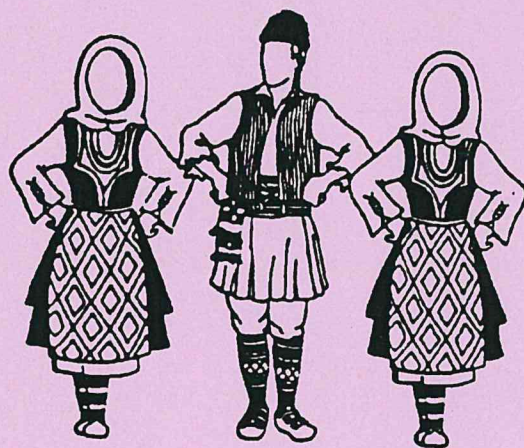


*The 45<sup>th</sup>  
Annual*

# KOLO FESTIVAL

## SYLLABUS

of Dance Descriptions



## Teachers

Dick Crum  
Petür Iliev  
Željko Jergan  
Ercüment Kilic  
Tatiana Sarbinska

November 28-30, 1996

Russian Center, San Francisco



# 1996 KOLO FESTIVAL

Tentative Schedule\*

NOTE: Each day now starts at 9:30 AM

## THURSDAY NIGHT - Doors open 7:30 PM

8:00 PM - 12:00 Folkdancing to tapes and records. Bring finger foods for snacks

## FRIDAY - Doors open 8:30 AM

		Upstairs Theatre	Mid-Level Dance Studio	Downstairs Gym
AM	9:30 AM - 10:45	Dick - Beginning Balkan		Ercüment - Turkish+
	11:00 AM - 12:15	Željko - Croatian+		Petür - Bulgarian
	12:30 PM - 2:00	Old Kolos	Culture Corner till 1:15 with Željko	
PM	2:15 PM - 3:30	Željko - Croatian+	Tatiana - Singing	Dick - Beginning Balkan
	3:45 PM - 5:00	Ercüment - Turkish+		Petür - Bulgarian
	5:15 PM - 6:00	Old Kolos	Culture Corner with Ercüment	Workshop - Louise Kanter <i>Preventing Dance Injury</i>
Night	7:00 PM - 8:00	Replay of dances (various instructors)	Tatiana - Singing (till 8:15)	Family Folkdance
	8:00 PM - 1:30	Live FD Music		8:15 Live FD Music

## SATURDAY - Doors open 8:30 AM

		Upstairs Theatre	Mid-Level Dance Studio	Downstairs Gym
AM	9:30 AM - 10:45	Željko - Croatian+		Petür - Bulgarian
	11:00 AM - 12:15	Dick - Beginning Balkan	Tatiana - Singing	Ercüment - Turkish+
	12:30 PM - 2:00	Bobi Ashley: <i>Teaching FD to children MANY KIDS PERFORMING!</i>	<b>In Kafana:</b> Jaap&Nina <i>Bulgarian Wedding</i> a talk with Video**	
PM	2:15 PM - 3:30	Dick - Beginning Balkan		Petür - Bulgarian
	3:45 PM - 5:00	Ercüment - Turkish+	Tatiana - Singing	Željko - Croatian+
	5:15 PM - 6:00			Old Kolos
Night	7:00 PM - 8:30	Replay of dances till 8:15 (various instructors)	<b>In Kafana:</b> Sing-along with the Yeseta Brothers	
	8:30 PM - 2 AM	Live FD Music		8:15 Live FD Music

**Master Teachers:** Dick Crum, Petür Iliev, Željko Jergan, Ercüment Kiliç, Tatiana Sarbinska

Afternoon classes cover the same material as morning classes.

\* Schedule may change without notice

\*\* *Bulgarian Wedding:* Presented by Jaap Leegwater and Nina Kavardjikova.



# In Memoriam

## Friends We Have Recently Lost...

### **WALTER GROTHE**

Walter was a pioneer in the folk dance world. He began teaching Austrian dances in the 1940's. He was President of the Folk Dance Federation of California from 1946-1948. He was on the Kolo Festival Committee for many years. He served on the Stockton Folk Dance Camp Committee from its inception in 1948 until he was 90 years old.

### **PECE ATANASOVSKI**

Pece founded "Tanec," the Macedonian Folk Ensemble in Skopje. He was the choreographer and one time lead dancer in the company. He taught at the Kolo Festival. He was the most well known Macedonian gajda player and made many recordings.

### **ANTHONY BAZDARICH**

Very active in the 50's and 60's in the Kolo world in Southern California, Anthony formed a Croation exhibition dance group. He researched dances and sponsored several Kolo Festivals in Los Angeles, promoting Croation culture in that area.

### **PAUL PRITCHARD**

Paul was an early editor of Folk Dance Scene. He proclaimed November as Kolo Month; that issue was the Kolo issue each year. He was very much on the "Kolo Scene" everywhere. He was the husband of Ruby Pritchard, a much loved teacher of Balkan Dance.



Petür  
Iliev







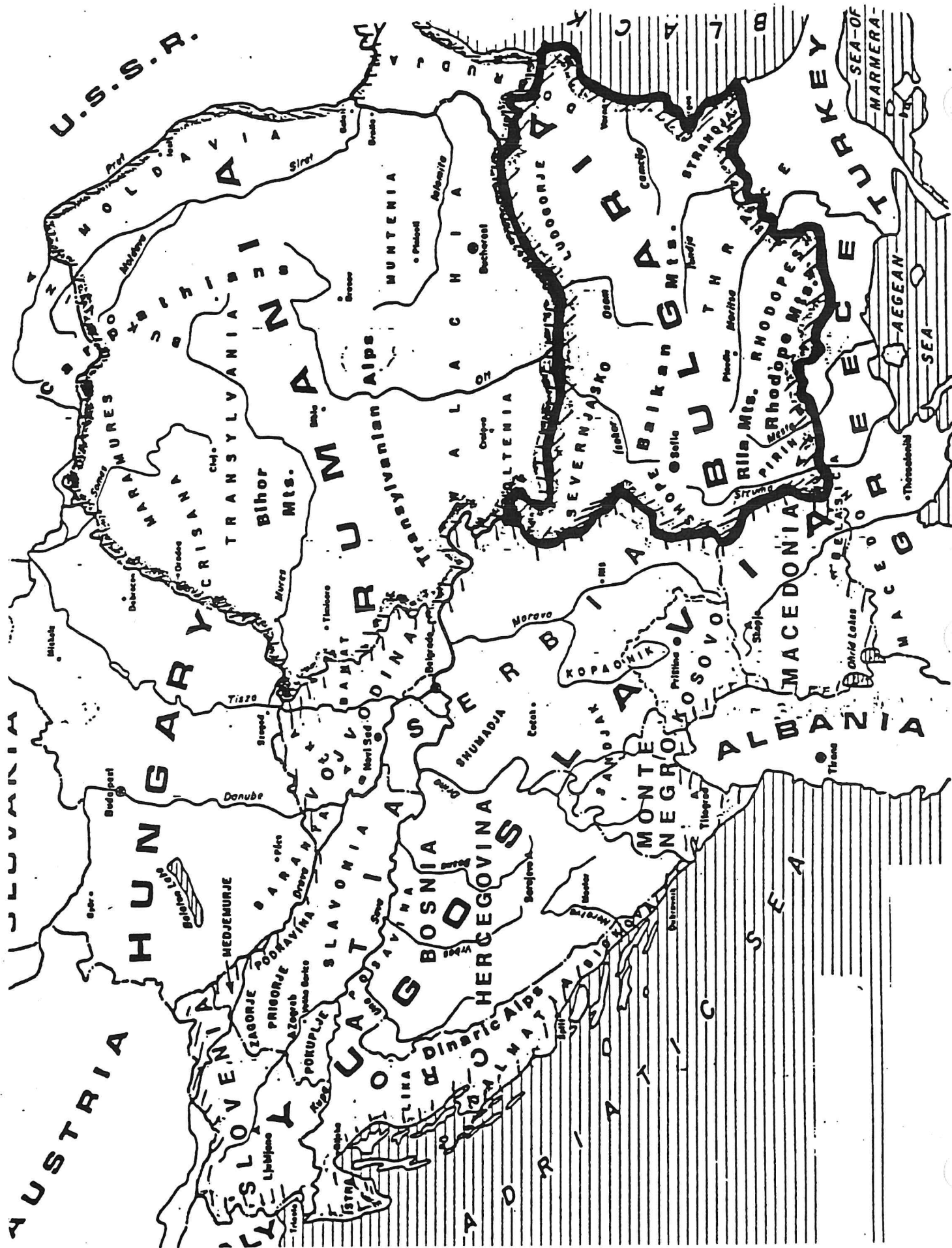
Petur Iliev

presents

# Bulgarski Narodni Tanci



Български Народни Танци



CHETVORNO HORO

(Bulgarian)

This horo is one of the most characteristic of the Shop ethnographic area, which is found in western Bulgaria. The version of the dance described below comes from the village of Gabra, located about 20 miles southeast of Sofia. Petur Iliev learned the dance from those living in this village and more specifically from his grandfather, Petur Radev.

This dance is performed in the form of an open circle, an example of the so-called vodeno horo. The dancers are connected to each other by belt holds. Men and women are placed alternately along the dance line. The dance is comprised of three parts. The second and third parts are danced at a fast tempo. This is very characteristic of this region, as is the heightened emotional tension expressed by yells and whistles during these sections of the dance.

**PRONUNCIATION:** chet-VOR-no ho-RO

**FORMATION:** Belt hold. Dancers face 45o to right of center.

**STYLE:** Very light and nimble dancing, full of lots of inner energy

**METER:** 7/8 o. o o

**MUSIC:** Petur Iliev - Bulgarski narodni tanci  
Side A, No. 2

PART I:

<u>MEASURE</u>	<u>COUNT</u>	<u>PATTERN</u>
1-8		Introduction. No action.
10		First section of dance: Slow tempo. Starting position is with R raised from the floor.
1-2		Jump on both feet while in 6th position. Jump from L to R and from R to L.
3		Moving to the right and to the back, step widely with R and then move L to meet R.
4		Moving to the left and to the back, step widely with L and then move R to meet L.
5		Repeat measure 3

- 6-7 Jump on both feet while in 6th position.  
Jump from R to L and from L to R.
- 8 Repeat measure 4
- 9 Repeat measure 3
- 10 Repeat measure 4

PART II

Faster tempo. Starting position is with R raised from the floor. This section also uses a movement called spusuk which entails forceful extension of the foot from the starting position with toes pointed upward.

- 1-2 Spusuk (S) with R. Jump from L to R and R to L.
- 3 Jump from L to R while moving backwards and facing left. Continue facing left. While standing in place jump from R to L and L to R.
- 4 Jump from R to L while moving backwards and facing right. Continue facing right. While standing in place jump from L to R and R to L.
- 5 Repeat measure 3
- 6-7 S with L. Jump from R to L and L to R
- 8 Repeat measure 4
- 9 Repeat measure 3
- 10 Repeat measure 4

PART III

Very fast tempo. Starting position is with R raised from the floor.

- 1 S with R, bounce on L and jump from L to R
- 2 S with L, bounce on R and jump from R to L
- 3-5 Repeat measure 3-5 of Part II
- 6 Repeat measure 2
- 7 Repeat measure 1
- 8-10 Repeat measure 8-10 of Part II

SITNATA  
(Bulgarian)

This dance comes from the Northern part of Bulgaria. the name of the dance "Sitnata" means small. When you do small, fast steps, people call this Sitnata. The men and women hold hands in one big open circle moving to the right at a quick tempo.

PRONUNCIATION: SEET-na-ta

METER: 2/4 o o

MUSIC: Petur Iliev presents Bulgarski Narodni Tanci

PART I: 8 Measures

<u>MEASURE</u>	<u>COUNT</u>	<u>PATTERN</u>
1	1	Two quick steps: R-L moving to the right
	2	Quick step with R, Touch L heel and L up
2	1	Two quick steps: L-R moving to the right
	2	Quick step with L, Touch R heel and R up
3	1	Two quick steps: R-L turning to the left
	2	Two quick steps: R-L, R up in place
4	1	Accented step with R in place
	2	Accented step with L in place
5	1	Step with R to the right, L up
	2	Hop with R, swing L in front
6	1	Step with L to the right in front, R up
	2	Hop with L
7	1	Quick step: R-L
	2	Step R, touch L
8	1	Quick step: L-R
	2	Accented Step on L in front, R up

PART II: 16 Measures

- |   |   |  |
|---|---|--|
| 1 | 1 | Big step on R to the right                                   |
|   | 2 | Hop with R, swing L in front                                 |
| 2 | 1 | Step with L  |
|   | 2 | Hop with L, R up   |
| 3 | 1 | Two quick steps: R-L   |
|   | 2 | Two quick steps: R-L   |
| 4 | 1 | Two quick steps: R-L   |
|   | 2 | Accented Step on R, kicking L up and back                    |
| 5 | 1 | Touch L heel, crossing in front of R                         |
|   | 2 | Hop on R, kicking L up and back                              |
| 6 | 1 | Step with L heel in front of R, Step R behind                |
|   | 2 | Step with L heel to left, R in place                         |
| 7 | 1 | Step with L foot crossing R, Step R behind                   |
|   | 2 | Step with L to the left, Step R crossing<br>in front of L    |
| 8 | 1 | Step with L in place, step R to the right                    |
|   | 2 | Step with L crossing in front of R, step<br>R in place, L up |

For the next 8 measures, repeat the above 8 measures, starting with the L foot, going to the left.

