

the 49th Annual

Kolo Festival



Syllabus

of Dance Descriptions

November 23-25, 2000
Russian Center, San Francisco

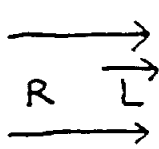
Ivan Dimitrov
Joe Kaloyanides Graziosi
Ahmet Lüleci
Slobodan Slovic'
& Mark Forry - Songs

Joe Kaloyanides Graziosi

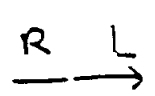


KEY


FACING: \wedge center (ctr) ; \nearrow slightly right of center (sl R of ctr)
 \wedge " left " " L "

 line of direction (movement)
left crosses in front of right

 left crosses behind right

 left closes next to right

\searrow diagonal movement (back)

 right steps back in place or holds

\circ no weight taken

$\circ \rightarrow$ lift or swing

$\circ \wedge$ touch

arms: "w" open (w) arm hold

v arms down in "v" hold or swing arms down

"^" " raised full over head (in Pontic dances)

\wedge arms swing back up to "w" hold (after v)

v \downarrow \uparrow arms, positioned in "v" hold, swing fwd & bk.

\vdots \vdots = one measure (rhythmic cycle)

|| = end of dance phrase

S = slow q or Q = quick

MATENTZIDIKA
(ANATOLIAN PONTIAN)

Matentzidika is a suite of three dances from the various mining communities of Pontian Greeks established in the 18th -19th C. when the mines of Pontus near to Gumushane failed. These communities were known collectively as the Matenohoria from the Turkish word for mine, maden.

DIPLON OMAL

Meter; 9/16 (4 2 3)

- 1 Step R fwd LOD (1); Step L sl Behind R (2); Step R fwd (3)
- 2 Step L fwd in front of R (1); Step R fwd (2); Step L fwd in front of R (3)
- 3 Pivoting to face (L of) ctr, Step R fwd ,swing arms down from W to V position (1); Step bk onto L (2); sl hop on L, swinging arms up to W (3).

TERS

Meter: 5/16 (3 2)

- 1 Facing sl L of ctr; Step R fwd LOD, from V position swing arms fwd (1) Step L fwd , swing arms bk (2).
- 2 Step R fwd, swing arms fwd (1); Hopping on R swing L up pivoting to face sl R of ctr while swinging arms up to W position (2).
- 3 Facing R of ctr ,step L fwd (1) Hopping on L pivot to face ctr while lifting R up and swinging arms down and bk to V position (2).
- 4 Step R sl bk , swinging arms fwd (1); Step L bk, swing ing arms bk (2).

TSURTUGHUZU

Meter; 2/4

- 1,2 Facing ctr, Quick step R to R (1), quick step L next to R (&); Step bk onto R (2); Repeat Cts 1&2 opp, ftwk and direction.
- 3,4 With same ftwk of MEAs 1,2 above slight movemnt fwds towrds ctr in Meas 3 more obvious movement forward on Meas 4.
- 5 Stamp Step R fwd next to or sl fwd of L (1); Step L bk and sl behind R (2)

NOTE: From a V position arms swing throughout Bk on 1 Fwd on & Bk on 2.

presented by Joe Kaloyanides Graziosi

Yeti-ere

A local dance from Gumush-hane/Aryirupolis in the Pontos.

9/8 (2 - 2 - 2 - 3)
cts 1 2 3 4

"W" hold, open or closed circle

Meas. Part A

- 1) Facing ctr step R dia fwd (ct 1); step L fwd next to R (ct 2); step R dia fwd bending at both knees (ct 3); lift from L knee, wgt on L, lift R sl off ground (ct 4).
- 2) Step R back (1); lift L sl off ground (2); step L back (3), quick step R back to side of L (4), quick shift of weight onto L (&).
- 3) Step back onto R in place (1); lift L up (2); step L back in place (3); touch R next to L (4).

