

Michael DORTZ  
1500 Santa Ave #15

159

The 37th Annual

# KOLO FESTIVAL

November 24 - 27, 1974

at Gym, U.C. Berkeley and the  
Marriott Hotel, Berkeley



SYLLABUS

OF DANCE DESCRIPTION

# 37th ANNUAL KOLO FESTIVAL, 1988

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## SATURDAY NIGHT PERFORMANCE BY:

**BULGARIAN FOLKLORE INSTITUTE ENSEMBLE KALINA:** This ensemble is an integral part of the Bulgarian Folklore Institute, formed in 1987 by Anastasia Moskova and Marcus Moskov. The Institute is open to the public and welcomes new members.

**KAFKAZ DANCE COMPANY:** The Kafkaz Dance Company will present dances from the Caucasia (Kafkazia) Mountain regions of the Soviet Union. This ensemble performs dances of Azerbaijan, Georgia, Daghestadan, Uzbekistan, Tajikistan and other areas. Gurbuz Aktas, the founder and Artistic Director, was born in Kars, Turkey, and has been a performing artist, director, choreographer and researcher. His wife, Nancy Rose Aktas, is the Associate Director and Costume Designer of the group.

**KITKA:** Kitka has been in existence for eight years and the current core has been performing together for five years. The group had an opportunity to do field research when it was invited to perform at the Ilinden Days festival in Bitola, Yugoslavia. While Kitka was performing for its most critical audience ever, Director Bonnie Brown's arrangement of Jovano, Jovanke was proclaimed number one in popularity on Radio Bitola! While traveling, the group was able to collect material in Bulgarian, Macedonian and Albanian.

**SLAVONIJO KOLO ENSEMBLE:** Slavonijo Kolo Ensemble is the resident dance troupe of the Slavonic Cultural Center in San Francisco. The troupe was formed in 1985, and performs Croatian, Dalmatian-Croatian, Serbian, Macedonian and Bosnian dance and music from Yugoslavia. In 1987, through a major grant from the National Endowment for the Arts, three dances, still existing in the Yugoslavian community, were revived under the guidance of Dance Ethnologist Elsie Dunin. Two of these dances will be performed at this year's festival, Tanac from Korcula and Starobosansko from Glamoc. Neal Sandler is the Artistic Director and John Daley is the Cultural Program Director at the Slavonic Center.

## KOLO FESTIVAL BANDS:

Kaba Vence	Nestinare
Medna Usta	Sviraci
Noyz Boyz	Vesali Seljaci
	...and others

## KOLO FESTIVAL COMMITTEE:

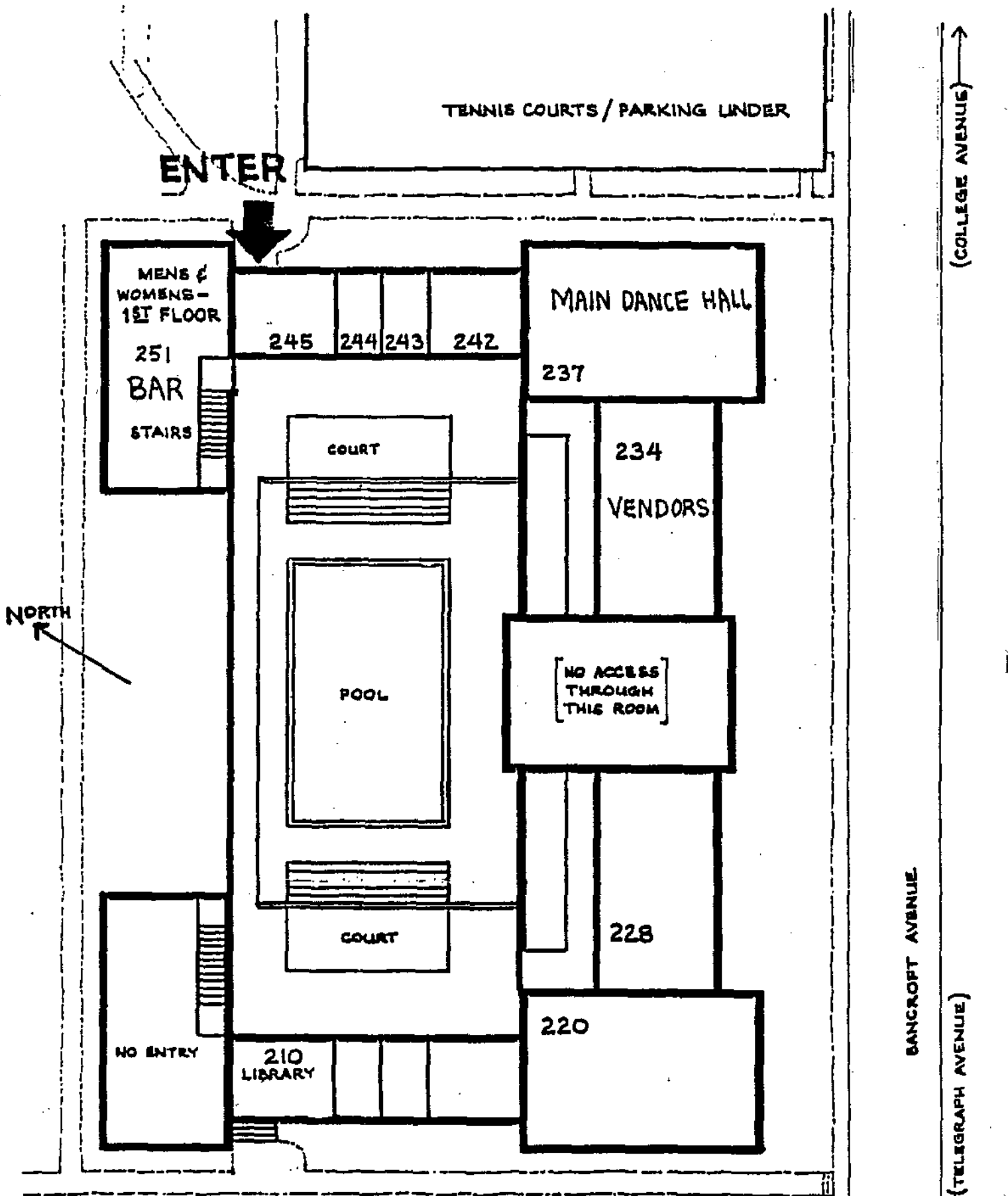
Directors: Pauline Zazulak, Sharon Skorup  
Sunni Bioland  
Birgit Calhoun  
Bill Cope  
Edith Cuthbert  
Pat Durant-Papp  
Jerry Raz  
Laurie Raz-Astrakhan

Thanks to our sponsor: U.C. Berkeley, Department of Physical Education .

**SCHEDULE OF EVENTS** (subject to change)

FRIDAY	237	220	228	251	242
9 a.m. REGISTRATION				FOOD  AND  DRINK	CONTINUOUS VIDEO SHOWINGS
10:00 - 11:15.	Atanas & Fusae	Slobodan			
11:30 - 12:45	Dick	Barry	Laurie		
12:45 - 2:15 LUNCH					
2:15 - 3:30	Slobodan	Atanas			
3:45 - 5:00	Dick	Barry	Laurie		
Dances taught in the morning will be re-taught in the afternoon					
5:00 to 7:30 DINNER BREAK - Building is closed Doors re-open at 7:00 p.m.					
7:30	Event			Food and Drinks	VIDEOS
8:45	Music				
9:00	Music	Music			
1 a.m. Dancing ends --- Building closes at 2 a.m.					

SATURDAY	237	220	228	251	242
9 a.m. REGISTRATION				FOOD  AND  DRINK	CONTINUOUS VIDEO SHOWINGS
10:00 - 11:15.	Atanas & Fusae	Slobodan			
11:30 - 12:45	Dick	Barry			
12:45 - 2:15 LUNCH					
2:15 - 3:30	Slobodan	Atanas	John		
3:45 - 5:00	Barry	John	Dick		
Dances taught in the morning will be re-taught in the afternoon					
5:00 to 7:30 DINNER BREAK - Building is closed Doors re-open at 7:00 p.m.					
7:30	Concert		Couple Room	Food and Drinks, Etc.	VIDEOS
9:00	Music	Music	Music		
2:00 a.m. Dancing ends --- Building closes at 3.00 a.m.					



**HEARST GYMNASIUM**  
**SECOND LEVEL**

UNIVERSITY OF CALIFORNIA, BERKELEY

MORAVSKO

(From the Morava River)

Source: South and west Morava region of Sumadija, Serbia

Music: Slobodan Slović - 100 tape, Side A, No. 6

Formation: Open circle, mixed lines, "V" hand hold

Meter: 2/4 S, Q, Q, or 1, 2, &.

<u>Meas</u>	<u>Ct</u>	<u>Pattern</u>
1	1	Facing slightly diag R and moving LOD, step fwd on R ft
	2	Hop on R ft (with slow music this is only a slight lift).
	&	Cross and step on L ft in LOD
2	1	Facing center, take a wide step side R
	2	Step on L ft in place slightly back
	&	Cross and step on R ft in front of L ft
3	1	Take a wide step side L
	2	Step on R ft in place slightly back
	&	Cross and step on L ft in front of R ft
4	1	Facing center, take a wide step side R
	2	Step on L ft in place slightly back
	&	Cross and step on R ft in front of L ft
5-8		Repeat meas 1-4 using opposite ftwk and direction.



BRZAK  
(Rapid)

From the area around the Studenica monastery.

Time: 2/4  
Formation: Hands down, mixed lines  
Music: Slobodan Slovic 1988 tape, Side B, Band 1

Moves to the R. Follows the musical phrase but the movement is asymmetrical. Light and flowing style. It more resembles the Dinaric zone but falls into the Moravsko choreographic region.

MEAS. No intro

PART I

Facing slightly R and moving LOD

- 1 Step on R (1), lift on R (&), step on L (2), lift on (6)
- 2 Hop on L (1), step R (&), step L (2), still moving LOD
- 3 Step R (1), step L (&), step R (2), knees raised slightly
- 4 Repeat Meas. 3 w/ opposite ftwk

PART II

Facing ctr, moving sdwd to R w/ very small steps

- 1 Step R (1), close L to R (2)
- 2-3 Repeat Meas. 1 twice
- 4 Step R (1), close to R w/o wt. (2)
- 5-8 Repeat Meas. 1-4 opposite direction w/ opposite ftwk

PART III

Wt. on L, facing ctr

- 1 Hop on L (1), step slightly across on R, turning slightly RLOD (&), step back in place on L (2), hold (&)
- 2 Low leap to R on R (1), low leap to L on L (2)
- 3 Leaping pas de basque to R (R,L,R)
- 4 High pas de basque to L (L,R,L)
- 5 W/ wt on L, hop in place (1), step fwd R (&), step back on L (2)
- 6 W/ R slightly fwd, jump onto both ft (1), small leap onto R (2)
- 7 W/ wt on R, hop on R (1), step fwd on L (&), step back on R in place (2)
- 8 Hop on R (1), swing L back behind and step (2).

Presented by Slobodan Slovic  
1988 Tour

GOKČANSKO

(Also known as PROSTO (Simple))

GOKČA is one of the villages around the Studenica monastery.

Time: 2/4

Formation: Hands joined low, mixed lines

Music: Slobodan Slović 1988 tape, Side B, Band 5

MEAS. No intro

PART I

Facing slightly R, moving LOD, Wt. on L

- 1 Hop on L (1), step on R (&), step on L (2)
- 2 Repeat Meas. 1
- 3 Using small steps, step R (1), step L (&), step R (2)
- 4 Step L (1), step R (&), step L (2)
- 5-8 Repeat Meas. 1-4.

PART II

Facing center

- 1 Step in place on R, raising L knee slightly across R leg (1)  
Step in place on L, raising R knee slightly across L leg (2)
- 2 Repeat Meas. 1

Facing center and moving to R

- 3 Step R (1), close L, taking wt. (&), step R (2), close L, taking wt. (&)
- 4 Step R (1), close L, taking wt. (&), step R (2), close L w/o wt. (&)
- 5-8 Repeat Meas. 1-4 in opposite direction with opposite ftwk

PART III

Facing center

- 1 Slight leap sideward on R, thrusting L fwd in front of R (1)  
Slight leap sideward on L, thrusting R fwd in front of L (2)
- 2 Step in place R (1), L (&), R (2)
- 3 Long step fwd twd ctr on L (1), step back on R (2)
- 4 Step in place L (1), R (&), L (2)
- 5 Hop on L (1), step R (&), step L (2), moving twd ctr
- 6 Jump on both feet w/ R slightly fwd (1), step on R, raising L  
up behind (2)
- 7 Step L, raising and crossing R ft slightly behind (1), step R, raising  
and crossing L ft slightly behind (2)
- 8 Repeat Meas. 7
- 9 Hop on R (1), step fwd on L w/ slightly bent knees (&), close R  
instep to L heel w/ slightly bent knees (2)
- 10 Step fwd L (ah), close R instep to L heel (1), step fwd L (ah),  
close R instep to L heel (2)
- 11 Step fwd L (1), step back R (2)
- 12 Step directly behind R on L (1), step directly behind L on R (&),  
step directly behind R on L (2), hold w/ R ft slightly in front (&).



KOSO MOJA

AREA: <sup>v</sup> Sumadija, Serbia  
MUSIC: Slobodan Slović 1986 tape  
FORMATION: Mixed lines, facing ctr, hands down. Heels just slightly raised off floor. Symmetrical pattern.  
RHYTHM: 2/4

PATTERN

1	1	Step R to R
	2	Close L to R with L slightly fwd
2	1	Step R to R
	2	Close L to R with L slightly fwd
3	1	Step R to R
	2	Close L to R with L slightly fwd
4	1	Step R to R
	2	Close L to R with L slightly fwd
5	1	Step R to R w/ accent
	2	Step L
	&	Step R
6	1	Step L w/ accent
	&	Step R w/ accent
	2	Step L w/ accent
	&	Step R w/ accent
7	1	Step L to L w/ accent
	2	Step R
	&	Step L
8	1	Step R w/ accent
	&	Step L
	2	Step R w/ accent

Repeat in opposite direction w/ opposite ftwk

KRIVA KRUSKA

(Crooked Pear Tree)

Source: From the region near Gruža in Sumadija, Serbia  
Music: Slobodan Slović - 100 tape, Side A, No. 4  
Formation: Open circle, mixed men & women, hands down in "V" position  
Meter: 2/4

<u>Meas</u>	<u>Ct</u>	<u>Pattern</u>
1	1	Facing Ctr, step side diag R on R ft
	&	Cross and step on L ft in front of R ft
	2	Step side diag R on R ft
	&	Cross and step on L ft in front of R ft
2	1	Facing ctr, step side diag R on R ft
	&	Cross and step on L ft in front of R ft
	2	Step side R on R ft with emphasis
	&	Hold
3	1	Step on L ft in place
	&	Cross and step on L ft in front of R ft
	2	Step on L ft in place
4		Repeat meas 3 with opposite ftwk and direction
5	1	Small leap side L on L ft
	2	Small leap side R on R ft
6	1	Step on L ft in place
	&	Cross and step on L ft in front of R ft
	2	Step on L ft in place
7		Repeat meas 6 with opposite footwork and direction
8		Repeat measure 6

ANINKA  
( IkmaId)

From the area around the Studenica monastery.

Time: 2/4  
Formation: Hands joined low, mixed lines  
Music: Slobodan Slović 1988 tape, Side B, Band 3

MEAS. No intro

PART I

This is done at the beginning of the dance as the line is forming and at the leaders discretion as a rest step during the dance.

Facing center. Danced symmetrically R & L. When leader does, all dancers twist body slightly side to side with flexed knees and slight jiggle.

- 1 Step R to R (1), close L to R taking wt. (2)
- 2 Step R to R (1), close L to R w/o wt. (2)
- 3 Step L to L (1), close R to L w/o wt. (2)
- 4 Step R to R (1), close L to R w/o wt. (2)
- 5-8 Repeat Meas. 1-4 with opposite ftwk and in opposite direction.

PART II

Moves in to center and back out.

- 1 Hop on L (1), step on R (&), close L to R (2)
- 2 Small leap on both w/ R slightly fwd (1), hop on R (2)
- 3 Hop on R (1), step fwd on L in front of R (&), step back in place on R (2)
- 4 Hop on R (1), swing L around, crossing & stepping behind R (reel step) (2)
- 5 Step R behind (1), step L behind (2)
- 6 Hop on L (1), step on R heel beside L (&), step in place (2)
- 7 Step on R toe beside L taking wt slightly while hopping L (1), step on R heel beside L taking wt slightly while hopping L (2)
- 8 Repeat Meas. 7.

Presented by Slobodan Slović  
1988 Tour

POPOVIČANKA

(Girl from the village of Popović)

Source: Southeast Serbia

Music: Slobodan Slović - 100 tape, Side A, No. 8

Formation: Mixed lines, "V" hold, or front basket hold or belt hold

Meter: 2/4

Meas   Ct   Pattern

VARIATION I

1	1	Facing ctr, rocking step fwd on R ft
	2	Rocking step back in place on L ft
2	1	Step fwd on R ft
	&	Close and step on L ft back of R ft
	2	Step fwd on R ft
3	1	Reel step bkwd on L ft
	&	Hop on L ft
	2	Reel step bkwd on R ft
	&	Hop on R ft
4		Repeat meas 3
5	1	Rocking step fwd on L ft
	2	Rocking step back in place on R ft
6	1	Step fwd on L ft
	&	Close and step on R ft back of L ft
	2	Step fwd on R ft
7	1	Reel step bkwd on R ft
	&	Hop on R ft
	2	Reel step bkwd on L ft
	&	Hop on L ft
8		Repeat meas 7

VARIATION II

1	1	Facing ctr, and moving fwd
	1	Cross and step on R ft in front of L ft
	&	Step fwd on L ft
	2	Step fwd on R ft
2		Repeat meas 1 with opposite ftwk
3	1	Rocking step on R ft fwd
	2	Rocking step on L ft back in place
4	1	<b>Keeping R</b> in front, step on R ft
	&	Step on L ft in place
	2	Step on R ft again in front
5-6		Four reeling step-hops bkwd, starting on L ft
7	1	Rocking step fwd on L ft
	2	Rocking step bkwd on R ft in place
8		"Scissors" in place
	1	Quick L scissors step on L ft
	&	Quick R scissors step on R ft
	2	Quick L scissors step on L ft
		N.B. When music speeds up, the scissors can become a plain step-step-step.

SA

This is a typical wedding or festive dance. It is danced both by Serbians and Gypsies.

The first part of the dance is danced in a open circle. When music speeds up, it is optional to drop hands and dance as an individual. When dancing as an individual, it is not necessary to maintain circle formation but to utilize more floor space.

