

18th Annual California

# KOLO FESTIVAL

November 1969

S	M	T	W	T	F	S
23	24	25	26	27	28	29

Russian Center

2450 Sutter Street San Francisco, Calif.

Music By

TAMBURAŠI AMAN

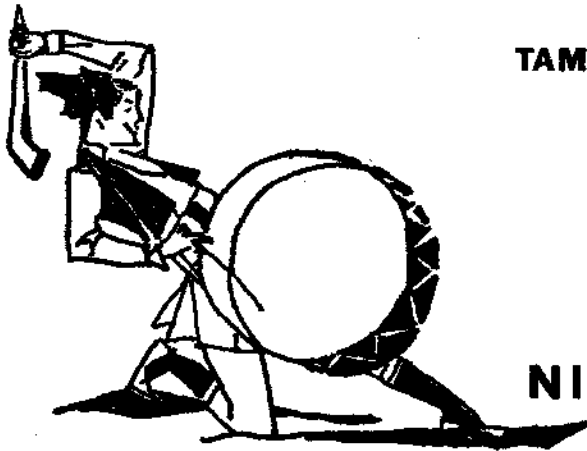
Teachers

GORDON ENGLER

RUBI VUCETA

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## Dance Descriptions SYLLABUS

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1969 CALIFORNIA KOLO FESTIVAL - SYLLABUS OF DANCES IN ALPHABETICAL ORDER

<u>DANCE</u>	<u>NATIONALITY</u>	<u>PAGE</u>	<u>RECORD NUMBER INFORMATION</u>
BELJEVINA	CROATIAN	17	JUGOTON LPY-767 Side B, Band 1
BRIUL LUI IOSCA	ROMANIA	11	THE LARK Romanian Dances, MD-3701, Side B, Band 1.
HOT CHEESE	ROMANIA	16	FESTIVAL RECORDS 3702-B(45)
JOCUL DE-A LUNGUL	ROMANIA	15	THE LARK MD-3701-A(45rpm)
KAZANLUŠKO ŽHENSKO	BULGARIAN	19	
KERMENSKO MUŽKO HORO	BULGARIAN	24	MONITOR MF 402, Side 2, Band 5, Kermensko Horo
KAZANLUSKO MUZKO HORO		26	MP 595, "Nadlazz horo"
MÎNDRULITĂ ARDELEANĂ	ROMANIA	14	Lark 45 rpm MD-3702-B
MAKEDONSKI SPLET	MACEDONIA	1	FESTIVAL FR04012-A(45 rpm) RTB LP-175 "Tanec" A-1
MALOJ MOME	MACEDONIA	3	FESTIVAL FR-4015-A(45 rpm)
MARIOVSKA TRESENICA	MACEDONIA	4	FESTIVAL FR-4011-B(45rpm) RTB LP 175 "Tanec" B-3
MESARISKO ORC	MACEDONIA	5	FESTIVAL FR-4016-A(45 rpm) RTB LP 178 "Tanec
OFICIRSKO KOLO	SERBIA	23	FESTIVAL F-8414 (45 rpm)
OSOGOVKA	MACEDONIA	7	FESTIVAL FR-4012-B(45 rpm)
PEMBE ORO	MACEDONIA	6	FESTIVAL FR-4014-A (45 rpm)
SAVAMALSKO KOLO	SERBIA	22	FESTIVAL F-4815 (45 rpm)
SUKAČICA	CROATIA	18	FESTIVAL FM-4002-B (45 rpm)
TRGOVAČKO KOLO	SERBIA	21	FESTIVAL F-4816 (45 rpm)
TARINA DE LA ABRUD	ROMANIA	13	LARK MD-3701, Side B, Band 2
VODARKA	MACEDONIA	9	FESTIVAL FR-4013-B(45 rpm) RTB LP 175 "Tanec" A-5
VODARKI	MACEDONIA	10	FESTIVAL FR-4013-A(45 rpm) RTB LP 029 "Tanec" B-4

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MAKEDONSKI SPLET  
(Macedonia)

Typical of dances from the area of the Vardar Valley. Danced at festive occasions.

FORMATION: Broken circle, hands joined and held at shoulder height.

MUSIC: Records: (1) Festival Records FR-4012-A (45 rpm)