Part B

- 1) Same as meas. 1, part A.
- 2) Same as meas. 3, part A, except now stepping directionally back on cts 1, 3.
- 3) In place shift weight R. L (cts 1, 2): bounce down & up (cts 3, 4) (often accompanied by pivoting R <-> L).

PUSCHENO
(West Macedonia)

Puscheno or Puschenoto, meaning to "let loose or free". is the most characteristic dance from the Florina region of West Macedonia. This dance type, also known as Beranche or Beratis, is common throughout the neighboring Bitola region of Yugoslav Macedonia down through the Kastoria and Kozani regions of Greek Macedonia. A more recent name for this dance is the Hellenized term Levendikos, meaning "youthful vigour", as well as Lytos. Source is as learned from immigrants living in Canada (Alona, Buf, Sveti Petka, etc) and in the Mid West. The dance is also called Armentsko or Bufsko after the two villages where the best dancers are supposedly found.

Formation: Semi circle with W or V hand hold which often meanders about when the dance chain is very large

Meter: 12/8 (3 2 2 3, 2) or 17/16 (2 2 3 3 2 2 3)
 S Q Q S Q Q Q S S Q Q S

Dancers count: 1 2 3 4 5 1 2 3 4 5

MEAS

BASIC STRUCTURE

- 1 Slight bounce on L, Lift R up or touch R next to L (1); Facing slightly R of ctr, Step fwd LOD on R (2); Hold (3); Step L fwd next to and slightly behind R (4); Step fwd R (4).
- 2 Step L fwd across in front of R (1); Step R fwd (2); Hold (3); Step L fwd across in front of R (4); Step R fwd, turning to face ctr (5).
- 3 Slight bounce on R, Lift L up or touch L next to R (1); Step L bk (2); Hold (3); Step R bk (4); Rock fwd onto L or Step 1 fwd across in front of R (5).

NOTES:

Swings - In Meas 1 and 3, ct 1, the free foot can either lift straight up (ie, behind the supporting leg) or can lift swing in front of it. Or it can simply touch with the ball of the foot next to the supporting foot.

Counts 2 and 3 - Depending on the energy level of the dancer and the accompanying music, full wight can be delayed until ct 3 with ct 2 though taking the step, balances body weight on both feet or ct 2 becomes a bounce (ie in Meas 1 and 3 there will be 2 bounces in a row) and ct 3 takes the step.

(continued over)

PUSCHENO

Meas

VARIANT A

- 1 Step L fwd across in front of R (3).

VARIANT B

- 3 Facing ctr, Step R across in front of L, lifting L slightly (4); Rock back onto L (5).

VARIANT C SYNCOPATION

- 3 Facing ctr, Quick slide L next to R (&); Small quick Step R diag bk (1); Step L bk (2); Hold (3); Step R bk (4); Pivoting to face sl R of ctr, step L fwd across in front of R (5)

VARIANT D HOLD SYNCOPATION

- 1 Bouncing on L, Swing R up across in front of L (1); Bouncing on L, Swing R fwd with slight extension from the knee (2); Step R fwd LOD full weight, bent at the knees (3); Drag L to R, straightening up from the knee and leaning slightly fwd (4); "Fall" onto R slightly fwd LOD (5).

VARIANT E POINT

- 2 Same as Basic cts 1-3; Point L out and sl fwd, straight legged, no weight taken (4); Hold (4).
- 3 Lift L up (1); Bounce on R, swinging L behind (2); Step L behind (3); Point R out and sl bk, straight legged, no weight taken (5).