AREA: Bujanovac  
MUSIC: Slobodan Slovic 1986 tape  
FORMATION: Hands shoulder height. All steps are done with a slight flex of knees.  
RHYTHM: 2/4

PATTERN

<u>Meas.</u>	<u>Ct.</u>	
		Facing slightly R and moving LOD
1	1	Step across R with L
	&	Step R
	2	Step L across R
2	1	Turning to face center, small step back on R w/ small lift
	2	Step back on L with small lift
3	1	Step R
	2	Lift L in front
		Repeat

VARIANT I

3	1	Step R in place
	&	Step L in place
	2	Step R in place

VARIANT II

3	1	Step R in place
	2	Step on ball of L
	&	Step R in place

v  
STUDENICKI MORAVAC

This is a recently discovered dance, not a choreographed one. It comes from the Morava choreographic zone.

The dance normally starts with men only in promenade position. Traditionally, during the slow music, the leader calls the first girl in to dance next to him, and then other girls may join the line. When music speeds up, at leaders option, change to second pattern.

AREA: Studenica area, named after the monastery and river.

MUSIC: Slobodan Slović 1986 tape

FORMATION: Mixed lines, hands down, facing slightly R, moving in LOD

RHYTHM: 2/4

Pattern I

Meas.   Ct.

1	1	Step R
	2	Step L
2	1	Step R
	&	Step L
	2	Step R
	&	Hold
3	1	Step L
	2	Step R
4	1	Step L
	&	Step R
	2	Step L
	&	Hold

Repeat Meas. 1-4 until leader signals change.

Pattern II

1	1	Facing ctr, Step R to R
	2	Step L behind R
2	1	Step R to R
	&	Step L across in front of R
	2	Step R in place
3	1	Step L to L
	&	Step R across in front of L
	2	Step L in place
4	1	Step R to R
	&	Step L across in front of R
	2	Step R in place
5	1	Hop on R
	&	Step back on L, turning body to L
	2	Step on R in place
6	1	Hop on R
	&	Step on L slightly in front of R, turning body to R
	2	Step on R
7	1	Hop on R
	&	Step back on L
	2	Step on R in place
8	1	Hop on R, pointing and touching L out to side
	2	Hop on R, lift L behind R calf, pointing toe down.
9-16		Repeat to opposite direction with opposite footwork

STUDENICKI OPANČAR

(Opanci maker)

AREA: Studenica area  
MUSIC: Slobodan Slović 1986 tape  
FORMATION: Hands down, mixed lines  
Fairly high steps, vigorous movements  
RHYTHM: 2/4

PATTERN I

Meas. Ct.

1	1	Facing center, with feet together, leap on both feet to L
	2	Leap on both feet to R
2	1	Step on R to R
	&	Step on L across R
	2	Step on R in place
3	1	Step on L to L
	&	Step on R across L
	2	Step on L in place
4	1	Step on R to R
	&	Step on L across R
	2	Step on R in place

Repeat Meas. 1-4 until leader signals change

PATTERN II

Steps are quite flat-footed

1	1	Step fwd on L with long step
	2	Hop on L
2	1	Step R fwd, turning body across to L
	&	Step L in place
	2	Step R next to L
	&	Step L next to R
3	1	Step fwd on R
	2	Step back on L
4	1	Step back on R
	&	Step back on L
	2	Step back on R

v  
STUDENICKI TROJANAC

AREA: Studenica area  
MUSIC: Slobodan Slović 1986 tape  
FORMATION: Hands down, mixed lines, facing center  
RHYTHM: 2/4

PATTERN

<u>MEAS.</u>	<u>CT.</u>	
1	1	With weight on R, hop on R
	&	Step on L across R
	2	Step back on R in place
	&	Hold
2	1	Hop on R
	&	Step on L behind R
	2	Step on R in place
	&	Hold
3	1	Hop on R
	&	Step on L across R
	2	Step back on R in place
	&	Hold
4	1	Hop on R
	&	Step on L behind R
	2	Step on R in place
	&	Hold
5	1	Leap onto L
	2	Leap onto R, bringing R up to back of L calf
6	1	Step on L
	&	Step on R across L
	2	Step on L in place
7	1	Step on R
	&	Step on L across R
	2	Step on R in place
8	1	Step on L
	&	Step on R across L
	2	Step on L in place
9-16		Repeat meas. 1-8 with opposite footwork



VRACARKA

(Girl from Vračar)

Source: Šumadija, especially around Beograd and Mladenovac  
 Music: Slobodan Slović-100, B-9  
 Formation: Open, mixed lines. Hands held down in "V" position  
 Meter: 2/4

<u>Meas.</u>	<u>Ct.</u>	<u>Pattern</u>
<u>PART I "Traveling"</u>		
1	1	Facing slightly and moving R, step R
	2	Hop R
2	1	Step L
	2	Hop L
3	1	Step R
	2	Step L
4	1	Step R
	2	Hop on R, turning toward center
5-8		Repeat meas. 1-4 with opposite ftwk, moving in opposite direction (RLOD).
9-16		Repeat meas 1-8
<u>PART II "In place"</u>		
1	1	Step R in place turning body <u>slightly</u> R
	2	Lift L slightly beside R
2	1	Step L in place, turning body <u>slightly</u> L
	2	Lift R slightly beside L
3	1	Step R--tiny step to R, turning body <u>slightly</u> R
	2	Step L beside R
4	1	Step R tiny step to R
	2	Lift L slightly beside R, turning toward center
5-8		Repeat meas 1-4 with opposite ftwk
9-16		Repeat meas 1-8
<u>PART III "In place"</u>		
1	1	Step R across in front of L ft, turning body slightly to R
	2	Step L back in place
2	1	Step R in place
	2	Lift L vwd, just off floor
3-4		Repeat meas. 1-2 with opposite ftwk
5-8		Repeat meas 1-4
9-16		Repeat meas 1-8

ZAPLET  
(Braided)

Source: Danced primarily in western Serbia, in the area of Čačak, Uzicka Pozega, Titovo Uzice, Kosić, up to Valjevo. The name is derived from the crossing "braiding" of the legs in the dance.

Music: Slobodan Slović-100 B-4

Formation: Open mixed lines. Hands held down in "V" position

Meter: 2/4

<u>Meas.</u>	<u>Ct.</u>	<u>Pattern</u>
		<u>BASIC</u>
1	1	Facing slightly R and moving in LOD, step R
	2	Hop
2	1	Step on L, moving in LOD
	2	Hop, swinging R leg around in front to face RLOD
3	1	Facing and moving in RLOD, step R
	2	Hop
4	1	Step on L to L
	2	Step on R across in front of L
5	1	Step on L to L
	2	Lift R ft in front of L, keeping ft close to floor
6	1	Step on R to R
	2	Step on L across in front of R
7	1	Step on R to R
	2	Lift L ft in front of R, keeping ft close to floor
8		Repeat meas 4
9		Repeat meas 5

		<u>VARIATION I</u>
1		Same as meas 1 basic
2		Same as meas 2 basic
3	1	Step on R ft in RLOD
	2	Hop on R ft turning to face center and swinging L ft fwd
4	1	Step on L ft slightly fwd
	2	Step slightly backward on R ft
5	1	Step L ft in place
	2	Hold
6	1	Step on R ft slightly fwd
	2	Step slightly backwards on L ft
7	1	Step R ft in place
	2	Hold
8		Repeat meas 4
9		Repeat meas 5

## ZUPČANKA

(Girl from "Zup", a part of the town of Gruža)

Source: From central Serbia

Music: Slobodan Slović - 100 tape, Side A, No. 2

Formation: Open circle, hands down in "V" position, men & women mixed

Meter: 2/4

Meas   Ct   Pattern

### PART I

1	1	Facing slightly and moving R in LOD, step fwd on R ft
	2	Hop on R ft
2	1	Step fwd on L ft
	2	Hop on L ft
3	1	Step fwd on R ft
	2	Step fwd on L ft
4	1	Step on R ft
	2	Hop on R ft
5-8		Repeat meas 1-4 with opposite ftwk and opposite direction

### PART II

1	1	Facing diag L in RLOD, step on L ft fwd
	2	Step on L foot backward in place
2	1	Facing ctr, step side R on R ft
	2	Hop on R ft
3	1	Facing diag L, step fwd on L ft
	2	Step backward in place on R ft
4	1	Step sideward L on L ft
	2	Hop on L ft
5-8		Repeat Meas. 1-4

Record: AK-014, side A band2

Rhythm: 13/16 (123456)

Formation: "W" position, mixed line

- Meas. Part 1
- 1 Facing & moving to CCW, Hop on L (ct. 1); Step on R fwd (cts. 2,3); Small step on L fwd (ct. 4); Small step on R fwd (cts. 5,6)
  - 2 Leap on L fwd (ct. 1); Repeat Meas. 1, cts. 2-6 (cts. 2-6)
  - 3 Repeat Meas. 2, cts. 1-3 (cts. 1-3); Step on L fwd (ct. 4); Step on R in place and face ctr. (cts. 5,6)
  - 4 Hop on R, rise L knee in front (ct. 1); Step on L next to R (cts. 2,3); Step on R in place (ct. 4); Step on L in place (cts. 5,6)
  - 5 Step on ball of R ft in place (ct. 1/2); Step on L in place (ct. 1/2); Step on R in place (cts. 2,3); Step on L in front of R (ct. 4); Step back on R (cts. 5,6)
  - 6 Repeat Meas. 5 with opp. ft.
  - 7-8 Repeat Meas. 5-6
- Part 2
- 1-4 Repeat Part 1, Meas. 1-4
  - 5 Facing ctr., Hop on L and rise R knee in front (ct. 1); Step on R fwd (cts. 2,3); Lift on R (ct. 4); Step back on L (cts. 5,6)
  - 6 Hop on L and rise R knee in front (ct. 1); Step on R next to L (cts. 2,3); Small leap on L next to R (ct. 4); Step on R in place (cts. 5,6)
  - 7-8 Repeat Meas. 5-6 with opp. ft.
  - 9-10 Repeat Meas. 5-9
- Part 3
- 1 Facing & moving LOD, Hop on L (ct. 1); Step on R fwd (cts. 2,3); Small step on L (ct. 4); Small step on R (cts. 5,6)
  - 2 Small hop on R (ct. ah); Step on L fwd (ct. 1); Four small steps fwd R, L, R, L, (cts. 2,3,4,5); Hold (ct. 6)
  - 3 Small hop on L (ct. ah); Step on R fwd (ct. 1); Hop on R (ct. 2); Step on L fwd (ct. 3); Two small steps fwd R, L, (cts. 4,5); Hold (ct. 6)

Meas.

Part 3

- 4 Small hop on L and face ctr. (ct.ah); Step on R to R (ct.1); Step on L next to R (ct.2); Step on R to R (ct.3); Step on L next to R (ct.4); Step on R to R (ct.5); Hold (ct.6)
  - 5 Leap on L across R (ct.1); Step on R to R (cts.2,3); Step on L in front of R (ct.4); Step back on R (cts.5,6)
  - 6 Hop on R (ct.1); Step on L to L (cts.2,3); Step on R to R and facing LOD (cts.4,5); Hold (ct.6)
  - 7-8 Repeat Meas.5-6
- Repeat Part 3 from the beginning with Leap on L (ct.1) instead of Hop

Sequence:

- Part 1 x 5 (fifth time, repeat Meas.2 two times)
- Part 2 x 2 (second time, do Meas.1 through Meas.8)
- Part 3 x 4 (Part 3 start with Gajda play)

Presented by Atanas Kolarovski  
 Dance notes by Fusae Senzaki  
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Add'l Pre-1912 MACEDONIA

Marino  
(Macedonia)

Marino comes from the region of Skopska Blatija and is from the same family of dances as "Lesnoto" or, as some call it, "Pravoto." It is slow, speeding up slightly. Sometimes it is danced holding hands with the arms bent at the elbow and held at shoulder height (usually women) or sometimes men use a shoulder hold. With the 2/4 meter, there are many songs and dance pieces to which it can be danced.

Pronunciation: MAH-ree-noh

Music: AK-013 Side A/4

2/4 meter

Formation: Mixed lines, hands joined in "W" pos., facing ctr.

Introduction: Begin with full orchestral music after kaval music.

Meas

Pattern

- I.
- 1 Facing ctr. step on R to R (ct 1); step on L behind R (ct 2).
  - 2 Step on R to R (ct 1); bounce on R and raise L in front (ct 2).
  - 3 Step on L twd ctr with plie (ct 1); bounce on L (ct 2). Keep R ft low, near L ankle.
  - 4-18 Repeat meas 1-3 five more times (six in all).
- II.
- 1-2 Repeat Fig I, meas 1-2.
  - 3 Step on L twd ctr (ct 1); step on R beside L (ct 2); step fwd on L (ct &).
  - 4 Step on R to R (ct 1); lift on R (ct 2); bring L around in a low CCW arc to step on L behind R (ct &).
  - 5 Step on R to R (ct 1); step on L behind R (ct 2); step on R to R (ct &).
  - 6 Step on L in front of R (ct 1); bounce on L and bring R to front and facing in RLOD (ct 2).
  - 7 Step on R in RLOD (ct 1); hop on R (ct 2); step on L in RLOD (ct &).
  - 8 Step fwd in RLOD on R (ct 1); turning to face ctr, step L to L (ct 2); step R behind L (ct &)
  - 9 Step on L in RLOD, facing ctr (ct 1); bounce on L and raise R in front (ct 2).
  - 10 Step on R to R (ct 1); bounce on R (ct 2); step on L behind R (ct &).
  - 11 Step on R to R (ct 1); step on L in front of R (ct 2); step back on R (ct &).
  - 12 Step on L beside R (ct 1); bounce on L and raise R in front (ct 2).
  - 13-24 Repeat meas 1-12.

MARINO (Contd)

III.

- 1 Facing and moving in LOD (CCW), step fwd R,L (cts 1,2).  
2 Step fwd R, L, R (cts 1, 2, &).  
3-4 Repeat meas 1-2 with opp ftwk.  
5-8 Repeat meas 1-4.  
9-15 Repeat meas 1-7 in opp direction, using same ftwk.  
16 Step fwd on L (ct 1); bounce on L and raise R in front (ct 2).  
Note: During meas 1-8, the leader leads line twd ctr and makes an eddy.

IV.

- 1-6 Repeat Fig I, meas 1-6.  
7 Step on R to R (ct 1); leap onto L to R and turn to CW (ct 2). (The leap on L is the beginning of a full CW turn which is completed on ct 1 of meas 8.)  
8 Step on R to R (ct 1); bounce on R and raise L in front (ct 2).  
9 Repeat meas 8: with opp ftwk, stepping L fwd twd ctr of circle.  
10-12 Repeat meas 7-9.  
13-18 Repeat meas 1-6, Fig IV  
19-24 W: Repeat meas 1-6, Fig IV  
(19) M: Step R to R (ct 1); step L behind R (ct 2).  
(20) Step fwd on R (ct 1); leap fwd onto L (ct 2); leap onto R beside L (ct &).  
(21) Squat (Ct 1); rise on L and raise R in front (ct 2);  
(22-24) Repeat meas 19-21

V.

- 1-24 Repeat Fig II, meas 1-12, two times.

Dance notes by Fusae Senzaki

Presented by Atanas Kolarovski

KOLO FESTIVAL 1988

# Rekansko

(Macedonia)

Rekansko (REH-kahn-skoh), from the region of Ovceplane-Stipsko, was taught at the 1987 University of the Pacific Folk Dance Camp, by Atanas Kolarovski. It has an interesting combination of meters.

MUSIC: AK-013 Side B/2 11/16 and 7/16 meter

FORMATION: Circle of dancers, facing ctr, hands joined "W" pos.

RHYTHM: 7/16 (a short measure) usually counted as S S Q S.  
11/16 (a long measure) usually counted as 7/16 + 4/16 or S S Q S + S S.

STEPS: Run: (7/16) Face and move LOD: Step fwd R on R (S), step fwd on L (S), slight leap fwd onto R (Q), step fwd on L (S). Can be done in opp direction (with opp ftwk.)

Pas-de-basque: Face ctr, step R to R - how this step fits into the counts will be described with the figures (S, S); step on L in front of R (Q), step back to place on R (S). The last two steps (cross, step) remain consistant throughout the dance.

Grapevine: Face ctr, leap onto L to L (S), step onto R in front of L (S), step onto L to L (Q), step back on R (S). (Some other versions will be described in the text.)

Refrain: Face ctr, hop on R (S), step on L behind R (S), small leap onto R to R (Q), small leap onto L across R (S).

STYLE: Light, with flexible knees. As the music gets faster, extra little hops and skips are frequently inserted. In particular, on the Refrain during Figs V and VI, kick the L fwd on the first hop, and add a second, very small hop on the upbeat, just before stepping onto the L behind. On Fig IV, Atanas frequently did a double turn.

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MUSIC 11/16 + 7/16

PATTERN

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Measures

INTRODUCTION: Begin after zurna soln.

I. STEP-HOPS Long-Long-Long-Short-Short (x2)

- 1 Run, beg R (SSQS), step fwd on R, turning to face ctr (S), hop on R with L raised in frnt (S).
- 2 Repeat meas 1 in opp dir with opp ftwk.
- 3 Face ctr, step onto R on R, but leave some wt on L (S), put rest of wt onto R ft (S), Pas-de-basque ending (QS), hop on R in place (S), step onto L beside R (ct S).
- 4 Hop on L (S), step on R to R (S), Pas-de-basque ending (QS).
- 5 Refrain.
- 6-10 Repeat meas 1-5.

II. HOLD Short-Short-Short-Short (x4)

- 1 Run, beg R.
- 2 Face ctr, step on R to R (S), hld (S), Pas-de-basque ending (QS). (Variation: Step to R on R heel (S), bring ball of R ft down, with accent (S), Pas-de-basque ending (QS).)
- 3 Grapevine.
- 4 Refrain.
- 5-16 Repeat meas 1-4 three more times.



III. TRIPLES Short-Long-Short-Short (x2)

- 1 Run, beg R.
- 2 Running step on R to R (Q), running step on L to R (Q) running step on R to R, facing ctr (S), Reel step (with hnp at end) as follows: lift on R (Q), step slightly back on L (S), lift on L (Q), step slightly back on R (Q), hop in place on R (S).
- 3 Facing diag L, hop on R (Q), step on L to L (Q), step on R across L (S), Grapevine ending (QS).
- 4 Refrain.
- 5-8 Repeat meas 1-4.