Part II Repeats again.

## Bebelevsko Horo

Transcribed by Rick Speer. Copyright Petur Iliev 1995.

This dance is from the Rhodope mountain region of Bulgaria. This region is known more for its singing and music than for its dancing, for two reasons- i) the region is mountainous with few open, flat places and ii) the region was the area longest held by Ottoman Turkey, which restricted outdoor and group activity. The word 'bebelev' of the dance name refers to a person characteristic of this region, who acts in a very deliberate but also very casual and relaxed manner. The dance was learned by Petur in the Rhodope village of Siroka Luka in 1992 and is done on all occasions.

**Formation:** One line, with men at the front in a shoulder hold. All the women are next, in an 'up W' hold. The women should move their hands up and down gently while dancing. The connection between the last man and the first woman should ideally be made by holding opposite ends of a handkerchief.

**Meter:** 2/4

**Style:** Rhodopi- 'deliberate but relaxed'.

**Structure:** Two parts, repeated indefinitely.

Part 1 - 12 measures.

Measure	Count	Pattern
1	1	Step with right (R) diagonally.
	2	Step with left (L) diagonally.
2	1	Step with R.
	2	Quick up-down with R heel while L is up.
3	1	Step with L, forward.
	2	Quick up-down with L heel while R is up.
4, 5, 6		Repeat Measures 1 to 3 while moving backwards.
7	1	Step R in place.
	2	Step L in place.

- 8
  - 1 Step R in place.
  - 2 Quick up-down with R heel while L is up.
- 9
  - 1 Touch L heel in front.
  - 2 Hold this pose for one beat.
- 10, 11, 12 Same as Measures 7 to 9 but with the opposite footwork.

Part 2 - Eight measures.

- 1
  - 1 Step R to R.
  - 2 Hop R and lift L.
- 2 Same as Measure 1 but with the opposite footwork.
- 3
  - 1 Two quick step R-L.
  - 2 Step R and lift L.
- 4 Same as Measure 3 but with the opposite footwork.
- 5
  - 1 Big step R, forward, lifting L.
  - 2 Quick up-down with R heel, L still up.
- 6
  - 1 Step back on L.
  - 2 Quick up-down with L heel, R still lifted in front.
- 7
  - 1 Touch R flat to R, bending L knee.
  - 2 Hold the position.
- 8
  - 1 Touch R flat slightly in front.
  - 2 Hold the position.





LILIANO MOME - page 2 of 2

SEQUENCE:

Free style. There is no set pattern. One person may be doing Var. A, while the person next to them is doing Var. B.

Dance notes by dd, from observation and video. Dance notes have been approved by Petur Iliev.

Presented by Dorothy Daw  
Camp Hess Kramer Institute  
October 20-22, 1995

PLOVDIVSKA KOPANITSA

(Bulgaria)

This dance is one of the most popular from the western area of Thrace, Bulgaria. I learned this dance from Gospodin Dimitrov in Plovdiv.

In dance and music terminology, Kopanitsa means folk dance in 11/16 meter.

**PRONUNCIATION:** PLO-vdi-vska KO-pa-ni-tsa

**FORMATION:** Belt hold

**STYLE:** Men dance with slightly bent knees. Women dance with very straight body position.

**METER:** 11/16 o o o o o o o o o o  
1 2 3 4 5

OR o o o o o

**MUSIC:** Petur Iliev - Bulgarski narodni tanci,  
Side A, No. 6

PART I

<u>MEASURE</u>	<u>COUNT</u>	<u>PATTERN</u>
1	1	Step R }
	2	Step L }
	3	Step R }
	4	Hop R }
	5	Step L }
2	1	Step R }
	2	Step L behind }
	3	Step R }
	4	Hop R, L knee up }
	5	Place L heel in front}
3	1	Step L, moving L
	2	Step R behind
	3	Quick step onto L, Place R foot slightly forward of L
	4	} Alternate like
	5	} scissors R, L

- 4            1            Step R moving R
- 2            Step L behind
- 3            Step R, L leg forward
- 4            Hop R, bring L leg back
- 5            Step on L, R knee up

5-8                    Repeat measures 1-4

PART II: 6 Measures

<u>MEASURE</u>	<u>COUNT</u>	<u>PATTERN</u>
1	1	Step R
	2	Step L
	3	Hop L, R foot crosses L leg in the air
	4	Step R
	5	Step L
2	1	Step R across L
	2	Step L
	3	Jump onto R, L leg forward
	4	Hop R, bring L leg back
	5	Step L
3	1	Hop L
	2	Step R behind
	3	Place L heel on floor in front
	4	Jump onto L
	5	Place R heel on floor in front

4-6                    Repeat measures 1-3

PART III: 8 measures

1-2            Repeat Part II measures 1-2

- 3            1            Hop L
- 2            Step R behind
- 3            Jump back, feet together
- 4            Low Hop on L, R leg up
- 5            Slap R foot on floor in front of body (Foot is flat against floor).
  
- 4            1            Low hop on L
- 2            Slap R foot on floor in front
- 3            Straighten L leg, cross R foot in front in air
- 4            Step R to the Right
- 5            Step L in place

5-7                    Repeat measures 2-4

PART IV: 5 measures

- 1            1            Step R
- 2            Step L
- 3            Hop L, kick R leg across L

- 4            1            Jump onto R to the R, kick L leg across
- 5            2            Hold
- 2            1            Jump onto L, kick R forward
- 2            Hold
- 3            Swing R leg back
- 4            Place R heel on floor
- 3                        Repeat measure 1
- 4            1            Jump onto L, kick R leg forward
- 2            Hold
- 3            Low hop on L, R leg step Behind (quick-quick)
- 4            Step L                } moving
- 5            Step R behind        } left
- 5            1            Step L                } moving
- 2            Step R behind        } left
- 3            Place L heel on floor
- 4            Jump onto L
- 5            Place R heel on floor

PART V: 16 measures

- 1-4                        Repeat Part III, measures 1-4
- 5            1            Low hop back on L (chug), slide R foot behind on floor
- 2            Low hop on L, slide R foot behind
- 4            Low hop on L, R knee high
- 5            Place R heel on floor
- 6                        Repeat measure 5
- 7                        Repeat Measure 5 on the Right side
- 8                        Repeat Measure 5

REPEAT MEASURES 1 - 8



## Djanguritsa

('djan-GUR-its-a')

Transcribed by Rick Speer. Copyright Petur Iliev 1995.

This dance comes from the Pirin (southwest) region of Bulgaria, near the city of Petrich and is very popular there. Most dances from Pirin Bulgaria are relatively slow; this one, with its fast footwork, is an exception. The dance has no special affiliation and is done on any occasion.

**Formation:** mixed men and women with down hand-hold

**Meter:** 9/8, counted as short-short-short-long

**Style:** 'Macedonian'- light and bouncy.

**Structure:** One four-measure part, repeated indefinitely.

Measure	Count	Pattern
1	1	Facing left (L) with weight on L, hop on L in place and touch right (R) heel.
	2	Step onto R, lift L.
	3	Hop on R in place, turning body to R while L traces low circle in front, still lifted.
	4	Hop R and step onto L, lifting R.
2	1	Two quick steps, R L.
	2	Step onto R.
	3	Larger jumping step onto L, moving diagonally R, while lifting R.
	4	Hop L and step onto R.
3	1	Hop R in place while L crosses in front and touches ball of foot.
	2	Hop R again as L touches ball of foot to L.

3 Repeat moves of count one of this measure.

4 In quick-slow sequence, hop R (quick) then step onto L while lifting R (slow).

4 1 Two quick steps, R L.

2 Step onto R and cross L behind, lifted.

3 Step onto L and cross R in front.

4 Two quick steps in place, R L.

## TRITE PŪTI

This is a very typical Tracian Dance. Trace is located in the Southwestern part of Bulgaria. The name of the dance means "Three Times." Most of the dance consists of going three times in one direction and then three times in the other. This is how the name derived.

Petur Iliev learned this dance during his last trip to Bulgaria in 1992 from older dancers living near Sliven. The name of the village is Seliminovo.

**PRONUNCIATION:** TRI-te PŪT-i

**FORMATION:** Big open circle, men and women together holding hands

**METER:** 2/4 o o

**MUSIC:** Petur Iliev Presents Bulgarski Narodni Tanci

### PART I: 6 Measures

<u>MEASURE</u>	<u>COUNT</u>	<u>PATTERN</u>
1	1	Step R to the right, facing right
	2	2 quick steps: L-R, facing right
2	1	Step L to the right, facing right
	2	2 quick steps: R-L, facing right
3	1	Step R to the right
	2	Step L to the left
4	1	Jump with both feet together
	2	Kick L forward
5	1	Step back on L
	2	Step back on R
6	1	Jump, both feet apart
	2	Jump, bringing feet together

### PART II: 6 Measures

1	1	Step R, facing right
	2	Hop on R, L up
2	1	Step L, facing left
	2	Hop on L, R up
3	1	2 quick steps: R-L
	2	Step R, L up



- |   |   |                                  |
|---|---|----------------------------------|
| 4 | 1 | Jump both feet apart             |
|   | 2 | Jump bringing both feet together |
| 5 | 1 | Step forward on R, L up          |
|   | 2 | Hop on R, Kicking L in front     |
| 6 | 1 | Jump both feet apart             |
|   | 2 | Jump bringing both feet together |

ARMS: Swing arms back and forth throughout the entire dance.

ERKECHKO HORO  
(Bulgarian)

The name 'Erkechko' comes from the village near Borgas, which is located in the northeast of Bulgaria on the Black Sea. This part of Bulgaria is well known as the Strangia Region. The people who perform the dance begin by imitating the sounds of the birds indigenous to the area with screams, meanwhile the dance moves like the waves of the Black Sea. This dance is particularly appropriate for weddings.

**PRONUNCIATION:** Er - KECH - ko Ho - RO

**FORMATION:** Open circle, men lead, then the women, and then the rest of the men at the end.

**STYLE:** Men dance with bent knees, and women dance with the body in a straight position.

**METER:** 2/4 o o  
1 2

INTRODUCTION: 4 Measures

<u>MEASURE</u>	<u>COUNT</u>	<u>PATTERN</u>
1-3		Everybody stands in first position, rocking side to side, beginning on the right.
4	1	Step Left,
	2	Hop Left, kick Right in front to the left.

PART I: 8 Measures

5	1	Step Right to the right.
	2	Step with Left in front of Right.
6	1-2	Repeat measure 5.
7	1	Two quick steps: Right - Left.
	2	Two quick steps: Right - Left.
8	1	Step with Left foot to the left.
	2	Touch Right heel in place.
1	1	Step back with Right foot.
	2	Step back with Left foot.
2	1	Step back with Right foot.
	2	Hop with Right, Left foot up.
3	1	Step with Left.
	2	Kick Right in front of left.

REPEAT PART I AGAIN

PART II: 10 Measures

- |     |   |   |
|-----|---|---|
| 1   | 1 | Step back with Right.                     |
|     | 2 | Hop with Right, Left up.                  |
| 2   | 1 | Step with Left.                           |
|     | 2 | Hop on Left, kick Right in front of Left. |
| 3-4 |   | Repeat measures 5 and 6 from Part I.      |
| 5-6 |   | Repeat Measure 7 and 8 from Part I.       |
| 7   | 1 | Step with Left.                           |
|     | 2 | Backwards bicycle with Right in front.    |
| 8   | 1 | Step with Right to the right.             |
|     | 2 | Touch Left heel in place.                 |
| 9   | 1 | Step back on Left.                        |
|     | 2 | Step back on Right.                       |
| 10  | 1 | Step Left.                                |
|     | 2 | Kick Right in front of Left.              |

REPEAT PART II AGAIN

PART III: 6 Measures

- |   |     |  |
|---|-----|--|
| 1 | 1   | Step in front on Right, Left up.               |
|   | 2   | Step on Left.                                  |
| 2 | 1-2 | Hop on Left while bicycling on the right side. |
| 3 | 1   | Step Left in front.                            |
|   | 2   | Jump with both feet in second position.        |
| 4 | 1   | Step back on Right.                            |
|   | 2   | Step back on Left.                             |
| 5 | 1   | Step Right.                                    |
|   | 2   | Hop on Right, Left foot up.                    |
| 6 | 1   | Step Left.                                     |
|   | 2   | Hop on Left, Right foot up.                    |

REPEAT PART III THREE TIMES

## Novoselsko Horo

Transcribed by Rick Speer. Copyright Petur Iliev 1995.

