

5<sup>TH</sup>

ANNUAL CALIFORNIA 1956

# KOLO FESTIVAL

ED KREMERS' FOLK SHOP  
262 O'Farrell St., #301  
SAN FRANCISCO 2, CALIF.

DANCES

- |                    |                         |
|--------------------|-------------------------|
| - Alunelul         | Keleruj                 |
| Ardeleana          | - Kolo Kalendara        |
| Ballos             | - Medax Tashginag       |
| Bardezu Mer        | Kostursko Cro           |
| Ca La Usa Cortului | Lesnoto Cro             |
| Čamčeto            | Narodno Horo            |
| - Čiro             | Pravo Horo              |
| Cupurlika          | Prsten Mi Padna         |
| Dajčovo Horo       | Rachenitša              |
| Drmeš Iz Zdenčine  | Šareni Šorapi           |
| Dura               | Slavonsko Kolo          |
| - Eleno Mome       | Štaro Svadbarsko        |
| Gankino Horo       | Sto Mi Je Milo Em Drago |
| Golden Bracelet    | Tărăncuta               |
| Halay              | Kolo Žita               |

\*\*\*\*\*

FACULTY

FRANCES AJCIAN  
GORDEN ENGLER  
JOHN FILCICH  
ROBERT GAKOVICH  
ANATOL JOUKOWSKY  
LANI PAPADOL  
RUBY PRITCHARD  
ANDREI SIMIĆ  
JOHN SKOW

KOLO FESTIVAL COMMITTEE

MARY BROWN  
JOHN FILCICH  
ANN FRALEY  
ALBERTA HANKEINSON  
ALFRED GISEN  
ANDREI SIMIĆ  
JOHN SKOW  
BEV WILDER  
VIRGINIA WILDER

# RACHENITSA

(Bulgarian)

Rachenitsa is the liveliest of the Bulgarian dances and is known and danced throughout Bulgaria. There is no set pattern, the dancer giving rein to his fancy, improvising on the basic steps, being limited only by his endurance. The dance may be done by one man or he may be joined by other M and W. It is essentially a solo dance as the patterns used depend upon the whim of each dancer and dancers do not necessarily do the same step at the same time. There is a feeling of rivalry between dancers. The fact that someone is dancing on the floor with him spurs the dancer on to greater heights. Usually an admiring circle is formed about the dancer or dancers to encourage them with shouts or occasional hand-clapping. As excitement mounts, a call of "ee-hoo-hoo" is shouted as encouragement. Dancers usually carry a "rachenik" (handkerchief) which is twirled and waved during the dance.

**SOURCE:** Learned by Anatol Joukowsky in Bulgaria. Described in "Bulgarian Folk Choreography" by S. Jujev, Professor at State Musical Academy, Sophia. Also in "Bulgarian Horos and Rachenitsi" by Boris Tsonev, Science and Art Edition, Sophia, 1950.

**RECORDS:** Any of the three Rachenitzas on the XOPD LongPlaying Record (Severnyashka Rachenitza or Rachenitza from Kyustendil preferred). Many good Rachenitzas on the imported "Radioprom".

**FORMATION:** Danced freely about area.

**RHYTHM:** Music is in 7/16 meter, counted 1-2, 1-2, 1-2-3. This may also be stated as 2/16, 2/16, 3/16. For simplicity's sake the ct will be given: ct 1 (2/16), ct 2 (2/16), ct 3 (3/16). In some of the steps ct 3 is broken into two uneven parts - 2/16, 1/16.

**STEPS:** This is a collection of steps and not a set pattern. They are to be used in any order desired. Steps are written starting with one ft but they can be started by either ft that is free. At start of dance, dancers stand and get the feel of the rhythm before starting to dance.

## Cts. I. CROSS LEAP STEP

1(2/16) Lifting R knee, leap R across in front of L.

2(2/16) Lifting knee high, step L next to R.

3(2/16) Lifting knee high, step R in place.

(1/16) Start lifting L knee in preparation for next step.

Meas 2 Repeat action of meas 1 but start by leaping L across in front of R. This step can be done in place or in any direction. As a variation when travelling backward, the ft would be crossed behind supporting leg.

## II. HEEL SWINGING

Step starts with ball of R ft on floor in front of L. This pos is obtained by assuming it on the last ct of whatever step precedes it. Both knees are bent. St is on L. R heel is off floor. L heel is on floor.

1(2/16) Swing heels to L.

2(2/16) Swing heels to R.

3(3/16) Swing heels to L.

Meas 2 Repeat action of meas 1 but start by swinging heels to R.

III. CROSS STRIDE STEP

- 1 (2/16) With jump, cross R over L. Ft slide on floor throughout step.  
 2 (2/16) Jump to stride pos.  
 3 (3/16) With jump, cross L over R.
- 1 (2/16) Jump to stride pos.  
 2 (2/16) With jump, cross R over L.  
 3 (3/16) Jump to stride pos.
- 1 (2/16) With jump, cross L over R.  
 2 (2/16) Jump to stride pos.  
 3 (3/16) With jump, cross R over L.
- 1 (2/16) Jump to stride pos.  
 2 (2/16) With jump, cross L over R.  
 3 (3/16) Jump to stride pos.  
 Takes 4 meas to do 3 complete patterns.

IV. BULGARIAN "MAZURKA"

- 1 (2/16) Stepping fwd, cross R over L.  
 2 (2/16) Hop on R, raising L ft up in back (bend knee).  
 3 (2/16) Hop on R and bring L knee fwd, still bent.  
 (1/16) Hop on R and start crossing L.

Meas 2 Repeat action of meas 1 but start by crossing L over R.  
 Step can be done in place or moving fwd. When moving bwd, whole pattern is reversed with the ft crossing behind the supporting ft.

V. LITTLE KICKS

- 1 (2/16) Step L and kick R fwd.  
 2 (2/16) Step R and kick L fwd.  
 3 (2/16) Step L and kick R fwd.  
 (1/16) Step R next to L.

Meas 2 Action is same as meas 1.  
 This step is a good travelling step.

VI. RUNNING STEP

- 1 (2/16) Step L.  
 2 (2/16) Step R and raise L ft up in back.  
 3 (2/16) Step L and extend R fwd.  
 (1/16) Leap onto R.

Meas 2 Action same as meas 1.  
 Step can be done in place or while travelling.

-----  
 GRATEFUL ACKNOWLEDGEMENT IS MADE TO RUTH RULING FOR HER ASSISTANCE IN THE RESEARCH AND WRITING THE DESCRIPTIONS FOR THE FOLLOWING DANCES:

- RACHENITSA  
 GANKINO HORO  
 STARO SVADBARSKO HORO  
 PRAVO HORO  
 DAICHOVO HORO  
 ŠTO MI JE MILO EM DRAGO  
 ČAMCETO  
 LESNOTO ORO

# ŠARENI ČORAPI

(Macedonian)

Source: Presented at 1956 Folk Dance Camp, College of Pacific, by John Filcish who learned it from members of the Macedonian-Bulgarian colony in San Francisco.

Record: Newtowne #M-8. 9/16 time.

Formation: Line or broken circle (oro). Hands are held just below shoulder hgt, extended slightly fwd. Leader may hold and wave handkerchief, typical of Macedonian-Bulgarian dancing.

Note: The dance pattern is completed in three meas., although there are four meas. to the musical phrase. The count for each meas. is most easily described as "quick, quick, quick, slow" - the "quick" equaling 2 16th notes, and the "slow" 3 16th notes.