IV. TURNS Long-Long-Long-Short-Short (x2)

- 1 Run, beg R (SSQS), take 3 running steps, RLR, turning to face RLOD (QQS).
- 2 Run, beg L, moving RLOD (SSQS), turning to face ctr, step onto L to L (Q), step R next to L (Q), step L beside R (S).
- 3 With wt on both ft, bounce 3 times in place (QQS), Pas-de-basque ending (QS), hop on R (S), step L next to R (S).
- 4 With wt on both ft, bounce 3 times in place (QQS), Pas-de-basque ending (QS).
- 5 Dance the Refraia while turning CCW in place, turning entirely on the hop-step (S-S).
- 6-10 Repeat meas 1-5.

TRANSITION - Short

- 1 Run, beg R.

V. STEP-BEHIND Short-Short-Short-Short (x6)

- 1 Rua, beg R.
- 2 Face ctr, step R to R (Q), step L behind R (Q), step R to R (S), Pas-de-basque ending (QS).
- 3 Grapevine.
- 4 Refrain.
- 5-24 Repeat meas 1-4 five more times.

VI. ENDING Short-Long-Short-Short (x2)

- 1 Run, beg R
- 2 Repeat Fig V, meas 2 (QQSQS), hop on R in place (S), step on L next to R (S).
- 3 Repeat Fig I, meas 4.
- 4 Refraia.
- 5-8 Repeat meas 1-4.

HINTS:

Rekansko is a long and involved dance. It is hard to remember the details of the steps, partly because they don't have names. In an attempt to help dancers remember the sequences, we have attached names to each of the steps and figures. Some other things that may help:

- All figures begin with a Rua and end with a Refrain. Whenever there is a Grapevine, it is always directly followed by the Refrain.
- Rhythmic Structure - calling 11/16 "L" (for long) and 7/16 "S" (for short), the figures have the patterns:  
 I and IV: LLLSS  
 II and V: SSSS  
 III and VI: SLSS

- The second measure of Figure III is the most difficult to teach. It may be easier to think of the first Triple-step as part of the preceding measure, even though this is technically incorrect.

- Most long measures end in hop-step or step-hop. (The exception is in Fig IV, where the first two measures end with three quick running steps.)
- Figs II and V are essentially the same, with slight variations in the Pas-de-basque.
- There are essentially only four steps in this dance (plus meas 2 of Fig III). We have called them *RUN*, *PAS-DE-BASQUE*, *GRAPEVINE*, and *REFRAIN*. They are described above, under "STEPS".

CUE SHEET: (L is for Long measure, 11/16 rhythm. S is for Short measure, 7/16 rhythm.)

I. STEP-HOPS LLLSS (x2)

- 1 RUN + STEP-HOP
- 2 Repeat meas 1 opp
- 3 HALF-STEP PAS-DE-BASQUE + HOP-STEP
- 4 HOP-STEP PAS-DE-BASQUE
- 5 REFRAIN
- 6-10 Repeat meas 1-5.

II. HOLD SSSS (x4)

- 1 RUN
- 2 HOLD PAS-DE-BASQUE or HEEL-FLAT PAS-DE-BASQUE
- 3 GRAPEVINE
- 4 REFRAIN
- 5-16 Repeat meas 1-4 three more times.

III. TRIPLES SLSS (x2)

- 1 RUN
- 2 TRIPLE-STEP + HOP-STEP + STEP-HOP
- 3 HOP-STEP-STEP GRAPEVINE
- 4 REFRAIN
- 5-8 Repeat meas 1-4.

IV. URNS LLLSS (x2)

- 1 RUN + TRIPLE-STEP (TURNING)
- 2 Repeat meas 1 opp
- 3 TRIPLE-BOUNCE PAS-DE-BASQUE + HOP-STEP
- 4 TRIPLE-BOUNCE PAS-DE-BASQUE
- 5 REFRAIN WITH TURN
- 6-10 Repeat meas 1-5.

TRANSITION - S

- 1 RUN

V. STEP-BEHIND SSSS (x6)

- 1 RUN
- 2 STEP-BEHIND PAS-DE-BASQUE
- 3 GRAPEVINE
- 4 REFRAIN
- 5-24 Repeat meas 1-4 five more times.

VI. ENDING SLSS (x2)

- 1 RUN
- 2 STEP-BEHIND PAS-DE-BASQUE + HOP-STEP
- 3 HOP-PAS-DE-BASQUE
- 4 REFRAIN
- 5-8 Repeat meas 1-4.

BUKITE

Aegean Makedonija

This dance is a women's dance from Greek Macedonia.

Record: AK-014, Side A band 4

Rhythm: 11/16 (12345)

Formation: "W" hold, line

Meas.

Part 1

- 1 Facing & moving to CCW, Step on R fwd (cts. 1,2); Touch L toe next to R (ct.3)  
Step on L fwd (cts. 4,5)
- 2 Step on R fwd and face ctr. (cts. 1,2); Touch L toe toward ctr. (ct.3); Hold  
(cts. 4,5)
- 3-4 Repeat Meas. 1-2 with opp ft. and direction

Part 2

- 1 Facing & moving LOD, Step on R (cts. 1,2); Touch L toe to RLOD and turn body  
diag. RLOD (ct.3); Step on L fwd (cts. 4,5)
- 2 Repeat Meas. 1
- 3 Step on R and face ctr. (cts. 1,2); Step on L in front of R (ct.3); Step back on R  
(cts. 4,5)
- 4 Step on L back (ct. 1); Step on R back (ct.2); Step on L back (ct.3); Bounce on  
L and touch R toe next to L (cts. 4,5)

Part 3

- 1 Facing & moving LOD, Hop on L (ct. 1); Step on R fwd (ct.2); Slightly brush L  
fwd (ct.3); Hop on R (ct.4); Step on L fwd (ct.5)
- 2 Repeat Meas. 1
- 3 Hop on L (ct. 1); Step on R and face ctr. (ct. 2); Step on L in front of R (ct.3);  
Step back on R (cts. 4,5)
- 4 Step on L back (cts. 1,2); Step on R back (ct.3); Step on L across R (cts. 4,5)

Part 4

- 1 Facing & moving LOD, Hop on L (ct. 1); Step on R fwd (ct.2); Hop on R (ct.3);  
Hop on R (cts. 4,5)
- 2 Repeat Meas. 1 with opp ft.
- 3 Repeat Part 3, Meas. 3
- 4 Step on L back (ct. 1); Step on R back (ct.2); Step on L back (ct.3); Step on  
ball of R next to L (ct.&); Step on L in place (cts. 4,5)

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Dance note by Fusae Senzaki  
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Record: Ak-014, side A band 4

Rhythm: 7/16 (1 2 3)

Formation: "V" position, mixed line

Meas.		Intro.
1-16	Wait	
		Part 1
1	Facing & moving to CCW, Hop on L (ct.1); Step on R fwd (ct.2); Step on L fwd (ct. <u>3</u> )	
2	Repeat Meas. 1	
3	Three small steps fwd R,L,R, (cts.1,2, <u>3</u> )	
4	Repeat Meas. 3 with opp. ft.	
5	Hop on L (cts.1,2); Step on R diag. L fwd (ct. <u>3</u> )	
6	Repeat Meas.5 with opp. ft.	
7	Hop on L and face ctr. (ct.1); Step on R to R (ct.2); Step on L next to R (ct. <u>3</u> )	
8	Repeat Meas.7	
9	Step on R to R (cts.1,2); Hop on R, rise L knee in front (ct. <u>3</u> )	
10	Repeat Meas.9 with opp. ft.	
11	Repeat Meas.9	
12	Hop on R (ct.1); Step on L to L (ct.2); Step on R in front of L (ct. <u>3</u> )	
13	Hop on R (ct.1); Step on L to L (ct.2); Step on R behind of L (ct. <u>3</u> )	
14-16	Repeat Meas.9-11 with opp. ft.	
17-48	Repeat Meas. 1-16 two more times	
		Part 2
1-4	Repeat Part 1, Meas.1-4	
5	Step on R to R and face ctr. (cts.1,2); Hop on R (ct. <u>3</u> )	
6-10	Repeat Part 1, Meas.12-16	
11-20	Repeat Meas.1-10	

- Meas. Part 3
- 1-4 Repeat Part 1, Meas. 1-4
- 5 Leap on R fwd (ct. 1); Small step on L next to R (ct. &); Step on R fwd (ct. 2)  
Hold (ct. 3)
- 6 Repeat Meas. 5 with opp. ft.
- 7-13 Repeat Part 1, Meas. 7-13
- 14 Facing ctr., Small leap on L in front of R (ct. 1); Step on R in place (ct. &);  
Step on L in place (ct. 2); Hold (ct. 3)
- 15 Repeat Meas. 14 with opp. ft.
- 16 Repeat Meas. 14
- 17-48 Repeat Meas. 1-16 two more times

This dance is from Kavadarci, Titov Veles -region Vardar Vally . Music used to be played by zur la and tapan.

Record: AK-014, Side B band1  
Formation: "W" hold, mixed line

Rhythm: 7/16 (123)

Meas.

Part 1

- 1 Facing & moving to CCW, Step on R fwd (ct.1); Step on L fwd (cts.2,3)
  - 2 Step on R fwd and face ctr. (ct.1); Cukce on R, rise L knee in front (cts.2,3)
  - 3 Step on L fwd (ct.1); Step on R fwd (cts.2,3)
  - 4 Step on L back (ct.1); Cukce on L, rise R knee in front (cts.2,3)
- 5-32 Repeat Meas. 1-4 seven more times

Part 2

- 1 Facing ctr. & moving LOD, Step on R to R (ct.1); Step on L behind of R (cts.2,3)
  - 2 Step on R to R (ct.1); Cukce on R, rise L knee in front (cts.2,3)
  - 3 Step on L fwd (ct.1); Step on R diag. R back (cts.2,3)
  - 4 Step on L fwd (ct.1); Cukce on L, rise R knee in front (cts.2,3)
- 5-24 Repeat Meas. 1-4 five more times

Part 3

- 1 Repeat Part 1, Meas. 1
  - 2 Step on R fwd and face ctr. (ct.1); Close L to R (ct.2); Bounce on R (ct.3)
  - 3 Cukce on R, rise L knee in front (ct.1); Close L to R (ct.2); Hold (ct.3)
  - 4 Cukce on L, rise R knee in front (ct.1); Step on R to R (ct.2); Step on L across R and face LOD (ct.3)
- 5-20 Repeat Meas. 1-4 four more times

Transition

- 1 Facing & LOD, Step on R fwd (ct.1); Step on L fwd (cts.2,3)

- Meas. Part 4
- 1 Facing ctr. Repeat Part 2, Meas. 1
  - 2 Step on R to R (ct.1); Step on L next to R (ct.2); Step on r in place (ct.3)
  - 3 Cukce on R, rise L knee in front (ct.1); Leap on L fwd (ct.2); Step on R fwd (ct.3)
  - 4 Step on L fwd (ct.1); Cukce on L, rise R knee in front (cts.2,3)
  - 5-32 Repeat Meas. 1-4 seven more times
- Part 5
- 1-2 Repeat Part 4, Meas 1-2
  - 3 Step on L fwd (ct.1); Step on R diag. R back (cts.2,3)
  - 4 Facing LOD, Step on L fwd (ct.1); Step on R fwd (ct.2); Step on L fwd (ct.3)
  - 5-24 Repeat Meas. 1-4 five more times

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Dance notes by Fusae Senzaki  
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STARO MAKEDONSKO  
(Skopje, Maceconia)

Pronunciation: STAH-roh mah-KEH-dohn-skoh

Music: AK-013 Side B/4 8/16 meter

Formation: Mixed lines, "W" pos.

Introduction: 1 phrase. Begin with high melody. Leader determines the number of times each pattern is done. Atanas usuall dances Fig I several times before going on to Fig II and Fig III, repeating them only a few times. Therefore, no definite repeats of Figures are indicated in the text.

Meas

Pattern

I.

- 1 Facing ctr, hop on L (ct 1); step on R to R (cts 2-3); step fwd on L (cts 4-5); lift on L (ct 6); step back on R (cts 7-8).  
2 Repeat meas 1 with opp ftwk, but step bkwd on R (cts 4-5).  
3-4 Repeat meas 1-2.  
5 Facing LOD, hop on L (ct 1); step fwd on R (cts 2-3); Bounce on R (cts 4-6); step fwd on L (cts 7-8).  
6 Slightly lift on L (ct 1); step fwd on R (cts 2-3); step fwd on L (cts 4-5); slightly leap fwd onto R (ct 6); step fwd on L (cts 7-8).  
7-8 Repeat meas 5-6.

II.

- 1 Facing LOD, slightly leap fwd on R (ct 1); step fwd on L (cts 2-3); step fwd on R (cts 4-5); slightly leap fwd on L (ct 6); step fwd on R (cts 7-8).  
2 Slightly lift on R (ct 1); step fwd on L (cts 2-3); step fwd on R (cts 4-5); step fwd on L (cts 6-8).  
3-4 Repeat Meas 1-2  
5 Facing ctr, hop on L (ct 1); step to R on R (cts 2-3); bounce on R and raise L in front, knee bent, with ft across R leg (cts 4-5); bounce (ct 6-7); hold (ct 8).  
6 Lift on R (ct 1); step back on L (cts 2-3); bounce on L, raising R in front knee bent, with ft across L leg (cts 4-5); bounce (cts 6-7); hold (ct 8).  
7-8 Repeat meas 5-6

III.

- 1-4 Repeat Fig II, meas 1-4.  
5 Leap fwd onto R (ct 1); step on L in front of R (cts 2-3); turn to face ctr (cts 4-5); leap onto L behind R (ct 6); step on R in front of L (cts 7-8).  
6 Facing ctr, slightly lift on R (ct 1); step fwd on L (cts 2-3); step fwd on R (cts 4-5); slightly lift on R (ct 6); step back on L (cts 7-8).  
7-8 Repeat meas 5-6.

Dance notes by Fusae Senzaki

Presented by Atanas Kolarovski



Record: AK-014, side A band 1

Rythm: 7/8 (1 2 3)

Formation: "W" position

Meas.

Fig. 1

- 1 Facing and moving to R. Step on R to R (ct. 1); Cukce on R (ct. 2); Step on L across R (ct. 3)
- 2 Facing Ctr., Step on R to R (ct. 1); Bounce two times on R, L knee up in front (cts. 2-3)
- 3 Repeat Meas. 2 with opp ft.
- 4-9 Repeat Meas. 1-3 two more times
- 10 Repeat Meas. 2
- 11 Step on L to L (ct. 1); Step on R behind of L (cts. 2-3)
- 12 Repeat Meas. 3
- 13-14 Repeat Meas. 2-3
- 15 Step on R to ctr. (ct. 1); Step on L in place (ct. 2); Step on R next to L (ct. 3)
- 16 Step on L across R and face LOD (ct. 1); Cukce on L and R knee up (ct. 2); Hold (ct. 3).

Fig. 2

- 1 Repeat Fig. 1, Meas. 1
- 2 Still facing LOD, Step on R to R (ct. 1); Bounce on R two times and L knee up (cts. 2-3)
- 3 Step on L across R and face ctr. (ct. 1); Bounce on L two times and R knee up (cts. 2-3)
- 4 Repeat Fig. 1, Meas. 2
- 5 Step on L to L (ct. 1); Cukce on L (ct. 2); Step on R across L (ct. 3)
- 6 Repeat Fig. 1, Meas. 3
- 7-8 Repeat Fig. 1, Meas. 15-16

ŽENSKO DRAČEVSKO  
(Macedonia)

The character of the dance is lively, quick and temperamental. This dance is one of the best known dances from the region of Skopska Blatija. It is similar to Potrčano. One of the most interesting things about this dance is the contrast between the fast, very dynamic part and the very slow and smooth part, and the men jumping, squatting and going on their knees. It is done in the villages of Dracevo and Zelenikovo Skopsko.

Pronunciation: ZHEN-skoh DRAH-chef-skoh

Music: AK-013 Side B/3

7/8 meter

Rhythm: 7/8: S Q Q or 1 2 3

Formation: Mixed lines, "V" pos. when M form separate lines, hands on shoulders.

Introduction: Leader's discretion.

Meas

Pattern

BASIC STEP

- 1 Facing and moving in LOD (CCW), lift on L and step fwd on R (ct 1); step fwd on L (cts 2-3).
- 2 Repeat meas 1.
- 3 Slightly lift on L (ct ah), step fwd on R, both knees slight bent (ct 1); step fwd L,R (cts 2,3).
- 4 Step fwd L,R,L (cts 1, 2,3).
- 5 Step fwd on R (ct 1); bounce on R, bringing free ft up and fwd (cts 2-3).
- 6 Step fwd on L (ct 1); bounce on L (cts 2-3).
- 7 Step on R to R, facing ctr (ct 1); bounce on R and raise L in front (cts 2-3).
- 8 Step on L to L (ct 1); hop on L (ct 2); step on R in front of L (cts 3).
- 9 Repeat meas 8.
- 10 Step on L to L (ct 1); bounce on L and raise R in front (cts 2-3).
- 11 Repeat meas 10 with opp ftwk and direction.
- 12 3 steps in place L, R, L (QQS).

When music gets faster - meas 8: Step on L to L and at the same time, R ft kicks back (ct 1).

Men's Variation 1

When the leader gives a signal, men go inside to form their own line and do men's variations.

- 1-4 Same as Basic Step.
- 5 Stepp fwd on R (ct 1); down on L knee, touch the floor, hold (cts 2-3).
- 6 Repeat meas 5 with opp ftwk.
- 7 Repeat meas 5, ct 1-2; stand on R and raise L in front (ct 3).
- 8 Same as Basic Step

ŽENSKO DRAČEVSKO cont'd.

Men's Variation 2

- 1-4 Same as Basic Step  
5 Leap fwd onto R (ct 1); leap fwd on L and turn CW (cts 2-3).  
6 Repeat meas 5.  
7-12 Same as Basic Step.

Men's Variation 3

- 1-5 Same as Basic Step.  
6 Step fwd on L (ct 1); bounce on L and raise R in front, facing ctr (ct 2); hop on L (ct 3);  
7 Squat (ct 1); up on L and raise R in front (cts 2-3).  
8 Squat (ct 1); up on R and raise L in front (cts 2-3).  
9-12 Same as Basic Step.

KATLANOVSKO

Makedonija

This dance is from town Katlanovo, region Ovcepole are.

Record: AK-014, side B band 2  
Formation: "W" hold, mixed line

Rhythm: 9/16 (1234)

Meas.

