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VYTS BELIAJUS INSTITUTE

HELD IN CONJUNCTION WITH THE

1953 CALIFORNIA

KOLO FESTIVAL

CALIFORNIA HALL
POLK & TURK STS.
SAN FRANCISCO, CALIF.

FRIDAY, NOVEMBER 27th, 1953 ** SATURDAY, NOVEMBER 28th, 1953

JONKELIS (Lithuanian)	VESTUVIU POLKA (Lithuanian)
HASSIDIC SHER (Polish-Jewish)	CALL TO THE PIPES (SCOTTISH)
VEDERAS (Lithuanian)	KALVELIS (Lithuanian)
KOJA, KOJA (Lithuanian)	ZIOGELIS (Lithuanian)
MAKEDONKA (Macedonian)	TAMBURITZA POLKA (Composed)
VRANJANKA (Yugoslav)	MAKEDONKA (Macedonian)
YUGOSLAV KOLO REVIEW	VRANJANKA (Yugoslav)
	YUGOSLAV KOLO REVIEW

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JONKELIS

RECORD: Victor 26-5510

Zemaitija is the home of this beautiful, dignified square dance. The derivation of the name is uncertain: It may be derived from the Jewish given name "Jonkel" with the Lithuanian ending added, and thus we have "Jonkelis," which would mean "Little Jack". However, the dance is purely Lithuanian. (Reprinted from DANCE OF LIETUVA by V.F. Beliajus.)

FORMATION: Four couples in a square. The girl is to the boy's right. Hands at sides. Walking step used throughout the dance. The turn is always done in Lithuanian dance position.

INTRODUCTION. Three chords (2 meas.); all dancers stamp 3 times with R.

PART I - WEAVING

- MEAS. 1-2 Girls 1 and 3, with hands holding skirts, pass each other, back to back, in the center of the square, leading with R shoulders, 4 walking steps.
- 3-4 Boys 1 and 3 start across the square, passing opposite girls back to back, leading with L shoulder almost immediately, and passing each other back to back, leading with R shoulder in the center, 4 walking steps.
- 5-6 Couples 1 and 3, having changed places, turn in place with walking steps, while girls 2 and 4 cross over as in Meas 1-2
- 7-8 Couples 1 and 3 continue turning in place. Boys 2 and 4 cross over as in measures 3 and 4.
- 1-8 Repeated: Repeat Meas. 1-8. Couples 2 and 4 turn in place during Meas. 1-4 as couples 1 and 3 change places.

PART II - CROSSING

- 9-10 As couples 2 and 4 turn in place, boys 1 and 3 cross over to opposite girls (girls remaining in place), with 4 walking steps, passing with R shoulders.
- 11-12 As boys 1 and 3 turn opposite girls in place, boys 2 and 4 cross over to opposite girls with 4 walking steps, passing with R shoulders.
- 13-14 Repeat Meas. 9-12 (returning to own partners). Boys 2 and 4 turn in place with opposite girls, as boys 1 and 3 return to own partners.
- 15-16 While boys 1 and 3 turn own partners in place, boys 2 and 4 return to own partners. All couples turn in place.

PART III - CORNERS

- 1-2 Girls remain in place as all boys, passing their own partners, walk to the girl to their right.
- 3-4 Turn this girl with 4 walking steps.
- 5-6 Boys return to own partners with 4 walking steps.
- 7-8 Turn own partners with 4 walking steps.
- 1-8 Repeated. Repeat meas. 1-8 just described, all boys moving to the girl to their left and back to own.

PART IV - CLAPPING

- 9-12 Girls remains in place as boys 1 and 3 approach each other with 4 walking steps. On the last step boys clap their own hands once. Couples 2 and 4 turn in place.
- 13-16 Boys 2 and 4 repeat meas. 9 and 12 just described, as couples 1 and 3 turn own partners with 8 walking steps.
- 9-16 (Repeated) Boys cross over as in Part II.
- 1-2 Girls remain in places as boys 1 and 4 and boys 2 and 3 approach each other and clap as in meas. 9-10 above.

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- 3 - 4 Boys turn about and return to own partners with 4 walking steps.
- 5 - 8 Turn own partner with 8 walking steps.
- 1 - 2 (Repeated) Boys 1 and 4 and boys 2 and 3 change partners with 4 walking steps, passing R shoulders.
- 3 - 4 Turn new partners with 4 walking steps.
- 5 - 6 With 4 walking steps boys return to own partners.
- 7 - 8 Turn own partners with 4 walking steps.
- 9 -16 (and repeat): Repeat Meas. 1-8 (and repeat) just described, boys 1 and 2 clapping and changing places as boys 3 and 4 clap and change places.

PART V - RINGS

- 1 - 2 Couple 3 hooks R arms and turns in place. Couple 4 does the same. Boy 1 approaches couple 2 with 4 walking steps. Girl 1 remains in place until her partner returns.
- 3 - 4 Couple 2 with boy 1 join hands and circle half way around. Couples 3 and 4 continue turning.
- 5 - 6 Couple 2 raises joined hands and leads boy 1 under arch toward couple 3. Boy 1 approaches couple 3 with 4 walking steps. Couple 2 hooks R arms and turns in place.
- 7 - 8 Boy 1 and couple 3 circle half way around. Couples 2 and 4 continue turning.
- 1 - 2 (Repeated): Couple 3 raises joined hands and leads boy 1 under arch toward couple 4. As boy 1 approaches couple 4, boy 2 approaches couple 3 with 4 walking steps. Girl 2 remains in place until partner returns.
- 3 - 4 Couple 4 plus boy 1 and couple 3 plus boy 2 circle halfway around.
- 5 - 6 Couple 4 raises joined hands and leads boy 1 under arch while couple 3 raises joined hands and leads boy 2 under arch. Boy 1 approaches his own partner with 4 walking steps as boy 2 approaches couple 4. Couple 3 hooks R arms and turns in place.
- 7 - 8 Couples 1 and 3 turn in place with R arms hooked. Couple 4 and boy 2 circle half-way around.
- 9 -10 Couple 4 raises joined hands and leads boy under arch. Boy 2 approaches couple 1 with 4 walking steps as boy 3 approaches couple 4. Girl 3 remains in place till partner returns.
- 11-12 Couple 4 plus boy 3 and couple 1 plus boy 2 circle halfway around at the same time.
- 13-14 Couple 4 raises joined hands and leads boy 3 under arch as couple 1 raises joined hands and leads boy 2 under arch. Boy 2 approaches partner with 4 walking steps as boy 3 approaches couple 1. Couple 4 hooks R arms and turns in place.
- 15-16 Couples 4 and 2 turn in place with R arms hooked. Boy 3 and couple 1 circle half-way around.
- 9-10 (Repeated): Couple 1 raises joined hands and leads boy 3 under arch. Boy 3 approaches couple 2 and boy 4 approaches couple 1. Girl 4 remains in place.
- 11-12 Couple 2 and boy 3 as well as couple 1 and boy 4 circle half around
- 15-16 Couples 1 and 3 turn in place with R arms hooked. Couple 2 with boy 4 circle half-way around.
- 1-2 Couple 2 raises joined hands and leads boy 4 under arch. Boy 4 approaches couple 3. Couples 1 and 2 turn in place with R arms hooked.
- 3-4 Couple 3 and boy 4 circle halfway around. Couples 1 and 2 turn in place.
- 5-6 Couple 3 raises joined hands and leads boy 4 under arch. Boy 4 approaches own partner. Couples 1,2,and 3 turn in place.
- 7-8 All turn in place.

HASSIDIC SHER

RECORD: Folkraft 1117-A, Standard F-8001 or any good fast Jewish music.

There are many versions of the Jewish Sher and a great number of melodies. This Sher is of the Hassidic Jews of Poland. Because of religious beliefs this Sher underwent a reformation to suit their needs.

FORMATION: A square with each person holding a handkerchief in his right hand.

16 breezy walking steps to the left.

16 walking steps to right. Release corner person's handkerchief and stay in a square formation.

Couples 1 and 2 change places with the man leading and woman following. Pass facing opposite couple (8 walking steps).

Couples 2 and 4 change places the same way.

Repeat above with couples returning to their own places.

THE SHER (SCISSORS)

Man #1 and left hand corner woman (who is #2 according to Jewish reckoning) go forward with 3 walking steps passing right shoulders. Step back with one step. With four more go to opposite partner passing L shoulders.

The visiting man swings man #2 while the visiting woman swings woman #1. 8 walking steps for the swing with hands joined either at palms or over upper arms.

Man #1 and woman #2 repeat this figure again, returning to own partners and swinging them.

Man #1 repeats this entire pattern with opposite woman (#3), etc., and then with right hand woman (#4), etc.

After making all calls form a circle once again, joining via handkerchiefs. Repeat the circling and changing places.

Now, left hand man (#2) repeats the visiting and "sherring" with each woman. This sequence is followed by man #3 and #4.

After completing the "sherring" by all men, circle left and right and change places, as above. After 2 and 4 couples return to places all bow.

DESCRIPTION BY V.F. BELIAJUS.

VĒDARAS

RECORD: Folkraft 1051

PRONOUNCED: VEH-deh-rah's

Reprinted from DANCE OF LIETUVA by V.F. Beliajus.

Many Lithuanians love blood sausages and blood puddings, and have even named a dance after the pudding. According to Prof. Jonas Balys, this dance was originally a circle dance with walking steps to right and left, and a person in the center; when the second part of the music commenced the central person chose one to hook elbows with and skip, as did everyone else; and the partnerless one went into the center to be the next chooser.

FORMATION: Circle for as many couples as desire to dance; hands joined.

MEASURE

FIGURE 1.

- 1-3 Everyone polkas (3 polka steps) to right, starting with R foot.
- 4 Clap own hands twice.
- 1-4 (Repeated): Repeat above to left, starting with left foot.
- 5-8 Refrain, meas. 5-8: hook right arms and skip, turning in place with 8 skips (or four polka steps).
- 5-8 (Repeated): Hook left arms.

FIGURE 2

FORMATION: Stand in couples, boys in the center, all facing counter-clockwise, boy's R hand around girl's waist, girl's L hand around boy's waist.

- 1-3 Three polka steps forward, starting with the outside foot.
- 4 Free hands (boy's left, girl's right) clap twice.
- 1-4 (Repeated): Reverse direction to clockwise, same position as above. Three polka steps starting with the new outside foot, and free outside hands clap each other's hands.

REFRAIN: Same as above.

FIGURE 3

- 1-4 Boys dance counter-clockwise, independently, with hands on hips, as in Fig. 1, meas. 1-4. Girls, at the same time, dance toward center of circle with 3 polkas and on the 4th meas. clap twice the hands of the girls on each side.
- 1-4 (Repeated): Everyone turns about and returns to place with 3 polka steps; the clapping is done facing partners.