This dance comes from the oldest village in the Shope region of Bulgaria. The village was known as 'Novoseltsi' in ancient times (thus the name of the dance) but has now grown into a city known as Elin Pelin. Petur learned the dance in this city in 1981. The dance is done when a 'sabor' is held, i.e., on holiday occasions when villages get together.

**Formation:** One line with all but one man together at the front, holding belts. All the women are next in the line, also in a belt hold. A single man (the 'opashkar' or 'tail') is the last person in line.

**Meter:** 2/4

**Style:** Shope: light and lively.

**Structure:** One twelve-measure part, repeated indefinitely.

Measure	Count	Pattern	
1	1	Step right (R) onto R.	} Moving to R
	2	Step left (L) behind.	} "
2	1	Step R onto R.	} "
	2	Hop R with L lifted.	} "
3	1	Step L onto L.	} "
	2	Hop L with R lifted.	} "
4	1	Step to R onto R.	} "
	2	Step L behind, lift R.	} "
5	1	Step R in place.	} "
	2	Kick L crossing in front and at same time quick up-down with R heel.	} "
6	1	Step L in place.	
	2	Kick R across and quick up-down with L heel.	

- 7 Same as measure five.
- 8 1 Step onto L. } Moving to L.  
 2 Step R crossing in front. } "
- 9 1 Step L with L in front. } "  
 2 Step behind with R. } "
- 10 1 Step L in place.  
 2 Quick up-down with L heel while quick kick with right foot to side and retraction of R to place near L lower leg.
- 11 1 R touches by L foot then lifts back up (first part of Shopskata step). } In place.  
 } "  
 2 Step on R and lift L (final part of Shopskata). } "
- 12 Same as measure 11 but with L and R reversed. } "



Željko  
Jergan







K O L O F E S T I V A L 1996.

CROATIAN DANCES: Ajnzerica  
Ćumurka & Sarajčica  
Derite se čizme moje  
Ki su dečki črleneši & Došla sam vam japa dimo  
Rokoko  
Šokačko (baranjsko) kolo  
Valpovačka kola

Presented by  
Željko Jergan



DANCE ZONES OF CROATIA

HRVATSKA

PLESNA PODRUČJA



**HRVATSKA**  
(Croatia)

by *Željko Jergan*

# AJNZERICA (ENZERICA)

Croatia

This lively dance is from the Croatian region of Zagorje, located in the northwestern part of Croatia, near Zagreb. According to the legends told by old villagers in Marija Bistrica (a town known for pilgrimages to its sanctuary of Marija Bistrica), Gypsy musicians from around the town of Varaždin played Ajnzerica (Enzerica) for church festivities. Local villagers took the dance and music back to their own villages, where it is still danced at weddings and holiday festivities.

The dance was researched by Željko Jergan in the village of Mače, near Marija Bistrica in 1979.

The circle version of this dance was presented by Željko Jergan, at the 1995 Santa Barbara Symposium. The cpl version was presented at workshops in southern California during January of 1996

TRANSLATION: A nonsensical word

PRONUNCIATION: EIN-zeh-ree-tsah

CASSETTE: Jerry Grčevich, Croatian Folk Dances, Vol. I, side A/6

FORMATION: Individuals in a circle, facing ctr.

STEPS: Polka: Flat-footed two-steps - small leap on L (ct 1); step R-L with small running style steps (cts &-2).  
This step can be done moving fwd, bkwd, or turning.

Cpl polka:

When turning as a cpl, the upper body bends slightly sdwd L when beg the polka with L ft, and bends sdwd R when beg with R ft.

Arm pos: Cpls join in shldr shldr-blade pos. W hands are on M shldr, M hands high on W shldr blades. The arms are rounded at shldr ht (as if holding a beach ball), W arms are touching M arms).

Jumps: All jumps are flat footed, and done with slightly bent knees.

HANDS: When M hands are free, they are low on the hip with fingers fwd while W hands are on the waist with fingers fwd.

STYLE: Ftwk small, close to floor, and flat footed.

METER: 2/4

PATTERN

Meas.

**INTRODUCTION:** None

**PART I:**

1-4 8 claps with hands at approx chest ht.

5-8 With hands on hips and facing ctr - do 8 jumps on both ft in place, turning 1/4 R (CW) on each jump. (2 per meas)

Note: 8 jumps = 2 complete turns. This is optional, if you wish to do 1/2 turns that is ok also. The jumps are heavy, flat footed with ft slightly apart.

- 9-12 Do 8 jumps on both ft in place - turning L (CCW).  
13-14 Facing ctr - do 3 jumps, with accent, on both ft in place (option, turn R once), stamp R ft 3 times in place without wt (cts 1-2-1), hold (ct 2).

**PART II:**

- 1 Facing ctr, join hands in "V" pos - step R to R (ct 1); close L to R with wt (ct 2).  
2 Jump onto both ft in place (ct 1); step L to L (ct 2).  
3 R moves fwd L, then steps fwd twd ctr (ct &-1); close L to R (ct 2).  
4 Step R to R (ct 1); close L to R (ct 2).  
5 Jump onto both ft in place (ct 1); step L bkwd (ct 2).  
6 Jump bkwd on R as L closes to R, landing on both ft (ct 1); jump in place on both ft again (ct 2).  
7 Step R to R (ct 1); close L to R (ct 2).  
8 Step R to R (ct 1); close L (ct 2).  
9-14 Repeat meas 1-6.  
15-16 Stamp R 3 times slightly fwd, or jump onto both ft 3 times with accent (cts 1-2-1); hold (ct 2).  
17-32 Repeat meas 1-16. (2 times in all)

**FIG. III:**

When doing this figure as a cpl dance, W use opp ftwk.

- 1-3 Moving fwd twd ctr - beg L, do 3 polka steps, alternating ftwk.  
4 Jump fwd onto both ft, ft slightly apart, knees bent (ct 1); hold (ct 2).  
5-8 Repeat meas 1-4, beg R and moving bkwd.  
9 Small leap on L slightly to L (cts 1); step R,L in place (cts &-2).  
Cpls - Turn slightly fwd ptr - MR and WL hands move slightly bkwd.  
Note: Ftwk is flat footed.  
10 Repeat meas 9 with opp ftwk.  
Cpls - Turn to face ctr.  
11-12 Jump 3 times (flat footed) in place or stamp L ft 3 times slightly fwd (cts 1-2-1); hold (ct 2).  
13-24 Repeat meas 1-12. (2 times in all)

**INTERLUDE:**

- 1-2 During the 4 ct pause in the music, yell: "repeté" (reh-peh-teh) which translates "more" in French, you may also clap 3 times (cts 1-2-1); hold (ct 2).

**CIRCLE VERSION OF DANCE**

**REPEAT DANCE FROM BEG.** The circle version of the dance is done a total of 2 times.

**CPL VERSION OF DANCE**

**REPEAT FIG. I-II:**

**FIG. III-A: CPL VERSION (POLKA)**

- 1-4 Cpls face (M face RLOD), and join in shldr shldr-blade pos - and do 3 polka steps and a jump onto both ft (see Fig. III, meas 1-4), beg ML, WR - turning CW 1-1/2 times while moving in LOD - M end facing RLOD, W facing M.

AJNZERICA (ENZERICA), page 3 of 3

- 5-8 Do 3 polka steps and a jump, beg MR, WL - cpls turn CCW 1-1/2 times while moving in RLOD - M end facing LOD, W facing M.
- 9-10 Cpls turn CW 1 time in place - with 2 polka steps. M end facing RLOD, W faces M.
- 11-12 Do 3 jumps in place (flat footed) with accent.
- 13-14 Repeat meas meas 1-8 (cpl version).

\*\*\*\*\*

Dance notes by Željko Jergan and Dorothy Daw 1.96

Presented by Željko Jergan

AJNZERICA

A  $\text{♩} = 152-160$  ( $\text{♩} = 80$ ) SELNICA, 11/1971, B.

The musical score is written in treble clef with a key signature of one sharp (F#). It consists of six staves of music. The first staff is labeled 'A' and has a tempo marking of quarter note = 152-160 (half note = 80). The second staff has a measure with a downward arrow. The third staff is labeled 'B' and has two first endings marked '1'. The fourth staff has two first endings marked '1' and '2'. The fifth staff is labeled 'C' and features a series of eighth notes. The sixth staff continues the eighth-note pattern.



27

# Ćumurka - Sarajčica

Bosnia

This is a mini 2 dance suite.

## ĆUMURKA

This dance was done in the middle area of Bosnia to its borders with the towns of Bradina, Fojnica and Zenica. The same dance was done by both Croatian and Serbian inhabitants, with small variations in styling. Željko learned this dance from natives of this area in 1978. This dance was done during informal house parties and church festivities to the accompaniment of the "dvojnica" (wooden, double-piped flute) or šargija (a stringed instrument in the tambura family).

TRANSLATION: Ćumur is a piece of coal (Turkish word) The work could mean a girl holding a piece of coal.

PRONUNCIATION: CHEW-moor-kah

TAPE: Dance with Željko, Vol. I

FORMATION: Closed or semi-circle, alternating M and W, facing ctr. Hands are joined down ("V" pos).

ARMS: Very relaxed. They move up and down (shake) with body movements.

STEPS: Single drmeš: Meas 1 - Small step R on R with bent knees (ct 1); closing R to L, bounce twice on both ft - knees flex on each bounce (cts 2,&). Meas 2 - Repeat with opp ftwk. (S,Q,Q)

STYLE: Flat-footed steps with small knee flexes, so that the entire body imitates the rhythm of the music.

---

METER: 2/4

PATTERN

---

Meas.

**B**      INTRODUCTION:

1-12      No action.

13-14      Facing ctr - stamp R ft 3 times in place (cts 1-2, 1); hold (ct 2).

15-16      Clap hands 3 times at chest ht (cts 1-2, 1); hold (ct 2).

**A**      FIG. I: STEPS-HOPS R & L

1-2      Facing R of ctr - step R,L,R in LOD (cts 1-2, 1); hop on R - turning to face L of ctr (ct 2).

3-8      Repeat meas 1-2, alternating ftwk and direction.(4 times in all)

**B**      FIG. II: DRMEŠ

1-4      Facing ctr - do 4 drmeš steps, R,L,R,L.

5-6      Facing ctr - stamp R ft 3 times in place (cts 1-2, 1); hold (ct 2).

7-8      Clap hands 3 times at chest ht (cts 1-2, 1); hold (ct 2).

REPEAT: FIG. I-II-II. From this dance prepare to go into the 2nd dance immediately.

## SARAJČICA

This dance was done in the town of Sarajevo and the surrounding areas by Croatian and Serbian inhabitants. Because of its popularity, it was danced during all festivities. This dance was done by adults, along with singing and tambura accompaniment.

TRANSLATION: Girl from Sarajevo

PRONUNCIATION: sah-rahj-cheets-sah

TAPE: Dance with Željko, Vol. I

FORMATION: Open circle, alternating M and W. Hands joined down ("V" pos).

HANDS: Traditionally joined and down ("V" pos). In recent times, joined at shldr ht and slightly fwd ("W" pos).

STEPS: Double drmeš to R:

Meas 1: Small step R on R with bent knees (ct 1); closing R to L, bounce twice both ft - knees flex on each bounce (cts 2,&).

Meas 2: Repeat with same ftwk

Meas 3-4: Repeat meas 1-2 with opp ftwk.

Drmeš bkwd: Same ftwk as above except during meas 1-2 move bkwd diag R, and on meas 3-4, move bkwd diag L.

STYLE: Strong and lively, usually danced by younger people. During more formal celebrations, the dance was done with less intensity, somewhat more elegantly.

---

METER: 2/4

PATTERN

---

Meas.

INTRODUCTION: None. There is no bread between the dances.

**B** FIG. I: DRMEŠ  
1-8 Facing ctr - do 4 double drmeš steps, R,L,R,L.

**A** FIG. II: CIRCLE R & L  
1-6 Facing R of ctr - beg R, do 6 step-hops to R (LOD).  
7-8 Walk R,L,R in LOD (cts 1-2, 1); hop on R - turning to face L of ctr (ct 2).  
9-16 Repeat meas 1-8 with opp ftwk and direction (step-hops to L [RLOD]).

**B** FIG. II: DRMEŠ IN PLACE, DRMES BKWD  
1-8 Beg R, do 4 double drmeš in place.  
9-16 Beg R, do 4 double drmeš moving bkwd.  
Note: Arms - During meas 9-16 arms become extended and are held at shldr ht. They remain in this pos until the end of the dance.

**A**      **FIG. III: BOX**

- 1-6      Facing ctr, beg R, do 6 walks twd ctr of circle - arms remain up.  
7-8      Facing R of ctr - walk R,L,R to R (LOD) (cts 1-2, 1); pivot on R to face ctr (ct 4).  
9-14     Facing ctr - beg L, do 6 walks bkwd away from ctr.  
15-16    Facing L of ctr - walk L,R,L to L (RLOD) (cts 1-2, 1); pivot on L to face L (RLOD).