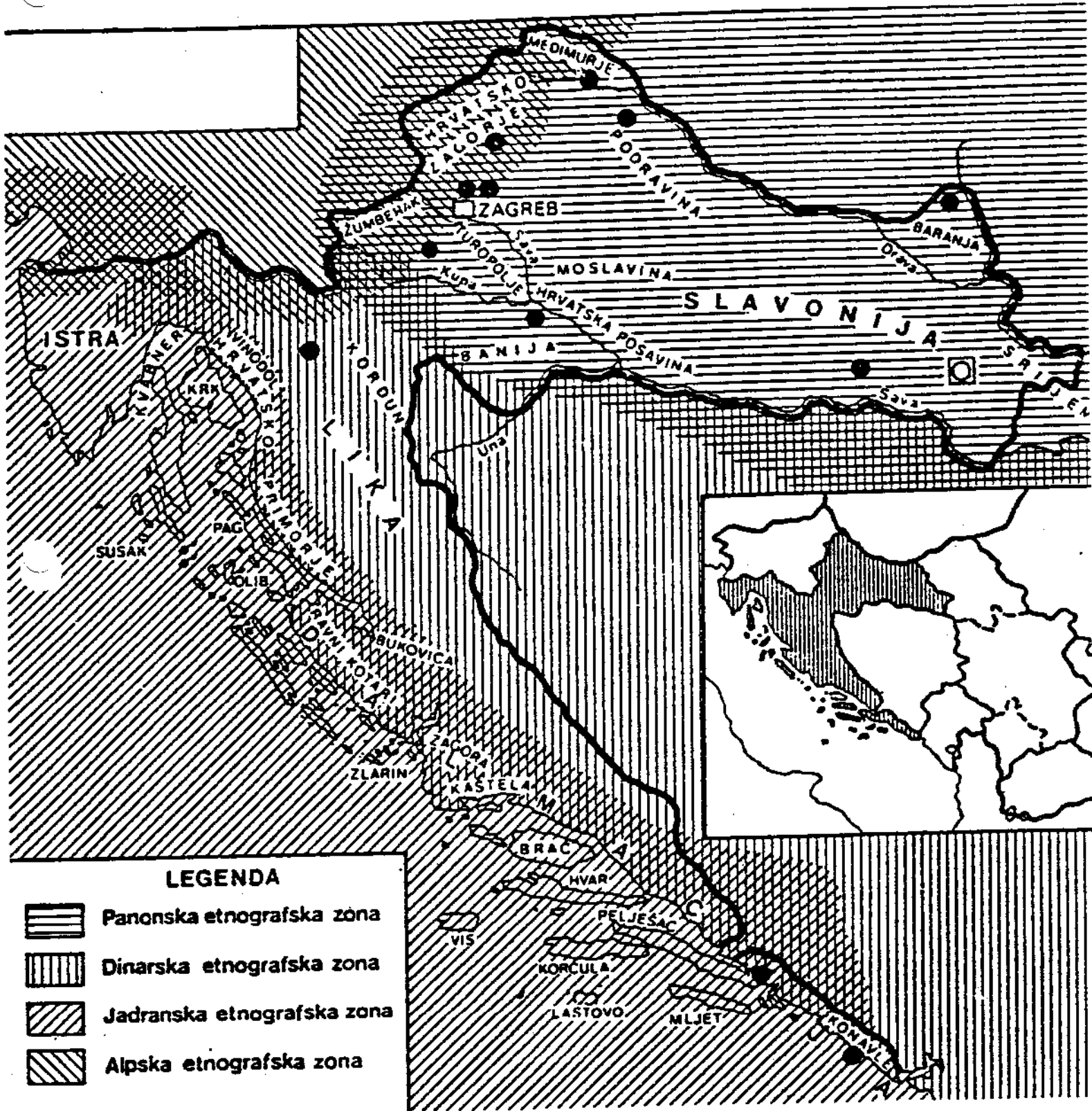
Part 1

- 1 Facing & moving CCW, Step on R fwd (ct. 1); Step on L fwd (ct. 2); Step on R fwd (ct. 3); Close on L to R with no weight (ct. 4)  
2 Step on L fwd (ct. 1); Step on R fwd (ct. 2); Step on L fwd (ct. 3); Step on R fwd and face ctr. (ct. 4)  
3 Hop on R, rise L knee in front (ct. 1); Step on L to L (ct. 2), Hop on L (ct. 3); Step on R across L (ct. 4)  
4 Hop on R (ct. 1); Step on L diag L back (ct. 2); Step on R to R (ct. 3); Step on L across R and face LOD (ct. 4)

Part 2

- 1 Facing & moving LOD, Hop on L (ct. 1), Step on R fwd (ct. 2), Step on L fwd (ct. 3); Two steps R, L fwd (ct. 4)  
2 Step on R fwd (ct. 1); Step on L fwd (ct. 2); Step on R fwd (ct. 3); Step on L fwd (ct. 4); Two step R, L fwd (ct. 4)  
3 Facing ctr, Hop on L, rise R knee in front (ct. 1); Step on R next to L (ct. 2); Hop on R, rise L knee in front (ct. 3); Two steps L, R in place (ct. 4)  
4 Hop on R (ct. 1); Step on L next to R (ct. 2); Step on R in place (ct. 3); Step on L across R and face LOD (ct. 4)

# ETHNOGRAPHIC REGIONS OF CROATIA



BAROŠ OJ BARICA  
( Međimurje )

PRON: BAH-rosh oy BAH-ree-tsah

FORMATION: Circle of couples, W on M's R, hands joined down in circle

METER: 8/8

PATTERN

Meas.

Figure I

- 1 Moving L, step on L (ct. 1); step across on R (ct. 2); step on L (ct. 3); hit R next to L (ct. 4); hold (ct. 5); step diag. back on R, bending R knee (ct. 6); touch L beside R, straightening R knee (ct. 7); hold (ct. 8).
- 2 Repeat meas. 1.
- 3 Same ftwk as meas 1, but dancers release hands and clap on ct. 1, beginning a full CCW turn in place on the first 4 cts. Remainder of meas 3 is the same as meas. 1. Rejoin hands at the end of the turn.
- 4 Repeat meas. 1.
- 5-6 Repeat meas. 3-4.

Figure II

- 1-2 Repeat Fig. I, meas 1-2.
- 3 Same ftwk as meas. 1, but dancers release hands and clap on ct. 1, beginning a half turn CCW in place on the first 4 cts. Remainder of meas. 3 is the same as meas. 1. Dancers are now facing out of the circle. Rejoin hands at end of turn.
- 4 Repeat meas. 1, facing out of the circle.
- 5-6 Repeat meas. 3-4 to end facing into the circle.

Figure III-Couple turn

- 1-2 Repeat Fig. I, meas. 1-2.
- 3 MAN: Stamp L in place, clapping once (ct. 1); Stand in place, hands on hips (cts. 2-5); Stamp R, taking wt., (ct. 6); Stamp L taking wt. (ct. 7); Hold (ct. 8)  
WOMAN: Claps once on ct. 1 and takes 3 steps (L-R-L) to move in front to face partner with L arm raised, bent at elbow (cts 1-2-3); Hit R next to L (ct. 4) Hold (ct. 5); Step on R bending R knee (ct. 6); Step on L next to R, straightening R knee (ct. 7); Hold (ct. 8).
- 4 In closed position, (M's R on partner's shoulder blade his L on her upper arm, W's L hand on partner's R shoulder blade, her R on his L shoulder), take 4 steps to make one turn CW. Begin with R (cts. 1-4). Hold (ct. 5); Step on R bending R knee (ct. 6); Step on L beside R, straightening R knee (ct. 7); Hold (ct. 8).

Meas.

Figure III-(cont.)

5

MAN: Same as meas. 3.

6

WOMAN: Same ftwk. and arm position as Meas. 3, but takes 1st 3 steps to make 1 solo turn CCW in place. Same as meas 4., but open into the circle again on cts. 4-5 and finish the last part of the step in the circle. Take no wt. on last step. This leaves the L free to begin the pattern again.

CIGANČICA  
( Bačka and Baranja )

PRON: TSEE-gahn-chee-tсах

FORMATION: Partners, side-by-side, woman on man's R. Man's R arm is around his partner's waist. Woman's L hand rest on her partner's R shoulder. Free hands are down. Dance can also be performed in small circles. In this case, the Variations are done with joined hands down. The chorus is performed with back basket hold.

METER: 2/4

PATTERN

Meas.

Variation I

- |     |   |
|-----|---|
| 1   | Slight leap side R, closing L to R without touching floor (ct. 1); Repeat, opp. dir. and ftwk. (ct. 2). |
| 2   | Three tiny steps in place with relaxed knees (all three bounces show), R-L-R (ct. cts 1 and 2).         |
| 3-4 | Same as meas. 1-2, but opp. dir. and ftwk.  |
| 5-8 | Repeat meas. 1-4.   |

Chorus

- |     |  |
|-----|--|
| 1   | Shoulder-waist position. Step-hop-step turn. Step on R (ct. 1); Hop on R (ct. 2); Step on L (ct. and);   |
| 2-8 | Same as meas. 1, continuing couple turn. On last meas., a stamp-stamp (R-L) can be substituted for the last step-hop-step. Also during the chorus, the man may let go with the L hand. In this case, the turn happens with the R hips adjacent. The man's L hand may be left down or be raised up during the turn. He may take off his hat and hold it in his raised L hand. |

Variation II

- |     |   |
|-----|---|
| 1   | Partners face and join both hands across. Slight leap R, bringing L up behind (ct. 1); Repeat, opp. dir. and ftwk. (ct. 2). |
| 2   | Same as meas. 2, Variation I.   |
| 3-4 | Repeat meas. 1-2, opp. dir. and ftwk.   |
| 5-8 | Repeat meas. 1-4.   |

Variation III

- |     |   |
|-----|---|
| 1   | Same position as Var. II. Hop on L, touching ball of R slightly fwd. (ct. 1); Hop again L, touching R heel slightly fwd. (ct. 2). |
| 2   | Hop twice on L bringing R around to the back (cts. 1 and); Step on R behind L (ct. 2).  |
| 3-4 | Repeat meas. 1-2, opp. ftwk.  |
| 5-8 | Repeat meas. 1-4.   |

KOLO  
( Baranja )

PRON: KOH-loh

FORMATION: Circle of dancers, joined hands down, front basket hold, R over L, or, more typically, circle of M and W alternating, M hold W's sashes, W rest their hands on M's shoulders.

METER: 2/4

PATTERN

Meas.

Pattern I-Drmeš

- 1 Tiny step side R (ct. 1); Lift on R leaving L in place (ct. and); Large step side L (ct. 2); Close R to L taking wt. (ct. and).
- 2 Step again side L (ct. 1); Lift on L (ct. and); Step side R (ct. 2); Lift on R and immediately step on L next to R (ct. and-uh).  
Note: Circle moves slowly to L.

Pattern II-Šaranje #1

- 1 Step fwd. on R (ct. 1); Lift on R (ct. and); Step fwd. on L (ct. 2); Lift on L and immediately step fwd. on R (ct. and-uh).
- 2 Repeat meas 1, opp. direction and ftwk.

Pattern III-Šaranje #2

- 1 Step fwd. on R (ct. 1); Lift on R (ct. and); Step fwd. on L (ct. uh); Step in Place on R (ct. 2); Lift on R (ct. and); Step back on L (ct. uh).
- 2 Three small running steps in place (R-L-R), (cts. 1 and 2); Hop on R (ct. and); Step on L (ct. uh)

The Kolo in Baranja is generally performed in larger circles, like the Kolo in neighboring Slavonija. It is generally the last (or sometimes the only) dance of a dance event. The steps alternate between the drmeš and improvised patterns known as šaranje, two possibilities for which are given here. During the dance, the dancers may shout verses known as poskočice, which, in Bařanja, have the "sing-song" characteristic of the dialect from this region.

SEQUENCE FOR THIS MUSIC

5 drmeš  
4 šaranje  
8 drmeš  
4 šaranje  
Sequence repeats



KOLO IZ VALPOVA  
( Slavonija )

PRON: KOH-loh eez VAHL-poh-vah

FORMATION: Circle of dancers, joined hands down or alternating M and W with M's hands behind, W's hands resting on M's shoulders.

METER: 2/4

PATTERN

Meas.

Variation I

- 1 Step in place on R (ct. 1); Step side L and bounce twice on heels (ct. 2 and).  
2 Repeat Meas. 1.  
3 Fall on R in place (ct. 1); Hit L next to R (ct. and); Hop on R (ct. 2); Step on L (ct. and).  
4 Fall on R in place (ct. 1); Bounce twice on both feet (ct. 2 and).  
5-8 Repeat meas. 1-4, opp. dir. and ftwk.

Variation II

- 1-3 Same as Meas. 3 of Variation I.  
4 Step in place on R (ct. 1); Bounce twice on balls of both feet, L in front of R (ct. 2 and).  
5-8 Repeat meas. 1-4, opp. ftwk.

Variation III

- 1-2 Same as meas 3 of Variation I.  
3 Stamp R in place (ct. 1); Stamp L in place (ct. 2).  
4 Twist both heels out (ct. 1); Bring both heels back in together (ct. 2).  
5-8 Repeat meas. 1-4, opp. ftwk.

Variation IV

- 1-4 Same as meas 1-4 of Variation II.  
5-6 Same as meas. 5-6 of Variation II.  
7 Step on L (ct. 1); Hit R beside L (ct. and); Lift on L (ct. 2); Hit R beside L (ct. and).  
8 Hop on L (ct. 1); Hit R beside L (ct. and); Step slightly back on R (ct. 2); Step in place on L (ct. and).

MIŠNJAČA or TANAC  
( Lika )

**PRON:** meesh-NYAH-chah or TAH-nahts

**FORMATION:** Contra lines, M facing partners, back of hands resting on waist.

**METER:** 2/4

PATTERN

Meas.

Step I

- 1 Facing R, Step L over R (ct. 1); Step R close behind L (ct. and): Step L over R (ct. 2): Pivoting on L, turn  $\frac{1}{2}$  turn CCW to face R (ct. and).  
2 Repeat meas 1, opp. ftwk and dir.  
3-8 Repeat meas. 1-2.

Step II

- 1 MEN: Step L in place (ct. 1); Hop on L (ct. 2).  
2 Step R in place (ct. 1); Hop on R raising hands above shoulder level and snapping fingers (ct. 2).  
3-8 Repeat meas. 1-2.
- 1-4 WOMEN: Starting L, take 7 flat-footed steps to turn 1 complete turn CCW stamping R on eighth ct.  
5-8 Repeat, meas. 1-4, opp. dir. and ftwk.

Step III

- 1 Both with L touching in front, hop on R (ct. 1); Repeat (ct. and): Small leap onto L, R up and back (ct. 2); Hop on L (ct. and).  
2 Jump onto both ft. (ct. 1): Leap on L bringing R up in back (ct. and); Jump onto both (ct. 2); Leap on R bringin L up in back (ct. and).  
3-8 Repeat meas. 1-2.

Step IV

- 1 Step center L, leading with L shoulder (ct. 1); Step together R (ct. and): Step center L (ct. 2); Pivot  $\frac{1}{2}$  turn CCW (ct and).  
2 Step center R, leading R shoulder (ct. 1) Step together L (ct. and); Step center R (ct. 2): Pivot  $\frac{1}{2}$  turn CW (ct. and).  
3-4 Repeat meas. 1-2 so that partners face on meas. 4.  
5-6 Continue moving across to change places and face center on last meas.

MISŇJAČA or TANAC-Page 2

Meas.

Step V

- 1 MEN: Step L in place (ct. 1); Take wt. on R (ct. and); Repeat (cts. 2 and); R ft. is flung out on cts. 1 and 2 as wt. is transferred to L. The heel leads. Step may turn back and forth slightly.
- 2-8 Repeat meas 1.
- 1-8 WOMEN: Take 16 flat-footed steps, making  $\frac{1}{4}$  turns L and R. Or use 8 steps to make one turn CCw and 8 to make one turn CW.

Step VI

- 1-8 Repeat Step IV to return to original place. This time raise arms and snap fingers on ct. 2 of meas. 1,3,5 and 7. Raise arms with palms facing out on ct. 2 of meas. 2,4,6, and 8.

Step VII

- 1-2 All step L in place (ct. 1); Hop on L (ct. 2); Step on R (ct. 1); Hop on R (ct. 2).
- 3-4 Women continue to step-hop; men take 3 walking steps to make 1 turn CW on meas. 4 (cts. 1 and 2).

Step VIII

- 1-8 Repeat Step III.

Step IX

- 1-8 All do step-hops as in meas. 1-2 of step VII to move slowly to center and face partner.

Step X

- 1-8 M holds partner's R hand in his R hand as she does pivot turns CW, with wt. on R. Then W continues her turn while man lets go with his R and flicks his raised R hand as if to guide her turn.

Step XI

- 1-8 Repeat Step IV, but leading with L shoulder, move out to place in the two lines and turn to face on last meas. Clap hands (cts. 1 and 2) as the step is performed.

Step XII

- 1-4 Hop on L, touching R in front 8 times.
- 5-8 Hop on R, touching L in front 8 times.

Step XIII

- 1-8 Repeat Step III

PRESJEKAČA  
( Podravina )

**PRON:** prehss-YEH-kah-chah

**FORMATION:** Circle, joined hands down. Or, M join hands in a circle and W are in an outer circle with their hands resting on the M's shoulders.

**METER:** 2/4

PATTERN

Meas.

Step I

1 Wt. on both, bend both knees (ct. 1 and); Small  
bend on both (ct. 2). Repeat small bend (ct. and).  
2-8 Repeat meas. 1.

Step II

1 Step fwd. using light running steps, L-R (cts.1,2);  
2 Continuing running steps, step together with L  
(ct. 1); Step back on R (ct. 2).  
3-4 Repeat meas 1-2 of Step I.  
5-8 Repeat meas. 1-4.

Step III

1 Wt. on both, slight bend of knees (ct. 1); Sharper,  
slightly deeper bend (ct. 2).  
2 Bend both knees twice (ct. 1,2).  
3-4 Repeat meas. 1-2 of Step I.  
5-8 Repeat meas 1-4.

Step I-Variation I

1 Step L in place (ct. 1); Hit R next to L (ct. and);  
Hop on L (ct. 2); Step R in place (ct. and).  
2-8 Repeat meas 1.

Step II-Variation I

1-2 Same as Step II.  
3-4 Same as Step I-Variation I.  
5-8 Repeat meas. 1-4.

Step III-Variation I

1 Step L in place (ct. 1); Making approx. 1/8 turn to  
L, jump fwd. slightly ont both ft. which are slightl  
apart and parallel (ct. 2).  
2 Step back to place on L (ct. 1); Step in place on  
R (ct. 2).  
3-4 Same as meas. 1-2 of Step I-Variation I.

PRESJEKAČA-Page 2

Meas.