FIGURE 4

- 1-4 Join right hands to do a grand right and left, passing three people. On the 4th meas., reach the fourth person and clap his left hand twice.
- 1-4 (Repeated): With this fourth person, who now becomes your first, start a grand left and right (starting with the left hand - the hand that clapped) and again pass 3 people left-right-left, reach for the fourth person and clap right hands twice. Thus, you will be seven people away from the original partner.

REFRAIN: Repeat refrain with this 7th person who is now your partner, and start dance from the beginning.

KOJA, KOJA

(Your Foot, Your Foot)

This dance seems to be another variation of the Russian "Oyda", or as the Lithuanians call it, "Anelkute, Kaire Kojas" (Little Anna, Your Left Foot). This dance was found by V.F. Beliajus among the Lithuanians of Baltimore, Md. The tune was given him by Kazys Stupuras who danced it in Tryskiai, district of Siauliai, and brought the dance to the USA. Reprinted from the book DANCE OF LIETUVA by V.F. Beliajus.

RECORD: Folkraft 1049

FORMATION: Couples anywhere on the floor. Both hands joined, facing part.

- 1 - Step R,L,R, turning slightly to right until L shoulders are adjacent and joined hands are stretched across each other's chest.
- 2 - Stamp in place twice with L foot.
- 3 - Step L,R,L, turning slightly to left until R shoulders are adjacent and joined hands are stretched across each other's chest.
- 4 - Stamp R foot twice.
- 1 - (Repeated): Same as measure 1 above.
- 3 - Same as measure 3 above.
- 4 - Hit R hips against each other twice.
- 5-8 (and repeat): Polka in dance position anywhere on the floor.

MAKEDONKA

Macedonia is divided between Yugoslavia, Bulgaria, and Greece, tho the Macedonians themselves are a nationality and have a distinct culture of their own. Their dances are mostly in slow tempo and resemble Greek horros more than Serbian kolos. The Macedonians themselves call their circle dances "oro". This dance resembles the Greek syrto both in music and steps, also style. In their book NARODNE IGRÉ, volume IV, the Jankovich sisters describe the SIRTÓ as native to the Lake Ohrid region of Yugoslav Macedonia and having eight measures to the dance as against four of the Greek dance. This particular recording, however, and to some extent the dance might be considered a Serbian interpretation of a Macedonian dance, the orchestra being tamburitza instead of "chalgie".

RECORD: Balkan 547 or Stanchel 1022

PRONOUNCED: Mah-keh-DOHN-kah

FORMATION: While the hands are held at shoulder height in the Macedonian oro, here the hands are held low in US circles.

MEASURE (Count: long-short-short, long-short-short)

- 1 Step on right foot to the right (long), step left behind right (short), step right to right (short).
- 2 Step left in front of right (long), step right to right (short), step left in front of right (short).
- 3 Step right forward (towards center of circle, body facing in) (long), step left forward and at the same time take weight off right foot, bending knee slightly (short). Step on right foot in place (short).
- 4 Step on left foot backward (long), step to right with right (short), step on left foot in front of right (short).

V RANJANKA

The Vranjanka originated in the Vranje region of Southern Serbia during the Turkish occupation, when the Serbs were suppressed and held their "slavé" (festival saint's days) celebrations by moonlight. This dance is of the Žikino type, and in 3/4 time. As is true of other dances of Southern Serbia, the dance is composed of five measures done to music of four measures, therefore the beginning of each routine will start at a different measure of the musical phrase.

RECORD: Standard F-12008

PRONOUNCED: VRAHN*yahn-kah

MEASURE (entire dance done in "open-kolo" formation, leader at right)

- 1 Step on right to right (1), hop on right (and), kicking left foot slightly backward and bringing it forward (2); step on left foot in front of right foot (and).
- 2 Step on right foot slightly to the right; step on left foot across and in front of right foot; step on right foot in place.
- 3 Step on left foot slightly to the left; step on right foot across and in front of left foot; step on left foot in place.
- 4 Repeat measure 2.
- 5 Step on left, step on right, step on left (do not stamp).

Variation given for Žikino Kolo is also used in US ethnic circles, tho the above description is the traditional one and should not be too hoppy.

VESTUVIŲ POLKA

RECORD: Standard F-19002 (THE WEDDING POLKA)

PRONOUNCED: Vehs-TOO-vyoo

FORMATION: Four couples, hands joined in a single circle.

MEASURE

- 1 - 8 Polka to the right, stamping on the 8th measure.
1 - 8 Repeat. Polka to the left, stamping on 8th meas. Release hands.
9 -16 Girls form inner circle with joined hands and polka to the left (clockwise); boys in outer circle polka to right, all stamping on 8th meas. when all should be back to original places
9-16 Repeated: Boys form inner circle with joined hands and polka clockwise; girls polka outside, counter-clockwise; all stamp on 8th measure. Boys face partners.

DO-SI-DO

- 17-20 A "shoulder do-si-do". Partners pass left shoulders, back to back (1 meas.); face partner and do another polka step, dancing around each other (1 meas.); bring forward left shoulder, passing back to back to reach own place (1 meas.). Now, everyone facing center stamp three times (1 meas.).
21-24 Above do-si-do figure is now repeated by the boy with the girl to his left, stamping in place on the eighth measure.

REFRAIN (TRIO)

- 25-28 Couples join inside hands. Couple 3 raises joined hands and with polka steps changes places with couple 1, who polka under the arch formed by couple 3. When reaching the new positions, couples release hands and turn around to face center. During this time, couples 2 and 4 move toward their own right with a step R, together; step R, together (2 meas.), then step L, together; step L, together (2 meas.).
29-32 Couple 2 then goes under the arch made by couple 4 as they change places, while couples 1 and 3 do the balance step.
25-32 (Repeated) Couples 1 and 3 go back to own places, with couple 3 going under arch this time. They are followed by couple 2 and couple 4, with couple 4 going under the arch. Free couples balance in place.

TURN (Formation: Inside hands joined with partners. Boys move counter-clockwise on inside of circle.

- 1 - Boy turns girl under his R hand, each doing a polka step.
2 - Boy moves up to next girl with three stamping runs; girl dances a polka step in place.
3 - 8 Boy progresses, turning a new girl every second measure until he is back to his own place.
1 - 8 (Repeated): Right hands joined; girls move clockwise, outside of circle, turning boys, as above.

VISITS

- 9 -12 Boy 1 meets girl 3 in center of square and polkas with her in the Lithuanian dance position, returning to places. At the same time couples 2 and 4 polka in place with own partners.
13-16 Boy 2 meets girl 4 in center as couples 1 and 3 polka in place.
9-16 (Repeated): The above is repeated first by boy 3 with girl 1, and then by boy 4 with girl 2. The others polka in place.

CLAPPING

- 17-18 Girls do two polka steps to center.
19 - Clap once.
20 - Return to places with one polka step.
21 -24 Boys repeat above.
Repeat Refrain (Trio). Either finish at end of refrain with a bow, or play meas. 1-8 and dancers polka off floor. (V.F. BELIAJUS description).

CALL TO THE PIPER

Description by V.F. Beliajus

RECORD: Beltona 1001 or Imperial 1005 DASHING WHITE SERGEANT

FORMATION: Couples in a varsouvienne position.

MEASURE

- 1-2 Four walking steps starting with R foot.
- 3-4 Brush R foot forward (1), across L foot (2), uncross forward (1), step on right in place (2).
- 5-8 Repeat above, starting with L foot.
- 9-12 Release hold. Do a square of 4 pas-de-basque steps, starting with R shoulders back-to-back, a quarter turn to face-to-face; repeat, ending in place. Men on the inside, women on the outside and facing partners.
- 13-14 Two pas-de-basque steps facing partners to R and L.
- 15-16 Join R hands with partner. Man walks forward 4 steps while woman makes 2 right turns of 4 steps under the joined hands.

NOTE: This dance was introduced by Frank Kaltman & Olga Kulbitsky at the Stokes Forest Camp, N.J.

KALVELIS

Description by V.F. Beliajus

RECORD: Folkraft 1051

This version is officially recorded by a Lithuanian government bulletin.

FORMATION: All join hands in circle, girl on boy's right.

MEASURE

- 1-8 All polka to the right, stamping three times on the eighth meas.
 - 9-16 Repeat to the left (music A repeated).
 - 17-18 Clap left hand onto own right, right onto own left, again left onto right and right onto left. (2 measures)
 - 19-34 Hook right arms with partner and turn once around with partner using four skips (2 meas.). Clap hands again 4 times (2 meas.) and hook left arms (2 meas.) Repeat above part B once again.
 - 35-50 All face center. Girls dance toward center of circle with three polka steps stamping three times on fourth measure, turn around and polka back to place stamping on fourth measure. Now boys do same, however, with more vigorous steps, stamping on the first beat of each measure (music A repeated).
 - 51-66 Repeat same figure as described above for music B.
 - 67-82 Face partners and join right hands and do a Grand Right and Left. If the group is small keep on doing it until partners meet a second time. If the group is large, music A may be repeated until partners meet, or else do it as a mixer, dancing with whomever one happens to meet when music B is played.
 - 83-98 Again the clapping and skipping to music B.
- END Stand in a regular ballroom dance position and polka around in the circle counter-clockwise. The polka may be used either as an exit, or continued to include the hand clapping and skipping. The above ending is an optional finale.

ŽIOGELIS

(THE GRASSHOPPERS)

The Lithuanians, loving the flowers, bees and birds, could hardly overlook the lowly grasshopper. They imitated in a dance its peculiar hop and colored it with additional steps. The following is the result: Grasshopper step: This step is the basic step and precedes each new figure.

Do one polka step moving forward, starting with right foot (1 measure); do two more steps (ct.1, and), L,R, drop on L foot with an accent and at the same time, bend body forward and extend right foot back, (2), slight pause (and). Start again with right foot to do one polka step backward (1 measure); do two more steps, R,L, (count 1, and), drop again on left foot, but lean body backward at the same time extend R foot forward (2) pause (and). All of the above is repeated once again.

RECORD: Folkraft 1052

Reprinted from DANCE OF LIETUVA by V.F. Beliajus.

FORMATION: One boy with a girl on each side of him, his hands around girls' waists, girls' inside hands joined behind his back, free hands holding skirts. Two trios, facing each other about 8 feet apart, form a set. As many sets of trios as desire may dance at one time.

FIGURE I

REFRAIN

The first 4 meas. and repeat will be the refrain consisting of one set of the grasshopper step forward and one back, and again one forward and one back.

MEASURE

5-8

Right hand girls (for both men) clap hands on first count, dance toward each other, hook R elbows, turning around once, and back up to each other's place, exchanging places with girl danced. All this is done during the four meas, either with polka steps or skips; at the same time, boy and remaining girl, balance swaying toward each other, back and forth.