(2) RTB LP-175 "Tanec". 4-1

7/16 meter - 1, 2, 3

<u>Measures</u>	<u>Pattern</u>
6	Introduction
	<u>PART I</u>
1	Facing ctr, moving LOD, step R( <u>ct 1</u> ). Step L behd R(cts 2,3)
2	Step R, L knee bent and lifted in front of R( <u>ct 1</u> ). Hold (cts 2,3)
3	Facing ctr, step L crossed in front of R, R knee bent( <u>ct 1</u> ). Step R close to L, moving slightly to R side(LOD), (ct uh). Step L crossed in front of R(ct 2). Hold (ct 3).
4-30	Repeat action of meas 1-3, nine more times.
	<u>PART II</u>
1	Moving LOD step fwd R( <u>ct 1</u> ). Lift on R, L knee bent and lifted in front of R(cts 2,3)
2	Moving LOD, step L( <u>ct 1</u> ). Step R close to L(ct uh). Step L (cts 2,3).
3	Repeat action of meas 1.
4	Repeat action of meas 1, reversing ftwork.
5	Facing ctr, step sdwd on R( <u>ct 1</u> ). Step L crossed behind R*
6	Facing ctr, step R to R side( <u>ct 1</u> ). Lift on R, L knee bent and lifted in front of R (cts 2,3).
7	Facing ctr, but moving in LOD, step L crossed in front of R ( <u>ct 1</u> ). Close R to L (ct 2). Step fwd L(ct 3).
8	Facing ctr and moving fwd, step fwd R crossed in front of L ( <u>ct 1</u> ). Step bkwd L(cts 2,3).
9	Facing ctr, step bkwd R( <u>ct 1</u> ). Lift on R, L knee bent and lifted in front of R(cts 2,3).
10-12	Repeat action of meas 7-9, but move fwd twd ctr on meas 7
13	Step sdwd L and sway L, keeping R ft in place( <u>ct 1</u> ). Bend and straighten L knee (cts 2,3).
14	Sway twd R, keeping L ft in place( <u>ct 1</u> ). Bend and straighten R knee (cts 2,3).
15	Sway twd L, keeping R ft in place( <u>ct 1</u> ). Bend and straighten L knee (cts 2,3).
16	Sway R( <u>ct 1</u> ). Sway L (cts 2,3)
1-16	Repeat Part II once more.
	<u>PART III</u>
1	Moving LOD, step R( <u>ct 1</u> ). Step L (ct 2). Step R (ct 3).
2	Repeat action of meas 1, beg L.
3	Facing ctr, step R ( <u>ct 1</u> ). Raise and lower L in front (cts 2,3).
4	Repeat meas 3, beg L.
5	Repeat meas 3,

\*(cts 2,3)

(cont'd)

Makedonski Splet (cont'd)

- 6 Moving RLOD, step L(ct 1), Hop L (ct 2). Step R (ct 3).
- 7 Step L in place (ct 1). Raise & lower L heel, R knee bent and lifted in front of L (cts 2,3).
- 8 Step R in place (ct 1). Raise & lower R heel, L knee bent and lifted in front of R (cts 2,3).
- 9 Repeat meas 8, beg L.

Repeat action of meas 1-9 to end of music.

First presented by Atanas Kolarovski at the University of Pacific Folk Dance Camp, 1969, Stockton, Calif.

\* \* \* \* \*

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MALOJ MOME

(Macedonia)

Dance originates from the area around Kumanovo. Dance is done for pleasure and can be seen at weddings, holidays and other special occasions.

FORMATION: Broken circle, hands joined and held down. May be done in belt hold.

MUSIC: FESTIVAL RECORDS FR-4015-A (45 rpm).  
RTB LP 029 "Tanec" A--2. 2/4 meter

Meas.      Pattern

1-16      Introduction. Leader may begin walking steps, 2 per meas, at any time during the 16 meas intro. Begin R ft, moving in LOD.

PART I (Vocal)

- 1      Moving LOD, lifting on L ft, touch floor first with R heel & then roll onto full ft, (ct 1). Step L (ct 2).
- 2      Continue in LOD, stepping RLR (cts 1, &, 2).
- 3-4      Repeat action of meas 1, 2, beginning R ft.
- 5      Facing ctr, lift on L ft, kick R ft fwd (ct 1). Leap onto R next to L, lifting L leg in front of R, knee bent (ct 2).
- 6      Step L in front of R (ct 1), step R in place (ct &), step L beside R (ct 2).
- 7      Jump on both ft, slightly apart (ct 1), Leap onto L in place, bringing R ft behind L calf, knee turned out (ct 2).
- 8      Facing and moving slightly in RLOD, step RLR (R ft crossed in front of L (cts 1, &, 2)).
- 9-16      Repeat action of meas 1-8, reversing direction and ftwork.

PART II (Instrumental)

- (elbows relaxed)
- 1      ~~Facing ctr~~ and moving fwd, step R in front of L (ct 1). Step L in back of R (ct &), Step R in front of L (ct 2).
  - 2      Repeat action of meas 1, Part II, beginning L ft.
  - 3-4      Repeat action of meas 1, 2, Part II.
  - 5      Moving bwd, lift on L, kicking R ft fwd (ct 1), step R next to L, lifting L leg in front of R (ct 2)
  - 6      Step LRL, moving bkwd a little, L ft a little in frt of R (cts 1, &, 2).
  - 7      Continuing to move bwd, step on R ft, twisting L heel to R, (ct 1), Step on L, twisting R heel to L (ct 2).
  - 8      Hop on L (ct 1). Step back on R (ct &). Step L in front of R (ct 2).

Repeat dance from beginning.

First presented by Atanas Kolarovski at the University of Pacific Folk Dance Camp, 1969, Stockton, Calif.

## MARIOVSKA TRESENICA

(Macedonia)

A dance for women. "Tresi" means to shake. Dance depicts spring cleaning of all things in preparation for pre-Easter fasting. From the region of Mariova.

FORMATION: Broken circle of women. Hand position described for each part. Women hold one corner of handkerchief in R hand.