Step I-Variation 2

1-8

Repeat Step I-Variation I

Step II-Variation 2

1

Slight leap onto L in place bringing R up behind (ct. 1); Repeat on R side (ct. 2).

2

Repeat meas. 1.

3-4

Repeat meas. 1-2 of Step I, Variation I.

5-8

Repeat meas. 1-4.

Step III-Variation 2

1

Step L in place (ct. 1); Making approx. 1/8 turn to L, jump lightly onto both ft. which are slightly apart and parallel (ct. 2).

2

Step back to place on L (ct. 1); Step back slightly on R (ct. and); Step in place on L (ct. 2).

3

Making approx. 1/8 turn to L, jump lightly fwd onto both ft. which are slightly apart and parallel (ct. 1); Step back to place on L (ct. 2); Step in place on R (ct. and).

4

Repeat meas. 1 of Step I-Variation I.

5-8

Repeat meas. 1-4.

RACA  
( Medimurje )

**PRON:** RAH-tсах Note: We are calling this dance, Raca, using the first word of the song that accompanies it.

**FORMATION:** Circle of dancers, joined hands down.

**METER:** 2/4

PATTERN

<u>Meas.</u>	<u>Variation I</u>
1	Step side L (ct. 1); Close R to L and bounce twice on heels (cts. 2 and).
2-3	Repeat meas. 1 twice;
4	Repeat meas. 1, opp. dir. and ftwk.
5	Repeat meas. 4.
6	Step on L in place (ct. 1); Place R heel out, no wt. (ct. 2).
7	Three small steps (R-L-R) moving very slightly back (cts. 1 and 2).
8-11	Repeat meas 6-7 twice.
12	Two small steps (L-R) moving slightly fwd. (cts. 1-2).
13	Repeat meas. 12.
14	Stamp L, taking wt. (ct. 1); Stamp R, taking wt. (ct. 1).
	<u>Variation II</u>
1-5	Same as meas. 1-5 of Variation I.
6	Step fwd. onto R heel (ct. 1); Step on L heel next to R (ct. 2).
7	Step back to place on R (ct. 1); touch L beside R (ct. 2).
8	Step side L (ct. 1); Close R to L and bounce twice on heels (cts. 2 and).
9	Repeat meas. 8, opp. dir. and ftwk.
10	Stamp fwd on R (no wt.) (ct. 1); step onto R, lifting L behind (ct. 2).
11	Step back on L (ct. 1); step fwd briefly on R (ct. and) Step back on L (ct. 2); stamp side R (ct. and).
12	Step in place on L (ct. 1); step on R in front of L (ct. and); step in place on L (ct. 2); step to side on R (ct. and ).
13	Repeat meas. 12.
14	Stamp L (ct. 1); stamp R (ct. 2).
	<u>Variation III</u>
1	Moving L, step on L turning slightly to the L (ct. 1); Stamp R beside L, no wt. (ct. and); Lift on L (ct. 2); Step on R (ct. and).
2	Repeat meas. 1.
3	Step on L (ct. 1); Stamp R beside L, no wt. (ct and);

RACA-Page 2

Meas.

Variation III-(cont.)

- Stamp R twice more, lifting twice on L heel and turning to face other direction (cts. 2 and).  
4 Repeat meas. 1, opp dir. and ftwk.  
5 Step in place on R (ct. 1); Step in place on L (ct. 2)  
6 Touch R heel fwd. (ct. 1); Step strongly onto R (ct.2)  
7 Step back onto L (ct. 1); Touch R heel fwd. (ct. and);  
Lift on L (ct. 2); Step on R beside L (ct. and).  
8 Step side L (ct. 1); Close R to L and bounce twice  
on heels (cts. 2 and).  
9 Repeat meas. 8.  
10-14 Repeat Variation I, meas. 10-14.

VUKOMERIČKI DRMEŠ  
( Turopolje )

**PRON:** voo-koh-MEH-reech-kee DUHR-mesh

**FORMATION:** Circle of dancers, cross-hand hold (R over L), or joined hands down, or men hold women's sashes and women rest their hands on men's shoulders if men and women alternate in the circle.

**METER:** 2/4

**BASIC DRMEŠ STEP:** This step can move in various directions, into the circle, out of the circle, in place, to the L or to the R depending upon the dance pattern. It has a distinctive style. All movements are small, light, quick and subtle. Basically, this step consist of a step on the L (ct. 1), then two bounces with wt. remaining on the L (cts. 2 and). It then repeats with the R. During the step, the free foot tends to touch the ground on the bounces, but is there "just for balance". It does not carry the wt.

PATTERN

Meas.

Step I-"Long Drmeš"

- |     |   |
|-----|---|
| 1   | One basic step diagonally into circle, beginning L.                                 |
| 2-3 | Two small basic steps back to place (begin L, then R). These steps move diagonally. |
| 4   | Small light step R (ct. 1). Repeat with L (ct. 2).                                  |
| 5-8 | Repeat meas. 1-4, opp. ftwk.  |

Step II-"Short Break"

- |   |  |
|---|--|
| 1 | One Basic step side L  |
| 2 | Repeat meas. 1, opp. dir. and ftwk.                              |
| 3 | Step side L (ct. 1). Stamp lightly with R slightly fwd. (ct. 2). |
| 4 | Stamp lightly again slightly fwd. (ct. 1). Hold (ct. 2)          |

Step III- "Short Drmeš"

- |   |                      |
|---|----------------------|
| 1 | One basic step on L. |
| 2 | One basic step on R. |

**NOTE:** In this sequence, the first 4 "short drmeš" steps (2 complete, L and R) are in place, slightly moving back; then, they continue to move slowly to the L.



VUKOMERIČKI DRMEŠ-Page 2

<u>Meas.</u>	<u>Step IV-"Long Break"</u>
1-4	Same as Step II.
5	Step side L (cts. 1-2).
6	Close R to L, bending R knee slightly (cts. 1-2).
7-8	Repeat meas. 5-6.

In Turopolje, the dancers dance with the music and adjust their steps according to musical changes which they know very well. Although the sequence for this recording may appear complicated, it is quite easy to remember after dancing to the music a few times.

DANCE SEQUENCE FOR THIS MUSIC

3 complete Step I (i.e. both sides)  
Step II  
16 Step III (or 8 complete, both R and L)  
Step IV  
3 complete Step I  
Step II  
8 Step III ( or 4 complete )  
Step II  
8 Step III ( or 4 complete )  
Step II  
16 Step III ( or 8 complete )  
Step IV  
2 complete Step I until music ends

## A BRIEF LOOK AT SLOVENIAN FOLK DANCES

by Dick Crum



The Slovenes are essentially an Alpine folk, sharing many cultural traits with the Swiss, Italian, German and Austrian mountain people. Slovenia was part of Austria for 900 years, separated from the other South Slavs up until 1918. This is reflected in Slovenian material culture (architecture, costumes, work and household implements) as well as language, art, music and dance. There have also been major influences from neighboring Italy and Hungary. Ardent Slovenian nationalists of the 19th and 20th centuries strove to establish a purely Slovenian identity, stressing the Slavic elements in their culture and discounting Germanic and other influences. More recently, however, enlightened Slovenes are acknowledging and accepting the foreign contributions to their culture, pointing out that all the borrowed traits have been adapted in one way or another, such that they are now distinctively Slovenian in character.

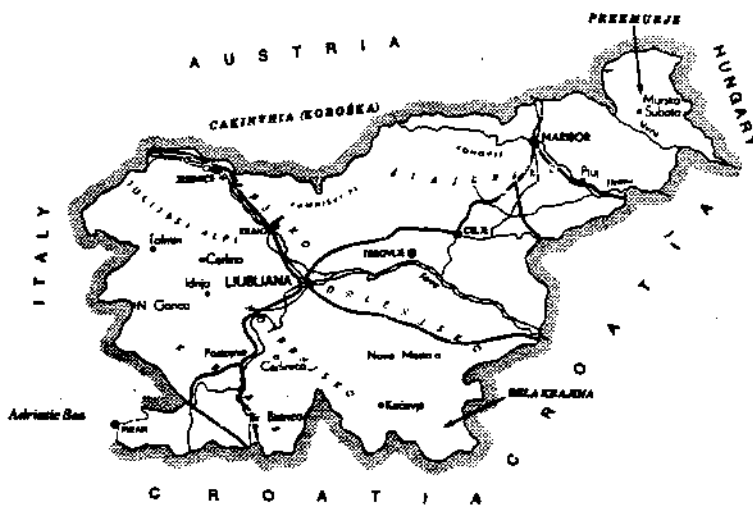
Almost nothing is known about Slovenian dancing before the 18th and 19th centuries. Whatever dance traits the Slovenes may at one time have shared with the other South Slavs (Croats, Serbs, Macedonians, Bulgarians) had all but disappeared by then, supplanted by popular dance forms brought from Central Europe. These were conveyed by various means, including traveling musicians and Slovene youths who served stints in the Austrian army and returned home with the "latest of everything". In the 19th century, this meant importation of the waltz, polka, schottisch and mazurka, as well as some typically German-Austrian "novelty" dances. In particular, two-part dances involving a Part A with some sort of "figure" (heel-and-toe, clapping-stamping pattern, etc.) and a Part B consisting of a 16- or 32-bar polka, became immense favorites at Slovenian dance events. Most of the imports retained their original names, transliterated into Slovenian. German *Steierisch*, *Siebenschritt*, *Schottisch*, *Spitzbuampolka*, *Kreuzpolka*, *Walzer* and *Polstertanz* became *Štajeriš*, *Zibnšrit*, *Šotiš*, *Špicpolka*, *Krajcpolka*, *Bolcar* and *Pouštertanc*; Italian *Due passi* became *Dopaši*; French *tremblante* became *tramplan* or *trpljan*, Hungarian *csárdás* became *čardaš*. The mazurka and its variant, the Varsouvienne, were re-christened *Mrzulin*, *Mazulinka*, *Šamarjanka*.



Mid-19th-century depiction of a figure of the Štajeriš (Steierisch), painted on the end-board of a Slovenian beehive rack

The Slovenes handled the new names rather casually. Some dances called *polka* turn out to be in waltz time, while what are called *šotiš* are usually two-figured dances featuring a clapping-stamping figure followed by a 2/4-time polka sequence. When an orchestra plays what you and I would call a polka, the Slovene may do endless pivots around the room, or a series of small, perky step-hop, step-hops (*trpljan*), or a simple step-close-step pattern without a hop. (See notes at the end of this article.) Slovenian waltz styles range from relatively slow, flat-footed *Ländler*-type steps to lively, whirling Viennese style on the balls of the feet.

While it is possible to distinguish some regional characteristics, most dances are known, with minor local variations, everywhere in the country. In particular, the regions of Gorenjsko, Štajersko and Dolenjsko form a more or less compact "dance zone" (see map). The regions of Koroška (Carinthia, now included in southern Austria), Prekmurje (easternmost area, part of Hungary until 1918), Bela Krajina (bordering on Croatia and showing affinities with Croatian music and dance, as well as vestiges of some ancient Slavic *kolo* forms), the Adriatic coast (notable Italian influence) and the Resia (*Rezija*) valley in Italy, just beyond Slovenia's western border, have specific dances and styles found nowhere else.



Today, the waltz and polka still predominate in Slovenia, along with newer ballroom dances such as the tango, foxtrot, Raspa (*Rašpla*), and fairly recognizable forms of disco and rock 'n' roll. The "folk dances" discussed earlier in this article have mostly died out, and can be seen today only at weddings when older folks occasionally request them, or at festivals where they are presented on

stage for tourists by amateur and semi-professional groups whose members have learned them, like you and I would, in a classroom or studio environment.

Slovenes came to the U.S. in large numbers in the early years of this century, along with other immigrants from the Austro-Hungarian Empire. In this country they became known as *Griners*, from the German *Krainer* (itself derived from *Krain*, the German name for Gorenjsko). Their main settlements were in Ohio, Illinois and Minnesota. They of course brought their music and dances with them, and Slovenian polkas and waltzes entered the mainstream of American pop music through a number of outstanding musicians such as Frankie Yankovic (Jankovič), Johnny Pecon and others. I did my first "research" into Slovenian dancing in Cleveland, Ohio, where, in the 1950's, the grandchildren of the original *Griners* would still crowd the dance floor whenever the band played *Pork Chops* (the Americanized name for the old clap-and-turn *Pok-šotiš*). If you are interested in this subject, by all means get hold of John Filcich's great article "Slovenians and Their Music in the U.S.A." in the June-July 1960 issue of *Let's Dance* (Vol. 17 No. 6).

It is not likely that Slovenian dances will ever engender a cult among American folk dancers akin to those that have developed around the dances of, say, the Balkans, Transylvania, Scandinavia, or Israel. The reasons are fairly obvious: the majority of Slovenian folk dances lack the alluring features (irregular rhythms, modal music, improvisational challenges, long learning curve) that many hard-core folk dancers find so enticing. The "merry waltzes and gay polka tunes" (to quote a cliché from an old Duquesne University Tamburitzans program) are possibly a little too familiar, too meat-and-potatoes, to compete with other more exotic or spectacular items on the request list. Also, certain 19th-century figure dances have romantic flirtation elements that are just too "cutesy" for our day and age.

However, to anyone who has spent time in the company of these hearty mountain people - at a boisterous celebration at a country inn (or at the Slovenian Hall on Euclid Avenue in Cleveland!), where the smells of steaming sauerkraut, spicy sausages and local wine mingle with the sweaty stream of one dizzying polka after another, the shouts, the stamping, the laughter, the mischievous, reedy insistence of the button accordion and the good-humored horsing around - the plain, honest sociability for which these dances are a vehicle is an unforgettable, treasured experience.



## Notes on Slovenian Dance Versions and Technique

As mentioned earlier, the majority of Slovenian folk dances are imports from elsewhere, primarily Central Europe and secondarily Italy and Hungary. The few that seem to pre-date these imports are game-like dances, some of which contain elements thought by some scholars to contain vestiges of former rituals; their movements are for the most part simple walking or running steps, with no particular prescriptive stylistic features.

When the 18th- and 19th-century social dances (waltz, polka, mazurka, etc.) entered Slovenia, no dancing masters came along who might have enforced style "rules", nor did the Slovenes develop formalized dance clubs, competitions and standards of performance such as we find in Germany and Austria (*Trachtenvereine*). Observers have noted the Slovene's carefree love of dancing for the fun of it, his lack of concern for congruency of names or preservation of particular style points, and his tendency to adapt steps and figures to his own fancy. One of the results of this is that almost every dance has a host of legitimate "versions".

The following may clarify some of the Slovenian dance descriptions in this syllabus:

- Polka**            The commonest form of polka is a *two-step polka* (step-close-step), without a hop. Depending on tempo, it may be flatfooted or very light (leap-close-step). The polka we know as "Polish" or "Lithuanian", with its grace-note hop just before the main beat and its vertical bouncing, does not seem to have made any inroads into Slovenia, although surviving descriptions of the *stara polkica*, danced years ago in the seacoast area, suggest a relationship to it.
- Trpljan**        A very common substitute for the above *two-step polka* is a series of 2 step-hops per 2/4 measure, called *trpljan* (ter-PLYAHN). These are low-bouncy, small, with feet close together, and are done either with or without turning.
- Pivot**            If you do the *trpljan* revolving about a 1/2 turn with each measure (i.e., each set of 2 step-hops) and eliminating the hops completely, you will be doing the pivot step which many Slovenes call *polka*. It is a "toe-to-toe" pivot, not "between-partner's-feet". I have seen old-time Slovenes pivot intensely around the floor for the entire playing of a polka.

When the dance descriptions in this syllabus call for "Polka around the dance floor", any of the above three patterns may be done.

- Schottisch-polka**    Three steps plus one hop, all in even rhythm in one measure of 2/4 time, in the same style as *trpljan*. Some Slovenes call this *drobljanc* (drohb-LYAHNTZ) or *potresena* (poh-TREH-seh-nah). This pattern is not a discretionary variant of the polka; it appears only in specific dances.

L R L hop    R L R hop  
♪ ♪ ♪ ♪    ♪ ♪ ♪ ♪

# DOPAŠI

Slovenian couple dance from the Adriatic Coast area

Notes by Dick Crum, 10/88.

*Dopaši* (DOH-pah-shee, from Italian *due passi*, 'two steps') is a lyrical schottisch-like dance still popular in several variants at church fairs and weddings as recently as a generation ago in Slovenian coastal towns such as Koper and Piran, and among Slovenes living around Trieste (Italy). It was done in the village of Babiči near Koper to the melody listed under "Recording" below.

**Recording:** Slovenian Traditional Dances cassette 104, *Dopaši*.

**Meter:** 4/4

**Initial formation and position:** Couples randomly scattered around dancing area. Closed ballroom position, partners directly face-to-face.

MEAS	COUNT	ACTION
------	-------	--------

**Note:** Footwork is given for man; woman's footwork is opposite throughout.

- |   |   |   |
|---|---|---|
| 1 | 1 | Step Lft sideward to L, on ball of foot.                |
|   | 2 | Close Rft to Lft.                                       |
|   | 3 | Step Lft sideward to L, on ball of foot.                |
|   | 4 | Low, "soft" hop or bounce on Lft in place.              |
| 2 |   | Repeat movements of meas 1 to R with opposite footwork. |

In meas 3-4, turn as a couple once or twice clockwise in 4 low step-hops, beginning M's Lft as follows:

- |   |   |  |
|---|---|--|
| 3 | 1 | Step Lft diagonally L/forward, beginning clockwise rotation.     |
|   | 2 | Low, "soft" hop or bounce on Lft, continuing clockwise rotation. |
|   | 3 | Step Rft, continuing clockwise rotation.                         |
|   | 4 | Low, "soft" hop or bounce on Rft, continuing clockwise rotation. |
| 4 |   | Same as meas 3, completing clockwise rotation.                   |



**Variation on meas 3-4:**

Instead of 4 low step-hops, dancers may do 4 two-steps (step-close-steps), still rotating clockwise.

# MRZULIN

Slovenian couple dance from Notranjsko

Notes by Dick Crum, revised 10/88.

*Mrzulin* (mer-zoo-LEEN, garbled derivation from *Mazurka* and *Varsouvienne*) is one of many Slovenian dances adapted from the *Varsouvienne*, which swept Europe and America ("Put your little foot") in the late 19th century. Other Slovenian forms are known in various places by various other names (*Samarjanka*, *Mašjarjanka*, etc.), including *Mazulinka*, presented at the San Francisco Kolo Festival in 1974. The *Mrzulin* described here comes from the district of Notranjsko. It is unique to that region; other dances called *Mrzulin* in other regions differ radically from it.