5-8

(Repeated): Now left hand girls exchange places, same as above, with a clap of hands, hooking elbows and backing up to new places

FIGURE II

Refrain once again.

5-8

Right hand girls return to their places with sliding steps and and right shoulders leading, passing each other back to back. At the same time boy and left hand girl hook R elbows and skip (or polka) in place.

5-8

(Repeated): Left hand girls go back to places in same manner as the right hand girls; meanwhile, boys hook left elbows and dance with the returned right hand girl.

FIGURE III

Refrain step.

5-8

Boys slide to their right, out of the path of the facing girls, and to the outside center of the set, both face each other, four slides to reach the place and when there do four foot-extension steps - hop on L and at the same time extend R heel forward, reverse. Four in all. Girls meanwhile, with inside hands joined, exchange places, with one couple going under the arch formed by the opposite couple.

5-8

(Repeated) Girls turn around and polka back to their places, with the other couple going under first. At the same time, boys continue doing the extension step for 4 more times and with 4 slides return to own places and original positions.

FIGURE IV

Refrain

- 5-8 Boy holds hands of both girls, both girls change places at the same time, with the right hand girl going under the arch formed by the boy and the left hand girl; while the change is done, each trio turns so that their backs are toward each other and center of the set.
- 5-8 (Repeated): Repeat above once more, turning back to face other trio and with left girl going under the arch.

FIGURE V

Refrain

- 5-8 Form the little circles of trios, hands joined. All polka for four measures to right.
- 5-8 (Repeated): Reverse and polka to left.
- End for Refrain position.

FIGURE VI

Refrain

- 5-8 Both trios join hands and form a large circle of six. Polka to right four steps.
- 5-8 (Repeated): Polka to left. End in two lines facing each other and with a bow.

TAMBURITZA POLKA

PRONOUNCED: TOM-boo-ree-tsa

RECORD: Sonart M-603 Tamburitza Polka #1

FORMATION: Couples forming a complete circle, woman on man's right.
May be done in smaller circles of 4 to 8 couples instead.

The tamburitza is the general name given to the instruments commonly heard in Yugoslav music, the strings. This dance was composed by John Filcich to fit the three patterns of the record from which it takes its name. The dance is a lively mixer, and is not to be attributed to any particular nationality, tho the polka is essentially Slavic.

PART I (Polka in closed circle)

- 1 - 8 All take 8 polka steps to R in closed circle beginning with the R. (Use a running polka step, each step equidistant and close to the floor.)
- 9 -16 All take 8 polka steps to the L, also beginning with the R foot (swing the R over inside to start the step to L).

PART II (Polka with partner).

- 17-32 In shoulder-waist position couple does 16 polka steps around the circle counter-clockwise. Here the polka step does not start with a "hop-up", but: hop onto right foot to side (almost a leap sideward), bring left foot to right foot (or in back of it), step on right foot in place (description for men, opposite for women.)) Or else: step right, step left, ACCENT right.

PART III

- 33-40 Man moves his hands to woman's shoulders and couple does 16 conventional buzz-steps clockwise, completing 4 or 5 turns. On the 16th buzz-step man may stamp twice instead, but very rapidly to prepare for the step on the opposite direction. (Stamp first on left, then right foot.)
- 41-48 Repeat 16 buzz-steps counter-clockwise; man may end with two stamps (right, left) similar to meas. 40 to end routine.

THE MAN PLACES THE WOMAN ON HIS LEFT AND THE DANCE CONTINUES.

1963 KOLO FESTIVAL DANCES

HORA DIN CLEJANI
KOLO FROM VRANJE
VRANJANKA
MISTA KOLO
DRANOVOTO
NOVO ZAGORSKO
POSTUPANO ORO
SEDI DONKA
BAVARIAN ZWIEFACHER

LIST OF

Kolos
Slovenian dances
Macedonian dances
Bulgarian dances
Romanian dances
Greek dances

HORA DIN CLEJANI
(Rumania)

REGION: All parts of Rumania.
 RECORD: Parliament 119
 CHARACTER: The easiest and most popular of Rumanian folk dances,
 with smooth, swaying movements.
 FORMATION: Circle dance for any number of dancers from four
 only to several hundred. The hands are joined and
 held shoulder-high.

<u>DANCE</u>	<u>MUSIC</u>
FIGURE I	Bars
Lilt forward on r foot, with l leg raised behind with the knee slightly bent. Lilt backward on l foot, with r leg raised in front with the knee slightly bent.	1
3 steps forward--r (beat 1), l (and), r (beat 2)-- closing the circle.	2
Repeat the movements of bars 1 and 2 but lilt backward on to l foot first, and open the circle on the 3 walks.	3-4
Repeat the movements of bars 1-4.	5-8
FIGURE II: THE BALANCE	
Step sideways on r foot and lilt, swinging the l leg across with the knee slightly bent. Repeat this, stepping on to l foot.	9
Moving to the R, step r foot (beat 1); cross l foot behind r (and); step sideways again with r foot (beat 2).	10
Repeat the movements of bars 9-10, moving to the L and stepping on to l foot.	11-12
Repeat the movements of bars 9-12.	13-16
FIGURE III:	
8 liltng skips moving; C-C, starting with r foot. The first two are taken with the back to the line of dance (i. e. moving C-C, with body and feet turned to face C). The next two skips are taken facing the line of dance .	17-20
Repeat the movements of bars 17-20 in the same way but move C.	21-24
The dance can be repeated as often as the dancers wish.	

ROMANIA, RUMANIA, ROUMANIA: Those are the three ways the name of
 the country is found spelled. In the native language it is spelled "Romania"
 and the country takes its name from "Rom" or Roman. Romania is the pre-
 ferred spelling, tho the above author, being English, uses the "u" spelling.

KOLO FROM VRANJE
(Serbia)

SOURCE: Vranje is in south Serbia. This was originally a women's dance. Presented by Anatol Joukowsky at 1963 Santa Barbara Folk Dance Conference. Notes by Ruth Ruling.

RECORD: XOPO X-316-A (45 rpm) Kolo From Vranje
(Vranjsko Djevojačko Kolo, known also as "Fatiše Kolo")

FORMATION: Dancers in a broken circle with hands joined by interlocking last 2 fingers of R hand through last 2 fingers of neighbor's L. Elbows are bent with palms twd ctr.

MUSIC: This kolo is in 9/8 meter, consisting of 2/8, 3/8, 2/8, 2/8, so that 4 beats are felt. Each meas. will be written as having 4 cts with ct 2 underlined to note that it is of longer duration.

<u>Meas.</u>	<u>Pattern</u>
1	Step R to R side (ct. 1). Step L across behind R (ct. 2). Step R to R side (ct. 3). Step L across in front of R (ct. 4).
2-3	Repeat action of meas. 1 two more times.
4	Release hands, keeping them at shoulder height. Turn R on 4 walking steps, making a small circle. Keep repeating the above pattern. As dance progresses, the step on the R in meas. 1-3 becomes a step-hop. Step R to R side (ct. 1). Small hop on R (ct. &). Step L across behind R (ct. 2). Step R to R side (ct. 3). Small hop on R (ct. &). Step L across in front of R (ct. 4).

VRANJANKA
(Serbia)

SOURCE: This version of Vranjanka was learned in Serbia by Anatol Joukowsky. First presented by Anatol Joukowsky at 1963 Santa Barbara Folk Dance Conference

RECORD: XOPO -314-A Vranjsko Kolo

FORMATION: Broken circle, hands joined and held fwd about shoulder height with arms gently curved. Leader carries handkerchief in R hand. Dance is in 3/4 meter.

<u>Meas.</u>	<u>Pattern</u>
16 meas.	Introduction
1	Step to R on R (ct. 1). Lift on R ft. (modified hop) (ct. 2). Step L across in front of R (ct. 3).
2	Step to R on R (ct. 1). Step to L on L (ct. 2). Step R across in front of L (ct. 3).
3	Step to L on L with flex of L knee, turning body slightly to R (ct. 1). Shifting R ft so heel is twd L ankle, flex knees (ct. 2). Flex knees again (ct. 3).
4	Step R in place with flex of R knee, turning body slightly to L (ct. 1). Shifting L ft. so heel is twds R ankle, flex knees (ct. 2). Flex knee again (ct. 3). (continued)

VRANJANKA (continued):

Meas. Pattern

5 Step L beside R (ct. 1.). Step R in place (ct. 2). Step L in place (ct. 3).
Variation for M: meas. 5 - Step L beside R (ct. 1). Bend R leg with R knee turned to R, bringing lower R leg behind L calf (cts. 2, 3). Legs form a figure 4.

Notes by Ruth Ruling.

MISTA KOLO
(Croatia)

SOURCE: Mista means a dance in place, or in one spot. Learned by Elsie Dunin in Yugoslavia in 1957 and presented by Elsie at the 1962 Kolo Festival.

MUSIC: Jugoton SY-1007 (45 rpm)

FORMATION: Closed circle, hands on shoulders with stiff elbows. During Fig. 2 hands come down to low hand hold as circle moves in and out. Bodies are very tall and erect. Feet are kept parallel about 6" apart.

2/4

<u>MEAS.</u>	<u>CT.</u>	<u>PATTERN</u>
1	1	Small stiff jump on to both feet
	2	Small bounce on feet
	&	Small bounce on feet Toes barely come off ground.
2-12		Repeat meas. 1

FIGURE 2

1	1	Step fwd with R	
	&	Hop on R	
	2	Step fwd with L	4 step-hops fwd.
	&	Hop on L	
2		Repeat meas 1	
3	1	Step bwd with R	
	&	Hop on R	
	2	Step bwd with L	4 step-hops bwd.
	&	Hop on L	
4		Repeat meas 3	

* * * * *

SCHNEIDER - ZWIEFACHER ;

DDW DDW W
DDW DDW W
DDW DDDW W
DDW DDDW W

Additional Notes on the Bavarian Zwiefache: The term "zwiefacher" means "two things", here meaning the 3/4 waltz and 2/4 "dreher" turn. These dances are not to be called "dreher", altho they do have that step in them; "dreher" means "turn" and this step is found also in many non-Zwiefacher dances. In the latter, the dreher step is always heavy and earthy, quite bouncy with flex knees. The same step in the Zwiefache may have the same style, or it may be smooth, similar to the pivot turn. The earthy step is older and rural, the smooth step more apt to be seen today. JF