MUSIC: Record: FESTIVAL RECORDS FR-4011 - B (45 rpm)  
RTB LP 175 "Tanec" B-3. 2/4 meter

- | <u>Meas</u> | <u>Pattern</u>   |
|-------------|--|
|             | Introduction. Leader begin any time.   |
|             | <u>PART I Hands up, elbows bent at shoulder height-no hands joined.</u>  |
| 1           | Facing and moving in LOD, step R, L(cts 1,2).  |
| 2           | Step fwd on R(ct 1,). Raise and lower R heel, lifting L ft bkwd, knee bent (ct 2).   |
| 3-4         | Repeat action of meas 1-2, beg L.  |
| 5-8         | Repeat action of meas 1-4.   |
|             | <u>PART II Hands on hips, palms against hips, fingers pointed behind and downward.</u>   |
| 1           | Facing LOD but moving RLOD, step back on R (ct 1). Raising and lowering R heel twice, move L ft out and around behind R(cts 2,&).  |
| 2           | Repeat action of meas 1, Part II, beg L.   |
| 3-4         | Repeat action of meas 1-2.   |
|             | <u>PART III</u>  |
| 1-8         | Repeat action of meas 1-8, Part I, shaking hands up and down twice to R side on meas 2, to L side on meas 4, R side on meas 6, L side on meas 8.(W hold handkerchief by two adjacent corners when shaking it <u>down</u> and up.)<br>Repeat Parts I,II,III in order until clarinet solo occurs.<br>Finish current part and proceed to Part IV. |
|             | <u>PART IV Hands joined and held down. When hands are joined handkerchief hangs down between dancers.</u>  |
| 1-4         | Repeat Part I, meas 1-4.   |
| 5           | Facing ctr, Lift on L, thrust R leg out to R side, knee straight (ct 1). Step on R beside L, thrusting L leg out to L side, knee straight (ct 2).  |
| 6           | Facing ctr, repeat thrusting actions, stepping LRL(cts 1,&,2)  |
| 7           | Facing ctr, Jump with R ft crossed in front of and close to L (ct 1). Leap onto R in place, lifting L ft bkwd with knee bent (ct 2).   |
| 8           | Facing ctr, Step in place LRL (cts 1,&,2).   |
|             | Repeat action of meas 1-8 until end of music.  |

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MESARISKO ORO

(Macedonia)

Depicts a Macedonian ceremonial wedding dance. The "Mesarija", or woman who prepares the bread for the wedding feast, travels around the village and offers a toast to the bride and groom and invites friends to the wedding. The wedding party starts off with the Mesarija leading the first dance.

FORMATION: Broken circle, hands joined and held at shoulder height.

MUSIC: Record: FESTIVAL RECORDS FR-4016-A (45 rpm)  
RTB LP 178 "Tance" B-4 2/4 meter.

Meas      Pattern

Leader may begin at the start of any musical phrase.

PART I

- 1 Moving in LOD, wt on L, lift L heel, R knee bent and lifted in front of L(ct 1). Step R (ct 2).
- 2 Moving in LOD, step L(ct 1). Step R (ct 2).
- 3 Moving in LOD, step L(ct 1). Step R (ct 2).
- 4 Facing ctr, lift R heel, L knee bent and lifted in front of R(ct 1). Bring L ft out and around behind R, leg, bending R knee (ct 2).
- 5 Lift R heel, L knee bent and behind R leg(ct 1). Touch L toe out to L side, raise and lower R heel twice(ct 2).
- 6 Leap on L ft beside R, R knee bent and lifted in front of L (ct 1). Step on R ft to R(ct 2).
- 7 Lift R heel, L knee bent and lifted in front of R(ct 1). Hold (ct 2).
- 8 Step L ft fwd crossed in front of R(ct 1). Step R in place (ct &). Step L ft fwd crossed in front of R (ct 2).

NOTE: Repeat action of Part I until tempo of music increases. Leader signals change to Part II at his pleasure.

PART II

- 1 Moving in LOD, step R(ct 1). Step L (ct 2).
- 2 Continuing in LOD, step R (ct 1). Step L (ct 2).
- 3 Facing ctr, leap to R, weight on both ft(ct 1). Leap L ft to L (ct 2). Leap onto R ft, crossed in front of L(ct &).
- 4 Step L ft to L(ct 1). Step R, L knee bent and lifted in front of R (ct 2)
- 5 Facing ctr, lift R heel, L knee bent and lifted in front of R (ct 1). Move L leg out and around behind R(ct 2).
- 6 Facing ctr, moving LOD, step L behind R(ct 1). Step R next to L(ct &).  
Step L in front of R(ct 2).

Repeat action of Part II to end of music.

First presented by Atanas Kolarovski at the University of Pacific Folk Dance Camp, 1969, Stockton, Calif.

PEMBE ORO

(Macedonia)

Dance originates from the area of Kumanovo. A very old and still popular dance, can be seen at festive occasions. Belongs to the family of dances such as Postupano, Deverova, Zensko Krsteno.

FORMATION: Hands joined and held at shoulder height.