Meas

- 1 quick - facing twd center step on R ft to R.  
quick - step on L ft behind R.  
quick - step on R ft to R.  
slow - lift on R (almost a hop) and step L ft across and in front of R, (sustained), turning to face R.
- 2 quick - step on R ft to R.  
quick - step on L ft across and in front of R.  
quick - step on R ft to R.  
slow - point L ft in front of R\*, turning to face center.
- 3 quick - step on L ft to L.  
quick - step on R ft across and in front of L.  
quick - step on L ft to L.  
slow - point R ft in front of L\*.

\* These points may become slight stamps when the musical phrase ends at that "point".

- - - - -

# PRAVO HORO

(Bulgarian)

Source: Presented at 1956 Folk Dance Camp, College of Pacific, by Anatol Joukowsky, who learned it in Bulgaria.

Record: XOPQ (Horo) X305-B Vlada ysko Horo. 2/4 time. No introduction

Formation: Open circle or line. Part I hands are on neighbor's belts. Part II hands are joined and down. Face center of circle. Leader at R end of line.

Steps: Knees are flexible. Wgt on balls of ft, heels close to floor.

Meas PART I

- 1 Step R (ct 1). Cross L in front of R (ct 2).
  - 2 Step R to R (ct 1). Close L to R (ct 2).
  - 3 Step L (ct 1). Cross R in front of L (ct 2).
  - 4 Step L to L (ct 1). Close R to L (ct 2).
  - 5-8 Repeat meas 1-4.
  - 9 Turn slightly to LOD. Low reaching leap onto R in LOD (ct 1). Step L in LOD (ct &). Step R in LOD (ct 2&).
  - 10 Low reaching leap onto L in LOD (ct 1). Step R in LOD (ct &). Step L IN LOD (ct 2&).
  - 11-14 Repeat meas 9-10, two more times.
  - 15 Repeat meas 9 once more.
  - 16 Stamp L, no wgt (ct 1). Stamp L (ct 2).
- 2 meas INTERLUDE - change hand position  
PART II - leader leads line in serpentine using steps below to end of music.
- 1 Hop on L with R knee lifted high (ct 1). Step R (ct &). Step L (ct 2);
  - 2 Repeat meas 1 with opposite footwork. Step R (ct &)

# ELENO MOME

(Bulgarian)

Source: Presented at 1956 College of Pacific Folk Dance Camp by John Filcich.

This dance was reputedly the most popular here in all Bulgaria during the years between the two World Wars. It was brought to this country by the emigrants with whom it is still one of the favorites. The Bulgarian's like for brass band instruments might have been influenced by the long military period of the last century, the Balkan Wars and the 1st World War. The "heel-click" variation is said to be of military origin, done by soldiers returning home. Eleno Mome is typical of many Bulgarian horos having three measures to the dance: the first traveling to the right; the second also to the right, but actually a change-step to the left; the third a step to the left, but actually a change-step to the right.

Record: XOPO #303-A. 7/8 time.

Formation: Hands are joined and held easily down at sides. On the 2nd beat of meas 2 and meas 3, the hands are swung fwd, up and down.

Steps: Steps are earthy and deliberate. Unlike the small and close-to-the-earth steps of the kolos, here large steps, runs, kicks and swings are common. Sometimes the knee is lifted high enough for the upper part of the leg to be parallel with the floor. Steps are, nevertheless, clear-cut and in unison with the other dancers. For descriptive purposes the steps are described as "slow, slow, quick, slow" in each measure. The dance may start at any point of the record, so long as the leader at R end of line catches the 1st beat of the measure - some may prefer to start at meas 2 or 3 instead of meas 1. The leader makes profuse use of knotted handkerchief, waving it in circular motion as he leads the movements.

## Meas

- 1 Slow - facing diag R, step on R ft to R.  
Slow - continuing, step on L ft in front of R ft.  
Quick - step on R ft to R, turning body to face center.  
Slow - step on L ft in back of R ft.
- 2 Slow - Step on R ft to the side (close to L ft).  
Slow - Hop on R ft in place, at the same time kicking L ft fwd, and swing arms fwd and up, then down.  
Quick - step on L ft to L.  
Slow - Step on R ft in back of L ft.
- 3 Slow - step on L ft to the side (close to R ft).  
Slow - hop on L ft in place, at the same time kicking R ft fwd, and swing arms up and fwd, then down.  
Quick - step on R ft to R.  
Slow - step on L ft in back of R ft.

# STARO SVADBARSKO

(Macedonian)

Source: Presented at 1956 Folk Dance Camp, College of Pacific, by Anatol Joukowsky, who learned it in the Skopsko area of Macedonia. It is an old dance performed by girls around the bride on the eve of her wedding.

Record: XOP0 (Horo) X305-A Skopsko Horo. 7/8 time. No introduction.

Formation: Open circle or line. Hands are joined by interlocking last two fingers of RH through last two fingers of neighbor.

Steps: Knees are flexible and steps are not too large. Each measure of 7/8 time is made up of 3/8, 2/8, 2/8, and the steps are described with this notation.

Meas A FIG I - facing center

- 1 Step R (3/8); close L to R (2/8); hold (2/8).
- 2 Repeat meas 1 with opposite footwork.
- 3 Step R (3/8); cross L behind R with no wt (2/8); hold (2/8).
- 4 Repeat meas 3 with opposite footwork.
- 5 Step R (3/8); step L behind R (2/8); step R in place (2/8).
- 6 Repeat meas 5 with opposite footwork.
- 7 Step fwd R with lift of L knee (3/8); hold (2/8); step fwd L (2/8).
- 8 Step back R in place (3/8); close L to R (2/8); hold (2/8).
- 9-32 Repeat FIG. I three more times.

Note: Hands are joined and down at start of Fig. I. On Meas 1-2 they are raised slowly and evenly to shoulder level where they remain through meas 6. On meas 7-8 they are brought up, toward center of circle and back down to sides, inscribing arc of a circle. Hands remain joined.

B FIG II - turn to face LOD, hands joined and down.

- 1 Step fwd R and lift L heel out (3/8); step L in LOD (2/8); step R in LOD (2/8)
- 2 Step L in LOD (3/8); bring R around in front of L and close to L. Toes out. (4/8).
- 3-8 Repeat Fig II three more times.

1-16 C Repeat FIG. I two times.

D FIG II with turn

- 1-6 Dance FIG II three times.
- 7-8 With same step and styling, turn once around to the R (CW). Drop hands on turn and rejoin on completion of turn.
- 9-16 Repeat all of D (FIG II with turn) once more.

E FIG I

- 1-16 Dance FIG I two times.

F FIG III - moves in LOD. Hips follow ft but shoulders face toward center.

Hands raised to shoulder height.

- 1 Step R in LOD (3/8); step L in LOD (2/8); step R in LOD (2/8).
- 2 Step L in LOD, turn toe twd center (3/8); close R to L with no wt and face center (4/8).
- 3-16 Repeat FIG III seven more times.

1-16 G Dance FIG I two times

1-16 H Dance FIG III eight times.

1-8 I Dance FIG I once and end with bow to center.

# GANKINO HORO

(Bulgarian)

Source: Presented at 1956 Folk Dance Camp, College of Pacific, by Anatol Joukowsky, who learned it in Bulgaria from the natives. Described in "Bulgarian Horos and Rehetnitsi-Vol I" by Boris Tzanev, Science and Art Edition, Sophia, 1950.

Record: KOPO (Horo) X302-A Gankino. 11/16 time. 4 meas introduction.

Formation: Open circle or line. Hands joined and down.

Steps. Every step is done with a plic or bend of knee. Wt is on balls of ft with heels close to ground.

Gankino is danced all over Bulgaria. It is one of the principal dances done in 11/16 meter, which consists of 4/16, 3/16, 4/16 all in one meas. Three beats can be felt in each meas, but the ct is not the same as our 3/4 time because the second beat is of shorter duration than the others. The dance is done in a 3 meas phrase while the music uses a 4 meas phrase.