DRANOVOTO

General description		Ruchenitsa with two figures, first eight measures in length, the second sixteen, from Dranovo, Bulgaria
Music Presented by		Contact Festival Folk Shop Jim Schlesinger
Rythm		Sevens, i.e., 7/8 time, counted 12 12 123 with emphasis on the first beat of each group as follows: <u>1</u> 2 <u>1</u> 2 <u>1</u> 23 or <u>1</u> 2 <u>2</u> 2 <u>3</u> 23 or 1 2 3 hold
Key		<u>1</u> 2 <u>2</u> 2 <u>3</u> 23 <u>1</u> 2 <u>2</u> 2 <u>3</u> 23 <u>1</u> 2 <u>2</u> 2 <u>3</u> 23 <u>1</u> 2 <u>2</u> 2 <u>3</u> 23 and so on
Figure I	Measure 1	Step right to right <u>1</u> Step left behind right <u>3</u> Moving to right beginning with right foot, facing forward
	Measure 2	Repeat right, behind left Same as measure 1
	Measure 3	Two-step to right <u>1</u> <u>2</u> <u>3</u> I.e., three running steps beginning with right foot Facing to right Ends with right foot free
	Measure 4	Two-step again to right Beginning with left foot
	Measure 5	Step right to right <u>1</u> Swing left up in front of right <u>3</u> Facing forward Raising left with bent knee Hopping on right with lift of left
	Measure 6	Step left with left <u>1</u> Step right foot behind <u>3</u> Still facing forward and moving left
	Measure 7	Two-step to left <u>1</u> <u>2</u> <u>3</u> Beginning with left foot Facing 3/4 left End with weight on left
	Measure 8	Stamp the right foot to ground twice <u>1</u> <u>3</u> next to and slightly forward of the left foot Standing with weight still on left foot Facing 3/4 left Figure ends here with right foot free
Figure II Part A	Measure 1	Two-step to right <u>1</u> <u>2</u> <u>3</u> Facing right
	Measure 2	Two-step again Beginning with left foot
	Measure 3	Step right, swing left Same as figure I measure 5 Facing forward
	Measure 4	Step left, swing right Same as measure 3 but beginning with left Still facing forward
	Measure 5 thru 8	Repeat part A measures 1 thru 4
Part B	Measure 1	Step right foot forward <u>1</u> Left foot forward <u>2</u> And stamp right foot next to and slightly forward of left <u>3</u> Facing forward Make first forward step with a leap onto the right

Dranovoto
continued

Measure 2	Repeat measure 1	Weight remains on left foot after the stamps
Measure 3	Step right, swing left	Same as part A measure 3
Measure 4	Step left, swing right	Same as part A measure 4
Measure 5	Right, left, stamp right	Same as measure 1 Here moving backwards With small leap onto right foot, etc.
Measure 6	Right, left, stamp right	Same as measure 5
Measure 7	Step right, swing left	Same as measure 3
Measure 8	Step left, swing right	Same as measure 4 Entire sixteen measure figure ends here with right foot free

NOVO ZAGORSKO

General description

One figure military dance from Novo Zagora, Bulgaria, twenty-four measures in length

Record:

XOPO - X-EP-308-A, band 1 (45 rpm)

Presented by:

Jim Schlesinger

Rythm

Fours, straight time, i.e., 4/4 time, counted 12 34 or 1 and 2 and

Formation
Key

Men and women mixed lines, short lengths, belt holds
12 34 12 34 12 34 12 34 12 34 12 34 and so on

Measure 1	Walk forward with left <u>1</u>	
Measure 2	Walk forward with right <u>1</u>	
Measure 3	Jump onto both feet <u>1</u> Jump onto both feet <u>2</u>	Feet apart Feet together
Measure 4	Walk backwards with right foot <u>1</u>	
Measure 5	Walk backwards with left foot <u>1</u>	
Measure 6	Jump onto both feet <u>1</u> Jump onto both feet <u>2</u>	Feet apart Feet together
Measure 7	Leap onto right foot to right <u>1</u> Touch toe of left foot to ground in front of right <u>2</u>	
Measure 8	Leap onto left foot to left <u>1</u> Touch toe of rightfoot to ground in front of left <u>2</u>	
Measure 9	Leap onto right swinging left up in front of right <u>1</u> Leap onto left swinging right up in front of left <u>2</u>	
Measure 10	Leap onto right swinging left up in front of right <u>1</u> Leap onto left raising right up to the side and slightly back <u>2</u>	

- Novo Zagorsko Measure 11 Close right foot to side of left 1
continued Change weight and raise left to side and back on count 4,
preparing to close
- Measure 12 Close left foot to side of right 1
Change weight and raise right to side and slightly back
on count 4, preparing to close
- Measure 13 Close right to side of left 1 same as measure 11
- Measure 14 Close left to side of right 1 same as measure 12 but
here lifting right forward on 4
- Measure 15 Stamp ground next to and slightly of left 1, weight
remains on left foot
Step back onto right 2 simultaneously lifting left slightly
- Measure 16 Step onto left foot in place 1 moving free right foot
along ground forward to describe small arc 24
- Measure 17 Stamp right next to left 1 Change weight
Stamp left next to right 2 Change weight
- Measure 18 Stamp right next to left 1 Change weight
Hold with feet together 234 Change weight
- Measure 19 Step to left with left 1
Step behind left with right 2
- Measure 20 Step to left with left 1 Same as measure 19
Step behind left with right 2
- Measure 21 Step to left with left 1
Swing right up in front of left 2 with hop on left
- Measure 22 Step to right with right 1
Step behind right with left 2
- Measure 23 Step to right with right 1 Same as measure 22
Step behind right with left 2
- Measure 24 Step to right with right 1
Hold on right foot, flaring left foot behind preparing
to start figure again 234

Note on formation

Formation of Dranovoto is identical to Novo Zagorsko
Suggesting perhaps longer lines for Dranovoto

CROATIAN, YUGOSLAVIAN: The first is very often incorrectly spelled with an
"ion" ending (we don't even want to type it that way here!) instead of the correct
"ian" ending. Second-generation Yugoslavs are the worst offenders; you'll find the
-ion ending in "learned" places, newspapers, record albums, etc. TELL THEM!
The name of the country is found with two spellings, starting with a "J" and a "Y".
The native spelling is "Jugoslavija", note the second "j". Jugoslavia is not in-
correct tho it suggests a "j" sound rather than the correct "y" sound. We have
standardized our work with the "Yugoslav:ia" spelling after finding ourselves using
both spellings in one sentence! (By the way, there is no "v" in the S-C alphabet).

POSTUPANO ORO
(Macedonia)

SOURCE: The dance was learned by Rick Tejada-Flores from Tihomir Bardzovski, member of the Orce Nikolov Ensemble from Skopje, Macedonia.

STYLE: The dance is a men's dance. If done by women it should be done in separate men's and women's lines. Each step is begun by stepping gently onto the ball of the foot, and then taking the full weight. When a leg is lifted, it is brought to waist level with the knee and foot turned in. The feet are pointed down when lifted. This dance, and Macedonian dances in general, are done with exaggeratedly straight posture.

RHYTHM: 13/13, broken down thus: 2/16--2/16--2/16--3/16--2/16--2/16, or one-two-three-FOUR--five-six. The tempo of the dance should remain slow throughout.

FORMATION: Line, holding hands loosely at shoulder level.

MUSIC: Oro se Gaida I Orkestar on Sperry LP 60, slowed down considerably.

The dance has two figures which are alternated at will by the leader.

FIGURE I

Measure Count

- | | | |
|-------|-------|--|
| 1 | 1 | Facing center, step onto R ft. in place, bending R leg slightly, and lifting L leg in place. |
| | 2 and | Continue lifting L leg up and around with slight pawing |
| | 3 | gesture to position in picture. At the same time straighten the R leg. |
| | 4 | Dip on R leg |
| | 5 | Straighten R Leg |
| | 6 | H old |
| 2 and | | Repeat measure 1 with alternating feet |
| 3 | | |
| 4 | 1 to | Repeat cts. 1 to 3 of measure 1 (with opposite feet) |
| | 3 | |
| | 4 and | H old |
| | 5 | |
| 5 | 1 | Facing LOD, step to R on R ft. |
| | 2 and | Bring L ft up and around, preparing to step |
| | 3 | |
| | 4 | Step L ft across R |
| | 5 and | Bring R ft up and around preparing to step |
| | 6 | |
| 6 | | Repeat measure 5 |

continued

Postupano Oro continued

FIGURE II

Measure	Count	
1 to 4		Same as measures 1 to 4 of Figure I
5	1	Twisting the hips, swing the R leg and foot to the L, facing slightly L
	2	Turn body to face slightly R, step with the R ft behind and to the R of the L ft. As you step on the R ft, lift L ft and turn slightly R
	3	Step in place with the L ft, turning to face center, and bringing the R leg slightly fwd, and up.
	4	Raising the R leg to waist height, repeat count 1
	5 and 6	Repeat cts 2 and 3

SEDI DONKA
(Bulgaria)

This version of Sedi Donka is a traditional dance from the Thracian town of Pazardzhik. About twenty variations of the dance exist in the region around Pazardzhik and Plovdiv. Two are described below.

The dance is done in a mixed line of men and women, "na lesa" (belt hold)

The rhythm of the dance is interesting in that it consists of two measures of 7/16 (3/16-2/16-2/16) followed by a single measure of 11/16 (2/16-2/16-3/16-2/16-2/16). It is most effectively counted ONE-two-three, ONE-two-three, one-two-THREE-four-five.

RECORD: Bruno LP no. BR 50163, Side A, Band 6, "Horo".

VARIATION I

Measure	Count	Description
1	1 (3/16)	With feet parallel, wt. evenly distributed, chug fwd.
	2 (2/16)	Hop on R ft.
	3 (2/16)	Step on L ft, crossing over R ft.
2	1 (3/16)	Step to R on R ft
	2 (2/16)	Hop on R ft
	3 (2/16)	Step on L ft, crossing over R ft.

continued

Sedi Donka continued

Measure	Count	Description
3	1 (2/16)	Step to R on R ft
	2 (2/16)	Step on L ft, crossing behind R ft.
	3 (3/16)	Step to R on R ft
	4 (2/16)	Hop on R ft in place
	5 (2/16)	Stamp with L ft (wt. remains on R ft.)
4	1 (3/16)	Step to L on L ft.
	2 (2/16)	Hop on L ft
	3 (2/16)	Step on R ft, crossing over L ft.
5		Repeat measure 4
6	1 (2/16)	Step L on L ft
	2/(2/16)	Step on R ft, crossing behind L ft
	3 (3/16)	Step to L on L ft extending R ft fwd.
	4 (2/16)	Step on R ft in place, extending L ft fwd (scissors)
	5 (2/16)	Step on L ft in place, extending R ft fwd (scissors)

VARIATION II

1		Repeat measure 2 of Variation I
2		Repeat measure 2 of Variation I
3	1 (2/16)	Step to R on R ft
	2 (2/16)	Step on L ft, crossing behind R ft
	3 (3/16)	Retaining wt on L ft, stamp R ft slightly in front of L ft
	and(1)/16)	Step on R ft in place
	4 (2/16)	Retaining wt on R ft, stamp L ft slightly in front of R ft.
5 (2/16)	Step on L ft in place	

Two of the most misspelled dance names are Milanovo Kolo (Milanovo, not an a) and Lesnoto (which is one word, not two). Also Seljančica suffers, due to there being thousands of Standard label recordings misspelled "Seljamčica". Correct spelling is with an "n", not an "m". Consult a Balkan dance list when in doubt.