presented by Joseph Kaloyanides Graziosi

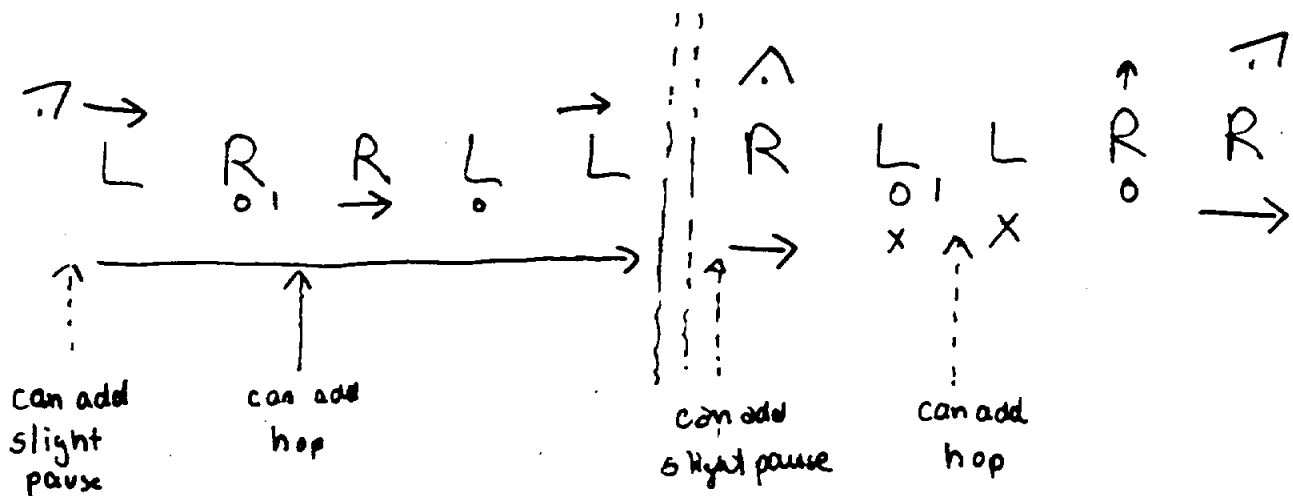
"La Patru Chindji Marmare"

(Metsovo, Epiros)

The name "La Patru Chindji (Tsintzi) Marmare" is the title of a Vlach song known throughout the scattered Vlach (Aroman) communities of Greece and the Southern Balkans. In Metsovo it is one of the several songs used for their most characteristic (and nameless) dance, related in step pattern to their couple dance Synathisto.

Rythmic pulses: S q | S q S
1 2 3 4 5

"W" or crooked-elbow (teapot) hold, often in separate lines for W and M.



OZMANDANKAS
(EPIRUS)

The dance **Ozmandankas** or **Samandankas** refers to the Albanian brigand chief Osman Takas. A standard of the older music and dance repertoire of Epirus, **Ozmandankas** is performed with different step patterns in the various regions of Epirus. Often it is highly improvised by the lead dancer while the others either follow or stand and support as in the mens Tsamiko. The version notated here was first researched by Ted Petrides and then observed in Tspelovo village.

FORMATION: open circle, "W" hand hold

METER: 4/4

MEAS

BASIC PATTERN

- 1 With weight on the L ft, lift R up next to R (ct 1); Hold or sl pump of R or change position in relation to L (2); Step R to R (3); Lift L up near to R (4).
- 2 Quick step L in front of R (1), Quick Step R to R (&); Step L in front of R (2); Step R to R (3); Touch or Lift L Next to R (4).
- 3 Quick step L in place (1), Quick step R in front of L (&); Step L in place or sl to L (2); Lift R up and swing behind L (3); Hold (4).
- 4 Quick step R sl to R (1), Quick step L in front of R (&); Step R in place or sl to L (2); Step L in place or to L (3); Touch or Lift R next to L (4).

$(\underline{L}) \hat{R} \hat{R} \hat{R} \hat{L} \overset{\wedge}{1} \hat{r} \hat{L} \hat{R} \hat{L} : \overset{\wedge}{1} \hat{r} \hat{L} \hat{R} \hat{r} \overset{\wedge}{1} \hat{R} \hat{L} \hat{R}$
 1 2 3 4 5 & 6 7 8 1 & 2 3 4 5 & 6 7 8

NOTE: The Lifts can be from ankle height to just below the knee height (though traditionally women always kept it ankle height) while the lifted foot can be positioned to the front, side or behind the supporting leg, though the usual is slightly behind.

presented by Joe Kaloyanides Graziosi

KLEFTES
(Epirus)

The name of the dance **Kleftes** refers to the brigands which were once endemic to the mountains of Mainland Greece. From these "klefts" the Ottoman authorities drew manpower for their auxiliary police forces, the "armatoles". These Klefts and Armatoles were later to constitute the back bone of the fighting forces during the Greek War for Independence, 1821-1831 (and beyond). The following is one of several variants of the dance **Kleftes** found in Epirus.