**B**      **REPEAT FIG. II (CIRCLE R & L)**

**A**      **FIG. IV: DRMEŠ IN PLACE, BKWD, FWD**

- 1-8      Facing ctr - beg R, do 4 double drmes in place.  
9-16     Beg R, do 4 double drmes moving bkwd away from ctr.  
17-23    Beg R, do 3 double drmes moving fwd twd ctr.  
24      Step L diag L fwd (ct 1); close R to L (ct 2).  
Ending, no music: Stamp L-R in place.

---

Dance notes by Željko Jergan and Dorothy Daw, 10-96

Presented by Željko Jergan





## ĆUMURKA



## SARAJČICA

I - gra vi - to ko - lo, u ko - lu lje - pi I - vo po - pje - va glasno, vi - so - ko :

"Čup - ni, la - ga - na, cu - ro mlada - na, bi - će dva, tri poljup - ca !"

.. četir. pet, bi - će i de - set, lju - bi mene, I - vo, za - na - vjek !"

"Lju - bi - ću ti o - ko, djevoj - ko, Sa - ra - je - vo ne - ka se ču - je da - le - ko !"

Čup - ni, la - ga - na cu - ro mlada - na, bi - će dva, tri poljup - ca !"

Igra vito kolo, u kolu lijepi Ivo popjeva glasno, visoko.  
"Čupni, lagana, curo mladjana, biće dva, tri poljupca!"  
"Četir', pet, biće i deset, ljubi mene, Ivo, zana v'jek!"  
"Ljubiću ti oko, djevojko, Sarajevo neka se čuje daleko!"  
"Čupni, lagana, curo mladjana, biće dva, tri poljupca!"



# ĐERITE SE ČIŽME MOJE

Croatia, Austria

During the 16th century Turkish invasion, many Croatians left the regions around the Kupa, Korana and Una rivers, and the region of Primorje, finding safety in a desolate region of Burgenland, Austria, know to the Croatians that live there as Gradišće. They have managed to maintain to this day, their rich traditions, language and culture, including this dance and song from the village Stinatz (Stinjaki), which are done during festive celebrations.

The research was done in 1982-84 in Gradišće. Željko Jergan learned the dance from Fr. Branko Kornfeind, ethnomusicologist from Stinjaki.

TRANSLATION: Fall apart, my boots

PRONUNCIATION: deh-REE-teh seh CHEEZH-meh-MOHY-yeh

CASSETTE: Croatian Folk Dances by Jerry Grcevich, Vol. II, side A/4

FORMATION: Cpls in a closed circle with hands in "W" pos with middle fingers joined. W on MR side.

STEPS: Buzz step with stamp: Stamp R across L (ct 1); step L fwd on ball of ft (ct 2).

STYLE: Part I: Heavy drmeš with stamping to accent the first beat and bouncy.  
Part II: Bouncy and light.  
Part III: Smooth gliding buzz steps.

STEPS: When doing buzz steps, stamp when stepping on R ft.

METER: 2/4

PATTERN

Meas.

**INTRODUCTION:** 6 meas

**PART I: DRMEŠ**

1 Facing ctr and dancing in place - stamp R very slightly to R (ct 1); hop on R, 2 times, as ball of L ft touches in front of R (ct 2-&). (S,Q,Q rhythm)

2-6 Repeat meas 1, alternating ftwk and direction.

**PART II: MOVE TWD R: CPL BUZZ**

1 Facing R of ctr and moving in LOD (R) - step R-L fwd (cts 1-2).

2 Step-hop fwd on R in LOD as L lifts slightly fwd (ct 1-&); M step-hop bkwd on L as R lifts slightly fwd, W step-hop on L as R lifts slightly fwd - while turning 1/2 CCW (L) to face M (cts 2-&). Cpls join shldr shldr-blade pos with R hips facing.

3-4 Do 3 buzz steps with stamps, beg R across L - turning CW (cts 1&-2&, 1&), releasing cpl pos - step R-L in place and reform closed circle - W on MR side with middle fingers rejoining in "W" pos (cts 2-&).

NOTE: When going from Fig. II to III (cpl buzz to elbow turn), end with wt on R (i.e., hold on last "&" ct).

Cue: Cpl buzz



**PART III: L & R ELBOW TURNS**

Cpls join L elbows with M free hand behind back with palm out, W free hand on hip with fingers fwd. Wt on R.

- 1-3 Do 5 buzz steps, beg L across R - turning CCW (cts 1&-2&; 1&-2&; 1&); step L across R (ct 2); pivot on L turning 1/2 CCW (L) and join R elbows with ptr, M free hand behind back with palm out, W free hand on hip fingers fwd (ct &).  
Cue: L elbow turn
- 4-6 Do 5 buzz steps, beg R across L - turning CW (cts 1&-2&; 1&-2&, 1&); releasing elbows - step R-L opening to again reform closed circle - W on MR side with middle fingers joined in "W" pos.  
Cue: R elbow turn

**PART IV: CIRCLE R & L**

- 1-3 In a closed circle, facing R of ctr and moving in LOD (R) - do 5 buzz steps, beg L across R (cts 1&-2&; 1&-2&; 1&); step L across R (ct 2); pivot on L 1/2 CCW (L) - face L of ctr (ct &).  
Cue: Circle R
- 4-6 Repeat meas 1-3, with opp ftwk and direction.  
Cue: Circle L

**SEQUENCE:**

Fig. I-II	Fig. I-II
I-II	I-II
III	IV

Repeat from beg one more time, except on meas 6, cts 1-2 -  
Ending: Stamp L-R in place on last 2 steps

**SONG:**

Intro - instrumental

Derite se čizme moje, doma imam troje nove. /2x

Doma imam troje nove, nek ča nisu niedne moje. /2x  
Lala, lalala, lala, lalala, la!

Instrumental

Nek ča nisu niedne moje, materine su se troje. /2x

Čizme imam, potkov nimam, za kovača hižu ne znam. /2x  
Lala, lalala, lala, lalala, la!

Instrumental



Dance notes by Željko Jergan and Dorothy Daw, 5-96

Presented by Željko Jergan



## TWO DANCES FROM MEDJIMURJE

Ki su dečki črleneši & Došla sam vam japa dimo  
Croatia

These two dances and songs are from the region of Medjmurje, located between the Drava and Mura rivers and the Hungarian border. There are relatively few facts about the dances of Medjmurje dating from the 19th century, whether by Croatian or Hungarian ethnomusicologists. During the Austro-Hungarian occupation of this area, people were prohibited from maintaining their customs and dances. For this reason, solo singing became the only outlet for preserving the culture. Following WW II, those songs were used to a foundation for the creation of many new national dances, rooted in the peasant dances of other bordering cultures, including the polka and csárdás. Dances are often accompanied by singing and orchestras comprised of cymbal, violin, clarinet and bass, and sometimes the tambura orchestra.

Željko Jergan did research throughout the Medjmurje region from 1972 to 1975.

TRANSLATION: The healthy looking guys  
Father, I came home

PRONUNCIATION: kee su DECH-kee CHER-leh-NEH-shee  
DOHSH-lah sahm vahm JAH-pah DEE-moh

CASSETTE: Croatian Folk Dances by Jerry Grceвич, Vol. II, B/2

FORMATION: Ki su dečki črleneši - beg pos: Cpls (W on MR side) in a closed circle with pinkies joined in "W" pos.

Došla sam vam japa dimo - beg pos: Cpls face ct with hands on hips

Shldr shldr-blade pos:

M: ML hand on WR upper arm, and R hand on shldr blade.

W: WR hand on ML shldr, and L hand on MR upper arm.

STYLE: Ki su dečki črleneši: Bouncy with fluid knees.  
Hands move up and down with body when in closed circle formation.

Došla sam vam japa dimo:

Part I - Strong and flat footed with heavy accent on csárdás.

Part II - Running and buzz step.

STEPS: Hop: When hopping free ft lifts slightly fwd low to floor.

Bokazo: Facing ctr - jump onto the balls of both ft with R across L - wt evenly distributed on both ft (ct 1); jump onto both ft in stride pos (ct &); close ft tog sharply (ct 2). Rhythm: Q,Q,S

Double csárdás to L: Step L to L (ct 1); step R beside L (ct &); step L to L (ct 2); close R beside L, no wt (ct &).

Note: Flex knees on each step, very bouncy.

Repeat with opp ftwk for a "double csárdás to R."

HANDS: When hands are on the hips, for M they are slightly fwd on the hip bone with fingers fwd, for W they are on the waist with fingers fwd.

---

METER: 4/4 & 2/4

PATTERN

---

Meas.

**4/4**      **KI SU DEČKI ČRLENEŠI** (Slower music)

1-2      **INTRODUCTION:** With wt on both ft - flex knees 8 times

**DANCE: WALKS, CHUGS, CPL TURN, TURN ALONE**

Cpls (W on MR side) in a closed circle with pinkies joined in "W" pos.

Walks

- 1      Facing L of ctr and moving in RLOD (L)- walk L,R,L fwd (cts 1-3); hop on R as L lifts slightly fwd and low - turning to face R of ctr (ct 4).
- 2      Repeat meas 2 with opp ftwk and direction. End facing ctr. (RLR-hop in LOD)
- 3      Facing and moving twd ctr - walk L,R,L-hop (cts 1-4).
- 4      Facing ctr and moving bkwd away from ctr - walk R,L,R,L (cts 1-4).

Chugs

- 5-6      Facing ctr and dancing in place with hands on hips - step R slightly fwd with accent (heavy) with bent knees (ct 1); chug bkwd on R (straighten knee) as L lifts slightly fwd and low (ct 2); repeat 3 more times alternating ftwk (4 in all) (cts 3-4; 1-2, 3-4).  
Cue: Beg R do 4 step-chugs

Cpl turn

- 7-8      Releasing hands with rest of circle, cpls turn 1/4 (MR-WL) to face ptr and join in shldr shldr-blade pos.  
Do 4 buzz step, beg R across L, accenting R - turn CW.

- 9      Releasing cpls pos, and turning to face with pinkies joined - walk R,L,R-hop bkwd - L lifts slightly fwd on hop.

Turn alone

- 10      Releasing hands - step L fwd - clap hands (ct 1); R,L,R individually turning CCW (L) in place. End facing ctr.  
Clap: Clap hands so that L hand moves above head ht as R hand moves down to waist ht. Hands remain in that pos for the rest of the turn.

- 11-40      Repeat meas 1-10, 3 more times (4 in all).

**2/4**      **DOŠLA SAM VAM JAPA DIMO** (Faster music)

**INTRODUCTION:** None, a change of tunes denotes change of dance

**PART I: STEP-HOPS, RUNS, BOKAZO**

Facing ctr with hands on hips. Knees are bent (in plié) slightly throughout dance.

Step-hops

- 1      Step L in place (ct 1); hop on L as R lifts low in front of L (ct &); repeat cts 1-& with opp ftwk (cts 2-&). (L-hop, R-hop)
- 2      Step L,R,L in place with accent (cts 1-&-2); hop on L in place as R lifts in front of L (ct &).

TWO DANCES FROM MEDJIMURJE, page 3 of 4

- 3-4 Repeat meas 1-2 with opp ftwk. (R-hop, L-hop, RLR-hop)  
Note: Steps are heavy and done with an accent.

Runs

- Cpls close circle and join pinkies joined in "V" pos.  
5-6 Facing L of ctr and moving in RLOD (L) - do 6 light runs L,R,L,R; L,R (on balls of ft) fwd with free ft kicking bkwd (cts 1-&-2-&; 1-&); jump onto both ft - turning to face R of ctr (ct 2); hold (ct &).  
7-10 Repeat twice more alternating ftwk and direction (3 times in all - run to L, then R, then L)  
11 Facing R of ctr and moving in LOD - run R,L,R,L fwd (cts 1-&-2-&).  
12 Facing ctr do a "bokazo" (RxL).

**PART II: CSÁRDÁS, STEP-STAMPS, STEP-STAMPS WITH TURNS**

- Cpls facing ctr in a closed circle with hands joined "V" pos.  
1 Csárdás - Beg L do a double-csárdás L - move bkwd diag L. Steps are sharp drmeš style steps.  
2-4 Repeat meas 1, still moving away from ctr, while alternating ftwk and direction, 3 more times (4 in all), except on last ct, stamp L in front of R with toes pointed twd R.

Step-stamps

- 5 Step L in place - face slightly L of ctr (ct 1); stamp R in front of L with toes pointed twd L (ct &); repeat step-stamp with opp ftwk and direction (R, stamp L (cts 2-&).  
6 Facing ctr, step L,R,L in place (cts 1-&-2); stamp R in front of L with toe pointed twd L - turn to face L of ctr (ct &).  
7-8 Repeat meas 5-6 with opp ftwk. (R-stamp, L-stamp, RLR-stamp)

Step-stamp with turns

- 9 Repeat meas 5 (L-stamp, R-stamp)  
10 Releasing hands and placing them on hips - step L,R,L turning CW (L) once in place (cts 1-&-2); stamp R in front of L with toes pointed twd L - face L of ctr (ct &).  
11-12 Repeat meas 9-10 with opp ftwk, turn CCW (R) in place - rejoin hands during meas 9 (stamps).

Repeat Part I-II of second dance again (2 times in all).