BAVARIAN ZWIEFACHE

Known as the Zwiefacher, Bayerischer, Übern Fuass, and other names these "mixed rhythm" dances native to Bavaria are currently regaining popularity among German dance groups, partly thanks to Otto Ebner's brass band in München (Munich), and their recordings on the TANZ record label. The "two rhythms" of the Zwiefacher are the 3/4 waltz and the 2/4 "dreher" turn; the melody of a Zwiefacher song is so contrived as to give the dancer a certain number of waltz steps then changes rhythm for one, two, or more dreher steps. The complete patterns for 15 most popular "Zwiefachen" are given here, however native dancers simply learn the tune (to the point of being able to hum or whistle along) and the music thereby is the guide for the "Verzwickten" (tricky change).

Because of this unusual change from 3/4 to 2/4 and back these dances present somewhat of a challenge to the American folk dancer; these mixed rhythms are not unlike those of the Bulgarian horo and other Balkan dances. Dancers enjoying the latter might well be attracted to the Bavarian Zwiefacher (as was the writer) Dancers used to the variety in pattern dances often tire of the constant turning movement in these dances; this can be overcome by reversing the turn--it can be to the right or to the left. A couple may even dance straight ahead for a rest; fortunately there are no set rules, other than dancing according to the traffic.

Otto Ebner is a native of Deggendorf in Niederbayern (Lower Bavaria) and has for many years directed a large brass band in München which is well known and much in demand everywhere, especially among folk dance groups due to the large repertoire of folk dance music. Otto Ebner has done considerable research in the field, discovering many interesting dance tunes. As an advertising leaflet says, since youth he has the correct rhythm "in his legs". Recently this famous orchestra recorded 15 Zwiefacher dances on three 45-EP records as well as a series of simple, typical folk dances of Bavaria.

Folk dancers should discover this new dance experience; the challenge of the changing rhythms will stimulate a new interest and give the dancer another concept of folk dancing around the world.

John Filcich

Sources: Die Zwiefachen by Felix Hoerbinger (Akademie-Verlag, Berlin, 1956) is a very comprehensive covering of the subject; correspondence with Walter Kögler, producer of TANZ records, and personal study in Stuttgart and München and observing the Bavarian Maifest, all in 1962.

Dreher: The dreher step is similar to the pivot-turn step except that it is earthy and heavier. There is a flex of the knees, considerably pronounced for the man. There is a lift of the heels on the "and" count. This is truer when there are more than two dreher steps in a sequence, or the music is slower. Fast music tends to produce the ordinary pivot steps. Make 1/2 turn in two dreher steps (DD), a full turn in four (DDDD).

Steps: W in the directions given here denotes one waltz step (LRL for example) D denotes one dreher step done to one measure of 2/4 music (e. g. Rft.)

For example WWDD (as in the popular Alte Kath) means 2 waltz steps (LRL, RLR) plus 2 dreher steps (L, R) to 4 meas of the "mixed" music.

Formation: Couples, ballroom position, anywhere about the floor.

(continued)

OTTO EBNER SPIELT BAYERISCHE ZWIEFACHE!
 OTTO EBNER PLAYS BAVARIAN "ZWIEFACHE"!

The following are available on three 45-EP records on the TANZ label according to the number given. Five dances on each record. Price is \$2.85 each. Instructions similar to these are given for all 15 dances on each of the three covers.

TANZ EP 56-908

- Alte Kath (0) * /: W W D D W W D D W W D D W W D D :/ (Repeat.)
- Die Luada (4) DDW W D D W W D D W W D D W W /: D :/
 (Repeat Part 2, between dots)
- Sechs Löffel (8) D D D D D D W W D D D D D D W W
- Deifi du Dürrer (5) W D D W D D W D D W D D W D D W D D W W
- Die Neun Häuser (6) W W D D D W W D D D W W D D D W W W

TANZ EP-56-909

- Saulocker (6) D D D D W W D D D D W W / D D D D W W D D D D W W
- Wintergrün (4) W W W W D D W W D D W W
- Leit, Leit (5) D D W W W D D W W W D D W W W D D W W
- Eisenkeilnest (4) D D W W D D W W D W D W D D W W
- Tauberer (4) W W W W D D D D W W / W W W W D D D D W W /
 W W W W W W W W / W W W W D D D D W W /
 W W W W W W W W / W W W W D D D D W W

TANZ EP 56-910

- Schubkarrn (4) W W D D W W D D W W D D W W D D /
 D D D D D D D D D D D D D D D D D D
- Bayerischer Bauer (4) W W D D W W D D W W W W D D W D D W W
- Sechsendreissiger (4) W W D D W W D D / W W D D D D W W D D W W D D
- Nagelschmied (4) W W W W W W W W / W W W W / D D W W
 W W W W W W W W / W W W W / D D W W D D W W
 W W W W W W W W / W W W W / D D W W D D W W D D W W
 W W W W W W W W / W W W W / D D W W D D W W D D W W
 W W W W W W W W / W W W W / D D W W D D W W
 W W W W W W W W / W W W W / D D W W
- Sommermichl (6) D D D D W W D D D D W W / W W W W D D D D W W D D D D W W /
 W D D W D D W D D W W

*Numbers in parenthesis denote number of measures of introduction (mixed).

ZVIJEZDA TJERA MJESECA

(Bosnia)

ZVIJEZDA TJE-RA MJE---SE-----CA----- ZA GO--RU GA
 ZA--TJE-----RA----- ZA GO-RI-COM VO-DI-CA NA VO-ĐI-CI.
 CU--RI--CA BIJE-LO LI-CE U---MI---VA-----

2. Oj djevojko rodice
 Daj mi malo vodice
 //Nedam dragi ni kapi
 Nek ti duša is'lapi
 Zbog sinoćnje besjede//

3. Zbog sinoćnje besjede
 I ružice uvele
 //Drugoj daješ rumene
 Meni daješ uvele
 Uvela ti duša ta//

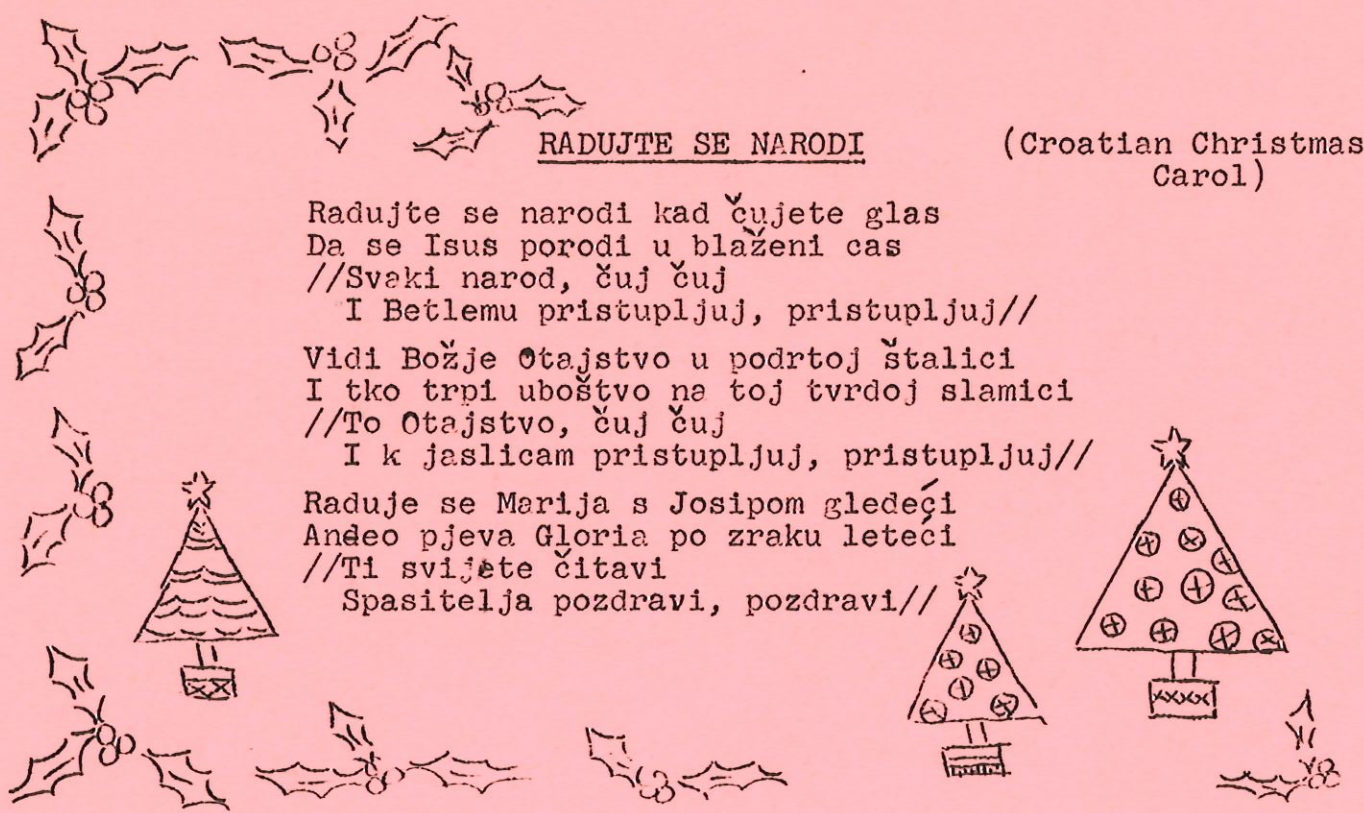
(A star has chased the moon back of a mountain where a maiden is washing her face by a stream. My maiden, give me some water. Not a drop, may you loose your soul because of last night's words. Not only what you said but the withered roses you gave me. To others you give fresh roses. May your soul wither)



RADUJTE SE NARODI

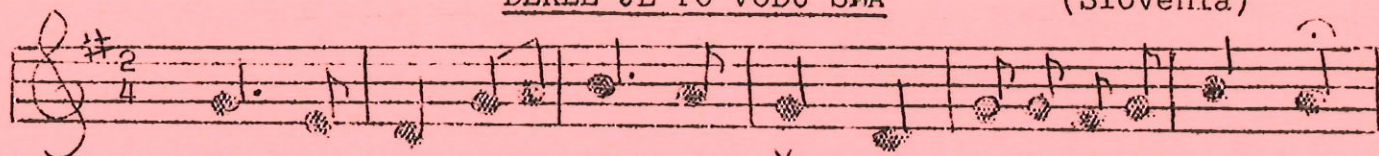
(Croatian Christmas Carol)