MUSIC: Record: FESTIVAL RECORDS FR-4014-A (45 rpm)  
RTB LP 029 "Tanec". A-6 2/4 meter

<u>Meas</u>	<u>Pattern</u>
1	<u>PART I</u>
1	Moving LOD, lift on L, R knee bent and lifted in front of L (ct 1). Step R (ct 2).
2	Continuing in LOD, Step L (ct 3). Step R (ct 4).
3	Step L(ct 1). Step R (ct 2).
4	Facing ctr, step L fwd(ct 1). Step back on R, L knee bent and lifted in front of R (ct 2).
5	Facing ctr, raise and lower R heel (ct 1). Raise and lower R heel again (ct 2). Step L next to R (ct &).
6	Step R slightly fwd(ct 1). Step back on L, R knee bent and lifted in front (ct 2).
7-8	Repeat action of meas 5,6 with opp ftwork.
9-10	Repeat action of meas 5,6
	<u>PART II</u>
1	Moving LOD, lift on L, R knee bent and lifted in front of L (ct 1). Step R, L knee bent, ft raised in back (ct 2).
2	Step LRL (cts 1,&,2).
3	Continuing to move in LOD, step RLR(cts 1,&,2), ending facing ctr.
4	Step L twd ctr (ct 1). Step back on R, L knee bent and lifted in front of R (ct 2).
5-10	Repeat action of meas 5-10, Part I.

NOTE: Sequence of dance: Repeat action of Part I until tempo of music increases. Leader signal change to Part II at his pleasure.

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OSOGOVKA  
(Macedonia)

This is a dance for men only. Dance originates from Kocani, a town in east Macedonia. Osogova is a large mountain around which are many villages, each having its own improvisations and finesses. Dance has many variations and may be done in various combinations. Dancers assemble to perform the dance during the introductory Gaida solo.

FORMATION: Broken circle, shoulder hold "T" formation.

MUSIC: Record: FESTIVAL RECORDS FR-4012-B(45 rpm)  
RTB LP 175 "Tanec" B-1.  
11/16 meter 1.2.3,4,5

Meas      Pattern

Following the Gaida solo the melody is played by gaida & drum. Leader may start at any time using the following pattern:  
1      Moving in LOD, step L(ct 1). Step R(ct 2). Step L(ct 3). Step R (cts 4,5). Continue this pattern to the end of gaida and drum music. On the very last meas - Step L(cts 1,2). Step R (ct 3). Step L beside R(cts 4,5). This is necessary to free the R ft. Dance begins with the full orchestra.

PART I

- 1      Facing ctr, moving LOD, bend L knee, step R(cts 1,2). Close L in back of R (ct 3). Bend L knee, step R(cts 4,5), body leaning fwd over R ft.
- 2      Moving LOD, leap L fwd(ct 1), Step R fwd(ct 2). Leap L fwd (ct 3). Step R fwd(cts 4,5). L knee bent and behind R.
- 3      Lift on R, touch L fwd in front of R (cts 1,2). Kick L heel fwd (ct 3). Leap on L and touch R toe fwd(ct 4). Hold(ct 5).
- 4      Leap on R in place (ct 1). Hit L heel beside R(ct 2). Step L in place(ct 3). R ft lifted in back, knee bent (ct 4.) Bring R ft fwd (ct 5).

PART II

- 1      Moving LOD, step R(cts 1,2). Step L(ct 3). Step R(cts 4,5).
- 2      Moving LOD, step L(ct 1). Step R(ct 2). Step L(ct 3). Step R facing ctr, L knee bent and lifted beside R(cts 4,5).
- 3      Facing ctr, hop R in place, touch L fwd in front of R(cts 1, 2). Kick L heel fwd (ct 3). Leap on L and touch R toe fwd (ct 4). Hold (ct 5).
- 4      Jump with ft apart(cts 1,2). Jump with ft apart again(ct 3). Hop on L, bending R knee so ft is back(ct 4). Kick R ft fwd (ct 5).

PART III

- 1-2      Reiteration of meas 1-2, Part II.
- 3      Facing ctr, leap R in place, twist L leg, knee bent across in front of R (cts 1,2). Leap L, twist R leg, knee bent across in front of L (ct 3). Leap R, twist L leg, knee bent across in front of R (cts 4,5).
- 4      Facing ctr, moving RLOD, hop R(ct 1). Step L(ct 2). Step R behind L(ct 3). Leap L in place (ct 4). Hit R heel fwd(ct 5).

(cont'd)

OSOGOVKA(Continued)

PART IV

- 1-2 Repeat action of meas 1-2, Part II(Release hands and face LOD, Move fwd in LOD)
- 3 Facing and moving LOD, step L(cts 1,2). Jump, wt on both ft in squat(ct 3). Recover wt on R(cts 4,5).
- 4 Pivoting CCW step L,R(cts 1,2). Squat (ct 3). Recover on L and lift R leg in front, knee bent (cts 4,5).

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LEGNALA DANA

(Macedonia)

Dana(girl's name) was sleeping under the olive tree while others danced around her. Basic step of the dance originated from around town of Karvadarci. Variations found in the Vardar Valley. Tetova to Djevelija.