**Recordings:** Slovenian Traditional Dances 104 (cassette), *Mrzulin*; Folkraft 1544x45B, *Mrzulin*. (The instructions accompanying the Folkraft record are for a different version, from Gorenjsko.)

**Meter:** 3/4

**Initial formation and position:** Couples in closed ballroom position randomly scattered around the floor. M standing on Lft, Rft free, W standing on Rft, Lft free.

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MEAS	COUNT	ACTION
------	-------	--------

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**Note:** M's and W's footwork is opposite throughout.

- (upbeat) Step in place, M's Rf, W's Lf, flexing that knee and kicking the other foot (M Lft, W Rft) up (W's kick is slight, M's is more pronounced).
- 1 1 M steps Lft L (W closes Rft to Lft), beginning a couple turn CW.  
2 Pause.  
3 M steps Rft beside Lft, W steps slightly sideward with Lft, both kicking other foot up as in the upbeat.
- 2 Repeat meas 1, continuing couple turn CW.
- 3 1 M steps Lft L (W closes Rft to Lft), continuing couple turn CW.  
2 M closes Rft to Lft (W steps slightly sideward with Lft).  
3 M steps Lft L (W closes Rft to Lft), continuing couple turn CW.
- 4 1 M lightly stamps onto Rft (taking weight) beside Lft, W stamps lightly onto Lft beside Rft (taking weight).  
2 Pause.  
3 Repeat mov't of upbeat with opposite footwork (M steps Lft kicking Rft, W steps Rft kicking Lft).
- 5-8 Repeat meas 1-4 CCW with opposite footwork.
- 9-10 Repeat mov'ts of meas 3-4.
- 11-12 Repeat mov'ts of meas 3-4 with opposite footwork.
- 13-16 Repeat mov'ts of meas 9-12.
- 17-24 Couple waltzes (revolving CW) about the floor with simple flatfooted *Ländler*-like steps, 3 per measure, M beginning Lft, W beginning Rft.

# NOJKATOLIŠ

Slovenian couple dance from Gorenjsko

Notes by Dick Crum, revised 10/88.



*Nojkatoliš* (noy-kah-TOH-leesh, from German *Neukatholisch*, 'new Catholic'), sometimes pronounced and spelled *Najkatoliš* (nigh-kah-TOH-leesh), is a 2-part dance extremely popular throughout Central Europe and in Scandinavia during the late 19th century. In Slovenia it is found in many local variants, all of which differ from other European versions in terms of steps and movements, although the melody has remained pretty much intact.

The exact origins of this dance are obscure, though it can be traced as far back as the mid-19th century. Its unusual name has been the subject of much conjecture. Based on certain widespread Central European variants in which dancers move toward the center for 4 measures, then quickly "retreat" with gallop steps (not in the Gorenjsko version presented here), some scholars have suggested that the name 'New Catholic' might have somehow become attached to the dance by analogy with the regions that had become Protestant during the Reformation and later returned to Catholicism during the Counter Reformation!

The dance was known everywhere in Slovenia, under this and other names, and with many variants. Dancers often sang the following nonsense ditty to the first part:

*Joj, joj, joj,  
repa in frižov,  
kislo zelje in polenta,  
to je živež moj!*

Oh my, oh my,  
turnips and beans,  
sauerkraut and porridge,  
that's my daily fare!

**Recordings:** Slovenian Traditional Dances 104 (cassette), *Nojkatoliš*.

**Meter:** 2/4

**Initial formation and position:** Couples in semi-open ballroom position facing in LOD around the floor. M's Lft free, W's Rft free.

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MEAS	COUNT	ACTION
------	-------	--------

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**Note:** M's and W's footwork is opposite throughout.

## PART I

- |   |   |  |
|---|---|--|
| 1 | 1 | Dancers stamp once in place (M's Lft, W's Rft, no weight). |
|   | 2 | Pause.   |
| 2 |   | Repeat stamp and pause exactly as in meas 1.               |



MEAS	COUNT	ACTION
3-4		With 4 walking steps, 2 per meas (M: LRLR, W: RLRL), couple makes 1 full turn clockwise, to again face in LOD.
5-8		Smoothly, like a continuation of the walkaround in meas 3-4, couple moves forward in LOD with 8 walking steps, M beg. Lft, W beg. Rft, 2 steps per measure; on steps 7 and 8 (M: LR, W: RL) couple makes a 1/2 turn clockwise to face opposite direction (RLOD).
9-16		Repeat meas 1-8, but in RLOD; after the 1/2 turn clockwise, couple ends up in the place and position in which they started the dance.

**Variation on Part I:** In measures 5-8, instead of 8 walking steps forward in LOD, dancers may take closed ballroom position and dance in LOD 6 "sashays" (M: LrLr LrLr LrLr, W: RlRl RlRl RlRl) plus 2 walking steps (M: LR, W: RL). If you do this variation, you end up facing in LOD, and begin meas 9 in this position (the 2 stamps); in the 4 walkaround steps that follow, *do only 1/2 turn clockwise*, so that the next sashay steps return you (in RLOD) to home position.

## PART II

17-32 Polka, pivot or step-hops (*trpljan*) for 16 measures around the floor in LOD. (For further explanation, see p. 4 of introductory article, "A Brief Look at Slovenian Folk Dances".)

# POBELELO POLE

Slovenian group dance from Bela Krajina

Dance notes by Dick Crum 10/88

Dances exclusively accompanied by singing are a rarity in the Slovenian Alpine region of Yugoslavia, except in relatively low-lying areas approaching the Pannonian plainland, where Slovenians share many culture traits with neighboring Croatians and Hungarians.



Man from Bela Krajina

In the Bela Krajina district, bordering on Croatia, a number of singing dances have been recorded, as well as a few dances done with neither vocal or instrumental accompaniment ('silent' dances). These are generally recognized as the result of heavy immigration into this area in the past, prompted, among other things, by the Turkish occupation further south. Many of the immigrants came from the Dinaric mountain zone, where dancing without instrumental accompaniment was more the rule than the exception.

*Pobeledo pole* (po-beh-LEH-lo POH-leh, 'The field was white') is traditionally performed in the village of Predgrad on 'Anževó' (AHN-zeh-voh, St. John's Day, December 27 [winter solstice]). The song is a typical South Slavic lyrical ballad.

Meter: 2/4

The dance: Closed circle, mixed men and women, hands joined and held down at sides in "V" position. (Old-time villagers recall that *Pobeledo pole* was done exclusively by women in former days, i.e., up into the 1930's.)

Meas 1	ct 1	<i>Pobe-</i>	Facing to the L, step Lft forward in RLOD.
	ct 2	<i>lelo</i>	Continuing in RLOD, step on Rft, turning to face the center of the circle.
Meas 2	ct 1	<i>po-</i>	Facing center of circle, step in (toward center) with Lft.
	ct 2	<i>le</i>	Still facing center, step back (outward) with Rft, turning to face L in preparation for repeat of pattern.

The above pattern is done a total of 6 times (12 measures) to complete 1 verse of the song; then the dancers perform 1 pattern without singing, i.e., in silence, before continuing on to the following verse.

## POBELELO POLE

Slovenian dance song from Bela Krajina

Transcribed and translated by Dick Crum 6/88

Dance song from Predgrad (PRED-grahd) in the Bela Krajina (BEH-lah KRAH-yee-nah) district of Slovenia, Yugoslavia.

♩ = 78

Po - be-le - lo po - le z ov - ca - ma, po - be-le - lo po - le,  
 po - be-le - lo po - le z ov - ca - ma, z ov - ca - ma.

- |     |  |  |
|-----|--|--|
| 1.  | Pobeležo pole z ovcama,<br>pobeležo pole, pobeležo pole<br>z ovcama, z ovcama.                   | <i>The field was white with sheep.</i>                         |
| 2.  | Ne imale ovce čobana,<br>ne imale ovce, ne imale ovce<br>čobana, čobana.                         | <i>The sheep had no shepherd.</i>                              |
| 3.  | Čobanče je leglo, zaspalo,<br>čobanče je leglo, čobanče je leglo,<br>zaspalo, zaspalo.           | <i>The young shepherd had lain down<br/>and fallen asleep.</i> |
| 4.  | Sinoč so mi došle tri vile,<br>sinoč so mi došle, sinoč so mi došle<br>tri vile, tri vile.       | <i>Last night three <u>vile</u>* came to me.</i>               |
| 5.  | Pa so meni srce vadile,<br>pa so meni srce, pa so meni srce<br>vadile, vadile.                   | <i>And they took out my heart.</i>                             |
| 6.  | Najprva si bila majka ti,<br>najprva si bila, najprva si bila<br>majka ti, majka ti.             | <i>The first was you, mother.</i>                              |
| 7.  | A druga je bila sestrice,<br>a druga je bila, a druga je bila<br>sestrice, sestrice.             | <i>The second was my young sister.</i>                         |
| 8.  | A tretja je bila ljubica,<br>a tretja je bila, a tretja je bila<br>ljubica, ljubica.             | <i>The third was my sweetheart.</i>                            |
| 9.  | Tebi ču ja, majko, oprostiti,<br>tebi ču ja, majko, tebi ču ja, majko,<br>oprostiti, oprostiti.  | <i>I will forgive you, mother.</i>                             |
| 10. | Sestri ču ja ruke odrezati,<br>sestri ču ja ruke, sestri ču ja ruke<br>odrezati, odrezati.       | <i>I will cut off my sister's hands.</i>                       |
| 11. | Ljubco ču ja žarko poljubiti,<br>ljubco ču ja žarko, ljubco ču ja žarko<br>poljubiti, poljubiti. | <i>I will kiss my sweetheart<br/>passionately.</i>             |

\* *Vile* (VEE-leh) are legendary Balkan fairies or wood nymphs; their behavior is often (though not always) malevolent.

## PO ZELENOJ TRATI

Slovenian couple dance from Prekmurje

Notes by Dick Crum, revised 10/88.



*Po zelenoj trati* (poh zeh-LEH-noy TRAH-tee, 'on the green') is a couple dance from the Prekmurje (PREK-moor-yeh) region of Slovenia, an area which was long a part of Hungary. The dance is a Slovenian variant of one that spread throughout Hungarian territories in the 19th century under many names (Hungarian *Gólyás*, Slovak *Slovenská polka*, Croatian *Sirotica*, etc.).

In Prekmurje it was called either *Po zelenoj trati* or *Mali čardaš* ('little csárdás') and was popular up until the mid-1930's at weddings, pre-lenten (Carnival) dance events, etc., along with polkas, waltzes and various other local dances. The people danced to the accompaniment of small combos consisting of violin, bass and cimbalom.

The name *Po zelenoj trati* comes from the first line of the song whose melody is used for the dance:

*Po zelenoj trati pleše Barika,  
pa še ne pogleda svoj'ga Franceka...*

(Barika is dancing on the green,  
but doesn't look at her sweetheart, Francek...)

Just at the time the dance was fading in popularity, it was preserved by an organized group of dancers in the village of Beltinci, who performed it at a number of folk festivals in Yugoslavia before and after World War II. Their version (described below) has become standard among folk dance groups in Slovenia, including the France Marolt group of Ljubljana, from whom I learned the dance in 1954.

**Recordings:** Folk Dancer MH 45-3034-A, *Po zelenoj trati*; Folkraft F-1542x45, *Po zelenoj trati*; Slovenian Traditional Dances 104 (cassette), *Samarjanka-Po zelenoj trati*.

**Meter:** 2/4

**Initial formation and position:** In Figure I, couples in a circle facing center. M is behind W. Starting position is similar to that of the Varsouvienne, excepting that M is directly behind W instead of to one side. M holds W's R hand in his R, her L hand in his L, just above shoulder height. See below for Figure II position.

MEAS	COUNT	ACTION
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Note: M and W's footwork is identical throughout, unless otherwise indicated.

### FIGURE I

1	1	Step Rft sideward to R, on ball of ft with gentle flex of R knee.
	2	Close Lft beside Rft in same style as count 1.
2	1	Again step Rft sideward to R, on ball of ft with gentle flex of R knee.
	2	Close Lft beside Rft in same style as count 1, sharing weight momentarily on both feet.
3-4		Repeat mov'ts of meas 1-2 to L with opposite footwork.
5-6		Repeat mov'ts of meas 1-4; this time, however, as dancers move R the W looks over her R shoulder at M, and as they move L she looks at him over her L shoulder.

### CHORUS

1		Same as meas 1 of Figure I.
2	1	Step on Rft. Both dancers bend R, and M presses with L arm to draw W's face toward his as if kissing. Weight is on Rft and Lft is closed (no weight) beside Rft, L toe pointed beside R instep, L knee bent.
	2	Pause.
3-4		Same mov'ts as meas 1-2 of Chorus, but L with opposite footwork.
5-8		Both drop L hands and place on own hip. M marks time with 8 steps in place, beginning with Rft, as girl uses 8 steps beginning Rft to make 2 full turns in place clockwise (to her R) under joined R hands.
9-16		Repeat whole Chorus.

### FIGURE II

Dancers release hands and place both hands on own hips.

#### Man's movements:

1	1	Step Rft sideward R.
	2	Close Lft to Rft taking weight.
2-3		Turning to face almost in LOD, take 4 walking steps (2 per meas) in LOD.
4	1	Turning to face center, step Rft.
	2	Stamp Lft (no weight) beside Rft.
5-8		Mov'ts of meas 1-4 but to L with opposite footwork.

#### Woman's movements:

1	1	Step Rft sideward R.
	2	Close Lft to Rft taking weight.
2-4		With 5 walking steps beginning with Rft, W twirls along in LOD, making 2 full turns clockwise and keeping up with M, ending up facing center for stamp of Lft (no weight) beside Rft on count 2 of meas 4 (coincides with M's stamp).
5-8		Mov'ts of meas 1-4 but to L with opposite footwork (turns CCW).

### CHORUS

# ŠPICPOLKA (Požugana)

Slovenian couple dance from Gorenjsko

Notes by Dick Crum, revised 10/88.

*Špicpolka* (SHPEETS-polka, from the Austrian *Spitzbuampolka*, 'rascal's polka') is a 2-part dance extremely popular throughout the whole of Western Europe during the late 19th century. Vyts Beliajus taught American folk dancers its Lithuanian counterpart, *Klumpakojis* ('wooden shoes'); its Czech version, *Strašák* ('threatening dance'), is the last figure of the Czech *Beseda*. Some dancers know it as the *Finger Polka*. In Slovenia it is found in minor local variants, all very similar to those done elsewhere in Europe. In Gorenjsko, where the version described here comes from, it is also known as *Požugana* (poh-ZHOO-gah-nah, 'threatening dance').

**Recording:** Slovenian Traditional Dances 104 (cassette), *Špicpolka*.

**Meter:** 2/4

**Initial formation and position:** Couples facing each other, randomly scattered about the dance floor, hands on own hips.

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MEAS

ACTION

---

**Note:** M's and W's footwork is opposite throughout.

## PART I

- 1 No action; dancers wait.
- 2 Stamp three times in place, M LRL, W RLR.
- 3 No action; dancers wait.
- 4 Clap own hands in front of chest.
- 5 Shake R index finger at partner.
- 6 Shake L index finger at partner.
- 7-8 Each dancer makes one full individual turn in place in 4 steps, M to L, LRLR, W to R, RLRL.

## PART II

- 9-16 Polka, pivot or *trpljan* 8 meas around the room, M beginning Lft, W beginning Rft. (For further explanation, see p. 4 of introductory article, "A Brief Look at Slovenian Folk Dances".)



Costumes from Gorenjsko

# ŠUŠTARSKA (Šušterpolka)

## Slovenian Shoemaker's Dance

Notes by Dick Crum, revised 10/88.

Though seldom danced nowadays, old tradesmen's dances with elements dating as far back as the professional guilds of the Middle Ages are known in almost every country in Europe. "Cobblers" or "Shoemakers" dances, miming the routine movements of that trade (winding and waxing of thread, stitching of soles, pounding of heel pegs, etc.) are especially widespread in Scandinavia and Central Europe. The Slovenian *Suštarska* or *Sušterpolka* (SHOOSH-tar-skah, SHOOSH-ter-polka, from German *Schuster*, 'cobbler', 'shoemaker') came to Slovenia in the 19th century from Austria. It became an extremely popular standard everywhere, with numerous local variants. I learned the version given here in Slovenia in 1954.



Recordings: Folk Dancer MH 3031-B, *Bohinjska šuštarska* (has lyrics); 33-EP-SD-601-1, bd. 2, *Sušter polka* (instrumental only, no lyrics).

Meter: 2/4

Initial formation and position: Couples scattered randomly about the dancing area. In each figure, partners kneel on one knee (doesn't matter which) facing each other and perform the miming actions; for the chorus, they rise, take ballroom or shoulder-waist position and polka (see under CHORUS) freely around the floor.

### FIGURE 1 Winding the thread

Lyrics: *Sukej, sukej dreto, d' jo premau na bo!*  
Phonetic: SOO-KAY, SOO-KAY DRAY-TOH, DUH YOH PREH-MOW NUH BOH  
Translation: Wind, wind the thread, so it won't be too short!

Revolve own hands (really lower arms) around each other rapidly in front of own chest as if winding up cord. On the final syllable (*bo!*), bring arms out low at sides (see illustration) and pause briefly. Repeat verse and movements.

### CHORUS

Partners stand up, take ballroom or shoulder-waist position and polka 16 measures freely around the floor, starting with M's L, W's R. The "polka" may be a two-step

## SVATBENI REJC / SVATBENA POLKA

Slovenian wedding couple dances from Carinthia



Notes by Dick Crum, revised 10/88.

*Svatbeni rejc* (SVAHD-beh-nee RAYTZ, 'wedding dance') was an integral part of wedding celebrations up until the 1890s in the region known as Carinthia (in Slovenian: Koroška). Carinthia is now a part of Austria (in German: Kärnten), and the Slovenes who live there no longer do this dance. France Marolt, prominent Slovenian musicologist, researched the dance in 1934/35 in the villages of Blače and Melviče in the Zilja (ZEEL-yah) valley, known in present-day Austria as Gailtal. He reconstructed the dance from information supplied by old-time local musicians. I learned it from Marolt's widow, Tončka Maroltova, in 1954.