Radujte se narodi kad čujete glas
 Da se Isus porodi u blaženi čas
 //Svaki narod, čuj čuj
 I Betlemu pristupljuj, pristupljuj//
 Vidi Božje Otajstvo u podrtoj štalici
 I tko trpi uboštvo na toj tvrdoj slamici
 //To Otajstvo, čuj čuj
 I k jaslicam pristupljuj, pristupljuj//
 Raduje se Marija s Josipom gledeći
 Anđeo pjeva Gloria po zraku leteci
 //Ti svijete čitavi
 Spasitelja pozdravi, pozdravi//

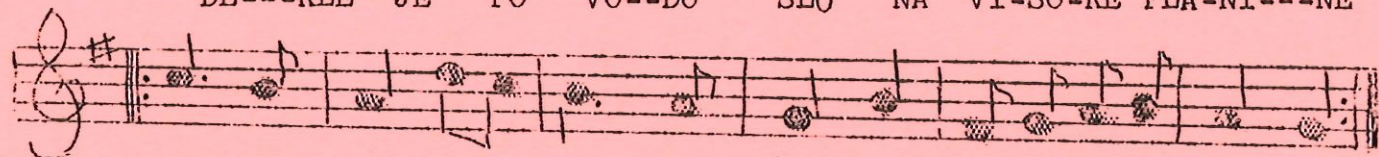


DEKLE JE PO VODU ŠLA

(Slovenia)



DE---KLE JE PO VO--DO ŠLO NA VI-SO-KE PLA-NI---NE



DE--KLE JE PO VO---DO ŠLO NA VI--SO-KE PLA-NI---NE

2. Vodo je zajemala
je ribico zajela
//Vodo je zajemala
je ribico zajela//

3. Ribica prosila je
oj pusti me živeti
//Rada bi živela še
se z vodico igrala//

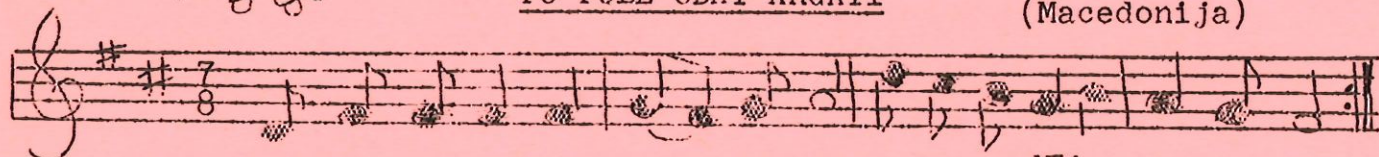
4. Dekle je b'lo usmiljeno
je ribico spustilo
//Ribica je splavala
je dekle oskropila//

(A maiden has gone to the hills for water and has scooped up a fish. The fish begs to be returned to the water to live and play. The maiden's heart is touched. She returns the fish to the water and it swims off splashingly)

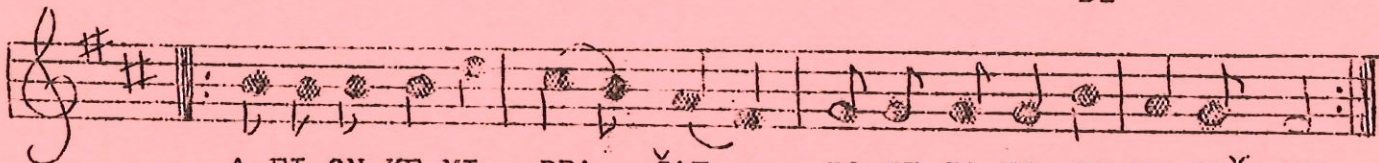


PO POLE ODAT ARGATI

(Macedonija)



PO PO--LE O--DAT AR---GA--TI AR-GA-TI MLA-
DI NE-VES--TI



A-FI-ON KE MI PRA---ŠAT PO TI-JA NI--VI VE-LEŠ--KI

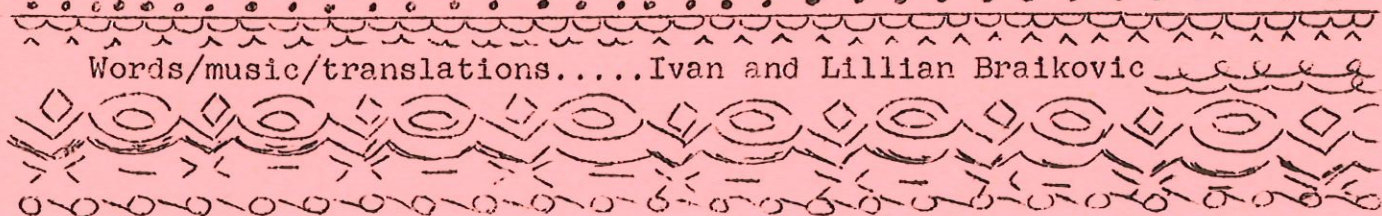
2. //Patot vodi Grozdana
Grozdana moma ubava//
//Po nea odi Nevena
Nevena Georgieva//

3. //Pesni peat ajdučki
Ajdučki em junački//
//I vo pesni govorat
Smrt ili sloboda//

(The day-laborers are young girls who are cultivating poppies and signing heroic songs - liberty or death)



Words/music/translations.....Ivan and Lillian Braikovic



NE ZADEVAJ SE MORINENO

(Makedonija)

NE ZA--DE--VAJ SE MORI-NE--NO NE ZA--DE-VAJ SE-----

NE ZA--DE-VAJ SE MORI-NE-NO JA SAM STAR ČO---VEK LA LA LA LA

LA LA LA LA LA LA LA LA LA LA LA LALALA LA LA LA LA

LA LALALALA LA LA LA LA LA LA LA LA LA LA LA-----

Ja sam star čovek Morineno
 Ja sam star čovek
 Ja sam star čovek Morineno
 Od sto godina
 La, la, la.....

Od sto godina Morineno
 Od sto godina
 Od sto godina Morineno
 Al' mladog srca
 La, la, la.....

(Don't tease Marineno
 I am an old man of a
 hundred years tho'
 with a young heart)



SMILJANIĆU, SMILJANIĆU

(Croatia..Dalmatia)

SMI-LJA-NI-ĆU SMI-LJA-NI-ĆU PO PO PO SMI-LJA-NI-ĆU

SMI-LJA-NI-ĆU PO PO PO--KI-SLO TI PER---JE-----

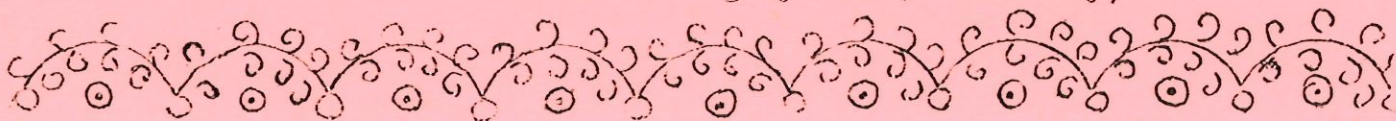
2. Nije meni, nije meni do, do, do
 Nije meni, nije meni do, do, do
 mojega perja



3. Već je meni, već je meni do, do, do
 Već je meni, već je meni do, do, do
 moje nevoje

4. Sinoć me je, sinoć me je o, o, o
 Sinoć me je, sinoć me je o, o
 oženila majka

5. A jutros mi, a jutros mi po, po, po
 A jutros mi, a jutros mi po, po
 pobigla divojka

(Smiljanić, your feathers are wet. I care
 not about my feathers only about my mis-
 fortune. Last night my mother married me
 off and in the morning my bride ran away)



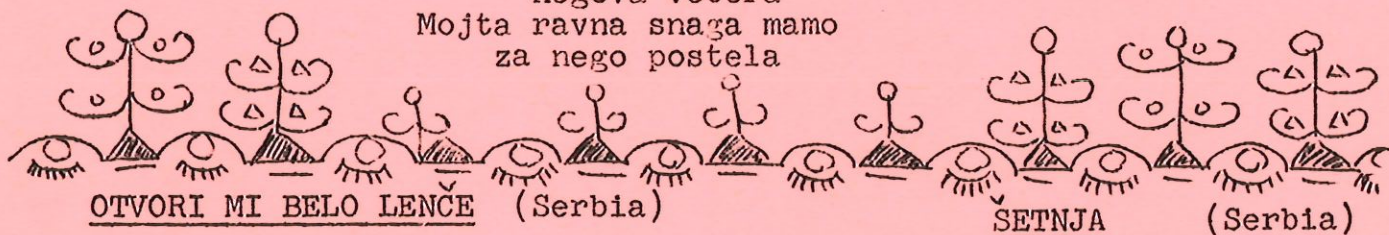

LAST YEAR'S SONGFEST "HIT"


MAMO, KOJ ČUKA NA PORTA? (Makedonija)

1. //Mamo, koj čuka na porta//
 //Čuka tropa mila kjerko
 tvoj to prvo libe//

2. //Da li dodam da otvoram//
 Nemoj kjerko, nemoj dušo
 večera nemame
 Nemoj kjerko, nemoj dušo
 postela nemame

3. //Mojte slatki dumi mamo//
 Mojte slatki dumi mamo
 negova večera
 Mojta ravna snaga mamo
 za nego postela



Otvori mi belo Lenče vratanca
 Džanum portica
 Da ti ljubim belo Lenče ustanca
 Rujna rumena

Dođi Mile u naš kraj
 Pa da vidiš sto je raj
 //Hej, haj, u naš kraj
 Pa da vidiš što je raj//

Nemogu ti pile mile da stanam
 Da ti otvoram
 Legnala mi stara majka na fustan
 Ludo na fustan

Prođe Mile propeva
 I volove protera
 //Hej, haj, propeva
 I volove protera//

LEPI BREGI ZELENI (Croatia)

PROŠETAJ LELO (Croatia)

//Lepi bregi zeleni, oj zeleni//
 Lepi bregi srceče zeleni
 //Hej, haj zeleni//

//Čini se čini, po mjesečini//
 //Čini se čini, po mjesečini
 U tihoj noći, dragi će doći//

//Kud se pasu kozice, oj kozice//
 Kud se pasu srceče kozice
 //Hej, haj kozice//

//Prošetaj Lelo, kroz naše selo//
 //Prošetaj Lelo, kroz naše selo
 Nek vidi mama, da imaš dragana//

//Čuvala je djevojka, oj djevojka//
 Čuvala je srceče djevojka
 //Hej, haj djevojka//