## Meas

- 1-2/16 Step R
- 2/16 Cross L behind R
- 3/16 Step R
- 4/16 Cross L in front of R.
- 2-2/16 Step R
- 2/16 Cross L behind R
- 3/16 Step R
- 4/16 Stamp L beside R, no wt. (L ft in 3rd pos.)
- 3-2/16 Step L
- 2/16 Cross R behind L
- 3/16 Step L
- 4/16 Stamp R beside L, no wt. (R ft in 3rd pos.)

Repeat meas 1, 2, 3, to end of record.

- - - - -

# KOSTURSKO ORO

(Macedonian)

Pronunciation: Koh-stoor'skoh Oh-roh

Source: Learned by John Filcich from Mrs. Sveta Kosta, a native of Kastoria, Greek Macedonia, now living in the United States. This dance was popular when she was a young girl in Greek Macedonia. Title of dance is unknown, but Mrs. Kosta preferred to dance it to the record below, although other records are acceptable. "Kostursko" refers to Kastoria, Greece.

Record: Sperry KB-6101 "Bisere Kerko". 2/4 time. KOPO LP also acceptable.

Formation: Open circle or line, leader at right. Hands joined and held at shoulder ht, extended slightly fwd with palms out. Steps are small and done with a bend of the knee.

## Meas

- 1 Facing slightly to R of center step R in LOD (ct 1); step fwd L (ct &); step fwd R (ct 2); face center, step L (ct &).
- 2 Facing center, step back on R (ct 1); pt L beside R (ct &); step to L with L (ct 2); step R behind L (ct &).
- 3 Step L with L (ct 1); step R beside L with a slight emphasis or light stamp (ct &); step L across R twd LOD (ct 2), resume position facing R of center point R beside L (ct &).

- - - - -

# NARODNO HORO

(Bulgaria n-Macedonian)

**Source:** This simple horo is a favorite with the Macedonians coming from Bulgaria now living in U.S. cities such as Detroit and Pittsburgh. The title simply means "national horo" and the dance, which has many variations, can be done to any even 4/4 rhythm. Presented at College of Pacific Folk Dance Camp, 1956, by John Filcich.

**Record:** KOFO #303B.

**Formation:** Open circle, leader at R end. Hands are joined and held just below shoulder height with palms down and slightly extended toward center of circle.

**Steps:** Step-hops, step-close-step, step-points.

**Meas.**

- 1 Facing diag R, step on R ft (ct 1), hop on the R ft (ct &), continuing in LOD step on L ft (ct 2), hop on L ft (ct &).
- 2 Step on R ft to the side (ct 1), step on L ft in back of R (ct &), step on R ft to the side (ct 2), close L ft to R ft, but do not take wgt (ct &).
- 3 Step on L ft to the L (ct 1), step on R ft behind L (ct &), step on L ft to L (ct 2), close R ft to L, but do not take wght (ct &).

**Variation for meas 1:** instead of the two step-hops, all may do two fast running two-steps (R,L,R and L,R,L).

**Variation for meas 3: MEN ONLY:** step on L ft to L (ct 1), lift R ft up, bending knee, and using a semi-circle bring it across the L ft and point (cts &,2) hold (ct &).

In these dances it is common for the men to bend the inactive knee and lift it high, so that the ankle or heel of the inactive ft reaches the knee of the active ft.

- - - - -

# LESNOTO ORO

(Macedonian)

**Source:** Learned in southern Macedonia by Anatol Joukowsky and presented at the 1956 Folk Dance Camp, College of Pacific. This Lesnoto has a 4 meas pattern instead of the usual 3.

**Record:** Sperry 6115. 7/8 tempo. No introduction.

**Formation:** Open circle. Hands joined and held shoulder high. When M dance alone hands are on nearest adjacent shoulders. Start dance facing slightly L of LOD.

**Steps:** Take each step with a plie or bend of knee. As tempo accelerates steps become light jumps. The 7/8 meter used on this record consists of 3 accented beats x divided as follows: 2/8, 2/8, 3/8.

**Meas**

- 1-2/8 Step R swd to LOD.
- 2/8 Wt still on R, lift L across R
- 3/8 Step L in front of R.
- 2-2/8 Step R swd.
- 2/8 Wt still on R, start lifting L in front of R, knee bent. Body turns a little to R.
- 3/8 L knee arrives in position in front of R as R heel is raised and lowered.
- 3 Repeat action of meas 2, starting L.
- 4-4/8 Swing R ft around behind L knee.
- 3/8 Step back R (1/8). Close L to R (2/8).

- - - - -



# ÇUPURLIKA

(Turkish Harem Dance)

- Source:** Presented at 1956 Folk Dance Camp, College of Pacific, by John Filcich who learned it from members of the Macedonian National Ensemble "Tanec".
- Record:** Sperry #1530, band 1. 8 meas. introduction. 2/4 time.
- Formation:** Typical oro, hands held below shoulder height. Leader coyly waves colored silk handkerchief as though to attract attention.
- Notes:** This dance appeared on the "Tanec" tour program as a relic of the infamous and long Turkish domination of Macedonia. The step, as given here is the basic step of the dance, minus the feminine flourishes and embellishments. The step is not unrelated to the popular "Misirlou" (supposedly of similar origin) and while the dance was strictly done by women - though for men's pleasure - male dancers would not be out of place in this version.

## Meas

- 1 Place wgt on R ft (ct 1). Pause with L ft slightly off floor (ct &). Step on L ft in back, behind R ft (ct 2). Pause (ct &).
- 2 Step on R ft next to L ft (ct 1). Step on L ft an inch or two fwd (ct &). Step on R ft fwd, bringing it to starting pos (meas 1, ct 1) (ct 2). Pause (ct &).
- 3 Step on L ft across and in front of R ft (ct 1). Step on R ft next to L ft (ct &). Step on L ft across and in front of R ft (ct 2). Pause (ct &).

It will be noted that there are only three measures to the dance phrase, but there are four measures to the musical phrase, the step of the end of the dance is followed by the beginning without any sense of completion. The instruments used are the primitive "zourle i tupan" (oboe and drum) and with practice, the melody can be distinguished. As the music speeds up, dancers may accelerate also using step-hops:

- Meas 1 Step-hop on R (ct 1&); step-hop on L (ct 2&).
- 2 Hop on L (ct 1); step on R (ct &); step on L (ct 2) moving fwd; step on R (ct &) moving fwd.
  - 3 Hop on R (ct 1); step on L in front of R, progressing to R (ct &); step on R next to L (ct 2); step on L and hop on it (ct &).
- - - - -

# ŠTO MI JE MİDO

(Macedonian)

**Source:** Dance from Ohrid Lake district and learned there by Anatol Joukowsky. This dance uses the older, slower steps. A more modern version is now danced throughout Yugoslavia using a faster tempo and hopping steps.

**Record:** Sporry E3 KC 6135 Shto Me E Milo En Drago. 9/8 time. No introduction.

**Formation:** Open circle or line. Hands joined and held shoulder ht. Line may have both M and W or there may be separate lines of M and W. M only dance their variation step when they are in a line without W. When M only are in a line the hand may be on upper arms of adjacent M.

**Steps:** Every step is done with a plie or bend of knee. Wt is on balls of ft with heels close to floor. M lift ft higher than W.

Complete pattern takes 2 meas. Begin facing slightly L of LOD.

## Meas

- 1-2/8 Step R in LOD
- 3/8 Step L over R
- 2/8 Step R in LOD
- 2/8 Lift L knee still facing slightly L of LOD.
  