**ENDING:**

- 1 Dancing in place - stamp R-L - shout "šej, haj."  
2 Stamp L-R-L - shout "šu haj, haj."



Dance notes by Željko Jergan and Dorothy Daw 5-96

Presented by Željko Jergan

K I S U D E Č K I Č R L E N E Š I

Two staves of musical notation in 2/4 time, key of B-flat. The first staff contains the melody for the first line of lyrics, and the second staff contains the melody for the second line. The lyrics are written below the notes.

KI-SU DEČ-KI ČR-LE-NE-ŠI, MA-RI-CI SU POVOLNE-ŠI, KI-SU  
DEČ-KI ČR-LE-NE-ŠI, MARICI SU, MARICI SU, POVOLNE-ŠI.

Kisu dečki črleneši,  
Marici su povolneši,  
Kisu dečki črleneši,  
Marici su, Marici su povolneši.

Marica je fajn snešica,  
Njoj se šika poculica,  
Marica je fajn snešica,  
Njoj se šika, njoj se šika poculica.

Nosi krčmar holbu vinca,  
Kaj bu pila ma Marica,  
Nosi krčmar holbu vinca,  
Kaj bu pila, kaj bu pila ma Marica.

D O Š L A S A M V A M J A P A D I M O

Two staves of musical notation in 2/4 time, key of D major. The first staff contains the melody for the first line of lyrics, and the second staff contains the melody for the second line. The lyrics are written below the notes.

DO-ŠLA SAM VAM JA-PA DI-MO, KAJ BOM DO-MAJ CE-LO ZI-MO.  
ŠAJ RAJ RAJ RAJ RAJ RAJ RAJ, ŠAJ RAJ RAJ RAJ RAJ RAJ RAJ!

Došla sam vam japa dimo, kaj bom domaj celo zimo.  
Šaj raj raj raj raj raj raj, šaj raj raj raj raj raj raj! /2x

De si bila čerka moja, zela tebe je nevolja.  
Šaj raj ....

Išla sam vam japa malo, sa dečkima na Poljaro.  
Šaj raj ....



# ROKOKO

This dance comes from the Bačka region (also known as the Pannonian region) where the Croatian people live in the areas between the Danube and Tisa rivers. In numerous debates and written articles about these people, they are often referred to as the Bunjevci and Šokci. The region is situated around the ancient town of Bač - which was once a district and also the seat of the Catholic Church. This is how it got its Slavic place-name. The migration of the Dalmatian Croats in the Bačka region (upon liberation from the Turks) did not happen at the same time. Their arrival occurred from the beginning of 15th to the end of the 17 century. Despite the long period of their being among other Pannonian peoples, the Bačka Croats have survived and kept their speech patterns "ikavan" as well as their wealth of costumes and art forms. This dance is done during wedding and during other social gatherings. The bagpipe (gajde) used to be the traditional instrument played for this music, today the tambura orchestra is used.

The dance was learned by Željko Jergan in 1987 from the *Smotra folklor Zagreb*, and in 1989 from *Djakovački Vezovi* (a Village Group from Tavankut).

TRANSLATION: Beautifully dressed girl

PRONUNCIATION: ROH-koh-koh

CASSETTE: Croatian Folk Dances by Jerry Grcevich, Vol. I, side B/2

FORMATION: Circle: Shldr hold; hands held down at sides ("V" pos); joining little fingers at shldr ht ("W" pos).

2 Circles:

If there are more M than W dancing, M form an inner circle, W an outer circle, with each circle joining in shldr hold.

The more traditional form is noted below:

M facing ctr form a closed inside circle joining hands in "V" pos.

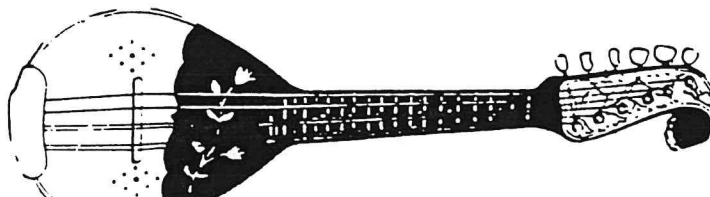
W form a circle behind the M, with WR hand on the ML shldr and the WL hand on ML wrist.

Individually:

W with a loose fist on fwd part of hips and elbows pushed slightly fwd.

STYLE: Small ftwk done almost in place. All movements are from the knees down with no upper body movement. M improvise steps with the berts attached to their boots. W dance elegantly as a backdrop for M.

STEPS: 7 side-close steps + hop:  
Facing ctr and moving sdwd R - beg R, do 7 small side-close steps: Step R to R (1), close L with wt (&), repeat for a total of 7 side-close steps (cts 1&, 2&, 1&, 2); hop on R as L move fwd R ankle (ct &).  
Styling note: The wt is on balls of ft with heels slightly off of the floor.





M's 4 side-click steps:

Facing ctr and moving sdwd R - step R to R with very slight bent of knees as L does small lift (flair) sdwd (ct 1); close L to R (with wt) clicking heels as knees straighten (ct &); repeat cts 1-& (cts 2-&, 1-&-2); click L to R ankle (ct &). Ftwk is very small. (4 side heel-clicks)

---

METER: 2/4

PATTERN

---

Meas.

**INTRODUCTION:** Hold for 7 meas, then stamp R-L-R (no wt on last stamp) in place (meas 8, cts 1-&-2), and do Var. I, music A, only one time (8 meas); or beg with music and do Var. I, music A, 2 times (16 meas).

**VAR. I:**

Everyone in a closed circle with hands joined in "V" pos. Preferably M-W-M-W.

Music A: Walking Grapevine

- 1 Facing R of ctr - step (walk) R-L fwd in LOD (to R) (cts 1-2).
- 2 Facing L of ctr and still moving in LOD - step (walk) R to R (ct 1); facing very slightly L of ctr, step L behind R (ct 2).
- 3-4 Facing ctr and dancing in place - run lightly RLR-hop, LRL-hop (cts 1-&-2-&, 1-&-2-&). Small ftwk, on hop free ft lifts beside weighted ft's ankle.
- 5-8 Repeat meas 1-4, except on last meas, stamp L-R-L in place.
- 9-16 Repeat meas 1-8 (2 times in all if beg with music).

Music B: 3 side-close steps + 3's step & hop

- 1-2 Facing ctr and moving sdwd R - beg R, do 3 small side-close steps + hop on R.
- 3-4 Repeat meas 1-2 with opp ftwk and direction (3 side-close steps sdwd L + step-hop)/.
- 5 Moving slightly sdwd to R - step R to R (ct 1); close R to L (ct &); step R to R (ct 2); hop on R in place as L moves twd R ankle (ct &).
- 6-7 Repeat meas 5 twice more alternating ftwk and direction. (LRL-hop; RLR-hop)
- 8 Stamp L-R-L in place.
- 9-16 Repeat meas 1-8. (2 times in all)

**VAR. II:**

Music A: Step-hop grapevine

- Join little fingers (pinkie) joined in "W" pos.
- 1-16 Repeat meas 1-16, Var. I, music A, except walks become step-hops.

Music B: M side-close with heel-clicks; W 7 side-close steps with hops

- 1-2 Facing ctr and moving sdwd R
- M: do 4 side-close steps with clicks.
- W: do 7 side-close steps with hop.
- 3-4 Repeat meas 1-2 with opp ftwk and direction.
- 5-7 W repeat meas 5-7, Var. I, melody B. (RLR-hop; LRL-hop; RLR-hop)
- M repeat meas 5-7, Var. I, melody B, except on ct 2 "&" of each meas, hold in place on wt'd ft and click free ft to wt'd ft.

- 8 Stamp L-R-L.  
9-16 Repeat meas 1-8 with opp ftwk.

**VAR. III:**

**Music A:**

Moving twd LOD (R)

- 1-2 Joining in shldr hold - do 8 side-close steps (cts 1-&-2-&; 1-&).

**2 circle option:**

**M:** Releasing hands, move twd ctr of circle with large steps to form a separate inside circle in shldr hold;

**W:** Reform outside circle in shldr hold.

- 3-4 Dancing in place - step R-L-R-hop, L-R-L-hop (cts 1-&-2-&; 1-&-2-&). On hops free ft moves twd ankle of hopping ft.

- 5-16 Repeat meas 1-4, 3 more times. (4 in all).

**Music B, Two-circle version: Side-close, W turn**

- 1-2 Two circles, facing ctr and moving sdwd R in shldr pos:

**M:** do 4 side-close steps with clicks.

**W:** do 7 side-close steps + hop.

- 3-4 Repeat meas 1-2 with opp ftwk and direction.

5 **M:** Retaining shldr hold, and moving sdwd R - step R-L-R-click.

**W:** With fists on hips and elbows pushed fwd slightly - step R-L-R-hop in place - turning to face R of ctr.

- 6-7 Repeat meas 5, alternating ftwk and direction (3 times in all), except:

8 Facing ctr - stamp L-R-L in place - M retain shldr hold, W turn CCW (L) once in place.

- 9-16 Repeat meas 1-8. (2 times in all).

**Music B, One-circle version:**

- 1-4 Remaining in one circle in shldr hold - repeat ftwk of meas 1-4, Music B, Two-circle version

**MEN:**

- 5 With M hands behind back, palms out and dancing in place - step-hop on R as L does a double-kick in front of R (ct 1-&); repeat with opp ftwk (step-hop L) (cts 2-&).

6 Repeat meas 5. (4 step-kicks in all - RLRL)

7 Jump into a stride pos, with bent knees (ct 1); jump into air clicking ft tog (ct &); repeat jump-click (cts 2-&).

8 Stamp LRL in place.

**WOMAN:**

- 5-8 Repeat meas 5-8 of W part of Music B, two circle version. (RLR-hop, LRL-hop, RLR-hop, LRL)

- 9-16 Repeat meas 1-8. (2 times in all).



SONG



JA DIVOJKA RO-KO-KO, NISAM, NISAM, MA-KAR KO, NISAM, NISAM, MA-KAR KO, JA DI-VOJ-KA RO-KO-KO.



I-MAJ MOM-KA MLA-DA-NA, CRNOG, LIPOG, DRAGA-NA, SVI SE MOMCI REDOM ŽENE, A ON ČEKA ME-NE.

Ja divojka rokoko, nisam, nisam, makar ko,  
Nisam, nisam, makar ko, ja divojka rokoko. /2x

Imam momka mladjana, crnog lipog dragana,  
Svi se momci redom žene, a on čeka mene. /2x

Ajd' poskoči curo bila, četir' momka si zanila,  
Svilen prsluk, bile grane, moje drago lane.

Bunjevka je cura fina, četir' momka je zanila,  
Svilen prsluk, mило lane, ti si moje janje.



# ŠOKAČKO KOLO

Croatia

This dance is done in Slavonija, Baranja, and Bačka, although this variation is from Baranja, which is located between the Dunav river, and the lower part of the Drava river, in the Pannonian plains of Croatia. Although there are only a few dances from Baranja, the wealth of the dances lie in their variation and preservation until today. No festivity or celebration would be complete without dancing Šokačko kolo. This dance begins with the drmeš, which is interrupted by singing and walking in rhythm in the circle. This pattern is repeated over and over until the musicians, usually a tambura orchestra or bagpipe (gajde) player in the center of the circle, stops playing.

This dance was learned by Željko Jergan in 1989 from "Djakovački Vezovi," (Village group of Draž).

TRANSLATION: Circle dance of the Šokac (shoh-KAHTS) people.

PRONUNCIATION: shoh-KAHCH-koh koh-loh

CASSETTE: Croatian Folk Dances by Jerry Grcevich, Vol. II, side B/1

FORMATION: Cpls (preferably) in a closed circle. M join hands behind W backs, W hands are on M shldr. If there are more W than M use either a back-basket hold or hold belts (R over L).

STYLE: Extremely rigid with vertical movements and sometimes with bent knees. As the kolo progresses, M improvise using any one of many variations, while W must do only the basic step.

---

METER: 2/4

PATTERN

---

Meas.

**INTRODUCTION:** 8 chords

**PART I: DRMEŠ** (fast music)

Style: Steps are done on the balls of the ft, legs are somewhat stiff, while the steps are bouncy - bounces come from the ankles and dancing on the balls of the ft.

The steps to the L are larger than those to the R, in other words the circle progresses sdwd L.

