heart, dear.

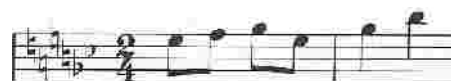
**Lunica (lit. moons) and zvezdica (lit. stars) are native flowers*

Željko Jergan



DOBAR VECER, GOSPODARI

Luka, Hrvatsko Zagorje



Do-bar ve-čer, gos-po-
Šan-ti Ju-re u ze-



gos-po-da-ri, gos-po - di-nje, i de-ci-ca i pce-
 Na-še gla-ve s cvet-jem cve-le va-še du-še v raj dos-
 da-ri, gos-po-da-ri, gos-po - di-nje, gos-po-da-ri, gos-po - di-nje, i de-či-ca i pče-
 le-nju, ži-vi Bo-že u ve-se-lju! Na-še gla-ve s cvet-jem cve-le va-še du-še v raj dos-

li-ce, Fi-o-le, ro-ži-ce, mod-re i cr-le-ne,
 pe-le, Fi-o-le, ro-ži-ce, mod-re i cr-le-ne.
 li-ce, Fi-o-le, ro-ži-ce, mod-re i cr-le-ne,
 pe-le, Fi-o-le, ro-ži-ce, mod-re i cr-le-ne.

Dobar vecer, gospodari,
gospodari, gospodinje;
gospodari, gospodinje,
i decica i pcelice.

Fiole, rožice, modre i
crlene.

Šanti Jure u zelenju, živi Bože u veselju!
Naše glave s cvetjem cvele, vaše duše v raj dospele.

Chorus: Fiole, rožice, modre i crlene.

*Good evening host and hostess and your family.
We have beautiful red and blue flowers for you.*

*Green George is here with us to wish you God's blessing and happiness.
Our heads are encircled with flowers, wishing you eternal peace with God.
We have beautiful red and blue flowers for you.*



Željko Jergan

Djakovsko (Bulgaria)

This dance comes from Haždinovo, Pirin region of Bulgaria.

Rhythm: 4/4

Starting Position: "W" hold, mixed line.

- Meas. Fig. 1
- 1 Facing diag. to CCW, Step on R, L (cts.1-2, 3-4) fwd
 - 2 Repeat Meas.1
 - 3 Step on R fwd and slight bounce (cts.1,2), Slightly bouncing on R, bring L ft from back to front slowly (cts.3,4)
 - 4 L knee up in front, bounce twice on R (cts.1-2, 3-4)
 - 5 Step on L bkwd (ct.1); Hook R ft in front of L (ct.2), Step on R fwd (ct.3); Step back on L in place (ct.4)

- Fig.2
- 1 Repeat Fig.1, Meas.1
 - 2-4 Repeat Fig.1, Meas.3-5
 - 5-8 Repeat Meas.1-4

- Fig. 3
- 1 Facing ctr., step on R behind of L (ct.1); Step on L to L (ct.2); Slight scuff on R (ct.&); Facing diag.to CW, Step on R fwd (ct.3); Step on L fwd (ct.4)
 - 2 Step on R fwd (ct.1); Bounce on R and bring L ft from back to front (ct.2); Facing ctr., Step on L twd ctr. (ct.3); Bounce on L (ct.4)
 - 3 Step on R in place (ct.1); Bouncing on R, bring L ft front to back (ct.2); Step on L behind R and bring R ft slightly up to R (cts.3,4)
 - 4 Bouncing on L, make small circular motion to CW with R in the air (cts.1,2); Bring R ft behind L knee (ct.3); Hold (ct.4)

(First time repeat Fig.3, meas.1-8 three times, 2nd time-twice, 3rd time-3, 4th time-till the end)

Puštanka

Macedonia

This dance is from the Bitola region. Pušteno means individual, free dance.
This dance is done by good, experienced dancers.