- 2-2/8 Face center L knee still lifted.
- 3/8 Step L facing slightly R of RLOD.
- 2/8 Touch R in front of L, toe out.
- 2/8 Lift R knee and turn to face slightly L of LOD

**Men's solo version:** During vocal follow pattern above omitting touch in meas 2. Instead, R knee is lifted, toe turned out. When there is no vocal use pattern below.

## Meas

- 1- Same as above.
- 2-2/8 Face center, L knee still lifted.
- 3/8 Step L facing slightly R of RLOD.
- 2/8 Jump into knee bend (see note below).
- 2/8 Recover to standing position, wt still on L.

**Note:** On jump land facing slightly R of RLOD. Wt predominantly on L. R knee slightly ahead of L. Back is straight.

- - - - -

# DAJ ČOVO HORO III

(Bulgarian)

Source: Presented at 1956 Folk Dance Camp, College of Pacific, by Anatol Joukowsky, who learned it from natives in Bulgaria.

Record: XOP0 (Horo) X304-B Samokovsko Horo. 9/16 time. No introduction.

Formation: Open circle or line. Hands joined and down. Face diag. L of LOD.

Steps: Each step is done with a bend of knee. Wgt is on balls of ft with heels close to floor.

This dance is one of a popular type that is done all over Bulgaria. It's 9/16 meter is made up of 2/16, 2/16, 2/16, 3/16. The dance has a 5 meas phrase while the music has a 4 meas phrase.

Meas

1-2/16 Hop on L and lift R\* to LOD.

2/16 Step R in LOD.

2/16 Step L beside R.

3/16 Step R in LOD.

2-2/16 Hop on R and lift L\* to LOD.

2/16 Step on L across and in front of R.

2/16 Step R in LOD.

3/16 Close L to R.

3-4 Repeat action of meas 1-2.

5-2/16 Step on R across and in front of L.

2/16 Step to L with L.

2/16 Step on R across and in front of L.

3/16 Step to L with L.

\* Hop with lift of leg - leg is straight when lifted. Hop appears to be result of lifting leg. Meas 1-4 move to R, meas 5 moves to L. During meas 5 face center.

- - - - -

## GOLDEN BRACELET

(Armenian Bar)

Source: Presented at 1956 Folk Dance Camp, College of Pacific, by Frances Ajoian.

Record: Lightning #17B. No introduction. One pattern of dance, 8 counts.

Formation: Open circle, leads to right. Little fingers interlocked, held at shoulder height.

<u>Count</u>	<u>Step</u>
1	Step back on L ft.
2	Touch R toe in front of L ft.
3	Step R with R ft.
4	Step L ft across and in front of R.
5	Step R with R ft.
6	Step together with L ft next to R.
7	Stamp L ft in place)
8	Stamp L ft in place) Pause in music

Note: Record has 18 sequences with pause, then changes beating eight counts, and ends with five sequences with pause. Usually the men stamp as loudly as possible, the women keep time by stamping with their L heel, toe resting on floor.

- - - - -

# BARDEZUH MER

(Armonian Bar)

Source: Presented at 1956 Folk Dance Camp, College of Pacific, by Frances Ajoian.  
Record: Lightning #14-A. Introduction 8 counts. Described in three parts of 8 counts each.

Formation: Open circle, little fingers interlocked, held at shoulder ht, small quick steps used throughout dance.

This dance originates in the town of Yerzinga which is near Airzoorum. It is usually danced by a mixed group of men and women at festive activities. A common characteristic of their dances is that they lead to the left instead of right, and the arms are swung from the shoulder position forward and out to the "straight down" position and back up, accentuating the rhythm and stamp in the last part of the dance.

<u>Count</u>	<u>Part I</u>	
1	Step back on R.	
2	Raise L in front of R, bending L knee	
3	Step L with L heel, toe slightly off floor.	(Use same heel position
4	Step R slightly behind L	cts 3 through 8)
---	Pause	
5	Repeat #3 (L heel)	(Body is turned slightly
6	Repeat #4 (R ball)	from L to R with each
7	Repeat #5	step cts 5 through 8)
8	Repeat #6	
---	Pause	
	<u>Part II</u>	
1	Step back on L.	
2	Raise R in front of L, bending R knee.	
3	Step R with R ft.	
4	Step Lft next to R ft.	
---	Pause.	
5	Dip L, bending both knees twd L, pointing toes L.	
6	Straighten knees, turning toes to point center.	
7	Dip R, bending both knees twd R, pointing toes R.	
8	Straighten knees, turning toes to point center.	
---	Pause.	
	<u>Part III</u>	
1	Step fwd on R ft, twd center, bringing hands down.	
2	Hcp on R ft, raising L ft above ankle, keeping hands down.	
3	Step fwd on L ft, hands retract to original "up" position.	
4	Stamp with R ft slightly in front of L ft, hands are up.	
---	Pause.	
5	Step back on R ft, bring hands down.	
6	Raise L ft in front of R ft, keeping hands down.	
7	Step fwd on L ft, hands return to original up position.	
8	Stamp with R ft, slightly in front of L ft, hands in up position.	
---	Pause.	

The dance is done 11 times on this record. On the 11th time repeat cts 5-8 of Part III to end the dance.

Note: There is a slight pause in the music after every 4th beat, which should be followed through the complete dance.

B A L L O S  
(Island of Chios)

Ballos is a dance, versions of which are found throughout the Greek islands, the name coming from the Italian word "ballo" meaning dance. In its natural setting it is completely improvised, and the sequence has been arranged to fit the available recording. Learned from Mr. G. Kolaras, formerly folk dance instructor in Athens municipal schools. Introduced in California by Dick Crum, summer 1956.

MUSIC: Records: Liberty 134-B "Matia San Kai Ta Dika Sou"

Victor 26-8368 "Ballos"

FORMATION: Ptrs facing CCW, W to R of M, unjoined hand of M held out to side, shoulder high, fingers snapping to beat of music, W's unjoined hand on hip.

STEPS: To be done in the "Slow-Quick-Quick" rhythm of 4/4 time.

Ct for one meas - 1-2 / 3 / 4  
                  S   Q   Q

Throughout dance, M & W are on opp ft. Steps described for M:

1. "Fwd Syrto Step" - 4 meas to complete.  
meas 1 Step fwd L (ct S); step fwd R (ct Q); step fwd L (ct Q).  
meas 2 Starting R, repeat action meas 1, opp ftwk.  
meas 3 Repeat action meas 1.  
meas 4 Step bkwd R (ct S); step bkwd L (ct Q); step R ~~beside~~ L (ct Q).
2. "Cross-Balance" - 2 meas to complete.  
meas 1 Step to L on L (ct S); step R in front of L (ct Q); step back onto L (ct Q).  
meas 2 Starting R, repeat action meas 1, Step # 2; opp ftwk.
3. "Side Syrto with Cross" - 2 meas to complete. Move to R. Step differs for M & W.

MAN:

- meas 1 Step L across in front of R (ct S); step to R on R (ct Q);  
step L across in front of R (ct Q).  
meas 2 Step to R on R (ct S); step L across in front of R (ct Q);  
step to R on R (ct Q).

WOMAN:

- meas 1 Step to R on R (ct S); step L behind R (ct Q); step to  
R on R (ct Q).  
meas 2 Step L behind R (ct S); step to R on R (ct Q); step L  
behind R (ct Q).

NOTE: Throughout this step, allow heels of free ft to parallel heel of ft with wt; keep body in line with ft with wt. A very slight swaying effect will result, but should not be over-emphasized.