FORMATION: Broken circle, shoulder hold "T" position. If done in mixed lines, hands may be joined and held at shoulder height. Originally performed in separate lines and women joined by a handkerchief when dancing with the men.

MUSIC: Record: FESTIVAL RECORDS - FR-4011-A (45 rpm)  
RTB LP 178 "Tanec" A-2 (Lesnoto) - 1,2,3  
7/8 meter.

<u>Meas</u>	<u>Pattern</u>
	Leader may start at the beginning of any 8 meas phrase.
1	Moving LOD, step R ( <u>ct 1</u> ). Step L (cts 2,3).
2	Moving LOD, step R, lifting L leg in back of R leg, L calf touching R calf( <u>ct 1</u> ). Raise and lower R heel twice(cts 2,3).
3	Moving LOD, step L( <u>ct 1</u> ). Step R L (cts 2,3).
4	Facing ctr, step R ( <u>ct 1</u> ). Raise and lower R heel, L knee bent and lifted in front of R leg (cts 2,3).
5	Facing ctr, step fwd on L slightly twd L( <u>ct 1</u> ). Bending L knee, step R behind L (cts 2,3).
6	Facing ctr, step L ( <u>ct 1</u> ). Raise and lower L heel, R knee bent and lifted in front of L leg (cts 2,3).
7	Facing ctr, step R fwd in front of and close to L( <u>ct 1</u> ). Step L in place (ct 2). Step R fwd (ct 3).
8	Facing ctr, step L fwd in front of and close to R( <u>ct 1</u> ). Step R in place (ct 2). Step L fwd (ct 3).

Repeat dance from beginning.

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V  
SUKAČICA  
(Croatia)

Source: A dance from the area north of Zagreb called "Prigorje". Sukačica refers to a girl from this area. Dance was performed at weddings. Learned from the Croatian Folk Ensemble "LADO", by Rubi Vuceta and presented by her at the 1969 Kolo Festival in San Francisco.

Music: Festival Records 45 rpm FM-4002-B

Formation: Couples facing in any direction. Position "side by side" or "Shoulder waist position" as indicated below. Ftwrk is the same for M & W unless otherwise noted.

Rhythm: 2/4

Meas Cts  
8 16

Pattern

INTRODUCTION

I. DRMES

Step is written for M. W do opp. ftwk. Formation: "side by side". M's R hand holds W's L hand down at side. Free hand down at side.

- 1 1,& Turning away from each other, fall on L ft, inside arms swinging fwd.  
2 Fall on R ft in place.  
& Fall on L ft in place.
- 2 Repeat meas 1, turning to face each other with opp. ftwk and arm movement.
- 3-12 Repeat meas 1 and 2 for 5 more times. M only: Meas 12, on last ct - hold wt on L ft, touch R ft beside L ft, no wt. (Allows for transition to next step).

II. TURNS

The hop should be done in place as a pivot with the R ft providing the momentum for turning. Bodies should remain directly in front of each other. Formation: "shoulder waist pos".

- 1 1,& Turning CW, step on R ft.  
2 Hop on R ft.  
& Step on L ft out to side and fwd.
- 2-16 Repeat meas 1 for 15 more times.

III. SHAKE

Flex and stiffen knees with each step to effect "shake". Hands are up and fwd, moving to L and R in rhythm with the ftwk. Formation: "side by side".

- 1 1 Moving to L, step to side with L ft.  
2 Step R ft beside L ft.
- 2-3 Repeat meas 1 for 2 more times.
- 4-6 Repeat meas 1 for 3 more times, moving to R with opp ftwk.
- 7-12 Repeat meas 1-6.

IV. TURNS

- 1-16 Repeat FIG. II.

KAZA'LUŠKO ŽHE'ŠKO KORO

FIGURE I: Basic Slow Walking Step

Meas. #

1. ct. 1 Facing center, step Rft sideways to R.  
ct. 2 Step forward toward center with Lft.
2. ct. 1 Step Rft sideways to R again  
ct. 2 Step Lft behind Rft.

FIGURE II: First "Sitino" Variation (done lightly, on balls of feet)

1. ct. 1 Step Rft sideways to R.  
ct. 2 Step Lft behind Rft.
2. ct. 1 Step Rft sideways to R, but not far.  
ct. & Step on Lft beside Rft  
ct. 2 Step Rft in place
3. ct. 1 Step forward toward center with Lft.  
ct. 2 Slight hop on Lft, kicking Rft slightly forward.

FIGURE III: Second "Sitno" Variation (has a light, running character, with rather small steps.)

Facing R:

1. ct. 1 Step Rft, moving fwd around.  
ct. 2 Step Lft, continuing fwd around.
2. ct. 1 Step Rft, " " "  
ct. & Step Lft, " " "  
ct. 2 Step Rft, " " "
3. ct. 1 Step Lft, " " "  
ct. & Step Rft, " " "  
ct. 2 Step Lft, " " ", but turning to face almost  
twd center getting ready for turn on next measure.

Facing L:

4. ct. 1 Step Rft bkwards, continuing movement to R  
ct. 2 Step Lft bkwards, " " " "
5. ct. 1 Step Rft bkwards, " " " "  
ct. 2 Hop on Rft, bakwds, " " " "
6. ct. 1 Step Lft bkwards, " " " "  
ct. 2 Hop on Lft bkwards, turning to face center, in preparation  
for repeat of this figure.