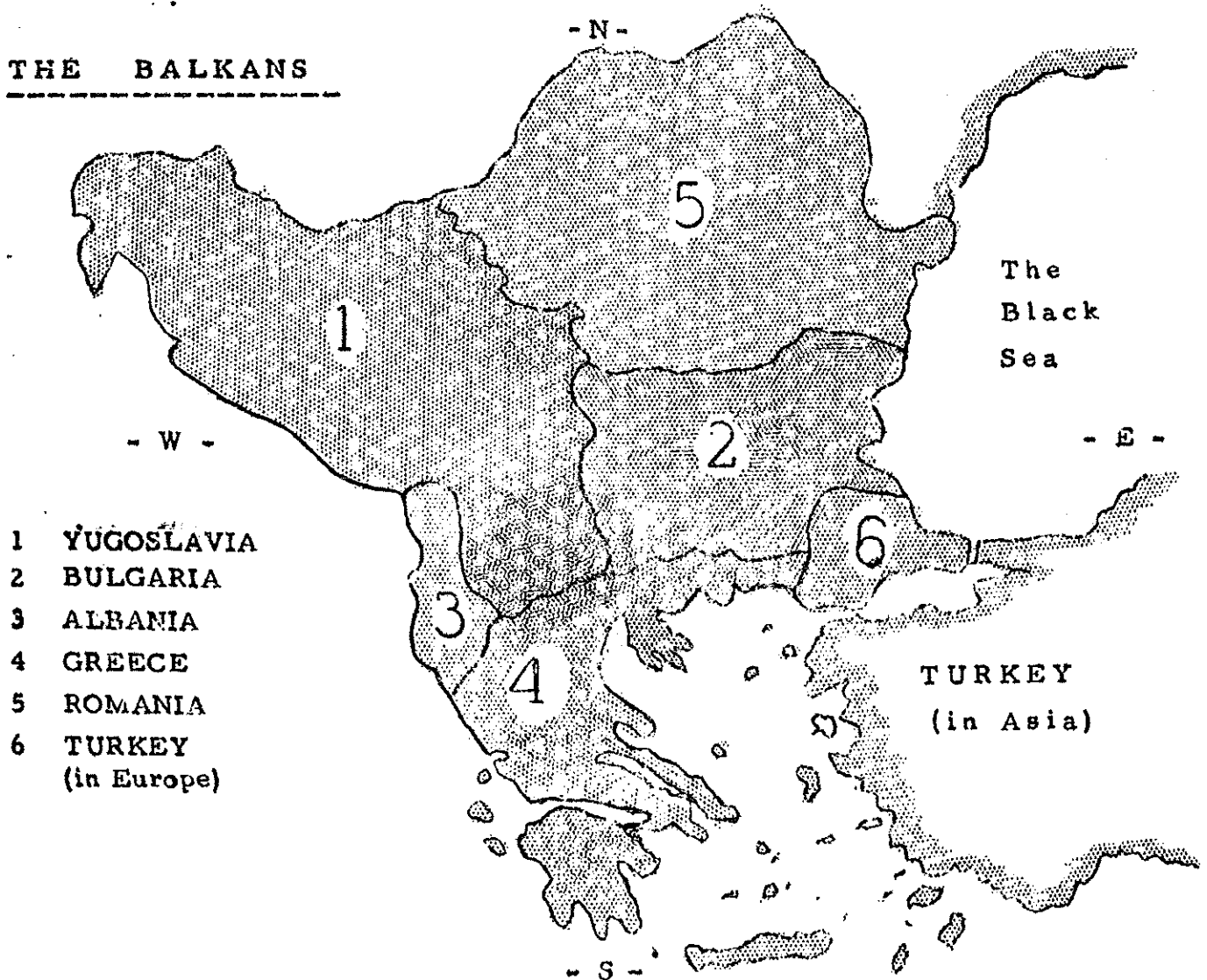
//Tvoje me Lelo, oko zanijelo//
 //Tvoje me Lelo, oko zanijelo
 Ta tvoja usta, medna i pusta//

//Črlena ti ličeca, oj ličeca//
 Črlena ti srceče ličeca
 //Hej, haj ličeca//

//Repeat first verse//



THE BALKANS



- 1 YUGOSLAVIA
- 2 BULGARIA
- 3 ALBANIA
- 4 GREECE
- 5 ROMANIA
- 6 TURKEY
(in Europe)

Sketched above is a rough map of the Balkans. Commonly grouped together as "The Balkans" are: Yugoslavia, Bulgaria, Albania, Greece, Romania, and Turkey in Europe (which includes the capitol of Istanbul). Macedonia, so popular with folk dancers, is not a country as it is not today an independent country. Roughly, it would be the southern, square-like part of Yugoslavia, the southwestern tip of Bulgaria, and a part of northern Greece (Macedonia appears a little more shaded on the map above). Also not shown are the ethnic divisions of Yugoslavia: Slovenia, Croatia, Bosnia-Herzegovina, Serbia, Montenegro (Crna Gora), and Macedonia. Clearly, the ethnic map of the Balkans is not the same as the political map!

Following are three pages of dance titles of Balkan countries or ethnic nationalities, whichever is the more practical grouping. Page 2 and a portion of page 3 has all of the KOLO dances listed. Note that kolos come only from Yugoslavia, and then from the Croatian-Serbian and Vojvodina areas. Other dances go by other names! Following are sections on Slovenian dances (all but the Metlisko Kolo are couple dances), and listings of Macedonian, Bulgarian, Romanian, and Greek dances.

Dance groups should find many uses for these lists: to catalog records, in planning a good kolo or general Balkan dance program, and in avoiding common mistakes in the spelling of these titles. The list can also be used in ordering the dance descriptions and records. No record numbers are given as there are often several for a dance, and numbers change. However, just send us the titles, and we'll do the rest

KOLOS

BOSNIA -
HERCEGOVINA

SERBIA - CROATIA - SLAVONIA - VOJVODINA - CRNA GORA

Bačko Kolo	Makedonsko Djevojačko Kolo
Bela Rada	Makedonsko Kolo
Belo Lenče	Makedonka
Bunjevačko Momačko Kolo	Makazice-Bela Rada
Bunjevačko Rokoko Kolo	Malo Kolo
Čarlama	Marice Kolo
Čačak	Mangupsko Kolo
Čačansko Kokonješte	Milanovo Kolo
Čiro	Milica Ples
Crtničko Oro	Mista Kolo
Croatian Waltz	Moravac (U Šest)
Čuješ Mala	Na Dvadeset i Dva
Čukaričko Kokonješte	Natalija (Natalijino Kolo)
Czardas	Nebesko Kolo
Dalmatian Polka	Neda Grivne
Djurdjevka	Fargaruša
Dorčolka	Pirot Medley
Drmeš	Pleskavac (Ja Posijah)
Drmeš No. 1	Pleskavac ("Clap" Kolo)
Drmeš No. 2	Posavski Drmeš
Drmeš For Three	Posavski Ples
Drmeš From Prigorje	Poskakuša
Drmeš From Zdenčine	Poskočnice (Lindjo)
Dučec	Pokupski Drmeš
Duj, Duj	Prekid Kolo
Dun da Kolo	Radikalsko Kolo (Radikalka)
Er deljanka	Razgranjala
Ersko Kolo	Razna Kola
Ha'jd' Na Lijevo	Rokoko Kolo
Ha j Haj Bože Daj	Rudnički Čačak
Hop Šaj Diri	Rumunjsko Kolo
Hrvatski Drmeš	Ružmarin
Jeftanovićevo Kolo	Sarajevka
Kabanica i Seksera	Šar Planina
Kačerac	Seljančica
Katanka	Senjačko Kolo
Keleruj	Srbijanka
Kiša Pada	Serbian Medley #1 ("KOLO")
Kokonješte	Serbian Medley #2 (Pirot Medley)
Kolo Kalendara	Serbian Medley #3 (Vasino Kolo, etc.)
Kolo na 22	Serbian Medley #4 (Savila Se Bela, etc.)
Kolo Žita	Šestinski Drmeš
Kozačko Kolo	Šetnja
Kraljevo Kolo	Skoke
Kriči Kriči Tiček	Slavjanka
Lindjo (Poskočnica)	Slavonski Drmeš
Logovac	Slavonsko Kolo

KOLO RECORDS, continued-

Šestorka
Šopsko Kolo
South Serbian Medley (Razgranjala)
Sremsko Kolo
Šroteš
Srpkinja
Stara Makedonka
Stara Dunda
Stara Vlaina
Staro Ratarsko Kolo
Staro Sito i Korito
Šumadija
Šumadinsko Kolo
Šušu Mile
Tandrčak
Tresenica
Trojanac
Turopoljski Drmeš
U Sešt Koraka
Veliko Kolo
Vranjanka (Šano Dušo)
Vranjanka (Belo Lenče)
Vranjsko Djevojačko Kolo
Žabarka
Zaječarka
Zaplet
Žikino Kolo

(End of the kolo line!)

SLOVENIAN DANCES

Bohinska Šustarska
Clap and Turn (Pok Šotiš)
Obični Rej
Metlisko Kolo
Pillow Dance or
Folšter Tanc
Fok Šotiš (Clap and Turn)
Po Zelenoj Trati
Potrkan Ples
Slovenian Dance Medley
Slovenian Waltz
Špic Polka (Finger Polka)
Svatbeni Rejc and
Svatbena Polka
Triglav Waltz (Bod Moja)
Visočice Rej

MACEDONIAN DANCES

Ajde Jano
Bavno Oro
Bešovka
Bolani Leži Mlad Stojan
Čamče
Čamčeto
Čupurlika
Dajčovo (Daichovo)
Devojčice Devojčice (Devoyche,
Dilindaro Devoyche)
Eleno Mome
Gajde
Gankino
Gosti Vikaja
Idam Ne Idam
Jovano, Jovanke
Kako Što Je Taja Čaša
Karanfile
Kasapsko
Kalajdzisko Oro
Katuše Menie Katuše
Komitsko Oro
Kopačka
Kostursko Oro
Lešeto Horo
Lesnoto
Makedonsko Bavno Oro
Nevestinsko Oro
Ne Odi Djemo
Postupano Oro
Pravo Makedonsko Oro
Prsten Mi Padna Mala
Pušnoto Oro
Ravno Oro
Sadilo Mome & Tropnalo Oro
Šareni Čorapi (Tri Godini)
Sitna Kopanica (Kopanitzza)
Skudrinka
Staro Makedonsko Oro
Staro Svadbarsko Horo
Što Mi Je Milo Em Drago
Svadbarsko Horo
Tri Godini (Šareni Čorapi)
Trojnalo Oro (with Sadilo Mome)
Za Pojas
Zajko Kokorajko

SPELLINGS: The kolos are in the native Serbo-Croatian, chief language of Yugoslavia. Slovenian and Romanian are in their respective language. Macedonian titles are in the Serbo-Croatian alphabet; Bulgarian and Greek appear in phonetic English and are subject to variations.