- 1 Step R to R (ct 1); small hop on R as L moves twd R ankle (ct 2).
  - 2 Step L to L (ct 1); close R to L (ct 2).
  - 3 Step L to L (ct 1); small hop on L as R moves twd L ankle (ct 2).
  - 4 Step R to R (ct 1); small hop on R (ct 2); close L to R (ct &). (S,Q,Q)  
M: On ct 2, M ONLY step L behind R instead of closing.
- 5-16 Repeat meas 1-4, 3 more times (4 in all), except on last step, step L bkwd in prep for next step. (L-close-L-hop, R-hop-L, R-hop; repeat)

**PART II: STAMPING IN & OUT** (Face ctr)

- 1 Moving twd ctr - stamp-hop R across L - hips turns to face L of ctr (cts 1-2).
- 2 Stamp-hop L across R - hips turns to face R of ctr (cts 1-2).
- 3 Stamp R across L - hips turns to face L of ctr (ct 1); step L back to place - face ctr (ct 2).
- 4 Moving bkwd - stamp-hop R behind L (reel) - hips turns to face R of ctr (ct 1-2).
- 5 Stamp L behind R - turn to face L of ctr (ct 1); stamp R across L - turn to face R of ctr (ct 2).
- 6 Moving twd ctr - stamp-hop L across R - turn to face R of ctr (cts 1-2).
- 7 Stamp R across L - turn to face L of ctr (ct 1); stamp L behind R (reel) - face ctr (ct 2).
- 8 Moving bkwd - step R,L (cts 1-2).  
Rhythm cue: S-S/ Q-Q /S/ Q-Q /S/ Q-Q/ Q-Q

**PART III: CIRCLE L WITH STAMPS**

- 1-2 Facing L of ctr and moving CW (RLOD) - step-hop on R, step-hop on L (cts 1-2, 1-2).
- 3 Stamp R-L fwd in RLOD (cts 1-2). Stamps are on the full ft.
- 4 Stamp-hop on R fwd in RLOD (cts 1-2).
- 5 Stamp L-R fwd in RLOD (cts 1-2). Stamps are on full ft.
- 6 Stamp-hop on L in RLOD (cts 1-2).
- 7 Stamp R-L fwd in RLOD (cts 1-2). Stamps are on full ft.
- 8 Stamp R-L fwd in RLOD (cts 1-2).  
Rhythm cue: S-S/ Q-Q/ S/ Q-Q/ S/ Q-Q/ Q-Q

**PART IV: CIRCLE L, slow music** (Vocal)

- 1-2 Intro to slow music, hold in place.
- 3-4 Facing ctr with ft slightly apart - rock sdwd, R then L (cts 1-2, 1-2).
- 5 Facing L of ctr - step R across L in twd ctr (ct 1-2). (S)
- 6 Step L bkwd out of circle (cts 1-2). (S)
- 7-8 Repeat meas 5-6. (RxL, L to L)
- 9-12 Moving CW (L) - do an 8 step grapevine, beg R across L (1 step per ct).

**SEQUENCE:**

Part I - Drmeš	Part III - Circle L with stamps
Part II - Stamping in & out	Part II - Stamping in & out
Repeat Part I-II	Part IV - Circle L (slow music)

The dance is done 3 times in all. The music gets progressively faster each time the dance is repeated.

---

Dance notes by Željko Jergan and Dorothy Daw 5-96

Presented by Željko Jergan

ŠOKAČKO KOLO

Baranja, Croatia



\*\*\*\*\*



Ej, sviraj svirče naše kolo staro, da po- i -gra ve-li-ko i ma-lo,



da po - i - gra ve-li-ko i ma - lo! Ej, milo mi je i po volji mi je,  
Kad se draga na mene nasmije,  
Kad se draga na mene nasmije!



*F.*

# VALPOVAČKO KOLO

Croatia

This dance comes from several Slavonian villages in the immediate vicinity of Valpovo and close to Osijek, the largest town in Slavonija. Women dress in a completely different national costume, which is extremely ornate and full. Frequent improvisations and syncopated beats are the distinguishing features of this dance, which used to be performed to the accompaniment of the bagpipe (gajde) or the solo tambura (sajnica), while in most recent times, a tambura orchestra, sometimes combined with a violin, has taken their place.

Željko Jergan did research in 1978 and 1985 in the Valpovština region in the villages of Bizovac, Brodjanci, Habjanovci and Ladimirevci.

TRANSLATION: Circle dance from Valpovo

PRONUNCIATION: VAHL-poh-VAHCH-koh KOH-loh

CASSETTE: Croatian Folk Dances by Jerry Grcevich, Vol. II

FORMATION: Cpls in a closed circle - the dance is also danced in pairs or trios. When dancing in a circle M hands are joined behind the W back. W hands are on M shldr of either side of her.

STYLE: Bounce with heel clicks and stamping. Some steps are flat footed, while other are done on the balls of the ft. All steps are small and delicate. Knees flex throughout, and the body has an elegant posture.

---

METER: 2/4

PATTERN

---

Meas.

**INTRODUCTION:** 4 meas

**FIG. I:**

Style: Very bouncy with ftwk done on the balls of the ft.

**Part A: Heel touches**

- 1 Facing ctr and moving sdwd L - hop on R as L heel touches fwd on floor (ct 1); step L slightly to L (ct &); step R beside L (ct 2).  
2-3 Repeat meas 1, 2 more times (3 in all).  
4 Step L,R,L in place (cts 1-&-2).  
5-8 Repeat meas 1-4 with opp ftwk - move sdwd R.

**Part B: Heel-toe**

- 1 Facing ctr and dancing in place - hop on R as L heel touches fwd on floor (ct 1); hop on R as L toe touches beside R (ct 2).  
2 Repeat meas 1 again (2 times in all).  
3-4 Facing ctr and moving sdwd L - beg L, do 7 steps (side-close, etc.) (1-&-2-&, 1-&-2); hold (ct &).  
Style note: Knees are quite rigid, the bounce comes from ankle flexes.  
5-8 Repeat meas 1-4 with opp ftwk - move sdwd R.

**REPEAT PART A-B** (Heel-touches & heel-toe)



**FIG. II:**

Style: Flat footed

**Part A: Double bounce with heels opening & closing**

- 1 Facing ctr and dancing in place - step on R as straight L leg moves sdwd L (ct 1); close L to R bouncing on both ft (ct 2); bounce again on both f (ct &).  
2-3 Repeat meas 1, 2 more times (3 in all).  
4 With wt on balls of ft, heels open out (ct 1); close heels tog (ct 2).  
5-16 Repeat meas 1-4, alternating ftwk, 3 more times (4 in all).

**Part B: Double bounces with touches**

- 1-3 Repeat meas 1-3, Part A (R, bounce, bounce)  
4 Step on R as L moves fwd close to floor (ct 1); hop on R, 2 times as ball of L ft touches fwd (cts 2-&).  
5-16 Repeat meas 1-4, alternating ftwk 3 more times (4 in all).

**FIG. III:**

Note: The fwd and bkwd movements are extremely small.

**Part A: Scuffs**

- 1 Facing ctr and dancing in place - step R slightly fwd (ct 1); scuff L heel fwd (ct &); hop on R slightly bkwd (ct 2); step L slightly bkwd (ct &).  
2-3 Repeat meas 1, 2 more times (3 in all).  
4 Step R in place (ct 1); hop on R, L beg to move fwd (ct 2); touch L in front of R (ct &).  
5-7 Repeat meas 1-3 with opp ftwk (L-scuff-R, 3x).  
8 Stamp: L slightly fwd (ct 1); scuff R heel fwd (ct &); hop on L (ah); scuff R heel fwd (ct 2); hop on L (ct &); scuff R heel fwd (ct ah).  
Note: The scuffs have a bkwd bicycle type of motion.  
9-16 Repeat meas 1-8, alternating ftwk, 1 more time (2 in all).

**Part B: Circle L & R**

- 1 Facing L of ctr and moving CW (L) - step R fwd (ct 1); hop on R (ct &); step L fwd (ct 2).  
2-7 Repeat meas 1, 6 more times (7 in all).  
8 Step R,L,R in place - turn to face R of ctr.  
9-16 Repeat meas 1-8 with opp ftwk - move fwd CCW (R).

Repeat dance from beg.





Za Brać / Bls. 1, 2, 3.  
Bugarija I Bas.

## Valpovačko Kolo

**Allegro**



# Ercüment Kilic





## ERCUMENT KILIC

Ercument Kilic was born in 1958 in Ankara, Turkey.

He began his training in music and dance at the age of four. After high school, he was admitted as a musician and a dancer to the Turkish National Ensemble of Ministry of Culture in Ankara where he remained until coming to the U.S. in 1977.

Since then, Ercument has earned a B.A. degree in Economics and International Politics from The University of Texas at Austin.

Since 1977, Ercument has given lectures/seminars on Turkic cultures at Universities and professional dance companies in an all 50 states and has been a guest lecturer/teacher numerous times in such countries as Canada, Germany, England, Switzerland, Holland, Hong Kong, Taiwan and Japan.

Ercument also has researched, translated and written many articles on Turkic folklore which have appeared in a variety of professional dance, music and anthropological publications around the world.

Besides having also played on and produced a series of LPs and 45s, Ercument also takes pride in having been able to promote Turkey and Azerbaijan on his own. Without any outside assistance, he has lectured and taught the dances of his native land to many thousands of people in person, and by has been interviewed on radio in Europe, and has done live TV programs in the Far East reaching millions, and he has appeared in local newspapers of almost all cities he has visited.

Ercument has been honored by the ex-Soviet government for having publicized and popularized the Turkic cultures of Central Asia, and was the formal guest in 1990 of the Crimean Turks in Ukraine and the government of Azerbaijan along with U.S. congressman Jim Moody who became the first United States Congressman to visit these lands.

Ercument currently resides in Dallas and, owns and operates TCI Travel. He is also the vice-president of Assembly of Turkish-American Associations in Washington D.C.

TURNAM

Pronunciation: tour-num  
Meter : 2/4  
Formation : Mixed line

Measures

Pattern

Introduction (10 measures)

Figure 1 ( Facing center )

- 1 Step in place on R, with a scissor kick touch L toe in front (ct1&); rep. ct 1& w/opp. footwork (2&),
- 2 Rep. ct 1& of meas. 1 (ct1); rep. ct 2& of meas 1 (ct1&); rep. ct 1& of meas. 1 (ct2&).
- 3-4 Rep. meas 1-2 w/opp. footwork.
- 5-8 Rep. meas. 1-4.

Figure 2

- 1 On balls of feet, turning to face diag R., step R (ct1); step L (ct1&); step R (ct2&).
- 2 Touch L toe beside R (ct1&); kick L fwd. (ct2&)
- 3-4 Rep. meas. 1-2 w/opp. footwork.

Figure 3

- 1-8 Rep. fig. 1.

Figure 4

- 1-4 Rep. fig. 2.

Figure 5

- 1 Moving in LOD, facing LOD, step R (ct1); step L (ct1&); step R (ct2&).
- 2 Moving in LOD, facing LOD, step L (ct1&); step R (ct2&).
- 3 Rep. meas. 1 w/opp. footwork.
- 4 Facing center, step R (ct1&); kick L in diag. R (ct2&).
- 5-8 Moving in opp. LOD, facing opp. LOD, rep. meas. 1-4 w/opp. footwork,
- 9-12 Rep. meas. 1-4.
- 13 Facing center, step L (ct1&); kick R fwd. (ct2&).
- 14 Rep/ meas. 13 w/opp. footwork.

Figure 6 (Moving in OLOD, facing center)

- 1 Step L in OLOD, bending L knee (ct1); on ball of R pushing up, step behind L (ct1&); step L in OLOD, w/ bent knee (ct2); on ball of R pushing up, step in front of L. (ct2&)
- 2-7 Rep. meas. 1.
- 8 Facing center, step L (ct1); on ball of R, step behind L (ct1&) step L (ct2); kick R in diag L (ct2&).

Figure 7

- 1-8 Rep. meas. 1-8 of fig.5.
- 9-10 Rep. meas. 13-14 of fig. 5 w/opp. footwork

Presented by Ercument Kilic at San Fransisco Kolo Festival  
Thanksgiving, 1996

AZERI MEDLEY  
Azerbaijan National Ensemble Dance

Measure : 2/4  
Formation : Line, holding hands

Measures

Pattern

Introduction (2 measures of drum beats)

FAST PART

- Figure 1 (Moving in LOD)  
1 Leap onto R lifting L behind (ct1&); leap onto L lifting R behind (2&).  
2-8 Rep. meas. 1 w/opp footwork.
- Figure 2 (Facing center)  
1 Hop on bent L, touch R heel in front (ct1&); step on R in place and lift L behind (ct2&).  
2 Rep. meas. 1 w/opp. footwork.  
3-8 Rep. meas. 1-2.
- Figure 3  
1-8 Rep. fig.1.
- Figure 4 (Facing center)  
1 Step R in place, scissor kick L in diag. R (ct1); up on ball of R and lift L crossing in front of R (ct1&); back down on heel or R and kick L fwd.  
2 Rep. meas. 1 w/opp. footwork.  
3-8 Rep. meas. 1-2.
- Figure 5 (In place, facing diag. R)  
1 Leap fwd. onto R (ct1&); step back onto L (ct2&).  
2 Leap back onto R (ct1&); step fwd. onto L (ct2&).  
3-8 Rep. meas. 1-2.
- Figure 6 (In place, facing center)  
1 Leaning fwd, weight on L, touch R heel in front (ct1&); leaning fwd., step R beside L (ct2&)  
2 Bending fwd. touch L heel in front (ct1&); straightening up at waist, step on L in place w/ slightly bent knee and sharply lift R knee up in front (ct2&)  
3 Step R beside L, slightly bouncing on L (ct1&); step on L in place, bending L knee slightly, lift R knee sharply up in front (2&).  
4 Rep. meas. 3.  
5 Step R in place (ct1); step L beside R (ct1&); step R in place and lift L knee up (ct2&) (meas. 5 as in step-together-step)  
6 Rep. meas. 5 w/opp. footwork.  
7-8 Rep. meas. 3-4.