FORMATION: open circle, arms in a "W" position

METER: 6/4

MEAS

BASIC PATTERN

- 1 Facing sl R of ctr : Step R fwd LOD (ct 1); Quick step L fwd in front of R (2), Quick step R fwd (&): Step L fwd in front of R (3); Swing R in front of L (4); Swing R bk behind R (hook) (5); Hold(6).
- 2 Repeat Meas 1 above
- 3 Facing ctr, Step R to R (1); Lift L up next to R (2); Step L to L (3); Step R behind L (4)(or occasionally in front of L): Step bk onto L or L to L (5); Lift R up next to L (6).
- 4 Step R to R (1); Lift L up next to R (2); Quick Step L sl L (3), Quick Step R in front of L (&); Step onto L in place or L sl to R (4); Lift and swing R behind L (hook) (5); Hold (6).

NOTE In Meas 3 & 4 the lifts are usually positioned sl behind the supporting leg but can also be in front and to the side while the height of the lift can vary from ankle height to just at the knee height.

NOTE The Lifts in Meas 3 ct 2 and Meas 4 ct 2 can be substituted occasionally with two quick behind cross steps as in the manner of Meas 4 cts 3 & 4.

SYNGATHISTOS

(Grevena, West Macedonia)

The term **Syngathistos** is found throughout the northern regions of Greece to denote any dance of the face-to-face (ie **Karsilamas**) free form couple type. These dances are composed of scattered same or opposite sex partners who improvise dance steps within a specific pattern. They can range from slow dances as the **Beratis Syngathistos** of Thessaly (in 7/8) to the fast ones as the **Syngathistos** of Thrace (in 9/16). Sometimes another name might be more commonly used as the term **Mandilatos** in Thrace for a Syngathistos in 7/8 meter. The **Syngathistos** dances from West Macedonia and the Pindus Mts of Epirus are the most rhythmically complex. The dance described here is in a 8/4 meter and is found in the regions of western Macedonia near the town of Grevena. Typical of this entire area is the characteristic change to a 2/4 meter at the end of the dance.

Formation: Couples spaced at a comfortable distance from each other facing each other. Arms are usually held sl in front of the body, elbows gently bent, from either chest height to just above the head height (women shouldn't raise the arms as high as men). Arms should swing to and fro in rhythm (both or one at a time). Arms tend to extend out more during the 2/4 coda with a slight nervous twitch in the wrists. Women often place one or both hands on the waist.

Meter: 8/4 (3 2 3 3 2) 2/4
S Q S S Q S Q S

Dancer's Cts: 1 2 3 4 5 1 2 3

MEAS

BASIC PATTERN

- 1 Moving CCW, Step L fwd LOD across & in front of R (ct1); Step R fwd (2); Step L fwd across & in front of R (3); Pivoting to face more ctr or sl L of ctr, Step R fwd (4); Step L next to or slbehind R (5).
- 2 Repeat action of Meas 1 on opposite footwork and direction.

Note: The exact placement of the feet in cts 4 & 5 vary according to the individual dancer. For example, a common interpretation, especially for women, is: Ct 4 Step ft next to ft of Ct 3; Ct 5 sl bounce or bend from the knees with a subtle weight change to the opp ft.

The above pattern is basic for women but is also danced by men. Men, however, also perform the following pattern (similar to the North Epirot **Beratis**).