FIGURE IV: - "Trakajka"

1. ct. 1 Step Rft fwd twd center, but on Lft's "track rather than c  
ct. 2 Step Lft fwd twd center.
2. ct. 1 Step Rft fwd twd center  
ct. 2 --
3. ct. 1 Step Lft across in frt of R ft, moving slightly fwd/R.  
ct. 2 --

4. ct. 1 Step R ft back twd place  
ct. 2 Step Lft back twd place
5. ct. 1 Step Rft back twd place  
ct. 2 --
6. ct. 1 Step Lft slightly diagonally bckwd/L  
ct. 2 --

FIGURE V: Pas-de-basque (done on balls of feet)

1. ct. 1 Step R ft a little bit to side.  
ct. 2 Close Lft beside Rft  
ct. 2 Step R ft in place
2. Same as Meas. 1, but with opp. ftwork, i.e. LRL.

FIGURE VI: "Ljuljaj"

1. ct. 1 Facing a very tiny bit to L, step R ft fwd across in ftt  
of Lft (not a heavy step)  
ct. 2 Step Lft fwd, with slight dip, hardly noticeable.
2. ct. 1 Step Rft fwd.  
ct. 2 Step Lft fwd, with slight dip, hardly noticeable.

NOTE: During Meas. 1-2, dancer traces a slightly curvd path, about the curvature of an opening parenthesis, so that by the time he has reached Meas. 3, he is facing directly to the R, his L side is twd the center.

3. ct. 1 Moving and facing R, step with Rft.  
ct. 2 Continue in this direction with step on Lft with a rather deep dip.
4. ct. 1 Straighten out to face center again as you leap slightly on to Rft (twisting almost to L as you spring up from the deep of the previous count).  
ct. 2 Step Lft straight back twd place.
5. ct. 1 Step Rft straight back to place.  
ct. 2 Hop on Rft.
6. ct. 1 Step Lft in place.  
ct. 2 Hop on Lft in place, turning very slightly L in preparation for repeat of this figure.

Presented by Nick Sandanoff at the 1969 Calif. Kolo Festival in San Francisco.

## TRGOVAČKO KOLO

Old-time Serbian ballroom kolo.

Pronunciation: Trg'-go-voch-ko kolo

Recording: Festival Records F-4816 45 rpm

Time: 2/4

Background Notes: Trgovačko kolo ("Merchants' Dance") was another of the Serbian ballroom kolos popular at the turn of the century. It was supposedly danced by merchants and their wives at urban balls.

Formation: Open circle of dancers, hands joined and held at shoulder height.

### PART I:

- Meas. 1 Turning slightly to R, step Rft (ct. 1); step Lft (ct. 2).  
Meas. 2 Step Rft sideways R, facing center (ct. 1); close Lft to Rft without transferring weight (ct. 2).  
Meas. 3 Side step L with Lft (ct. 1); close Rft to Lft without transferring weight (ct. 2).  
Meas. 4 Same as meas. 2.  
Meas. 5 Turning slightly L, step L (ct. 1); step Rft (ct. 2).  
Meas. 6 Continue moving in this direction, step Lft (ct. 1); step Rft (ct. 2).  
Meas. 7 Continue moving in this direction, step Lft (ct. 1); close Rft to Lft without transfer of weight (ct. 2).  
Meas. 8-14 Repeat movements of Meas. 1-7.

### PART II:

- Meas. 15-20 Moving R, eleven walking steps, beginning Rft, with a close of Lft on ct. 12.  
Meas. 21-26 Same as meas. 15-20, but to L with opposite footwork.

Presented by Nick Jordanoff at the 1969 California Kolo Festival in San Francisco.

SAVANALSKO KOLO

Old-time Serbian ballroom kolo.

Pronunciation: Sah' -vah-mshil-sko kolo  
Recording: Festival Records F-4815 45 rpm  
Time: 2:74

Background Notes: Popular kolo in Serbia during the early part of this century. Like Dardolka and Čakaričko kolkonješte, this dance derives its name from a district in Belgrade.

Formation: Open circle of dancers, hands joined and held down at sides.

PART I:

Meas. 1-4 "Basic kolo step" R and L.  
Meas. 5-8 Three "lame duck steps" to R, plus one step-hop on Rft, turning to face center.  
Meas. 9-16 Same as Meas. 1-8, but with opposite footwork and direction.

Part II: ("Running Kolkonješte steps")

Meas. 17 Six light running steps to R: P-L.  
Meas. 18-20 Three "three's" in place: RLR LRL RLR.  
Meas. 21-24 Same as Meas. 17-20, but with opposite footwork and direction.

Presented by Nick Jordanoff at the 1969 California Kolo Festival in San Francisco.



Presented by Nick Jordanoff at the  
Calif. Kolo Festival in San Franci  
1969.

OFICIRSKO KOLO

Old-time Serbian ballroom kolo.