MUSIC 4/4

PATTERN

Measures

INTRODUCTION

- 25-32 Move in LOD with two complete "Fwd Syrto Steps".  
 33-40 L hands joined shoulder ht, R hands on hips, turn once around each other (CCW) with 2 complete "Fwd Syrto Steps".

Fig I. PROMENADE

- 1-8 M to L and behind W, L hands joined, M's R hand extended waist high in back of W, but not touching her, W's R hand on hip, move in LOD with 2 complete "Fwd Syrto Steps".

Fig II. WOMAN TURNS

- 9-16 Release hands. M place L hand on hip, R hand extended as in Fig. I. W place both hands on hips. Move in LOD with 2 complete "Fwd Syrto Steps"; W make a complete turn R (CW) during meas 9-10, 13-14.

III. FORWARD AND BACKWARD

- 17-20 Continuing "Fwd Syrto Step", on first ct (S) of meas 17, M turns to face RLOD with 1/2 turn CW, R hand on hip, L hand extending waist high in front of W; W hands remain on hips. (M do step bkwd). On meas 20 ptrs make 1/2 turn CCW, changing to opp hand pos.  
 21-24 Move in RLOD with one complete "Fwd Syrto Step", (M do step Bkwd). Finish meas 24 with 1/4 turn (M, CW; W, CCW) to face each other, M on inside of circle.

IV. CROSS -- BALANCE

- 25-28 M hold arms raised horizontally at shoulder ht and snap fingers on each beat; W hands on hips. Both dance 2 complete "Cross Balance" steps in place.  
 28-32 W assume hand pos as described for M, Fig. IV, meas 25-28, snapping fingers on each beat; M place back of hands at small of his back; repeat action of ftwk Fig. IV, meas 25-28.

V. SIDE SYRTO WITH CROSS

- 33-40 W's hands on hips, M's arms raised as in Fig IV, meas 25-28; circle once around each other CCW with four complete "Side Syrtos with Cross" steps, facing throughout, M snapping fingers on each beat.

\* Repeat dance two more times, starting with Fig I. PROMENADE.

NOTE: The tune "Matia San Kai Ta Dika Sou" on Liberty record # 134-B is arranged in a series of phrases: meas 1-6, 7-12, 13-18, 19-24, 24-32, 33-40. The dance is done in a series of five figures, 8 meas each. Therefore the change from dance Fig. I to II and II to III will come in the middle of a musical phrase. Fig I of the dance is started where the singing begins in the music each time.

NOTE: Ptrs have freedom to snap fingers whenever hand is not joined or on hip.

# ČAMČETO

(Macedonian)

Source: Learned in Macedonia by Anatol Joukowsky. Described in "Folk Dances - Volume I" by L. and D Jankovic, Belgrade, 1934. Dance No. 100.  
 Record: XOPO (Horo) X304-A "Čamčeto". 7/8 time. No introduction.  
 Formation: Open circle or line. Hands on upper arms of neighbors. M all stand to R end of line with W at L end. Can be separate groups of M and W.  
 Steps: All steps are done with bend of knees. M take larger steps than W. The 7/8 rhythm consists of 2/8, 2/8, 3/8.

Meas I. SLOW PART

A 4 measure phrase is used 3 times (12 measures) to complete pattern once.

- 4 Step R in front of L, lift heel of R (meas 1). Step back on L, lift R high in front (meas 2). Lift L heel (meas 3). Step R to side, cross L behind R (meas 4).
- 4 Step R to R (meas 1). Step L behind R (meas 2). Lift R ft behind L knee (meas 3). Step R, lift L high in front (meas 4).
- 4 Step fwd L (meas 1). Step back R, lift L high in front (meas 2). Place L ft behind R knee (meas 3). Step L, lift R high in front (meas 4).

Repeat above 12 measures until break in music.

- 2 INTERLUDE - Stand with wt on L and bend knee in rhythm.

II. FAST PART

Step is same as slow part except that pattern which took 4 measures in Part I now takes only 2 measures. Continue until end of record.

- - - - -

# KOLO KALENDARA

(Croatia)

Pronunciation: Kolo Kah-len-dah'-rah (Words on song sheet)

Source: Presented at 1956 Folk Dance Camp, College of Pacific, by Dick Crum who learned it from natives in Yugoslavia in 1952.

Record: MH 3024; Epic LC 3071, included in "Yugoslav Rhapsody"

Formation: Closed circle, front basket hold, joining middle fingers with the second person over on either side, R arm over, L arm under. Bend slightly forward from waist.

## Meas. Part I

- 1 Ct. 1, step slightly to L on L with slight bend of L knee. Ct. 2, graceful lift on L ft as R ft is swung across in front.
- 2 Ct. 1, step slightly to R on R with slight bend of R knee. Ct. 2, graceful lift on R ft as L ft is swung across in front.
- 3 Ct. 1, turning L, step in this direction with L ft. Ct. 2, graceful lift on L ft as R ft is swung across in front.
- 4 Ct. 1, step on R ft, still moving L, but turn as you do so to face square center. Ct. 2, graceful lift on R ft, as L ft is swung across in front.
- 5-8 Repeat meas. 1-4.
- ## Part II
- 9 Ct. 1, fall on full L ft, stressing heel, and bending knee slightly as a cushion. Ct. 2, pause. Ct. 3, fall on full R ft, stressing heel, but don't bend knee. Ct. 4, fall on full L ft, stressing heel, but don't bend knee.
- 10 Repeat meas. 9 with opposite footwork.
- 11-12 Repeat meas. 9 and 10.
- 13-16 Repeat action of meas. 9-12.

# ALUNELUL

(Romanian)

Pronunciation: Ah-loo-neh'-loo

Source: Presented at 1956 Folk Dance Camp, College of Pacific, by Dick Crum.

Record: Folk Dancer MH 1120

Formation: Closed circle, arms on nearest shoulders of adjacent person.

## Meas. Part I

- 1-2 Move to R with 5 steps, beginning R ft, L going behind. Stamp twice with L heel.
- 3-4 Repeat meas. 1-2 with opposite footwork, moving to L.
- 5-8 Repeat action of meas. 1-4
- ## Part II
- 1 Move to R with 3 steps, beginning R ft, L going behind. Stamp L heel.
- 2 Repeat meas. 1, Part II, with opposite footwork, moving to L.
- 3-4 Repeat action of meas. 1-2, Part II.
- ## Part III
- 1-2 In place, Step R, stamp L heel; step L, stamp R heel; step R, stamp L heel twice.
- 3-4 Repeat action meas. 1-2 Part III, with opposite footwork



# TĂRĂNCUTA

(ROMANIAN)

Pronunciation: Tseh-ren-coo'-tsa

Source: Presented at 1956 Folk Dance Camp, College of Pacific, by Dick Crum who learned it from Larisa Lucaci at Folk Dance House, N. Y.

Record: Folk Dancer MH 1121

Formation: Closed circle, hands joined and held at shoulder height.

Meas.

- 1 Ct. 1, step R ft over L ft with accent. Ct. 2, step on L ft in place.
  - 2 Ct. 1, step R ft beside L ft. Ct. 2, step L ft in place.
  - 3-4 Repeat meas. 1-2.
  - 5 Repeat meas 1.
  - 6-7 Turn to R and take two slow steps in LOD - R-L.
  - 8-9 Continue in LOD with three quick steps and a hop, R,L,R-hop.
  - 10-12 Still facing LOD, run backwards 5 steps and a hop, RLRL-hop.
- - - - -

# CA LA USA CORTULUI

(Romanian)

Pronunciation: Kah-lah-oo'-shah Cor-too-loo-ee

Source: Presented at 1956 Folk Dance Camp, College of Pacific, by Dick Crum who learned it from Larisa Lucaci at Folk Dance House, N.Y.