Rhythm: 12/16 (1 2 3 4 5)

Formation: "W" hold, mixed line or open circle

Meas.	Pattern
1	Facing diag. to CCW, Hop on L, rise R knee up in front(ct.1); Step on R fwd(cts.2,3) Slightly lift on R(ct.4); Step on L fwd(ct.&); Step on R fwd(ct.5)
2	Step on L fwd(ct.1); Step on R fwd(cts.2,3); Small steps L, R, L fwd(cts.4&5)
3	Hop on L, rise R knee up in front and face ctr.(ct.1); Step on R to R(cts.2,3); Slightly hop on R(ct.4); Step on L in front of R(ct.&); Step back on R in place(ct.5)
4	Repeat Meas.3 with opp. ft and direction

Presented by Atanas Kolarovski
Dance notes by Fusae Senzaki
©March, 2004 by Fusae Senzaki

Shoror (Armenia)

The Shoror is a type of Armenian dance of many types and variations. This one is known as “Maymuke” (the word is of Kurdish origin). Learned from Hasmik Harutyunyan in 2011.

Pronunciation: Shohr-OHR

Music: CD; Shoghaken Ensemble, Traditional Dances of Armenia, track 9 4/4 meter

Formation: Open circle/line, hands joined in W-pos, face diag R and move to R (LOD).

Style: Strong earthy feel. Body and arms bounce to create a strong beat consistently throughout the dance (1 + 2 + 3 + 4 +) with steps locking into each beat. When the music becomes more lively, bounces can become very low hops between steps.

Meas

Pattern

- 1 Step R (ct.1), step L (ct.2), step R (ct.3), turn to face ctr closing L to R (ct.4).
- 2 Step L fwd-ctr (ct.1), touch R toe in front of L (ct.2), step back on R (ct.3), turning to face diag L, touch L heel to L with a straight leg (ct.4).
- 3 While turning to face all the way R, step with the L ft across in front of the R ft onto LOD, bend body fwd slightly, bringing L arm behind the body and bent at the elbow (ct.1), lift R ft behind from the knee (ct.&) rock back onto R, turning to face ctr and bring arms back into W-hold (ct.2), step L to face diag L (ct.3), stamp to close R decisively next to L (ct.4)

Notes by Davida Munkres

DJANGURITSA

(Bulgaria)

This dance comes from the Pirin (southwest) region of Bulgaria, near the city of Petrich and is very popular there. Most dances from Pirin Bulgaria are relatively slow; this one, with its fast footwork, is an exception. The dance has no special affiliation and is done on any occasion.

- PRONUNCIATION: djan-GUR-its-a
- FORMATION: Mixed men and women with down hand-hold
- METER: 9/8, counted as short-short-short-long. (1,2,3,4)
- STYLE: 'Macedonian'- light and bouncy.
- STRUCTURE: One four-measure part, repeated indefinitely.
- MUSIC:

METER 9/8

PATTERN

Meas	Count	
1	1	Facing left (L) with weight on L, hop on L in place and touch right (R) heel.
	2	Step onto R, lift L.
	3	Hop on R in place, turning body to R while L traces low circle in front, still lifted.
	4	Hop R and step onto L, lifting R.
2	1	Two quick steps, R L.
	2	Step onto R.
	3	Larger jumping step onto L, moving diagonally R, while lifting R.
	4	Hop L and step onto R.
3	1	Hop R in place while L crosses in front and touches ball of foot.
	2	Hop R again as L touches ball of foot to L.
	3	Repeat moves of count one of this measure.
	4	In quick-slow sequence, hop R (quick) then step onto L while lifting R (slow).
4	1	Two quick steps, R L.
	2	Step onto R and cross L behind, lifted.
	3	Step onto L and cross R in front.
	4	Two quick steps in place, R L.



Name of dance: Drăgăicuța
Pronunciation: dreh-geh-koo-tsay
Place of origin: the Dobrogean region of Romania
Source of music: Nevofoon LP 15005, Roemeense Volksdansen 2,
 Ansamlul Tineretului Din Bucuresti, Side 2 Band 9

Learned from: Sunni Bloland in 1974

About the dance: This is a women's dance, done by the friends of a bride to mourn their loss of her into marriage. The style is smooth and stately.

Rhythm: 3/4, with the accent on beat #2, counted quick slow
 or 1 2-3

Formation: Women begin the dance in a tight circle facing in and with their hands held down at their sides, holding each other's hands.