Pronunciation: Oh-fee'-tseer-sko kolo

Recording: Festival Records: F-8414 45 rpm

Time: 2/4

Background Notes: As its name ("Officers' Kolo") indicates, this kolo was performed by officers of the Yugoslav royal army at formal dances in Belgrade, Novi Sad, Nis, and other cities. It enjoyed popularity from the turn of the century up until about 1930. Whoever performed, the highest-ranking officer present led the dance, and if the ladies participated, they danced on the left side of their escorts.

Formation: Open circle of dancers, hands joined and held at shoulder height.

PART I:

- Meas. 1 Step fwd toward center with Rft.  
Meas. 2 Step fwd toward center with Lft.  
Meas. 3 Step backward toward orig. place with Rft (ct. 1); step backward toward orig. place with Lft (ct. 2).  
Meas. 4 Step backward into orig. place with Rft (ct. 1); close Lft beside Lft without transfer of weight (ct. 2).  
Meas. 5-8 Same as Meas. 1-4, but with opposite footwork, i.e., begin by stepping toward center with Lft, etc.

PART II:

Turning slightly to the R:

- Meas. 9-12 Seven walking steps (FLRLRLR) to the R, closing Lft to Rft on eighth count without transfer of weight.  
Meas. 13-16 Turn slightly to L and take seven walking steps to L, closing Rft to Lft on eighth count without transfer of weight.

PART III:

- Meas. 17 Facing center, side step R with Rft (ct. 1); close Lft to Rft, transferring weight (ct. 2).  
Meas. 18 Side step with Rft again (ct. 1); close Lft to Rft without transfer of weight (ct. 2).  
Meas. 19-20 Same as Meas. 17-18 but with opposite footwork and direction.  
Meas. 21-24 Same as Meas. 17-20.

PART IV:

(Same as Part II)

KERMENSKO MUŽKO HORO

Bulgarian men's dance from the village of Kermea, Sliven County. The figures selected here are only a few of the thirty-odd figures recorded for this very rich dance.

Pronunciation: Kere-men-ako mush-ko ho-ro

Recording: Monitor MF 402, Side Two, Bd. 5, "Kermensko Horo"

Time: 2/4

Formation: Men in "lesa" formation: join neighbor's belts, R arm under, L arm over.

Figure 1 - "Zaigras"

Meas. 1 Step Rft diagonally fwd/R (ct. 1); step Lft diag. fwd/R (ct. 2)  
Meas. 2 Step Rft diagonally fwd/R (ct. 1); pause (ct. 2)  
Meas. 3 Step Lft diagonally fwd/R (ct. 1); pause (ct. 2)  
Meas. 4 Step straight back with Rft (ct. 1); step back with Lft (ct. 2)  
Meas. 5 Step straight back with Rft (ct. 1); pause (ct. 2)  
Meas. 6 Step straight back with Lft (ct. 1); pause (ct. 2)

Note: This is the basic "Pravo trakijsko" step found in many Thracian dances. It can be varied so that dancers move straight forward and back rather than diagonally, etc.

Figure 2 - "Zaredi"

Meas. 1 Stamp forward onto Rft (ct. 1); stamp forward onto Lft (ct. 2)  
Meas. 2 Low leap forward onto Rft (ct. 1); close Ltoe up to Rft (ct. 2);  
low leap forward onto Lft (ct. 2); scuff L heel forward (ct. 2)  
Meas. 3 Low leap forward onto Lft (ct. 1); stamp Rft diagonally fwd/R,  
weight still on Lft (ct. 2); stamp Rft in front of Lft (ct. 2)  
Meas. 4-6 Same as Meas. 4-6 of Figure 1

Figure 3 - "Tropoli"

Meas. 1 Step onto Rft in place (ct. 1); tap Ltoe beside Rft (ct. 2); lower  
R heel in place (ct. 2); tap L heel beside Rft (ct. 2)  
Meas. 2 Same as Meas. 1, but opposite footwork.

Note: "Tropoli" is the actual basic step of this dance, used as a "filler" between the various figures called by the leader.

Figure 4 - "Vurli"

Meas. 1-4 Four measures of "tropoli"  
Meas. 5 Step forward on Rft (ct. 1); swing Lft up in air in front (ct. 2)  
Meas. 6 Cluck on Rft in place as Lft continues up in air (ct. 1); step  
backward onto Lft, taking weight (ct. 2).

## KAZANLŮSKO MUŽSKO HORO

Men's Dance from Kazanlŭk

Bulgarian men's line dance taught by Nick Jordanoff

Record: Any fast 2/4 Bulgarian horo tune may be used. In class we used "Bulgaria in Song and Dance", N<sup>o</sup> 595, "Nedlzh horo"

Formation: Men in a line, with belt hold: grasp nearest part of neighbor's belt, R arm under, L arm over.

### FIGURE I - "Na mjesto" or "Tropoli"

This figure is the "basic step" of the dance; and is performed between the various figures described below. The number of times this figure is done depends upon the discretion of the lead dancer.

(Upbeat): Preliminary scuff of R heel in place.