Record: Folk Dancer MH 1123

4 meas. introduction.

Formation: Closed circle, joined hands held high with elbows straight.

Meas.

- 1 Ct. 1, step on R ft slightly to R. Ct. &, close L to R, taking weight on L.  
Ct. 2, step on R ft in place. Ct. &, kick L heel in place.
- 2 Repeat meas. 1 with opposite footwork.
- 3 Repeat meas. 1
- 4 Ct. 1, hold with weight on R ft. Ct. &, kick L heel in place.  
Ct. 2, stamp L ft in place and take weight on it. Ct. &, hold.
- 5 Ct. 1, step R with R ft. Ct. &, hold. Ct. 2, step L ft in back of R ft.  
Ct. &, hold.

Note: Because of the tricky syncopation in meas. 4, it may be easier to count the whole dance as follows:

1-2-3-kick, 1-2-3-kick, 1-2-3-kick, &-1-2-hold, R,L.

Meas. 3 and 4, are syncopated in the rhythm of "shave and a hair cut - six bits."

# DRMEŠ IZ ZDENČINE

(Croatia)

Pronunciation: Dr'-mesh eez Zden'-chee-neh

Source: Presented at 1956 Folk Dance Camp, College of Pacific, by Dick Crum who learned it from natives in Yugoslavia in 1954.

Record: Folk Dancer MH 3030 - no introduction.

Formation: Closed circle of 8 to 10 dancers. Back basket hold. M join hands at W back. W join hand at M back - W arms over M's.

Steps: Time-Step (2 per meas):

Ct. 1, fall heavily on whole R ft, slightly bending knee. Ct. &, momentarily take weight on L ft. (same amount of noise with each foot.)

Shaking Step:

Ct. 1, placing R ft a bit fwd from place, step on it, taking weight but don't raise L ft from its position. Ct. &, shake whole body once, without raising any part of foot from floor. Ct. 2, shift weight only L ft in its place. Ct. &, shake whole body once again. (During the shaking step dancers move very slightly L.)

Step-Hop-Step:

Ct. 1, facing L, step on R ft with accent. Ct. &, pause. Ct. 2, hop on R ft. Ct. &, step on L ft, continuing to move L. (This step is used to travel rapidly to the L. When used moving R, it is done with opposite footwork.)

Meas. Part I.

1-7 14 Time Steps moving gradually to L.

8 Stamp R-L

9-15 7 Shaking Steps moving gradually to L.

16 Stamp R-L

Part II

1-8 Facing almost directly L, do 8 Step-Hop-Steps, travelling L, beginning R-ft

9 Still facing L, stamp R ft in place and pivot on it to face R.

10 Facing R, stamp L ft in place and hold.

11 Still facing R, stamp R ft in place and hold.

12-15 Facing R, do 4 Step-Hop-Steps, beginning with L ft and traveling R.

16 One Step-Hop on L ft, turning to face center again in order to repeat the dance from the beginning.

## DURA

(Romanian)

Pronunciation: Doo'-rah

Source: Presented at 1956 Folk Dance Camp, College of Pacific, by Dick Crum who learned it from Larisa Lucaoi at Folk Dance House, N.Y.

Record: Folk Dancer MH 1121

Formation: Closed Circle, hands joined at shoulder height.

Meas.

1-4 With hands joined, facing R, move quickly in LOD with 3 running two-steps, RLR, LRL, RLR. Follow immediately with a kind of balance: Place L ft fwd with slight weight, and step back onto R ft with full weight facing center of circle as you do so.

5-8 Do four sets of 3 quick steps on balls of feet and a stamp: LRL, stamp R; LLR, Stamp L; LRL, stamp R; RLR, stamp L.

9-10 Immediately move sideways 7 steps to L, beginning L ft, R ft going behind, finish with full weight on L ft.

11-12 In place, do 5 stamps: R-R-RRR.

# KOLO ŽITA

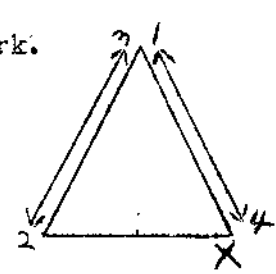
(Croatia)

Pronunciation: Ko'-lo Zhee'-tah (Words on song sheet)  
 Source: Presented at 1956 Folk Dance Camp, College of Pacific, by Dick Crum, who learned it from Ivan Ivančan, Director, Joza Vlahović Dance Group, Zagreb.  
 Record: Folk Dancer MH 3030-A  
 Formation: Closed circle of 8 or 10 dancers, middle fingers joined with second person over on either side, R arm over, L arm under.

- Meas. Part I - Dancer should imagine himself standing at the RH corner of a triangle.
- 1 Ct. 1, step to peak of triangle with L ft. Ct. &, pause, bringing R ft up beside L. Ct. 2, bounce on both feet. Ct. &, bounce on both feet again.
- 2 Ct. 1, step obliquely bwd L to LH point of triangle, on L ft. Ct. &, pause, bringing R ft beside L. Ct. 2, bounce on both feet. Ct. &, bounce on both feet again.
- 3-4 Repeat action of meas 1-2 with opposite footwork.
- 5-8 Repeat action of meas 1-4.
- Part II
- 1 Ct. 1, with weight on R ft, point L obliquely fwd to L. Ct. 2, point L ft across R.
- 2 Repeat action of meas. 1, Part II.
- 3-4 Moving sideways, take 7 quick steps to L, beginning with L ft, stressing full foot, LRLRL.
- 5-8 Repeat action of meas. 1-4, Part II, with opposite footwork.

# ĆIRO

(Croatia)



- Pronunciation: Chee'-ro (Words on song sheet)  
 Source: Presented at 1956 Folk Dance Camp, College of Pacific, by Dick Crum, who learned it from natives in Yugoslavia in 1952.  
 Record: Folk Dancer MH 3024-B  
 Formation: Closed circle, middle fingers joined with second person over on either side, R arm over, L arm under. Lean forward from waist.
- Meas. Part I - Dancer should imagine himself standing at the RH corner of a triangle.
- 1 Ct. 1, step to peak of triangle with L ft. Ct. &, pause, bringing R ft up to L. Ct. 2, bounce on both feet. Ct. &, bounce on both feet again.
- 2 Ct. 1, step obliquely bwd L to LH point of triangle, on L ft. Ct. &, pause, bringing R ft to L. Ct. 2, bounce on both feet. Ct. &, bounce on both feet again.
- 3-4 Repeat action of meas. 1-2 with opposite footwork.
- 5-8 Repeat action of meas. 1-4.
- Part II
- 1 Ct. 1, low leap sideways on L ft to L. Ct. &, pause. Ct. 2, close R ft: to L, taking weight. Ct. &, step on L in place.
- 2 Repeat action of meas. 1, Part II, with opposite footwork.
- 3 Repeat action of meas. 1, Part II.
- 4 Ct. 1, low leap sideways to R with R ft. Ct. &, hold. Ct. 2, hold. Ct. &, quick hop on R ft.
- 5-8 Repeat action meas. 1-4, Part II

# KELERUJ

( DANUBE KOLO )

RECORD: KOLO FESTIVAL #808-B or KF-LP-1 "S'ONE STRANE DUNAVA"  
SOURCE: DICK CRUM, as learned in Yugoslavia  
TIME: 2/4 - may be counted "slow-quick-quick" per measure.  
FORMATION: Couples in shoulder-waist position.

## PART I (Described for M; W uses opposite footwork.)

- Meas. 1 Step to R with R ft. (ct. 1, &)  
Hop on R ft in place (ct. 2)  
Close L ft. to R ft. (ct. &)  
Meas. 2 Step R, L, R in place.  
Meas. 3-4 Repeat action of meas. 1-2 to L, reversing footwork.  
Meas. 5-16 Repeat action of meas. 1-4 three more times.