Figure 7 (Moving in LOD)

- 1 Twisting hips to L, leap onto R facing diag. L (ct1&); step L crossing behind R (ct2&).  
2 Leap onto R in LOD (ct1&); leap on L crossing in front of R LOD (ct2&).  
3-8 Rep. meas. 1-2.

Figure 8

- 1-8 Rep. fig. 6.

SLOW PART

Figure 1 ( Moving in LOD)

- 1 Step R in LOD (ct1&), step L in LOD (ct2&).  
2 Turning to face diag L, step on R w/bent R knee (ct1); straighten R knee and touch L heel in diag. L. (ct1&); turning to face diag R, step on L w/bent knee (ct2); straighten L knee and touch R heel in diag. R (ct2&)  
3 Rep. meas. 2 w/opp. footwork, turning to face diag. R.  
4-18 Rep. meas. 1-3.

Figure 2

- 1 Toward the center, step R fwd (ct1&); step L fwd. (ct2&)  
2-3 Rep. meas. 1.  
4 Step R (ct1); kick L fwd (ct1&); pivot sharply R to turn backs to center and lift L behind (ct2&).  
5-6 Rep. meas. 3-4 w/opp. footwork  
7 Rep. meas. 1  
8 Step R fwd. center (ct1&); step L fwd, and w/quick bend of L knee, lead fwd. (2&)  
9 Straightening up, step back on R (ct1&); step behind on L (ct  
10-12 Rep. meas. 9.

Fast part is now done once more.

Presented by Ercument Kilic at San Fransisco Kolo Festival  
Thanksgiving, 1996



KARABAG GIRL

Pronunciation : Kuh-ruh-bagh  
Meter : 2/4  
Formation : Line, facing center, holding hands except fig 1.

Measures

Pattern

Introduction ( 1 measure)

SLOW PART

Figure 1 (Backs of hands on hips)

- 1 Kick R fwd and follow through in circular motion to R, facing LOD (ct& of 1); step on R w/a slightly bent knee, leaning back from waist, looking down over L shoulder (ct1); step in place on ball of L w/a push upward (ct& of 2); step down on R w/bent a slightly bent knee (ct2).  
2 Rep. meas. 1 w/opp footwork, turning to face OLOD.  
3-10 Rep. meas. 1-2.  
11

Figure 2

- 1 Hop on L, lifting R knee in front but pointing w/the R heel in LOD, toes pointing down  
2 Step on heel og R in front of L (ct1&); step L in place (ct2&)  
3-6 Rep. meas. 1-2.  
7 Rep. meas. 1.  
8 Step in place on R (ct1&); scissor kick L fwd w/pointed toes in front (ct2&).  
9 (slowing music) Step L fdw twd. center  
10 Step on ball of R beside L.  
11 Rep. meas 5.  
12 Lift R knee in front, keeping R touching beside L knee.  
13 Backing up from center, step back on ball of R.  
14 Step L beside R.  
15 Rep. meas. 13.  
16 Step L beside R.  
17-24 Rep. meas. 1-8.  
25-32 Rep. meas. 9-16.  
32 Step back on L.

Figure 3

- 1 Facing center moving in LOD, step R in LOD, bring arms down on sides and look down (ct1&); step L in front of R, bring arms to a "w" (ct2&).  
2 Moving in LOD, step R, bring arms down on sides and look down (ct1&); touch L toe in front of R and bring heads up (ct2&).  
3-4 Rep. meas. 1-2.  
5-8 Rep. meas. 1-4.

Figure 4

Rep. fig.1

Figure 5

- 1 Step on R in LOD, arms on sides (ct1&); step L on R of R (crossing in front), bending R knee down to the floor, L knee also bent, arms in "w" (ct2&).  
2 Getting upto standing position on L, step on R in LOD, arms on sides (ct1&); step L behind R (ct2); move R heel slowly fwd.

- 3 with straight knee, toe pointing up, arms back to "w" (ct2&).  
Step fwd. onto R, arms on sides (ct1&); touch L toe crossing  
behind R (ct2); touch L in place (ct2&).
- 4 Step back on L, arms in "w" (ct1&); touch R toe crossing in  
front of L(ct2&).
- 5-8 Rep. meas. 1-4
- 9-10 Rep. meas. 1-2.
- 11 Step fwd. onto R (ct1&); touch L toe crossing behind R (ct2);  
Step on L in place (ct2&).

FAST PART

- Figure 1 (light on feet, mostly on balls of feet, in LOD)
- 1 Step on ball of R, turning hip to L (ct1); step L behind R  
(ct1&); step R in LOD (ct2&).
- 2 Step on L in place (ct1&); hop on L, lift R knee up (ct2&).
- 3 Stamp R in place w/a straight-knee scissor kick fwd w/L (ct1&2&)
- 4 Leaning fwd. from waist through the measure, looking down, step  
L in place (ct1); step behind on ball of R, from waist (ct1&);  
step back on R in place (ct2&).
- 5 Straightening up, moving in LOD through the measure, step on  
R heel in front (ct1); rock back onto L in place (ct1&); step  
on R, lifting L beside R (ct2&).
- 6 Rep. meas. 5 w/opp. footwork.
- 7-8 Rep. meas. 5-6.
- 9-32 Rep. meas, 1-8.

Figure 2

- 1 Moving in LOD, facing LOD, step on R (ct1&); skip on R (ct2&)
- 2 Rep. meas. 1 w/opp. footwork.
- 3 Rep. meas. 1.
- 4 Touch L in front (ct1&2&).
- 5 Moving back, still facing LOD, step back on L (ct1&2&).
- 6 rep. meas. 5 w/opp. footwork.
- 7 Rep. meas. 5.
- 8 Hop on L and lift R beside (ct1&2&).
- 9-32 rep. meas 1-8.
- 33 Stamp in front w/R after a bicycle movement (ct1&2&).

Figure 3

- 1 Facing the center, Step in place on L, w/a quick-kick-move-  
ment touch L toe in front (ct1&); step in place on R and  
lift L beside (ct2&).
- 2 Rep. meas. 1 w/opp. footwork.
- 3-4 Rep. meas. 1-2.
- 5-6 Reverse bicycle move movement w/R from standing position to  
standing position on both feet.
- 7-24 Rep. meas. 1-6.

Figure 4

Holding hands, moving in LOD, end the dance w/a run w/the beat  
to the fading music.

## SERICAN

This is a women's dance from Bitlis, a province in southeastern Turkey. This dance is more often done at weddings, during which socially approved and accepted form of one's showing off her feminine beauty and eloquence is rather expected: Dance. Even if it involves such movements as her swaying her hips in a way otherwise offensive to a more conservative Muslim folks. Ercument learned this dance from Turkish National Ensemble with whom he danced until 1977. He first introduced Serican in Sopporo, Japan in October 1989.

Pronunciation: Sah-ree-john.

Meter : 2/4

Formation : Line, holding little fingers.

### Measures

### Pattern

- 1 Figure 1  
Facing DR, standing on R, arms in "W", touch L toe in DR and extend arms in DR(1&); touch L toe beside R and bring arms back to "W"(2&).  
2 Rep. meas. 1.
- 3 Figure 2  
Facing center, moving toward center w/ bouncy arms, bending slightly fwd from waist, step fwd onto L(1&); step L fwd(2&).  
4 Rep. meas. 3 w/opp. footwork.
- 5 Figure 3  
Turning suddenly to face DR, step on L and touch R toe crossing in front of L in DR(1&); step R beside L, lifting L beside R at knee height(2&).  
6 Rep. meas. 3.  
7 Step R to face LOD(1); step L beside R(&); step R in place(2&).
- 8 Figure 5  
Touch L toe away from R, leaning R, putting L hip out to L(1&); touch L toe beside R, leaning L and putting R hip out to R(2&).  
9 Touch L toe beside R as in count 1& of meas. 8(1&); step on L to turn backs to center, still holding hands- which entails one's having her R arm to be stretched to L around the front of waist, and L arm held on her back, stretched to R(2&).
- 10 Figure 6  
Moving away from center, leaning fwd., step on ball of R(1); bounce on ball of R(&); step fwd onto R(2&).  
11-12 Rep. meas. 10.  
13 Step R while turning CCW to face LOD(1&); touch L toe beside R while turning to face DR as in meas. 1(2&).  
14-21 Rep. meas. 1-8.  
22 Rep. meas. 9.  
23 Rep. meas. 8.  
24-27 Rep. meas. 10-13.  
28-ON Dance repeats till fading-out of music.

## PORTAKAL ZEYBEGI

This lively dance is from the spoon region of Turkey, Silifke (term used in folkloric terms, not geographical). Wooden spoons for this and other Silifke dances are held in each hand, clacking against one another, keeping beat. The necks of spoons are squeezed between the thumb and index fingers, against the second held between the middle and the ring fingers. Erccument first introduced this dance in Sopporo, Japan in October 1989.

Pronunciation: Pour-tuh-kahl Zay-bay-e

Translation : Orange Zeybek. (Southern Turkey grows a lot of oranges)

Meter : 9/8

Formation : Line of circle, without a hand hold, basic arm position "w" facing center, moving in LOD.

### Pattern

#### Measures

#### Introduction ( 2 measures )

- Figure 1 ( Running, arms in "w" )
- 1 Step L in place (ct 1), lift R crossing in front of L (ct 2,3); step R (ct 4); step L beside R (ct 5); step R (ct 6); step L beside R (ct 7); step R (ct 8); lift L crossing in front of R (ct 9).
- 2-4 Rep. meas 1.
- Figure 2 ( In place, with swinging arms )
- 1 Hopping on R, touch L heel in front (ct 1); step fwd. on L (ct 2,3); step fwd on R (ct 4); step back on L (ct 5); step behind onto R (ct 6); step back onto L (ct 7); step fwd onto R (ct 8,9).
- 2-5 Rep. meas. 1.
- 6 Hopping on R, touch L heel in front (ct1); step fwd. on L (ct2,3); step fwd. on R (ct4); step back on L (ct5); step behind on R (ct6,7); fall onto both w/bent knees, L arm behind back, R arm crossing in front (ct8,9)
- Figure 3 (Actual figure w/squats, but described here without (Don't mention it )
- 1 Up on balls of feet w/straight knees, facing center, arms up in front (ct1); down on both in place w/bent knees, twisting hips to L (ct2,3); up on L, push R fwd. w/straight knee in diag R, straight arms in front (ct4,5); down on both, facing diag. R, with bent knees clapping once (ct 6,7); up on R facing center w/straight arms up in front, L fwd. w/straight knee, L toe pointing up (ct 8,9).
- 2 Down on both, w/bent knees, facing diag L, R arm crossing in front, L arm behind back, clapping twice (ct1,2,3); up on L, pushing R leg w/straight knee in diag R. (ct4,5); down on both w/bent knees facing diag. R (ct6,7); up on both, facing center, arms in "w".
- Figure 4 (Turning CCW in place)
- 1 Hop on L in place, lift R heel behind twd. rear R (ct 1,2,3) step onto R heel first toes next, as pivoting on L, 1/4 CCW turn (ct4,5); step and pivot on L CCW in place (ct 6,7); step onto R heel first toes next -facing diag. R at this point- (ct 8,9).
- 2 Rep meas. 1.

## MENIM BALAM

Menim Balam, which translates as "my baby" is an Azerbaijani women's dance. The music is a lullaby in which the mother and the child converse back and forth. Erument learned this dance in Turkey in 1987 from the visiting Azerbaijani state artists from the Soviet Union. The dance was first introduced to the U.S. in New York, in March 1988.

Pronunciation : Me-nym Ba-lum  
Meter : 4/4  
Formation : Line or circle, no hand holds.  
Styling ; Feminine, soft and delicate.

### Measures

### Pattern

#### Figure 1

1 Facing center, arms held on sides, palms facing down w/ middle fingers pointing pointing down and the rest pointing away, step R (1,2); weight on R, pause (3,4).  
2 Put weight on L after a dip (1,2); weight on L (3,4).  
3-8 Rep. meas. 1-2 three times.

#### Figure 2

9 Facing center, step R (1); step beside R w/ L (2); step R (3,4).  
10 Touch w/ L toe in front of R (1-4).  
11-12 Rep. 9-10 w/opp. footwork.  
13-16 Rep. 9-12.

#### Figure 3

17 On the balls of the feet, moving towards the center, step R (1); step L (2); step R (3); step beside R w/ L, putting the heels down (4).  
18 Bend knees slightly (1,2); straighten knees (3,4).  
19 Rep. cts. 1-3 of meas. 17, going back (1-3); place feet together (4).  
20 Draw w/ knees a semi circle in CW (1-4).  
21-24 Rep. meas. 17-20.