- Meas. 1 Step onto full Rft in place, with very very slight turn to R (ct. 1); scuff L heel in place (ct. &); step onto full Lft in place, with very very slight turn to L (ct. 2); the step on ct. 2 is more strongly accented than ct. 1, with a slightly deeper flex of L knee. Scuff R heel in place (ct. &)
- Meas. 2 Step onto Pft in place with slight turn to R (ct. 1); tap ball of Lft lightly near Rft very quickly, and get ready to raise L knee high (ct. &); come down sharply on R heel in place, simultaneously raising L knee rather high, bringing lft up high beside R leg (ct. 2); scuff L heel beside Rft, beginning a slight turn to L (ct. &).
- Meas. 3 Step onto Lft in place, turning slightly L (ct. 1); tap ball of Rft lightly near Lft, taking weight on Rft momentarily (ct. &); step onto Lft in place again, this time with more accent, with deeper flex of knee (see Meas. 1, ct. 2) (ct. 2). (Preliminary scuff of R heel in place as at beginning of this figure - ct. &)

Note: This step is done with very relaxed legs, and in a semi-plié position. The accented ct. 2's in Meas. 1 and 3 are quite marked, as is the free-and-easy style of lifting the L knee and foot in ct. 2 of Meas. 2.

### FIGURE II - "Da! go živo!"

After doing Figure I several times;

- Meas. 1 (Upbeat) (Preliminary scuff of R heel, moving forward, then Step forward on full Rft (ct. 1); scuff L heel forward (ct. &); step forward on full Lft, simultaneously kicking R lower leg out to the side Charleston style, keeping knees close (ct. 2); scuff R heel (ct. &)

- Meas. 2      Swinging R lower leg across in front, place it on ground in front and to L of Lft, the outer edge ("the rib") of Rft touching the floor, R knee straight, weight entirely on Lft (ct. 1); moving Rft to R of its above position, step onto it in front of its own normal position, simultaneously kicking L lower leg out to side, Charleston-style, knees close (ct. 2)
- Meas. 3      Bring feet together in place, knees straight (ct. 1); chug, with feet together, to L, having turned to face a bit toward L, knees bent (ct. 2)
- Meas. 4      Leap back onto Rft, twisting a bit to R as you land, with L knee up and bent a little inward in a way similar to that of Ct. 2, Meas. 2 of Fig. 1 (ct. 1); scuff L heel, etc., as in Meas. 1 of Fig. 1 (ct. &); step on Lft, as in Meas. 1 of Fig. 1 (ct. 2); scuff R heel as in Meas. 1 of Fig. 1 (ct. &)
- Note: Meas. 4 is actually the first measure of a basic Fig. 1, and dancers continue right into same.

#### FIGURE III - "Vodi!"

- Meas. 1      Without bending forward, step forward onto Rft (ct. 1); shift weight back onto Lft in a position slightly forward from where it was before (ct. 2); scuff Rft forward (ct. &)
- Meas. 2      Step forward again with Rft (ct. 1); hop on Rft (ct. 2)
- Meas. 3      Turning body to R sharply take a step diagonally forward/L with Lft, forward from previous position, but at an angle, since body is now turned to R (ct. 1); chug on both feet apart (ct. 2)
- Meas. 4      Straightening out from turn so that you are again facing straight forward, take two steps backward, Rft, Lft (cts. 1, 2)
- Meas. 5      Take one step straight back with Rft.
- Meas. 6      Take one step straight back with Lft.

#### FIGURE IV - "Dolu"

- Meas. 1-4      Same as Meas. 1-4 of Fig. III
- Meas. 5      Take one step straight forward with Rft (ct. 1); slight hop on Rft as you raise L knee high in front (ct. 2)
- Meas. 6      Go into a deep knee-bend (prysiedka) on both feet.

Note: "Dolu" is usually followed immediately by a regular "Vodi", before proceeding into the basic Fig. 1 again.

#### FIGURE V - "Shokri!"

- Meas. 1-2      Same as Meas. 1-2 of Fig. I.
- Meas. 3      Step forward on Lft, leaving Rft off the ground behind (ct. 1); close feet together as you chug forward on both heels, bending knees (ct. 2)
- Meas. 4      Jump backward onto both toes together, knees straight (ct. 1); chug forward on both feet again as in Meas. 3, ct. 2 (ct. 2)

- Meas. 5 Turning body slightly R, step back on Rft, leaving Lft in its prev. position (ct. 1); shift weight back onto Lft in its place, swinging up and around in front high (ct. 2)
- Meas. 6 Hop on Lft, R knee held high, turning L (ct. 1); stamp R heel down to L and bring knee back up again immediately Ct. 2
- Meas. 7 Hop on Lft, R knee held high, turning R (ct. 1); stamp R heel down to R and bring knee back up again right away (ct. 2)
- Meas. 8 Step back on Rft, extending straight Lft forward (ct. 1); step back on Lft, extending Rft forward (ct. 2) This is a low, simple sciss knees straight.
- Meas. 9 Step backward on Rft, Lft is held out in front, gently bent at knee very slightly (ct. 1) hop on Rft, bringing L knee a bit further forward, (ct. 2)
- Meas. 10 Do Meas. 3 of basic Fig. I, and then proceed on with repetitions of basic Fig. I until leader signals a change in figure.

Presented by Nick Jordanoff at the 1969 California Kolo Festival in San Francisco.

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