Direction Measure Step

Direction	Measure	Step
⊥	1	With weight on the ball of the R foot, brush L foot off the ground in a CCW circle (ct. Q), step away from the center of the circle on L behind R, dipping into plié and starting to move to the R (CCW) in the circle (ct. S).
↳	2	Lifting up out of plié, step lightly on R away from the center of the circle to the R as you turn to face CCW (ct. Q), step onto a flexed L moving CCW in the circle (ct. S).
	3	Standing up tall, elegantly hop forward on L while loosely kicking R foot forward (ct. Q), step onto R, rolling from the heel to the full sole (ct. S).
	4	Step forward on L (cts. Q, S).
	5-6	Repeat Measures 3-4.
	7	Step forward on R.
	8	Repeat Measure 3 with reverse footwork, ending on L.
↑	9	Turn on L to face center and step forward towards center on R.
	10	Step forward on L (ct. Q), start circling R leg forward (ct. S).
⊥	11	Continue bringing extended R leg slowly around in a CCW brush along the floor.
	12	Lift R knee and straighten standing L leg.
↓	13-17	5 steps back: Step back away from the center of the circle, on R, L, R, L, R, making the steps gradually smaller until they slow almost to a stop, each time stepping on the slow (ct. S) count of each measure.
↑	18-22	5 steps forward: Step forward on L, R, L, R, L, starting with small steps and gradually making them bigger, again stepping on the slow count of each measure.
	23	Low leap forward into a plié on R while bending forward and brushing L foot CCW.
⊥	24	Hold on R and continue circling L from front to back.

ŠOPSKI LAZARKI

шопски лазарки
(Bulgaria)

"Lazarki" is the name given to young unmarried women who go from house to house in the village, singing and dancing for good health and happiness on St. Lazarus Day around Easter time. This dance is based on traditional steps from the Sofia region. Learned from Radi Radev, Sofia, 1969.

Music: Cassette DBC-YM-8901

Rhythm: 7/16 meter, counted here as 1-2, 1-2, 1-2-3, or Q-Q-S, or 1-2-3.

Formation: Open circle or line, hands joined down at sides. Face ctr, wt on L ft.

Style: Posture erect, small bouncy steps, demeanor is reserved, and proud.

Measure	Pattern
---------	---------

There is a short musical Intro with accordeon & drum

1. SLOW PATTERN

- | | |
|------|---|
| 1 | Step on R to R keeping W on L (1) small bounce with feet apart (2) cross with L in front of R with slight flexion (3) |
| 2 | Same as meas. 1 but on ct. 3, cross L <u>behind</u> R without flexion |
| 3 | Close R to L, and do three small bounces in place (1-2-3) |
| 4-6 | Repeat pattern of meas 1-3 |
| 7 | Step fwd to ctr on R, bending R knee and with arms starting to swing up and fwd (1) continue flexion and arms fwd and up (2) arms reach shldr height, R knee is straight and L leg comes up behind R calf (3) |
| 8 | Step back on L, bending L knee and with arms starting to swing back and down (1) continue flexion and arms down and back (2) arms reach down pos. at sides, L knee is straight and R knee is up somewhat (3) |
| 9-24 | Repeat pattern of meas 1-8, three more times |

2. FAST PATTERN

- | | |
|-------|---|
| 1-4 | Let go of hand hold and rest both hands on hips, face R of ctr and do 4 meas of running 1-2-3's beginning with R. Face ctr on 4th meas |
| 5 | Facing ctr, small hop on L, bringing R leg around and fwd (1) step on R in front of L (2) step on L in place (3) |
| 6 | Small hop on R, bringing R leg out to R and back (1) step on R behind L (2) step on L in place (3) |
| 7-8 | Repeat pattern of meas 5-6 |
| 9 | Three small running steps towards ctr (1-2-3) |
| 10 | Small jump onto both feet together in place with marked knee flexion (1) hold (2) release weight on to L, straightening knee simultaneously flicking R ft up behind (3) |
| 11-12 | Same as in meas 9-10 but with running steps bkwd |