#### Figure 4

25 Lifting 1 arm, elbow at shoulder level, palm facing self, middle finger pointing in, the rest out, turning CW, step R (1); still turning CW, step beside R w/ L (2); rep. cts. 1&2 still turning CW (3,4).  
26 Rep. cts. 1&2 of meas. 25. (1,2); step R to face center (3); touch w/ L away from R (4).  
27-28 Rep. meas. 25-26, turning this time CCW, using opp. footwork, same fingering.  
29-32 Rep. meas. 25-28.  
33-88 Rep. meas. 5-32 twice.  
89-104 Rep. meas. 1&2 eight times (hold your R hand w/L).  
105-132 Rep. meas. 5-32.  
133-134 Rep. meas. 25-26.  
135-on w/ the slowing music hold your own R hand w/ L hand, sway R & L once and stop.

## CANO

Cano is a Turkish dance from Yugoslavia. This is a simple line dance for women. Cano is the name of a girl. Ercument learned the dance in 1988 from Necmettin Okur in Austin, TX.

Pronunciation : Jano  
Record : Turkische Tanse 1988  
Meter : 2/4  
Formation : Hand hold in W, line or circle, moving in LOD  
Styling : Happy and bouncy

### Measures

### Pattern

#### Figure 1

1 Facing ctr touch R toe in frt, arms frwd (1&),  
touch R toe beside L (2&)  
2 Repeat meas. 1  
3 With bouncy arms, stp R into ctr (ct1), stp L  
beside R (ct&), stp R into ctr (ct 2&)  
4 With bouncy arms rep. meas 3 w/opp. footwork  
5 Cross R in front of L and touch w/toe, moving  
arms to L (ct 1&), open to R and touch R, arms  
to R (ct 2&)  
6 Repeat meas. 5  
7 - 8 Repeat meas. 3 - 4, moving away from ctr w/bouncy  
arms

#### Figure 2

9 Step R in LOD (ct 1&), step L in LOD (ct 2&)  
10 - 11 Rep. mea. 9 twice  
12 Step R in place (ct 1), step L beside (ct &),  
step R in place (ct 2&)  
13 - 15 Rep meas. 9 - 11 w/opp. footwork, facing ctr.  
17 - 32 Rep. fig. 1 two times  
33 - 40 Rep. fig. 2  
41 - 48 Rep. fig. 1  
49 - 64 Sixteen step-together-steps in LOD, bouncy arms  
65 - 72 Rep. fig. 2  
73 - 88 Rep. fig. 1 twice

FIDAYDA  
(Turkey)

Men's dance which can be done as a mixed dance.

Pronunciation:

Record: Turkic 201.

4/4 meter

Formation: Circle.

<u>Meas</u>	<u>Cts</u>	<u>Pattern</u>
		<u>PART I</u> (Individually in circle)
1	1	Long step with R ft in LOD (CCW).
	&	Step with L close to R.
	2	Long step with R in LOD (lean upper body to R).
	3	Touch ball of L ft close to R.
	4	Hold.
		<u>Arms</u> move in upward sweeping arc from L to R, ending extended to R.
2		Still moving in LOD, repeat meas 1 with opp ftwk, but end facing ctr, leaning upper body twd L.
3	1-3	Repeat meas 1, cts 1-3.
	4	Bend R knee slightly.
4	1	Pivot partway to ctr on R heel while slightly lifting L ft and placing it near R ft.
	2	Bend R knee slightly.
	3	Repeat ct 1 but pivot to face directly ctr.
	4	Bend R knee slightly.
		<u>Arms</u> make sweeping arc from R to L, ending at head level, diag fwd to each side.
5	1	Open L ft to side and place about 12" from R ft, taking wt equally on both ft.
	2-4	Hold pos of ft. R hand moves to front of waist, palm facing body; L hand moves to back of waist, palm facing out.
		<u>PART II</u>
1	1	Hands remain in pos described in meas 5 of Part I. Facing ctr, step up onto ball of R ft while crossing it in back of L.
	&	Step down sdwd onto L ft with bent knee.
	2,&	Repeat cts 1,&.
	3	Step up onto ball of R ft, crossing it in front of L; reverse R and L hand pos.
	&	Step down sdwd onto L ft with bent knee.
	4,&	Repeat cts 1,&, bringing hands back to orig pos.
2-3		Repeat meas 1, twice.

## FIDAYDA (Continued)

- 4 1 Bring hands to raised fwd pos; stamp R ft diag fwd of L, leaving R ft on floor.  
 2 Lift R toe, leaving heel in place.  
 3 Tap R toe.  
 4 Lift R toe (as in ct 2).  
 5 1 Tap R toe.  
 2 Hold ft pos from ct 1.  
 & Quick -- snap R.  
 ah Quick -- snap L.  
 3 Slow -- snap R.  
 & Quick -- snap R.  
 ah Quick -- snap L.  
 4 Slow -- snap R.  
 & Quick -- snap R.  
 ah Quick -- snap L.

PART III Arms extended out to sides and diag down; the circle closes during meas 1 with hands behind neighbors' waists, palms fwd.

During Part III, lean slightly back with back straight. Circle moves CW while facing directly twd ctr. (Circle can move in CCW direction, if desired.)

- 1 1 Facing ctr, ft facing fwd, step fwd on R with bent knee.  
 & Step back on ball of L ft, knee straight.  
 2-4 Repeat cts 1,& three more times.  
 2-4 Repeat meas 1 three more times (16 down-up steps in all), moving to the L (or R).

PART IV Arm pos same as in Part III. Circle moves CW.

- 1 1 Still facing ctr, step slightly fwd on R ft, bending knee. Lean back with upper body, keeping back straight (do not bend at waist). Emphasize this pos.  
 & Step back on ball of L ft. Body straightens to upright pos.  
 2 Step slightly back on R ft, bending knee.  
 & Step slightly fwd on ball of L ft.  
 3-4 Repeat cts 1,&,2,&.  
 2-4 Repeat meas 1 three more times (8 fwd-bkwd steps in all).

PART V Arms are in "W" pos. Snap fingers on each beat.

- 1 1 Turning R, step onto R ft with bent knee.  
 & Step onto ball of L ft.  
 2-3 Still turning R, repeat cts 1,& twice.  
 4 Step onto R with bent knee.  
 During meas 1 make one complete CW turn in place.  
 2 Repeat meas 1 with opp ftwk and direction (turn CCW).  
 3-4 Repeat meas 1-2.

PART VI Do shldr shimmy, if desired; snap fingers on each beat.

- 1 1-3 Move fwd twd ctr of circle, stepping R,L,R.  
 4 Touch L toe diag fwd of R ft.  
 2 Repeat meas 1 with opp ftwk and direction (move bkwd); touch R toe diag behind L ft.  
 3-4 Repeat meas 1-2.

Dance notes by Laurie Van Ausdal.



Tatiana  
Sarbinska





# Ogrejala mesečina

- Šopsko -

Ogrejala mesečina, gree, gree, dur se smee

ošte malo da pogree, Tefteno,

Teften Kate, burma zlate

lade mome la,

laduno, dobra devojko.

Da vidime čie oro, čie oro naj-ubavo,  
naj-ubavo, naj-šareno, Tefteno,  
Teften Kate, burma zlate, lade mome la,  
laduno, dobra devojko.

Na momite naj-ubavo, naj-ubavo, naj-šareno,  
oblekli sa litačeta, zapašali zuličeta, Tefteno,  
Teften Kate, burma zlate, lade mome la,  
laduno, dobra devojko.

Na ergenje po-ubavo, po-ubavo, po-šareno,  
nakrivili kalpačeta, zasukali mustačeta  
zavürteli bastunčeta, Tefteno,  
Teften Kate, burma zlate, lade mome la,  
laduno, dobra devojko.

**Translation:** Shine moon, shine like a smile, shine a little more so we can see which dance is more beautiful. The girls' dance is the most beautiful and most colorful, but the bachelors' dance is even more beautiful and colorful than the girls' dance.

# Gergana

- Thrace, Bulgaria -

Vidiš li dolu v poletu,  
tam bilo selo Biserča.  
Tam se rodila živala  
mamina mila Gergana.

ref: Darap-darap-dara-da-da  
Darap-dara-da-da  
Darap-darap-dara-da-da  
Darap-dara-da-da  
Gergana pile šareno, mūri,  
Gergana krotko agūnce,  
Gergana pile šareno, mūri,  
Gergana krotko agūnce.

Gergana ošte Nikola,  
dvamata lika prilika,  
dvamata mladi zeleni,  
edin za drugi rodni.  
(refrain)

Rano ranila Gergana  
ta si na izvor otiva.  
Vezir pred čadūr sedeše  
i na Gergana dumaše  
(refrain)

"Ja hajde bjala Būlgarko  
na Stambul da ta zaveda."  
"Stambul e Ago za mene  
tuka detu sam rodna."  
(refrain)

Smaja sa vezir s Gergana  
pusna momata svobodna  
posle za pomen porūča  
izvora češma da stane.  
(refrain)

Do you see down in the field  
There was the village of Biserča.  
There was born and lived  
Dear mother's child, Gergana.

refrain: Darap-darap-dara-da-da  
Darap-dara-da-da  
Darap-darap-dara-da-da  
Darap-dara-da-da  
Gergana, colorful bird,  
Gergana, sweet lamb.

Gergana and Nikola  
Made for each other,  
Both young and inexperienced,  
Born for one another.  
(refrain)

Gergana woke up early  
And went to the spring.  
A vezir was sitting under an umbrella  
And spoke to Gergana  
(refrain)

"Come on, fair Bulgarian,  
Let me take you to Istanbul."  
"Istanbul is for me, Aga,  
Here where I was born."  
(refrain)

The vezir was impressed with Gergana -  
He set her free  
And ordered, as a monument,  
A well to be built at the spring.  
(refrain)

# Ja te praštam Kalino mome

- Vardar Macedonia -

Ja te praštam Kalino mome za voda

Ja te praštam Kalino mome za voda.

Ti za voda odiš, belo lice mieš,

po ergeni gledaš mome Kalino,

po ergeni gledaš mome Kalino.

// Ja te praštam Kalino mome na loze. //

Ti na loze odiš, belo grozde bereš,

// po ergeni gledaš mome Kalino. //

// Pusto da oстане mamо lozeto, //

koga nema nema, s kogo da go bera,

// s kogo da go bera, mamо, lozeto. //

**Translation:** I send you for water, Kalina. You go for water, wash your face, and look at the bachelors.

I send you to the vineyard, Kalina. You go to the vineyard, pick white grapes, and look at the bachelors.

Damn the vineyard when there is no one to pick grapes with!

# Katerino mome sevda golema

- Razlog district, Bulgaria -

Katerino mome sevda golema,

Katerino mome sevda golema,

sevda golema, belja golema,

sevda golema, belja golema.

// More šo te majka se večer kara //  
// se večer kara se po večera? //

// Oj ludo, ludo, ludo ta mlado, //  
mene me majka se večer kara,  
se večer kara se zarad tebe.

// Na porti dojdeš, mirno ne stoiš, //  
// portite trošiš mene da vidiš. //

// Na pendžer dojdeš, mirno ne stoiš, //  
// pendžere trošiš men da razrosiš. //

**Translation:**

Katerino, you are my great desire, my great trouble. Why does your mother always make you go to bed right after dinner?

Oh you crazy boy, my mother makes me got to bed early because of you. You come to the gate, but you aren't quiet, you break the gates in order to see me. When you come to the window, instead of being quiet, you break the windows in order to mess up my hair.

# Rosni mi roni rosice

- Rhodopes, Bulgaria -

Rosni mi roni rosice

Fall on me dew

da mi omiješ liceco

to wash my face,

da mi omiješ liceco

to wash my face,

če mi izgore sūrceco,

because my heart burns.

če mi izgore sūrceco.

Če šte da ida, rosice,  
deno sa sbirat momine,  
deno sa sbirat momine,  
// momine po poprelkine. //

Because I will go, dew,  
where the girls gather,  
where the gather,  
the girls at noon.

Če da mi dojde sevdjona  
i sjodni blizko do mene.  
V očinki da me pogljodne,  
// s ustinki da mi produma. //

My girlfriend will come  
and sit down next to me.  
She will look me me in the eyes  
and speak to me with her lips.

Na knižka da ja ispiša  
na majka da ja provodja,  
da vidi majka, da znaje,  
kakva sam moma zagalil  
na lice bela, černočka,  
na snažka tjonka, visočka.

To draw a portrait  
to send to my mother,  
for my mother to see, to know,  
what a beautiful girl I love  
with a fair face and black eyes,  
with a tall, slender body.

# Ženi me mamó

- Bansko, Bulgaria -

Ženi me, mamó, ženi me,  
ženi me stara le mamó, ženén da joda,  
ženi me stara le mamó, ženén da joda.

Dorde sam mamó, dorde sam,  
// dorde sam stara le mamó mlado zeleno. //

Dorde mi mamó, dorde mi,  
// dorde mi stara le mamó ruba prilega. //

Dorde me mamó, dorde me,  
// dorde me stara le mamó momi iskaja. //

**Translation:** Marry me off, mother, while I'm young, while my wedding clothes still look good on me, and while the girls still want me.