Action or movement is right and left, starting to man's right.  
There are 8 complete steps, each step requiring two measures.

VARIATION FOR MAN: In meas. 1, ct. &, on the "close L ft. to R ft",  
M may place L ft. in back of R ft., and also  
embelish with ankle twists.

## PART II (Described for both M & W; both start on R ft., which is also the inside ft.; M & W stand R shoulder to R shoulder.)

- Meas. 1 Step on the R ft. forward (accented) (ct. 1, &)  
Hop on the R ft., L ft. extended and slightly lifted (ct. 2).  
Step on the L ft. in place (ct. &).  
2-8 Repeat meas. 1 seven times more, making a total of 8 steps.

Variation for meas 8, both M & W: Instead of the step described,  
step or stamp on R ft., then L ft. (facilitates changes).

- Meas. 9-16 Repeat action of meas. 1-8 using the same position and  
footwork, but reversing direction simply by dancing back-  
wards. NOTE: Meas. 1-8 are CW; meas. 9-16 are CCW. (bwd).

# HALAY

(ARMENIAN "KOTCHARI" BAR)

SOURCE: FRANCES AJOIAN, FRESNO, CALIF.  
RECORD: KEVORKIAN #37011 "Hale Havasi"  
FORMATION: Open circle, hands held straight down. A men's dance.

- Meas. 1-2 Dip fwd., both feet together, bending knees.  
3-4 Repeat 1-2.  
5-6 Point L toe in front of R ft.; swing L toe fwd and up.  
(R knee bends to enable body to lean back.)  
7-8 Repeat 5-6. Here body leans slightly forward, creating  
a rocking motion of back and forth.  
9-10 Step L in front of R, moving to R; step R with R.  
11-12 Step L in back of R, moving to R; step R with R.

NOTE: This "Kotchari" version of the Halay requires dancers to stand  
very close to each other and all movements are performed in unison.

# SLAVONSKO KOLO

(Slavonian)

Source: Presented at 1956 Folk Dance Camp, College of Pacific, by John Filcich, who learned it from members of the Tanec group touring the United States in the spring of 1956, and from Dick Crum.

Record: Jugoton #J-6003-A "Slavonsko Kolo". Recorded in Yugoslavia. 2/4 time.

Formation: Closed circle, hands joined by interlocking middle fingers with the second person on either side. The left arm passes under, the right arm over the arms of the adjacent dancers. This hand hold is used throughout the dance.

Steps: BASIC STEP (2 meas to complete) with the wt on R, bend R knee (accented), lift on ball of R ft and straighten R knee at the same time extend L ft about 10 to 12 inches to L (ct 1). With wt still on R lower R heel twice (bounce) (ct 2).

Transfer wt to L ft, bending L knee, lift on ball of L ft and straighten L knee, as R ft closes to L (ct 1). With wt still on L ft lower L heel twice (bounce) (ct 2).

During the basic step the body leans fwd twd center of circle, bending from hips with arms outstretched to either side. The upper portion of the body, shoulders and head are relaxed. As a result of this position the entire body vibrates during the lowering of the heels on the second count of each meas.

WALKING-REST STEP (each step takes one meas) Facing center cross R in front of L (meas 1). Step to L with L (meas 2). Cross R in back of L (meas 3). Step to L with L (meas 4).

The walking steps are relaxed and knees flex with the steps. Body is erect.

VRTANJE STEP (one meas to complete) Step R across in front of L, moving L. This is a fairly large step, ending about 10 inches beyond L ft. R knee bends at close of step, (ct 1). Step on L just to L of R ft, straighten R knee (ct 2). During this step the circle travels rapidly to the L.

Meas *the dance -*

1-4 Introduction

PART I - Basic Step

1-24 Dance basic step 12 times, moving to L.

PART II - Walking-Rest Step

1-12 Do 12 walking steps, moving to L.

PART III - Vrtanje Step

1-16 Do 16 Vrtanje steps, the first 8 rather restrained, the 2nd 8 more vigorously, travelling rapidly to the L.

Repeat Parts I, II, III, in that order 3 more times and finish the dance with a 4th repeat of Part I.

Note: Originally the orchestra played the melody (basic step) until someone began singing a familiar verse. As others joined in the singing the orchestra ceased playing. During the singing the dancers sometimes stood motionless, or did the walking step.

- - - - -

PRSTEN MI PADNE, MALE  
(Macedonian)

Source: Learned from Dick Crum as taught to him by Tanec Dance Ensemble.  
This is a Macedonian Wedding Dance performed by Girls.

Record: Sperry - E 3 KB 6107 - Prsten Mi Padne Male.

Time: 8/16

Formation: Open circle, leader on Right of line facing center of circle.  
Hands joined shoulder high with R arm extended to the right.  
L hand held close to own shoulder. L hands on top. Moving  
counter-clockwise with lower part of body turned to the R.  
This will put the feet at an angle in relation to the line of  
direction. Leader has handkerchief and uses it to direct  
changes of direction in the dance.

Basic Step: For either foot - step first on ball of foot and then lower  
heel to ground, keeping weight on ball of foot; knees are  
flexed, body moves slightly up and down.

Measure	Description of steps
1 1	Count 1 Step on Right Foot to the RIGHT.
	" and Step on Left Foot beside Right foot.
	" 2 Step on Right foot slightly forward.
	" 3 Bring Left foot forward but do not step on it.
2	Repeat above with opposite feet.
3	Count 1 Step on Right foot to RIGHT.
	" 2 Step on Left foot in front of Right foot.
	" 3 Bring Right foot forward but do not step on it.
4 - 6	Repeat all of above.
7 - 8	Repeat Measures 1 and 2.
9	Repeat Measure 1, but turning to face center of circle and step in place and slightly backward.
10	Count 1 Turn to face 1/2 left, step on Left foot forward in reverse line of direction.
	" 2 Step on Right foot in front of Left foot.
	" 3 Bring Left foot forward, but do not step on it.
11	Count 1 Turn to face 1/2 right, in original line of direction, and step back onto Left foot.
	" 2 Step backward on Right foot behind Left foot.
	" 3 Bring Left foot back slightly, but do not step on it.
12	Count 1 Step on Left foot backward.
	" 2 Step on Right foot beside Left foot.
	" 2 Step on Left foot in place.
	" 3 Bring Right Foot forward but do not step on it.

NOTE: This dance is a 12 measure dance done to the only record available  
at this time, which has a 12 measure "A" phrase (repeated) and an  
8 measure "B" phrase. Steps are accelerated during "B" phrase  
music.