According to custom, the final phase in the long wedding scenario was the banquet held at the groom's home after the church ceremony. Once the guests had arrived and been seated, the *mendirar* (literally 'flag-bearer', the general 'organizer' or 'director' of the proceedings) offered several toasts, after which the orchestra struck up *Svatbeni rejc*. The *mendirar* sprinkled wine in the sign of the cross on the dance floor, and proceeded to dance with the bride, then with the *rjušna* ('sheet-preparer', one of the bride's relatives and member of the wedding party) and the maid-of-honor, in turn relinquishing each to another male member of the wedding party, until finally the whole wedding party was involved and the groom was dancing with the bride. General dancing followed this ceremonial performance of *Svatbeni rejc*,



MEAS	COUNT	ACTION
	4	Moving in this new direction, both step fwd with Rft.
	5	Both step fwd with Lft.
	6	Both step with Rft, M making 1/2 turn L, backing under joined R hands to face W.
4	1-6	Beginning with Lft and using 6 walking steps, the W walks around a small circle CW in front of M. Hands still kept joined and up. While the W is tracing this circle, M follows her movements with 6 comfortable steps beginning with Lft, gently leading her with his raised hands. At the end bring hands down, release L hands and place L hand on own hip, facing each other in such a way that M's L shoulder is toward center of circle, W's R shoulder is toward center (M is facing CCW around the floor, W is W). Joined R hands are held out to M's L (i.e., toward center of circle), in preparation for Part II.

## PART II

5	1-6	2 waltz balances (M: RLR, LRL; W: LRL, RLR) in place, swinging joined R hands away from center and back again. Steps are light, done on toes.
6	1-3	As M does a waltz balance RLR, swinging joined hands away from center and up, W does a quick single turn L (CCW) in place under joined hands with one waltz step LRL. Joined hands end up extended toward center.
	4-6	Keeping joined hands extended toward center, both do one waltz balance in place (M: LRL; W: RLR).
7	1-6	2 waltz balances exactly as under meas 1 of this Part.
8	1-6	(Music retards). Beginning with Lft and using 6 walking steps, W walks around a small circle (CCW) in front of M. Keep R hands joined up so W may pass under during circling. M follows her movements with 6 comfortable walking steps beginning with Rft. End in same position as before circling.
9-10		Repeat movements of meas 7-8.
11-16		Now repeat all of Part II.

On all the recommended recordings, the entire dance is followed by a brief break in the music and then the dance *Svatbena polka*.

To get into position for *Svatbena polka* (open ballroom position), modify the movements of Part II, meas 10, counts 1-6 the last time through *Svatbeni rejč* as follows:

10a	As W is halfway through her walk-around, M advances to her L side, passes W's R hand from his R to his L hand. His R hand goes to her waist, their joined hands are held straight forward (elbows straight) in LOD.
-----	---

polka, *trpljan* or pivots (see p. 4 of the introductory article "A Brief Look at Slovenian Folk Dances" for further explanation).

## FIGURE 2     Stretching the thread

**Lyrics:**            *Vleči, vleči dreto, d' jo premau na bo!*  
**Phonetic:**        VLAY-CHEE, VLAY-CHEE DRAY-TOH, DUH YOH PREH-MOW  
                         NUH BOH  
**Translation:**    Stretch, stretch the thread, so it won't be too short!

Imitate pulling and twisting a piece of thread horizontally in front of own chest, with twisting movements of the fingers. On the final syllable (*bo!*), bring arms out low at sides (see illustration) and pause briefly. Repeat verse and movements.

## CHORUS

## FIGURE 3     Stitching the sole and pounding heel pegs

**Lyrics:**            *Šivej, šivej dreto, touce, touce klin!*  
**Phonetic:**        SHEE-VAY, SHEE-VAY DRAY-TOH, TOH-TSEH, TOH-TSEH KLEEN  
**Translation:**    Sew, sew the thread, pound, pound the peg!

On *Šivej, šivej dreto*, imitate sewing some object with a needle on your raised knee. On *touce, touce*, place your L fist on your raised knee and strike it twice with your R fist. On *klin!*, reach your R fist over and strike it on partner's L fist. Repeat verse and movements.

## CHORUS

# TA POTRESENA

Slovenian couple dance from Gorenjsko

Notes by Dick Crum, revised 10/88.

*Ta potresena* (tah poh-TREH-seh-nah, 'jiggling or bouncy dance') is a 2-part offshoot of the dance *Zibnšrit* combined with a Slovenian-style schottisch chorus. It was formerly done in the region around Slovenia's capital city, Ljubljana.

**Recordings:** Slovenian Traditional Dances 104 (cassette), *Ta potresena*.

**Meter:** 2/4

**Initial formation and position:** Couples; partners side by side facing in LOD, M on inside, W on outside, inside hands joined low, outside hands in fist at own outside hip.

---

MEAS	COUNT	ACTION
------	-------	--------

---

**Note:** M's and W's footwork is opposite throughout.

## PART I

- |      |      |  |
|------|------|--|
| 1    | 1&2& | Moving fwd in LOD, M beginning Lft, W beginning Rft, 4 short running steps (lightly stamped).  |
| 2    | 1    | Continuing fwd in LOD, short running step, M Lft, W Rft.   |
|      | &    | Low hop or bounce, M Lft, W Rft, almost in place.  |
|      | 2    | Stamp, M Rft, W Lft, in place (no weight).   |
|      | &    | Pause.   |
| 3-4  |      | With opposite footwork to meas 1-2 (M beg. Rft, W beg. Lft), partners move slightly in LOD, at same time moving toward each other, ending up face to face on the final stamp.  |
| 5-8  |      | Partners take ballroom position and, M beginning Lft, W beginning Rft, do 4 bouncy schottisch-polka steps (step-step-step-low hop), 1 per measure, turning as a couple 1 full turn clockwise with each 2 schottisch-polkas (total 2 CW turns in these 4 meas). |
| 9-16 |      | Repeat meas 1-8.   |

**Variation on Part I:** Partners may do meas 1-4 "unattached", i.e., with hands in fists on own hips, move forward and apart (M diagonally toward center, W away from center) during meas 1-2, then forward toward each other in meas 3-4.

## PART II

- |       |  |  |
|-------|--|--|
| 17-18 |  | 2 bouncy schottisch-polkas (as in meas 5-6), making 1 full turn as a couple clockwise, beginning M's Lft, W's Rft. |
| 19-20 |  | In 4 pivot steps (M: LRLR, W: RLRL) 1 full turn as a couple clockwise.   |
| 21-32 |  | Repeat movements of meas 17-20 three more times for a total of four.   |

and it was the task of the *mendirar* and the best man to see that all women present had the opportunity to dance. While the former were busy at this, it was customary for mischievous male wedding guests to kidnap the bride and hold her for ransom in a local tavern. The *mendirar* had to find her, bargain for her return, pay the ransom, and bring her back to the groom's house accompanied by the musicians.

**Recordings:** Folk Dancer MH 3033, *Svatbeni rejc*; Folkraft F-1543x45, *Svatbeni rejc*; Helidon FLP03-005, Side 1, bd 5, *Svatbeni rejc/Svatbena polka*; Helidon K97 005-03 (cassette), Side 1, *Svatbeni rejc/Svatbena polka*; Slovenian Traditional Dances 104 (cassette), *Svatbeni rejc/Svatbena polka*.

**Meter, tempo, rhythm:** The meter of *Svatbeni rejc* is 6/8, and the tempo ranges from slow and majestic (Part I) to quick and lively with sudden retards (Part II). When learning the dance, it is useful to accustom oneself to counting 6 beats for each pattern, and be ready to count them very unevenly during Part II.

**Initial position:** In Part I, couples in a circle facing CCW around the floor. W is on inside (on M's L), and their hands are joined in front in Skater's Waltz position (L in L, R in R), with M's L arm over. Both face LOD. For Part II, see below.

---

MEAS	COUNT	ACTION
------	-------	--------

---

### PART I

- |   |          |  |
|---|----------|--|
|   | (upbeat) | Raise joined hands high, about 45°, forward (no footwork).   |
| 1 | 1        | Both step fwd with Rft.  |
|   | 2        | Both step fwd with Lft and pivot immediately on it, making a 1/2 turn L to face opp direction. This is an individual turn, hands kept joined high. W is now on M's R.  |
|   | 3        | Flex knees in this position, feet sharing weight. Joined hands are still high forward.   |
|   | 4        | Moving in this new direction (reverse LOD), both step fwd with Rft.  |
|   | 5        | Both step fwd with Lft and pivot immediately on it, making a 1/2 turn R to face orig. direction. Joined hands are still high forward.  |
|   | 6        | Flex knees in this position, feet sharing weight. Joined hands are still high forward.   |
| 2 | 1-6      | Beginning with Rft and using 6 walking steps, the W walks around a small circle CCW in front of M. Hands still kept joined and up. While the W is tracing this circle, M follows her movements with 6 comfortable steps beginning with Rft, gently leading her with his raised hands. Note that the M faces the same direction during this part, whereas the W is walking around a small circle, turning, as it were, under his raised arms. At the end the W returns to the M's L side, hands are lowered (still joined) <i>very briefly</i> in a position identical to the beginning of the dance, except that M's L arm is now crossed <i>under</i> W's R arm. On count 6 (now an "upbeat"), joined hands are again raised high in front. |
| 3 | 1        | Both step fwd with Rft.  |
|   | 2        | Both step fwd with Lft and pivot immediately on it, making a 3/8 turn R. In doing so, M passes under joined R hands. Both dancers are now facing "southeast", W squarely in back of M, looking at the back of his head, L hand in L hand, R hand in R hand.  |
|   | 3        | Flex knees in this position. Hands are still joined high.  |

'KARIÓTIKOS  
(Ikaria, Greece)

'Kariótikos is a dance from the island of Ikaria, near Samos and Hios. The name is Ikariótikos (dance of Ikaria), but the Ikarians always drop the "I" and call it 'Kariótikos. There are different styles of the dance, depending on which village, or which side of the island people are from.

Record: Folk Dancer 4050-A (45 rpm). 2/4 meter

Formation: Line, or open circle, with arms on shldr. It was also sometimes done with a front chain hold.

Styling: The dance is peppy and vigorous. The steps are small, and for the most part they are done on the balls of the feet. The 'Kariótikos is similar to the Hasápiko and the Sousta in step, but the style is different.

Meas    Cts

Pattern

INTRODUCTORY STEP

- |   |   |                                    |
|---|---|------------------------------------|
| 1 | ● | Facing LOD, step to R on R ft.     |
|   | ● | Step across in front of R on L ft. |
| 2 | ● | Step to R on R ft (facing ctr).    |
|   | ● | Swing L ft across in front of R.   |
| 3 | ● | Step to L on L ft.                 |
|   | ● | Swing R ft across in front of L.   |

Note: The Introductory Step is done several times, and then the First Variant is done to the end of the music.

FIRST VARIANT

- |   |   |   |
|---|---|---|
| 1 | ● | Facing ctr, step to R on R ft.  |
|   | ● | Hop on R ft and swing L ft from place around and behind R ft.   |
|   | ● | Step on L ft behind R.  |
| 2 | ● | Step to R on R ft (there may be a slight flex of the R knee; swinging the L ft behind the R calf or ankle). |
|   | ● | Step slightly to L on L ft.   |
|   | ● | Step together (next to L) on R ft.  |
| 3 | ● | Step across in front of R on L ft (there may be a slight flex of the R knee).                               |
|   | ● | Step to R on R ft.  |
|   | ● | Step across in front of R on L ft.  |

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## SVATBENA POLKA

Pronunciation: SVAHD-beh-nah POHL-kah

Meter: 2/4

MEAS	ACTION
	M and W use opposite footwork throughout.
1	Couple moving forward in LOD, step-close-step beginning M's Lft (W's Rft), dipping straight joined hands downward and bending slightly forward.
2	Continuing forward in LOD, step-close-step beginning M's Rft (W's Lft), raising straight joined hands up high and bending slightly backward.
3	In place, with 3 steps, M pulls joined straight hands to point to center (this time joined straight hands are horizontal) as couple makes 1/4 turn L to face center.
4	In place, with three steps, couple makes 1/4 turn R to face in LOD, joined straight hands still horizontal.

Variation

<u>Meas.</u>	<u>cts.</u>	<u>Pattern</u>
III	4	Turn to face L and step across on R ft.
	5	Step back in place on L ft.

Other variations include skips or hops, especially in meas. II before ct. 1 and/or ct. 2. The men dancers can lift their free leg rather high on cts. 1 and 2 in meas. I and III.

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# ZIBNŠRIT

## Slovenian couple dance

Notes by Dick Crum, revised 10/88.

Pronounced 'ZEE-b'n-shritt', from German *Siebenschritt*, 'Seven Steps'. The Slovenes offered no resistance to this classic European social dance when it spread throughout Europe in the 19th century; on the contrary, it became one of their universal favorites, and is still known today. Many villages (and even individual dancers!) have their own versions, but the one presented here is the simplest and is known widely throughout the country. The *Zibnšrit* presented at the San Francisco Kolo Festival in 1974 uses a different hold than this one, and has a woman's twirl in meas 7-8.

**Recordings:** Slovenian Old-Time Dances 33-EP-SD-601, *Zibnšrit*

**Meter:** 2/4

**Initial formation and position:** Couples in ballroom position randomly scattered around the floor.

---

MEAS

ACTION

---

**Note:** M's and W's footwork is opposite throughout.

- |      |   |
|------|---|
| 1-2  | "Seven steps" sideward to M's L beginning with Lft (to W's R beginning with Rft): step-close-step-close-step-close-step-hold. |
| 3-4  | Reverse mov'ts of meas 1-2 (i.e., "seven steps" to M's R [W's L] with opposite footwork).                                     |
| 5    | "Three steps" sideward to M's L beginning with Lft (to W's R beginning with Rft): step-close-step-hold.                       |
| 6    | Reverse mov'ts of meas 5 (i.e., "three steps" to M's L [W's R] with opposite footwork).                                       |
| 7-8  | With 4 step-hops (2 per measure, M beg. Lft, W beg. Rft) couple rotates 1 or 2 turns clockwise.                               |
| 9-12 | Repeat movements of meas 5-8.   |



(Menósis, cont.)

<u>Meas.</u>	<u>cts.</u>	<u>Pattern</u>
		<u>Variation</u>
I	1-4	Same as above.
II	1-3	Same as above.
	4	Step in place on R ft. (next to L ft.)
III	1	Step in place on L ft. (next to R ft.)
	2-4	Same as above.

Variation

I	1-4	Same as above.
II	1	Step to L on L ft. (facing center).
	2	Swing R ft. in front of L ft.
	3	Step in place on R ft.
	4	Step in place on L ft. (bend R knee slightly so that R ft. lifts in back.)
III	1	Scuff bottom of R ft. in place as you bring it forward.
	2-3-4	Same as above.



Women of Pogóni



Men wearing fustanelles

# LEVÉNDIKOS

(Macedonia - Greece)

This dance is from Flórina in Greek Macedonia. It is similar in feeling to the Tsámikos in that it can be danced by men only in a heroic manner. In fact, its name came from the word Levéndis which means a man with the qualities of youth, bravery, heroism, agility, and strength. Levéndikos is related to the Berátis type dances which seem to have originated in northern Epiros, (now southern Albania).

Music: Intersection Records IR-012  
Florina FL-2C

(7/8 + 5/8) 12/8 or (10/16 + 7/16) 17/16  
 3 + 2 + 2 ⊕ 3 + 2 4 + 3 + 3 ⊕ 4 + 3  
1 2 3 4 5 1 2 3 4 5

The dancer's rhythm is: S QQ S Q or 1 23 4 5  
counts 1 and 4 being longer than the others.

Formation: A broken circle with hands joined at shoulder height.



Characteristics: Depending on the speed of the music, the feeling can be deliberate or leaping with hops and large movements.

<u>Meas.</u>	<u>cts.</u>	<u>Pattern</u>	
		7+5/8 or 10+7/8	<u>1</u> 23 <u>4</u> 5
		Wt. on L ft. (facing center)	
I	<u>1</u>	Lift L heel and lower again.	} two bounces
	<u>2</u>	Lift L heel and lower again.	
	<u>3</u>	Step back on R ft.	
	<u>4</u>	Step slightly behind R on L ft.	
	<u>5</u>	Step to R on R ft.	
II	<u>1</u>	Step across in front of R on L ft. (facing LOD)	
	<u>2</u>	Bounce L heel.	
	<u>3</u>	Step fwd on R ft.	
	<u>4</u>	Step in front of R on L ft.	
	<u>5</u>	Step fwd on R ft.	
III	<u>1</u>	(Facing center) Lift and Lower R heel.	} two bounces
	<u>2</u>	Lift and lower R heel.	
	<u>3</u>	Step in place on L ft.	
	<u>4</u>	Step back on R ft.	
	<u>5</u>	Step fwd on L ft.	

SYNGATHISTÓS METSÓVOU  
(Métsovon, Épiros, Greece)












This is a couple dance from the village of Métsovon in the eastern Píndos mountains which join Épiros to Thessaly. It is a dance done in pairs with several parts. The name, Syngathistós, refers to "sitting" or knee bend steps which actually are not too common in the dance.

Record: Society for Dissemination of National Music #111  
Side B/4

Rhythm: 15/8: ; 7/8: .  
The above recording does not contain all of the rhythmic meters possible. 6/8, 4/4, 9/8 meters are also used.

Formation: Ptrs facing each other. Sometimes a man will dance with a man, or a woman with a woman, but usually the cpls are composed of a man and a woman. The free hands are held out to the side at shldr level, or placed on the hips.

Styling: The dance is improvisational. The musicians go through several different types of melodies, often changing meters. The dancers will usually pause for a second or so until they "find the rhythm", and then they begin to dance to the new meter.

<u>Meas</u>	<u>Cts</u>	<u>Pattern</u>
<u>15/16 Ptrs facing one another</u>		
1	 1&	Step to the R on R ft.
	 2	Touch L ft in front of R, or pause
	 3	Step on L ft in front of R, or step across in front of R on L ft.
	 4&	Step to the R on R ft.
	 5	Hop on R ft, or lift R heel, and at the same time lift L ft next to R calf, bending L knee, or swing L ft in front of R.
2		Repeat meas 1 with opp ftwk and direction. <u>Note:</u> The above basic step can be done with turns done by each dancer, or with slight fwd and back movements. Each person and each cpl improvises and moves as the mood dictates.
<u>7/8 Ptrs facing one another</u>		
Dancers sometimes pick up the 7/8 step on ct 3 of a previous meas.		
1	 1	Step on R ft in place.
	 2	Step slightly to L on L ft.
	 3&	Step across in front of L on R ft.
2	 1	Step back on L ft.
	 2	Step next to L on R ft.
	 3&	Step across in front of R on L ft.

Note: As with the 15/8 step, individuals can do turns in place or slight fwd and back movements. In both versions, the feet continue to dance the same basic step.

# MENÓUSIS

(Épiros - Greece)

Source:

This is a dance from Épiros in northwestern Greece. The name of the dance comes from the song which is about a man named Menóusis. Variants of this song can be found all over Greece, even in some of the Aegean islands. I have heard the song and seen the dance even at Greek functions in the United States.

