

FOLK DANCE FEDERATION OF CALIFORNIA RESEARCH COMMITTEE:  
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November 1955  
Revised: May 1972

## KOSTURSKO ORO

(Macedonia)

Kostursko Oro (koh-STOOR-skoh OH-roh) was learned by John Filcich from Mrs. Sveta Kosta, who danced it as a young girl in her village of Kostar, Macedonia (northern Greece). The original title and specific melody, if any, are unknown. Mr. Filcich used the name of the town as a title. He introduced the dance at the 1956 Kolo Festival in San Francisco.

MUSIC: Express 208 "Kostursko"  
Xopo 45-317  
Sperry 6101 or 6105  
7/8 meter: 1-2-3, 1-2, 1-2 (3/8 plus 4/8).  
Counted here as 1, 2.

FORMATION: Open circle, leader at R. "W" pos, hands extended fwd slightly, palms out. Face R of ctr.

STEPS AND STYLING: Walk\*  
Dance is soft and lyrical. Do each step with a pli  .

MUSIC: 7/8

PATTERN

Measures

- 1 Moving in LOD, step R, L (cts 1, 2).
  - 2 Continue in LOD, step on R facing ctr (ct 1). Step L next to R,
  - 3 Step bkwd away from ctr on R (ct 1). Touch L next to R, no wt (ct 2).
  - 4 Step to L on L (ct 1). Step R behind L, ball of ft touching before wt is taken on full ft (ct 2).
  - 5 Step to L on L (ct 1). Bring R ft momentarily next to L, then step on R to R (ct 2).
  - 6 Moving in LOD, step fwd on L (ct 1). Facing R of ctr, touch R next to L, no wt (ct 2).
- Repeat dance from beginning.

# Kostursko oro

Records: Sperry 6101 or 6105



Macédonian line dance, done among the Slav Macedonians of the town of Kostur (Castoria) in northern Greece.

Formation: Open circle or line, hands joined at about shoulder height, slightly forward. Rhythm is 7/8, each measure being divided into 2 counts (3/8-4/8).

- Meas. 1 Facing slightly to R, step with Rft in LOD. (ct. 1)  
ct. 2 Continue in LOD, with step on Lft.
- Meas. 2 ct. 1 Continue in LOD, stepping on Rft, and facing center.  
ct. 2 Point Lft in front, putting weight on it.
- Meas. 3 ct. 1 Step back away from center with Rft.  
ct. 2 Point Lft in front without putting weight on it.
- Meas. 4 ct. 1 Step L with Lft.  
ct. 2 Step Rft in back of Lft, moving L ("tease" Rft during this step, placing toe on ground first, then settling weight onto whole foot).
- Meas. 5 ct. 1 Step L with Lft.  
ct. 2 Bring Rft momentarily "home" beside Lft, then step R with Rft.
- Meas. 6 ct. 1 Step with Lft, moving in LOD.  
ct. 2 Close toe of Rft to Lft without putting weight on R toe.

# Veliko kolo

Record MH 1004

Often called the most difficult kolo done in the U.S., Veliko kolo comes from the Banat region of Yugoslavia, and is indeed tricky by folk dance standards. The following directions are by necessity only approximate, and will be useful to those who have already been exposed to the dance.

Formation: Single circle, no partners. Hands on shoulders.

- Meas. 1 Moving L, step L-R.
- Meas. 2 Step Lft to L, touch R toe in front of Lft without weight.
- Meas. 3 Step Rft to R, touch L toe in front of Rft without weight.
- Meas. 4 Hop in place (really a lift) on Rft, step onto Lft beside Rft (stress the hop during this measure).
- Meas. 5 Quickly, hop in place on Lft, then step onto Rft beside Lft, then hop in place on Rft and step onto Lft in place (stress the step rather than the hop in these two movements).
- Meas. 6 Step RLR in place, OR do a flat, small pas-de-basque RLR.

NOTE: Difficulty comes in Meas. 4-5, since native dancers introduce a number of subtle, additional syncopations that are impossible to reduce to written description. Natives also do variations on the dance, the men taking more lively steps, while the women are more reserved. But no matter what the dancers are doing, the rhythm and bounces are all the same, in strict unison.