USEFUL WORDS, PHRASES & EXPRESSIONS

Da.....	Yes	Kolo, kola.....	- kolo, kolos
Ne.....	No	Igra, igre.....	- dance, dances
IGRAJMO!.....	Let's dance!	Igrač, igrāčica	- dancer (M & F)
Dobro jutro!	Good morning!	Korak, koraci..	- step, steps
Dobar dan!..	Good afternoon!	Svirajte nam nešto!	- Play something!
Laku noć!...	Good night!	Tamburaši.....	- tamburitza orch.
Dovidjenja!.	Goodbye!	Veselo!.....	- Merrily!
Zdravo!.....	Hello!	Ja te ljubim!..	- I love you!
Kako ste?...	How are you?	Dali me ljubiš?	- Do you love me?
Dobro, fala.	Fine, thank you.	Kad se ženiš?	- When do you marry?
Fala.....	Thank You.	Ja sam pre mlad!	I'm too young!
Molim!.....	Please!	Gdje je tvoja žena?	- Where is your wife?
Ništa za to	...You are welcome.	Ona kuha večeru	- She is cooking.
Nema na čemu		Gdje je tvoj suprug?	- Where is your husband?
Koliko je sati?	- What time is it?	On ribe lovi!	- Gone fishing!
...Jedan sat.	- It is one o'clock.	Što je to?...	- What is that?
Pred podne...	- Before lunch (A.M.)	To je.....	- That is.....
Posle podne..	- After lunch (P.M.)	Moje ime je...	- My name is.....
Pol noći.....	- Midnight	Na levo.....	- to the left
sat - sata...	- hour, hours( 2 to 5)	Na desno.....	- to the right
sati .....	hours (from 5 on)	Napred.....	- forward
dva sata ....	- two o'clock	Nazad .....	- backward
tri " .....	- three "	gore, dole....	- up, down
četiri " .....	- four "	Imate li vi....?	-- Do you have...?
pet sat .....	five "	Dajte mi.....	-- Give me.....
šest " .....	- six "	Zašto, zašto ne..	- Why, why not?
sedam " .....	- seven "	Kada.....	- when
osam " .....	- eight "	Što.....	- what
devet " .....	- nine "	Vi dobro govorite	- You speak well.
deset " .....	- ten "	Gdje je.....	- Where is the..
jedanaest"...	- eleven "	Koliko košta?	- How much is it?
dvanaest "...	- twelve "	Skupo je!	- It is too expensive!
i pol.....	- "and a half"	Dodjite opet!	- Come again!
i petnaest...	- "and 15" (minutes)		
Hajdemo!.....	- Let's Go!		
Odlazite!.....	- Go away - leave!		
Još je rano..	- It is too early.		
Ples prestane na jedan sat.....			
	Dance ends at 1:00 AM		
Ale bare su otvorene do dva sata!			

DOBRO NAM DOŠLI, SVI GOSTI!--- WELCOME, GUESTS!

# DANCE-SONGS

## DO DEK JE MOMA PRI MAJKA

(SPERRY #6105)

Dodek je moma pri majka-  
Dodek je bela i crvena-  
Dodu je odila šetala,  
Momiski pesni pejala.

Momiski pesni pejala-  
Momiski horo igrala-  
Godi se zacrnela se,  
Oženi se, zakopa se.

A što se svekor svekrva,  
Tova je crno crnilo,  
A što se dever i zova,  
Tova je žolto žoltilo.

A što se malkite deca,  
Tova se sitni sindžiri,  
A što je kitka šarena,  
Tova je prvoto libe.

(This Macedonian folk-song tells of the beauties of girlhood; title translates, "As long as a girl is with her mother". Phrases; "singing girl's songs" and "dancing girl's horo" strike a very sentimental note to the Macedonian.

## PO POLE ODAT ARGATI

(SPERRY #6138)

Po pole odat argati,  
Argati mladi nevesti.  
Po pole odat argati,  
Argati mladi nevesti.  
A tija keti prašat ovija nivi Vele-  
ški.  
A tija keti prašat ovija nivi Vele-  
ški.

### II

Naj napre odi Grozdana,  
Grozdana moma hubava.  
Naj napre odi Grozdana,  
Grozdana moma hubava.  
I poneja Nevena, Nevena Georgijeva.  
I poneja Nevena, Nevena Georgijeva.

### III

Pesni mi pejat junaški,  
Junaski ej mi Hajduški.  
Pesni mi pejat junaški,  
Junaski ej mi Hajduški.  
I vo pesni govorat "smrt ili sloboda"!  
I vo pesni govorat "smrt ili sloboda"!

## K E L E R U J

(S'One Strane Dunava)

S'one strane Dunava,  
Ima jedna koliba.  
U kolibe seka,  
Garava pa lepa. (Repeat)

Chorus: HAJ, HUJ, KELERUJ-  
BELE RUKE RASIRUJ-  
OPA, IPA, DRAGI,  
PA MI DUSU LADI! (Repeat)

(ON THE OTHER SIDE OF THE DANUBE - a song popular with people from the "tamburitza" area tells of an "inn" on the other side of the Danube in which a pretty girl (mentions a brunette) is waitress)

## Ž I K I N O K O L O

Igrajmo deca - Žikino kolo,  
Žikino kolo - ko nebi volo?

(Let's dance the Žikino kolo,  
Žikino kolo - who wouldn't?)

## PRSTEN MI PADNA MALE

(Sperry # 6107)

Prsten mi padna male,  
Prsten mi padna.  
Prsten mi padna male,  
Otade reka.

Otade reka male,  
Otade reka-  
Otade reka male,  
Vo pesočina.

Vo pesočina male,  
Vo pesočina-  
Vo pesočina male,  
Na mesečina.

Ovčar pomina male,  
Ovčar pomina-  
Ovčar pomina male,  
Doj migo najde.

(This "Bride's Dance" song tells of a girl's ring ("prsten") falling into the river and being recovered by a shepherd.)

(5th ANNUAL CALIF. KOLO FESTIVAL)



MACEDONIAN DANCE - SONGS

TRI GODINI SE LJUBEFME (# X-8)\*

Tri godini se ljubefme,  
Loša duma ne rekofme. //\*\*

CHORUS:

Zar ne ti je žal bre libe  
Aman i za mene,  
Jas da umram  
Se za radi tebe. //

(2)

Tebe te nosa na venčilo,  
Mene milo libe na obesilo.//

(3)

Tebe ti čukat tapanite,  
Mene milo libe kambanite.

(4)

Tvojta majka pesni peje,  
Mojta majka solzi leje.

ŠTO MI JE MILO EM DRAGO (#S-6135)

Što mi je milo em drago,  
Vo Struga dučan da imam. //

CHORUS (repeat after each stanza)

Of lele, lele, libe le,  
Srceto mi ga, djanam, izgore.//

Vo Struga dučan da imam.  
Na kepencite da sedam. //

Na kepencite da sedam,  
Struškite momi da gledam.//

Struškite momi da gledam,  
Koga mi odat na voda.//

Koga mi odat na voda,  
So tije stomni šareni.//

KAKO ŠTO JE TAJA ČASA (# S-6141)

(1)

Kako što je taja časa  
Polna so vino - //

Tako moje to je srce polna jadovi.//

(2)

Dal da pijam mila majko  
Da se opijam - //

Jadovite mila majkada zaboravam.//

(3)\*\*\*

Ja poslušaj mili sinko  
Stara si majka - //

I da pijes bre Stojane,  
fajde si nema.//

(4)

Ja zemi si mili sinko  
Puška berdanka - //

Pa su beri bre Stojane,  
otvur družina.//

(5)\*\*\*

Pa pojdi si mili sinko  
Gore v planina - //

Gore vo planina sinko,  
gora zelena.//

ELENO MOMO ELENO (Helen, Dear Helen)  
(Bulgarian - #Xopo X-303)

Eleno mome, Eleno //  
Ne gazi seno zeleno! //

(Ah) Eleno mome, Eleno -  
Ne gazi seno zeleno! //

\* These are the record numbers for ordering the records for these songs.  
\*\* The // marks means that the stanza is repeated; repeats very common.  
\*\*\* There is no "musical interlude" between nos. 2 and 3, also nos. 4 & 5.

This is the first of a series of Balkan dance-song "words" sheet. More to follow (with the interesting translations) in future issues of our KOLO LINES. Be sure you are on our mailing-list to receive your copy.

Published as a free service to further Balkan folklore by JOHN FILCICH.

SLAV-ART MUSIC CO. 3257 E. 14th St. OAKLAND 1, CALIF. KE 4-4246