U SEST KORAKA

(Serbia)

Pronunciation: Oo shest ko'-rah-kah

Source: learned from natives in Yugoslavia.

Recordings: Balkan S-107 "Novo Zikino Kolo"

Balkan S-108 "Perino Kolo"

Sonart M-211 "Krushevachko Kolo"

Balkan 535 "Sitno Kolo"

NOTE:

This kolo is the most popular single kolo in Yugoslavia today. There are thousands of melodies for it, and new ones are always being composed, just as is the case with polkas or waltzes in this country. The name "U sest Koraka" means "in six steps".

"U sest koraka" is a highly improvised dance, with many personal variations on the basic pattern. The variations given here are but a few that were gleaned from several good dancers in Yugoslavia.

Formation: Open circle or line; hands joined and held down at sides.

"Syncopated Threes": This step appears all through the variations, and is done as follows:

(Beginning, for example, with Rft)

ct, 1 Step Rft in place.

ct. & HOLD

ct. 2 Step Lft beside Rft.

ct. & Step Rft in place.

Also done beginning with Lft; the important thing is the slow-quick-quick" rhythm. For convenience, count ONE-and-two-three. Stress balls of feet throughout, and do the steps with great elasticity in knees.

Instructions

VARIATION I ("Basic Step"):

Meas. 1 ct. 1 Step R with Rft

ct. 2 Close Lft to Rft, taking wt. on Lft.

Meas. 2 ct. 1 Step R with Rft.

ct. 2 Close Lft to Rft, without taking wt. on Lft.

Meas. 3 ct. 1 Step L with Lft.

ct. 2 Close Rft to Lft, without taking wt. on Rft.

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U SEST KORAKA (cont'd)

Meas. 4 ct. 1 Step R with Rft.

ct. 2 Close Lft to Rft, without taking wt. on Lft.

Meas. 5 - 8 $\,$ ct. 2 Same as Meas. 1-4, but with opposite footwork, and moving to L.

VARIATION II ("Step-Hop with syncopated threes")

Meas. 1 ct. 1 Step R with Rft.

ct. & HOLD.

ct. 2 Hop on Rft, moving R.

ct. & Step on Lft beside Rft, taking wt. on Lft.

Meas. 2 - 4 Three "syncopated 3's" in place (R-L-R, L-R-L, R-L-R).

Meas. 5 - 8 Same as Meas. 1-4, but with opposite footwork, moving L.

VARIATION III ("Fours")

Meas. 1 ct. 1 Step to R with Rft.

ct. & Step in back of Rft, with Lft.

ct. 2 Step to R with Rft.

ct. & Step in back of Rft with Lft.

Meas. 2 - 4 Three "syncopated 3's" in place (R-L-R, L-R-L, R-L-R).

Meas. 5 - 8 Same as Meas. 1-4, but with opposite footwork, moving L.

VARIATION IV ("Sevens")

Meas. 1 ct. 1 Step to R with Rft.

ct. & Step Lft in back of Rft.

ct. 2 Step to R with Rft.

ct. & Step Lft in back of Rft.

Meas. 2 ct. 1 Step R with Rft.

ct. & Step Lft in back of Rft.

ct. 2 Step R with Rft.

ct. & Hold.

Meas. 3 - 4 Two "syncopated 3's" in place (L-R-L, R-L-R).

Meas. 5 - 8 Same as Meas. 1-4 , but with opposite footwork, moving L.

VARIATION V ("Cuts")

Meas. 1 ct. 1 Step to R on Rft.

ct. & HOLD

ct. 2 Hop on Rft.

ct. & Step on Lft in back of Rft.

DICK CRUM-Yugoslav Week-end-Miami Valley Folk Dancers
April 28th and 29th, 1956

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U SEST KORAKA (cont'd)

Meas.	2	_	3	Do	"cut	-step"	shown	in	Meas.	1	two	more	times.	
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Meas. 4 One "syncopated 3" in place (R-L-R).

Meas. 5 - 8 Same as Was. 1-4, but with opposite footwork,

moving L.

<u>VARIATION VI</u> ("Fours with cuts")

Meas. 1 "Fours	" as	in Meas.	1	of	Variation	III.
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Meas. 2 - 3 Two "cut-steps" as in Variation V.

Meas. 4 One "syncopated 3" in place (R-L-R).

Meas. 5 - 8 Same as Meas. 1 - 4, but with opposite footwork, moving L.

BELA RADA (beh'-lah Rah'-dah)

Serbia

SOURCE: Learned from Natives in Yugoslavia.

MUSIC: MH 3023-B Duquesne Univ. Tamburitzans, No Piano music.

FORMATION: Open kolo, hands joined and held down at sides.

NOTE: Dance is done entirely on balls of feet, except for final lowering of heels in meas. 5. Don't make wide steps in placing one ft behind other. Feet should "hug" each other.

Meas

- 1. ct 1-Tiny step R with R ft. Ct &-Tiny step with L ft behind R ft ct $\overline{2}$ " " " Ct & " " " " " " "
- 2. ct $\overline{1}$ -Step on R ft in place ct $\underline{\&}$ hop on R, bring L ft around back ct $\overline{2}$ -Step on L toe behind R ct $\underline{\&}$ hop on L, bring R ft around back
- 3. ct $\overline{1}$ -Step on R toe behind R ct $\overline{\underline{\&}}$ hop on R, kick L ft fwd few inches ct $\overline{2}$ -Step on L ft in original place, extend R ft fwd few inches ct $\overline{\&}$ -Step on R ft in original place, extend L ft fwd few inches
- 4. ct $\underline{1}$ -Step on L toe behind R ct $\underline{\&}$ hop on L, bring R ft around back ct $\underline{2}$ -Step on R toe behind L ct $\underline{\&}$ hop on R, kick L ft fwd few inches
- 5. ct $\underline{1}$ -Step on L ft in place, extend R ft fwd a few inches ct $\underline{\&}$ -Step on R ft in place, extend L ft fwd a few inches. ct $\underline{2}$ -Bring feet together, and lower both heels with heavy accent. ct $\underline{\&}$ hold.