Music:

Although the music has been transcribed in various ways, for a dancer's purpose, it is easier to explain the steps as if the music were in 4/4 time. The dance is always done to the song "O Menóusis, O Birbilis Ki'O Memét Agás".

Greek Folk Dances Folkraft LP-6 ( or any other recording of Menóusis )

Formation:

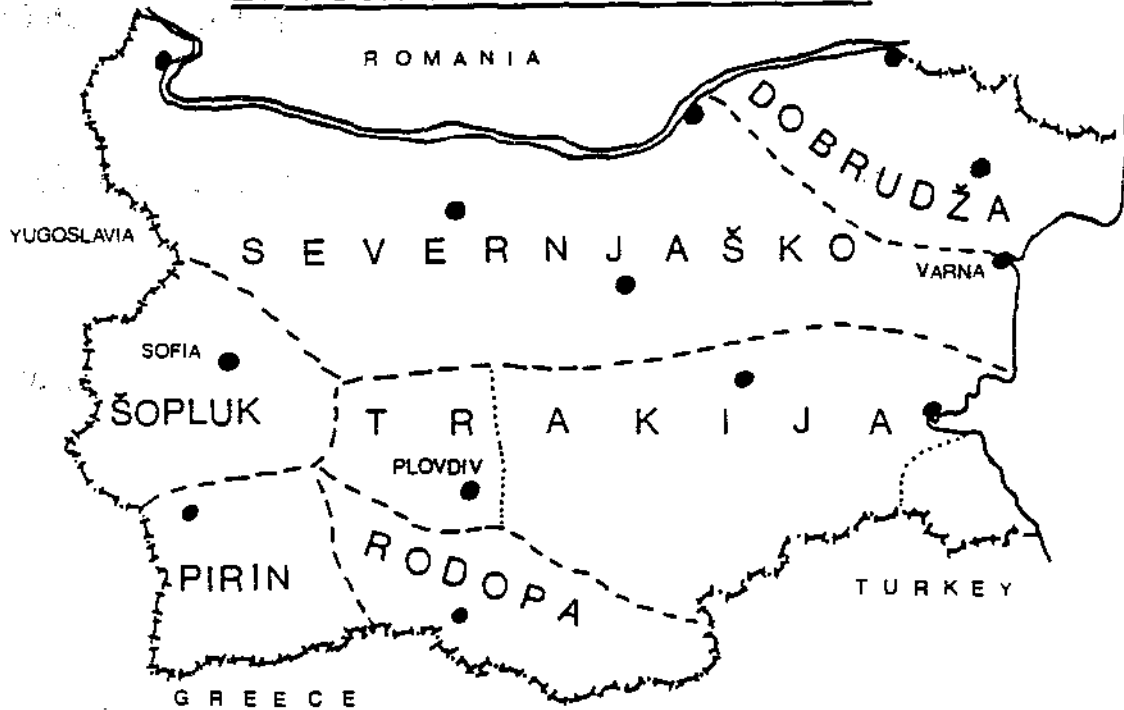
Hands are held at shoulder height as in the Syrtós. Dancers are in a broken circle with leader at the R end. The R ft. should be crossed over in front of the L ft. The L ft. holds weight; the R knee is bent and away from the L knee.

Characteristics:

The dance is not as heavy as some of the Epirote dances tend to be. The feet should not be lifted too far from the ground. There are several variations which the leader does, depending on his mood. Dancers follow as best they can. (No calls are made to alert the other dancers of step changes.)

<u>Meas.</u>	<u>cts.</u>	<u>Pattern</u>
	4/4	
I	1	Wt. is on L ft., the R ft. is across in front of the L ft., toes touching ground.
		Step to R on R ft.
	2	Step across in front of R on L ft.
	3	Step to R on R ft.
	4	Swing the L ft. across in front of R ft. (face LOD).
II	1	Step back in RLOD on L ft.
	2	Step back in RLOD on R ft.
	3	Turning to face center, step sdwd. to L on L ft.
	4	Step across in front of L on R ft.
III	1	Step sdwd. to L on L ft.
	2	Bring R ft. across in front of L ft., lifting L heel.
	3	Lower L heel and touch toes of R ft. so that you are in the starting position of the dance again.
	4	Pause

## ETHNOGRAPHIC MAP OF BULGARIA



### COMMON BULGARIAN FOLKDANCE RHYTHMS

Although the 2/4 beat is the most common among Bulgarian folkdance music (pravo, triti pāti, tropanka, sborenka, rāka and others), there are also a number of irregular rhythms. As a general rule, these rhythms can be divided into slow counts consisting of 3 beats, and fast counts, consisting of 2 beats.

RACHENITSA	Quick 2 1-2	Quick 2 1-2	Slow 3 1-2-3	=	7 beats/measure
KOPANITSA/GANKINO	Quick 2 1-2	Quick 2 1-2	Slow 3 1-2-3	Quick Quick 2 2 1-2 1-2	- 11 beats/measure
PAIDUŠKO	Quick 2 1-2	Slow 3 1-2-3	= 5 beats/measure		
DAJČOVO	Quick 2 1-2	Quick 2 1-2	Quick 2 1-2	Slow 3 1-2-3	- 9 beats/measure
ČETVORNO	Slow 3 1-2-3	Quick 2 1-2	Quick 2 1-2	=	7 beats/measure

### MIXED RHYTHMS

SEDI DONKA                      (S Q Q) (S Q Q) + (Q Q S Q Q) = 7+7+11 = 25

STÁ DÝO  
POGONISIOS  
(Pogóni - Greece)

This dance is from Épiros, in northwestern Greece. More particularly, it is from the area of Pogóni in Épiros, thus the name Pogonísios, dance from Pogóni. Stá Dýo, another name for the dance, means "two steps." It is danced by both men and women. Sometimes the Pogonísios is done with a fast part in the middle.


Records: The dance can be done to any Stá Dýo tune; the two most popular songs are: "Den Boro Mannoula" and "Vasilikos." Also follows Berátis on EMI Regal LP 14C 034-70760 Side A/7. 2/4 or 4/4 meter

Formation: A broken circle with hands joined at shldr level, elbows bent and down. The hands should not be pushed fwd into the circle, but should be comfortably back near the shldrs.

Styling: Depending on the feeling of the music, the dance has a free and joyous feeling with some spring in the steps.

Meas    Cts

Pattern

4/4 meter:  (Slow, quick, quick)

- |   |     |  |
|---|-----|--|
| 1 | 1,2 | With wt on R ft, step across in front of R on the L ft (slow). |
|   | 3   | Step sdwd to R on R ft (quick).                                |
|   | 4   | Step across in front of R ft on the L ft (quick).              |
| 2 | 1,2 | Step sdwd to the R on the R ft (slow).                         |
|   | 3   | Step behind the R ft on the L ft (quick).                      |
|   | 4   | Step sdwd to the R on the R ft (quick).                        |

A VARIANT FORM OF THE STÁ DÝO

- |   |     |  |
|---|-----|--|
| 1 | 1,2 | Wt. on R, step across in front of R on L ft. |
|   | 3,4 | Touch ball of R ft diag fwd to the R.        |
| 2 | 1,2 | Step behind on R ft.                         |
|   | 3   | Step back on L ft.                           |
|   | 4   | Step in place on R ft.                       |

AN INDIVIDUAL VARIATION

- |   |   |  |
|---|---|--|
| 1 | 1 | Wt on R, lift heel of R, or Hop on R.  |
|   | 2 | Step across in front of R on the L ft. |
|   | 3 | Step to R on R ft.                     |
|   | 4 | Step behind R on L ft.                 |
| 2 | 1 | Lift heel of L ft, or Hop on L.        |
|   | 2 | Step to R on R ft.                     |
|   | 3 | Step behind R on L ft.                 |
|   | 4 | Step to R on R ft.                     |

**VARIATION I****"PAUSE"**

(Lamba Lamba, p.2 of 3)

- |   |       |   |
|---|-------|---|
| 1 | 1 (Q) | Face center; Step L with L foot               |
|   | 2 (Q) | Step with R foot, crossing behind L           |
|   | 3 (S) | Step L with L foot, bending L knee            |
|   | 4 (Q) | Close R foot to L, taking weight on both feet |
|   | 5 (Q) | Hold  |

- |   |       |      |
|---|-------|------|
| 2 | 1 (Q) | Hold |
|   | 2 (Q) | Hold |

- 
- |  |       |  |
|--|-------|--|
|  | 3 (S) | Jump to both feet, turning diagonally L  |
|  | 4 (Q) | Jump to R foot, bringing L foot behind R |
|  | 5 (Q) | Hold                                     |

- |   |       |  |
|---|-------|--|
| 3 | 1 (Q) | Hop on R, facing center                            |
|   | 2 (Q) | Step in place with L                               |
|   | 3 (S) | Extend R foot toward center, placing heel on floor |
|   | 4 (Q) | Step with R foot next to L                         |
|   | 5 (Q) | Extend L foot toward center, placing heel on floor |

Measure 2, counts 3-5, and measure 3 are repeated as a sequence in each variation. This sequence will be referred to as the "ending sequence" in the following variations.

**VARIATION II****"TOES"**

- |   |       |   |
|---|-------|---|
| 1 | 1 (Q) | Step L with L foot                          |
|   | 2 (Q) | Step with R foot, crossing behind L         |
|   | 3 (S) | Step L with L foot                          |
|   | 4 (Q) | Hop on L, turning body slightly to the R    |
|   | 5 (Q) | Touch toes of R foot to floor behind L foot |

- |   |       |  |
|---|-------|--|
| 2 | 1 (Q) | Hop on L, keeping body facing R                      |
|   | 2 (Q) | Touch toes of R foot to floor behind L foot          |
|   | 3-5   | Repeat "ending sequence" as described in Variation 1 |

- |   |     |  |
|---|-----|--|
| 3 | 1-5 |  |
|---|-----|--|

**VARIATION III****"HLOPKI"**

- |   |       |   |
|---|-------|---|
| 1 | 1 (Q) | Step L with L foot  |
|   | 2 (Q) | Step with R foot, crossing behind L   |
|   | 3 (S) | Step L with L foot, bending L knee; bring R foot around to the side, about 12" from L foot and just above floor                     |
|   | 4 (Q) | With a sharp movement, close R foot to L, straightening knees ("hlopka")  |
|   | 5 (Q) | Jump from both feet to L foot (a drop, really, but the weight does come off the floor), bending L knee, and bringing R foot to side |

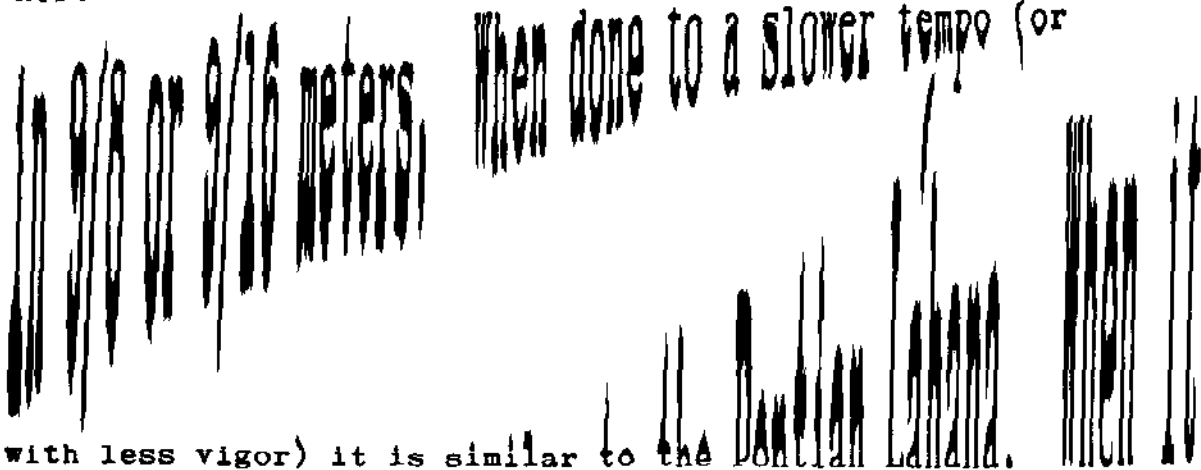
- |   |       |   |
|---|-------|---|
| 2 | 1 (Q) | Repeat "hlopka" (measure 1, count 4)                |
|   | 2 (Q) | Jump to L foot, bending L knee (measure 1, count 5) |

- 
- |  |     |                          |
|--|-----|--------------------------|
|  | 3-5 | Repeat "ending sequence" |
|--|-----|--------------------------|

- |   |     |  |
|---|-----|--|
| 2 | 1-5 |  |
|---|-----|--|

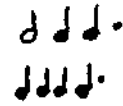
SYRTOS THRAKIS  
(Thrace, Greece)

The Syrtos in 2/4 (Kalamatianos in 7/8) is the national dance of the Greeks. This version of the Syrtos from Thrace in northeastern Greece is unusual because it is done to music



with less vigor) it is similar to the Donkian Lahaná. is done to a faster tempo (or with hops) it is actually similar to the Bulgarian Daichovo. It is interesting that the syrtos step pattern can be found done to many different meters throughout Greece and in some of the areas which are now outside of the borders of Greece.

Record: There are many tunes which can be used.  
"Thrakiotika Tragoudia me ton Hroni Aidonidi"  
Intersound LP SIN 2024  
side A, #2 Vasilepse Avgérimos 9/8 or 9/16



Formation: Dancers are in a broken circle with the hands joined at shoulder height, elbows bent and down. The hands should be comfortably back near the shoulders

Characteristics: The dance can be done with no hops and the weight on the full foot, or it can be done with hops and a peppier style on the balls of the feet.

<u>Meas.</u>	<u>cts.</u>	<u>Pattern</u>
1	•	Wt on L ft, step sideward to the R on R ft. Step behind the R on L ft. Step sideward to R on R ft.
2	•	Step across in front of R on L ft (turning to face LOD). Step to R on R ft. Step across in front of R on L ft.
3	•	Facing center, step to R on R ft. Step slightly forward on L ft. Step in place on R ft.
4	•	Step in place on L ft. Step slightly back on R ft. Step in place on L ft.

Hopping Variation

This can be done by using all four of the main dance beats, as in the hopping variation of the Láhana. This variation is similar in both feeling and step to the free style Daichovo. Hop on ct 1 of and take the first step of each measure on ct 2



## STARO ERKEČKO HORO

This dance is from Eastern Thrace, near the Black Sea. I learned it from Professor Stefan Vaglarov in 1986 in Bansko, Bulgaria.

**RHYTHM** - 2/4 meter      **SEQUENCE** - Part I twice, Part II once; repeat to end of music

**FORMATION** - Belt hold. This dance was taught in one line, with the women at the head, the men following; the women start the dance with Part I, the men with Part II. In this way, the line imitates the waves of the sea.

**STYLING** - Knees are bent and the dance is has a feeling of being close to the ground.

### PART I

<u>MEASURE</u>	<u>COUNT</u>	<u>DESCRIPTION</u>
1	1	Face diag. R; Step with R in LOD
	2	Step on L in LOD
2	1	Step on R
	and	Step on L, crossing behind R
	2	Step on R in LOD
	and	Close L next to R, taking weight on it

### PART II

1	1	Still facing diag. R; Step on R in LOD
	2	Step on L
	and	Place R foot next to L; do NOT take any wt on it
2	1	Step on R
	and	Step on L, crossing behind R
	2	Step on R
	and	Close L next to R, taking wt
3	a	Quick step on R twd center, but still moving to the R
3	1	Step on L, still moving twd center-R
	and	Step on R, still moving twd center-R
	2	Step on L, still moving twd center-R
	and	Stamp R, next to L
4	1-and	Back up with R - L
	2	Small leap back onto R
	and	Step back on L

Presented by Laurie Raz-Astrakhan  
Dance notes by Laurie Raz-Astrakhan

## TRITI PÄTI

This is one of a family of dances called Triti Pāti, based on a 2/4 rhythm. This version of the dance is from Thrace (Trakia). I learned it in 1986 from Professor Stefan Vaglarov in Pravec, Bulgaria. Almost any Triti Pāti music may be used to accompany this dance. A good recording, and the tune to which I learned it, is on XORO LP 3.

**RHYTHM** 2/4 meter (1 - 2; or 1 - and - 2 - and)

**FORMATION** Short lines, hand hold

<u>PART I</u>		
<u>MEASURE</u>	<u>COUNT</u>	<u>DESCRIPTION</u>
		Facing diagonally L, hands held in W position; move backwards (LOD):
1	1	Step backwards with R
	and	Step backwards with L
	2	Step backwards with R
	and	Hold
2	1	Step backwards with L
	and	Step backwards with R
	2	Step backwards with L
	and	Hold
3	1	Turn to face diagonally R; Step with R in LOD, swinging arms through forward and down positions and ending in a low backward position (elbows straight)
	2	Step with L in LOD, swinging arms to low forward position
4	1	Step with R in LOD, swinging arms to low backward position
	2	Touch toes of L foot to floor in front of R foot (diag. R); arms stay in count 1 position
5-8		Raise arms to W position and repeat Measures 1-4, using reverse footwork
9-16		Repeat measures 1-8

TRITI PĀTI cont'd.

PART II

- Facing diagonally L, arms in low backward position:
- |     |     |   |
|-----|-----|---|
| 1   | 1   | Step on R foot, crossing in front of L, bringing arms forward |
|     | and | Step on L foot in place (behind R)                            |
|     | 2   | Step on R to R, bringing arms backward                        |
|     | and | Step on L foot in place                                       |
| 2   |     | Repeat measure 1  |
| 3   | 1   | Hop on L, bringing arms forward                               |
|     | and | Step on R in front of L                                       |
|     | 2   | Hop on R, bringing arms backward                              |
|     | and | Step on L toward center (face center)                         |
| 4   | 1   | Face center: Hop on L, bringing arms forward                  |
|     | and | Step on R to R  |
|     | 2   | Step on L next to R, bringing arms backward                   |
|     | and | Step on R to R  |
| 5   | 1   | Hop on R, arms forward  |
|     | and | Step backward on L (away from center)                         |
|     | 2   | Hop on L, arms backward                                       |
|     | and | Step backward on R  |
| 6   | 1   | Hop on R, arms forward  |
|     | and | Step on L to L  |
|     | 2   | Step on R next to L, arms backward                            |
|     | and | Step on L to L  |
| 7-8 |     | Repeat measure 1 twice  |

Note on Part II: The arms swing continuously, not just on the counts as described. The emphasis of the direction, however, is as described. The arms remain straight and swing to a low forward and low backward position.

Presented by Laurie Raz-Astrakhan at KOLO FESTIVAL, 1988  
Dance notes by Laurie Raz-Astrakhan