ERRATA for page 1: Macedonia in Greece should be shaded farther south to include Mt. Athos peninsula. Reference to Istanbul is made in connection to its being the historical capitol of Ottoman Turkey. Modern capitol is Ankara.

BULGARIAN DANCES

Često Horo
 Chekuryaninko Horo
 Chetvorno Horo
 Danets - Zborenka
 Ekizlisko Horo
 Elenino Horo
 Kamishitsa
 Kulka
 Kopanitzza
 Kopanitzza Plovdivska
 Kasapsko Horo
 Kermensko Horo
 Kostensko Horo
 Narodno Horo
 Nevestinsko Horo
 Pajdushko Horo
 Pajdushka
 Petrunino Horo
 Plevensko Pajdushko Horo
 Pravo Trakiysko Horo
 Plevensko Daichovo Horo
 Plevenska Ruchenitsa
 Rachenitza (Ruchenitsa, etc.)
 Rachenitza from Dobrudja
 Rachenitza na Sryata
 Rachenitza po Troiki
 Severnyashko Daichovo Horo
 Shopsko Horo
 Sitna Kopanitsa
 Sitno Sofiysko Horo
 Sitno Shopsko Horo
 Sitno Zhensko Horo
 Triti Pati (Triti P'ti)
 Tropanka
 Tropanka from Dobrudja
 Voisilsko Shopsko Horo
 Yambolska Lesa
 Yambolsko Pajdushko Horo
 Yovano Yovanke
 Zaspala Yana Yaninka

ROMANIAN DANCES

Ardeleana Cu Figuri	Hora de Balti
Abnelul - Marioara	Jianu
Briul	Jokul
Ca La Usa Cortului	Marioara
Caiush	Moldavian Hora
Ciocarlanul (The Lark)	Syrba
Dura	Tarancuta
Hora	Zdroboleanca
Hora din Clejani	

GREEK DANCES

Aegean Ballos
 Ballos (instrumental)
 Ballos (vocal)
 Chiotikos (Khiotikos)
 Couple Hasapiko
 Doecanesian Ballos
 Epirotiko
 Epirotiko Kalamatiano
 Epirotiko Tsamiko
 Fast Hasapikos
 Fisouni
 Gaida Gidas
 Gaitani
 Gerakina
 Hasapikos (Fast)
 Hasaposervikos
 Ionian Ballos
 Kalamatiano
 Karagouna
 Karsilamas
 Kassotiko Sousta
 Kastrianos Syrtos
 Kastrinos
 Kmiotikos (Chiotikos)
 Koulouriotikos
 Kritikos Syrtos
 Kykladitiko Syrto
 Lazikos Horos
 Leriko
 Lefkaditikos
 Macedonian Syrtos
 Mantinades
 Misirlou
 Mitilineiko Horo
 Never on Sunday (Theme)
 Nisiotiko Syrto
 Nizamikos
 Pentazalis
 Pogonisos
 Politiko Syrto
 Serviko Hasapiko
 Slow Hasapiko (Vari)
 Sousta
 Sta Tria
 Syrto
 Syrto Tsifte-telli
 Syrtos Pylaias
 Trava Trava
 Tsamikos
 Tsifte Telli (Tsiftetelli)
 Turning Syrto
 Tik
 Trata
 Tsakonikos
 Vari Hasapiko
 Zagorisios
 Zagoritiko
 Zeimbekiko

VYTS BELIAJUS

- ___ Alabama Gal
- ___ Bekerdorfer Quadrille
- ___ Bialy Mazur
- ___ Bow Belinda
- ___ Hanske van Leuven
- ___ Heeia
- ___ Jingle Bells
- ___ Shoo Fly
- ___ Skating Away
- ___ Tant' Hessian
- ___ Three Meet
- ___ Western Prom. Trio

DENNIS BOXELL (Balkan)

- ___ Chekuryaninko Horo
- ___ Elenino Horo
- ___ Kermensko Horo
- ___ Sitno Zhensko Horo
- (all on Folklore Dances of Bulgaria LP)
- ___ Ravno Oro
- ___ Shopsko Horo
- ___ Skudrinka
- ___ Tresenica

JOHN FILCICH (Balkan)

- | | |
|-------------------|-----------------|
| ___ Ersko Polo | ___ Alunelul |
| ___ Idam Ne Idam | ___ Clap & Turn |
| ___ Kasapsko Horo | ___ Neča Grivne |
| ___ Milanovo Kolo | ___ Seljančica |
| ___ Srbijanka | ___ Šetnja |
| ___ Zaplet | ___ Zaječarka |

NED GAULT (Tangos)

- ___ El Gaucho & La Encantada

MADLYNNE GREENE

- ___ Kozachok Trio (LP)
- ___ Copeo de la Montagna
- ___ Ruzga de Santa Marta
- ___ Vira Cruzada

SALLY HARRIS

- ___ De Koion
- ___ Schrittwalzer
- ___ Trommelvals

WALTER GROTHE

- ___ Stemm.tanz, Bauerntanz,
- ___ Kaffeemuhlenpolka, Schlupper,
- ___ Triolett, Ratte-Bolje-Zoher
- ___ Massiner Linzer Polka
- ___ Ennstaler Steirischer, Linzer P.
- ___ Maika
- ___ Heilsberger Dreieck
- ___ Rheinlander
- ___ Deutcher Waltzer
- ___ Das Bauern moidl
- ___ Trampelpolka
- ___ Zwiefacher (various)

JERRY HELT

- ___ Elementary Mixer
- ___ Swing Mixer
- ___ Frontier Quadrille
- ___ Split Roll Quadrille
- ___ Greta's Quadrille
- (all on one LP of Quadrilles, Lancers)

ANATOL JOUKOWSKY

- ___ Bandura Kozachok (LP)
- ___ Briul from Gorj (LP)
- ___ Doiransko Oro (LP)
- ___ Polonez from Beskid (LP)
- ___ Staro Ratarsko

OLIVER (SONNY) NEWMAN

- ___ Ballos from Kassos, Kastrinos
- ___ Hassapiko with Variations
- ___ Kastrinos, Ballos from Kassos
- ___ Kritikos Syrto
- ___ Leriko
- ___ Pentazalis
- ___ Sousta Medley
- ___ Tsamiko (16 count)
- ___ Vari Hassapiko
- ___ Zeibekiko

SEAN & UNA O'FARRELL

- ___ Four Hand Reel
- ___ Haymakers Jig
- ___ Siege of Ennis
- ___ Sweets of May
- ___ Two Hand Reel
- ___ Walls of Limerick

(available on LP & singles)

(continued)

1963 Stockton Folk Dance Camp List, Cont.

AL PILL

- Las Virginias
- La Contradanza de Artega
- Aires Nacionales
- Baile Norteno
- El Shotis de Durango
- El Shotis Vie o
- Frailachs

RUTH RULING

- Czardas Z Kosickyh Hamrov
- Der Wolgaster
- Morten Larsen

C. STEWART SMITH

- Angus MacLeod
- Axum Reel
- Garry Strathspey, The
- Hooper's Jig
- Ceilidh

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- Tarantella Montevergine
- A Ja Tzo Saritsa, Nitriansky Csar.
- La Raspa, La Burrita
- Sheikhani (both 78 and single 33)
- Tant' Hessie (33 single)
- Croatian Waltz, Slavjanka Kolo
- Pant Corlan yr Wyn, Gather. Peas
- Waltz of the Bells, Five Foot Two
- Kol Dodi, Or Chavatsalot
- Ve' David, Im Ba'Arazim
- Megadim Le'Re'I, Be'Er Basadeh
- Ta'am Haman, Bat Tsurim
- Dodi Li, Iti Milvanon
- El Ginat Egoz, Bulgar
- Kikeriki, Salzburger Dreher
- Das Fenster, Heilsberger Dreieck
- Prekia Kolo, Tri Godini
- Seljančica, Kozacko Kolo
- Luzničko Kolo
- Sadilo Mome, Tropnalo Oro
- Djurdjevka, Staro Ratarsko
- Devoyche, Devoyche, Vranjsko K.
- Paijushka, Shopsko Horo
- Erdeljanka, Rokoko Kolo
- Šestorka, Posavski Ples
- Milanovo Kolo, Djevojačko Kolo
- Bavno Oro, Daichovo Horo
- Kopačka, Berovka (Zajko Kokoraj.
- Rumunjsko Kolo, Kokonješte
- Makedonka
- Žikino Kolo, Never on Sunday
- Couple Hasapiko (from N. on Sun.)
- Serbian Medley (Part 1, Part 2)
- Pirot Medley (Serbian Medley #2)
- Malo Kolo, Serbijanka
- Karagouna, Trava Trava
- Misirlou, Kalamatiano
- Zeimbekiko, Lazikos Horos
- Gerakina
- Vari (Slow) Hasapiko
- Sousta-Mantinas

1963 SANTA BARBARA FOLK DANCE CONFERENCE RECORD ORDER LIST 1963

(All records are singles, 45 or 78 rpm, unless noted LP in parenthesis (LP).
 (One line preceding two or more titles indicates they are on the same record).

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- ___ Korosztozo Tapei
- ___ Konyi Verbrak
- ___ Csanadi Leanytanc

ELSIE DUNIN (Yugoslav)

- ___ Djurdjevka (Serbia)
- ___ Kolo Mista (Croatia)
- ___ Kopačka (45 or LF)
 (Macedonian)
- ___ Slavonsko Kolo (Slavonia)
- ___ Stara Makedonka
- ___ Sadilo Mome, Tropnao Oro
- ___ Zajecarka (new, different)

MADELYNNE GREENE

- ___ Copeo de la Muntanya (Mallorca)
- ___ Rusga de Santa Marta (Portugal)
- ___ Vira Cruzada (Portugal)
- ___ Kozachok Trio (Ukrainian LP)

ANATOL JOUKOWSKY

- ___ Bandura Kozachok (Ukrainian LP)
- ___ Calush from Gorj (Romanian LF)
- ___ Polonez from Beskid (Polish LF)
- ___ Kolo from Vranje (Djevojačko)
- ___ Vranjsko Kolo (Šano Dušo)

The following teachers have not submitted advance lists. Ask us for their records!

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- ___ Ed Kremers (Beginner Dances)
- ___ William Pillich (Social-Ballroom)

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- ___ Frailachs (Jewish LP)
- ___ Kuma Echa (Israel)
- ___ La Varsoviana (Early Calif.)
- ___ Ma Navu (Israeli LP)
- ___ La Joaquinita (Mexico)

C. STEWART SMITH (Scottish)

- ___ Axum Reel
- ___ Angus MacLeod
- ___ Garry Strathspey
- ___ Hooper's Jig
- ___ Ceilidh (45 or LP)

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- 6 TSIRIGOTIKOS
- 7 POGONISSIOS
- 8 PILALITOS



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arranged and compiled by

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