

JEFTANOVIĆEVO KOLO

Bosnia and Vojvodina (Yugoslavia)

Jeftanovićevo kolo (yef-TAH-noh-vee-cheh-voh KOH-loh, "Jeftanović's dance") was composed about 1901 in Sarajevo, the capital of Bosnia, which at the time was under Austro-Hungarian administration. The dance was created, by composer(s) unknown, in honor of Gligorije Jeftanović, a prominent public figure among the Serbs of the area and their spokesman in relations with the governing authorities. He had recently returned from a trip to Vienna, where he had sought autonomy for Serbian churches and schools in the districts of Bosnia and Hercegovina.

"Jeftanović's dance" was popular at Serbian social events in towns throughout Bosnia, Hercegovina and other areas of Austria-Hungary where, in the turbulent political atmosphere of the times, it contributed to the sense of identity of Serbs living there who aspired to unification with Serbia proper.

In the period between the two World Wars the popularity of *Jeftanovićevo kolo* declined. Old-time residents of Sarajevo recall that Jeftanović's eldest son traditionally led "his family's kolo" whenever it was played at a gathering where he was present. The dance is reported to have been last done in Sarajevo at a social event in the winter of 1941.

Shortly after its 1901 debut in Sarajevo, the dance spread among the Serbs of Vojvodina as well. There it underwent some changes in its music and steps. From Vojvodina it made its way to the U.S., via Serbian immigrant tamburitza players from that area who particularly liked its tune. (This was the case with the members of the "Banat" Orchestra who play on the Folk Dancer record listed below.) *Jeftanovićevo kolo* can still be seen occasionally in some Serbian communities in the eastern U.S. It is described below as it was learned and danced by Dick Crum in the 1950's at Serbian and Croatian dance affairs in Pittsburgh, Pennsylvania.

Recording: Folk Dancer MH 45-1012b, *Jeftanovićevo kolo*.

Meter: 2/4

Formation: Open circle, mixed M and W, hands joined and held down at sides.

MEAS

ACTION

Figure 1 - "Basic kolo step"

- 1 Facing ctr, low hop on Lft in place or moving very slightly R (1); step Rft. (flat) sdwd R (&); close Lft beside Rft, taking wt (2).
- 2 Short step with Rft sdwd R (1); low hop on Rft in place (2).
- 3-4 Same mov'ts as meas 1-2, but to L with opposite ftwk.
- 5-16 Repeat mov'ts of meas 1-4 three more times (for total of four).

Cont

JEFTANOVIĆEVO KOLO (cont'd)

Figure 2 - "Basic kokonješte step"

- 17 Facing slightly R of ctr and moving in LOD: step Rft fwd (1); step Lft fwd (2).
- 18 Facing ctr, short step with Rft sdwd R (1); close Lft (no wt) beside Rft or slightly fwd (2).
- 19 Short step with Lft sdwd L or in place (1); close Rft (no wt) beside Lft or slightly fwd (2).
- 20 Short step with Rft sdwd R or in place (1); close Lft (no wt) beside Rft or slightly fwd (2).
- 21-24 Reverse direction and footwork of meas 17-20.
- 25-32 Repeat mov'ts of meas 17-24.

Figure 3 - "Hop-step-steps and stamps"

- 33 Facing almost directly in LOD, hop on Lft, extending Rft a bit fwd, low (1); step Rft fwd in LOD (&); close Lft beside Rft, taking wt on Lft (2).
- 34-38 Continuing fwd in LOD, repeat the mov'ts of meas 33 five more times (for total of six).
- 39 Stamp onto Rft, taking wt and facing ctr (1); pause (2).
- 40 Stamp Lft (no wt) beside Rft (1); pause (2).
- 41-48 Reverse direction and footwork of meas 33-40.

Description by Dick Crum

Laguna Festival 1978