

SOKOBANJSKA GAJDA

This dance is an 8-measure dance which very closely approximates the dance "Kukunjež" as done in the Soko Banja region. It is possible that the only real difference is in the melody of the accompanying music. It is clearly a member of the family which includes Kukunješte and Moravac, a type found throughout Serbia and now with the spread of Moravac and U Sest, throughout all of Yugoslavia.

Rhythm: 2/4

The dance is done in an open circle with the leader on the R end. Although the dance is symmetrical, there is some tendency to take slightly larger steps when moving to the right, producing a consequent total motion of the circle to the right over a period of time.

Arms are bent at the elbows and hooked with your neighbors' arms near the elbow. In general, it is more common for the R arm to pass behind and around your right-hand neighbor's L upper arm, although there is no strict adherence to this pattern. An arm which is being hooked (L arm in the above situation) is generally bent at the elbow and its forearm is held near the body, or its hand may even hold onto a belt or vest.

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| I. 1. a. Step to R on ball of R ft., momentarily.* | Face R of center. |
| b. Close L to R, stepping on full foot. | Flex L knee as weight is shifted to L leg. |

2. Repeat motion and footwork of 1.

II.1. Repeat motion and footwork of I.1.

2. Step R to R

Face center.

III.1. Step L by R.

&. Step R by L.

2. Step L by R.

IV.1. Step R by L.

&. Step L by R.

2. Step R by L.

V.-VIII. Repeat I-IV with reverse footwork and opposite motion.

- * The timing varies on "a" and "b". In general, "a" takes less than a full half-beat, with "b" being consequently longer. Thus they are clustered into a syncopated group which might be called a "bloop-bloop". This group may be performed so that "a" is done before the beat and "b" on the beat, or so that "a" is done on the beat, and "b" slightly after, or something inbetween these two.

Variation: The younger people tended to face a bit more to R of center on measures I and II and in closing L to R on "b", they brought it somewhat forward of R, or even crossed a bit in front of R. Likewise, on measures III and IV, and again on VII and VIII, the step on "&" is somewhat forward and even slightly across in front of the other foot with a subsequent turning of the body in this direction, -i.e., the body turns to L on III and VIII, and to the right on IV and VII.