- 1 Weight on R, Lift L up and across R leg (1); Step R fwd (2); Lift L up (can "hook" it around L) or Touch L next to R (3); Step R fwd (4) Step L fwd next to or sl fwd of behind R (5). [Can pivot to face sl CW on either cts 4,5 or the following ct1]
- 2 Repeat action of Meas 1 on opposite footwork and direction

Note: Turns can be performed on Ct 1 or squats can be performed on cts 2 or 4 (with a jump onto ct 5 simultaneously slapping the heel of the free foot). This pattern can also be danced as a shoulder hold line by 2 men, sometimes called **Berat**, usually **Chifte Charche**.

APTAL HAVASI or APTALIKO

The Aptal Havasi is the tune par excellence for a type of Zebekiko known generically as Aptaliko. The Aptaliko is defined by its rhythmic division of the 9/8 Zebekiko meter into a reverse pattern of 3 2 2 2.. As a dance it is performed in different structures and formations, ie. solo, couple or group depending on regions and traditions. The dance described below is based on a group version as performed on the island of Mytilini off the west coast of Turkey.

Formation : Dancers not holding hands in a full circle

Meter: 9/8 3 2 2 2 or 2 1 2 2 2

MEAS

BASIC PATTERN

- 1 Facing ctr: Step L to L (S) Step bk onto R (Q); Step L to R in front of R (S); Step R to R (Q); Step L to R behind R (Q); Step R to R (S).

HOLD

- 1 Step L to L (S); Step bk onto R (Q); Step L to R in front of R (S); Bring R next to L with most of weight still on L, sl bounce from knee (S); Rock bk onto R (S).

FORWARD AND TURN

- 1 Facing ctr: Step L fwd sl diag L (S); Step R fwd sl diag R (Q); Step L fwd (with a sl hop) (S); Rock bk onto R (Q); Rock fwd onto L (Q); Rock bk onto R (S); (can have a quick hop on R).
- 2 Step 1/4 turn L to L (S); Step 1/2 Turn R to L (Q); Step 1/2 turn L to L (S); Step 1/2 turn R to L (Q); Rock onto L (Q); Rock onto R (S).

SQUATS AND TURN

- 1 Step L to L descending into half or full squat (R knee to ground)(S); Jump bk onto R rising up with sl swing of L (Q); Step L to R in front of R (Q); Bring R ft up slapping the heel (Q); Step R sl R (Q); Tap L next to and sl bk of R (Q) swing E close to and in front of R chin(Q) Sl hop on R (Q).
- 2 Step 1/4 turn L to L (S); Step 1/2 turn R to L (Q); Step L to L descending into full or half squat (S); Bounce(S); Bounce and pivot R in squat (S).

presented by Joe Kaloyanides Graziosi

Halay

Ak Dag Yacien, West Pontos)

Throughout North Central Anatolia there were scattered communities of Pontic Greeks who were descendants of settlers from the Pontic Alps south of Trebizond / Trabzon. Miners by profession, they settled the region of Amasya-Tokat (and elsewhere) specifically to exploit the mines of the area. In many cases they developed a dance/music culture which was an amalgamation of Pontic and Anatolian elements such as the dance called here, Halay, a common dance term throughout central and eastern Turkey.

Formation: Open circle, "W" hand hold
meter: 2/4

MEAS

1. Facing slightly R of ctr: Step R fwd LOD (ct 1); Step L fwd in front of R, leaning slightly fwd into the step (ct 2); Swing arms down and back (ct 4).
2. Step R back (ct sl to R), pivoting to face ctr and raising arms up into "W" position (ct 3); Touch L fwd in slight pigeon toed position (ct 4).
3. Step L back (ct 1); Touch R fwd in slight pigeon toed position (4).

Note. There is a slight lean into the touches which can often transform into a quick weight shift onto the 'touching' foot and then a 'push' back onto the supporting leg

JOE KA LOYANIDES GRAZIOSI

Ahmet Lüleci



AHMET LÜLECI

A native of Turkey, Ahmet is an accomplished folkdance teacher, and performer as well as a researcher of Anatolian folk culture. From 1974 to 1985, he taught in several excellent ensembles in Ankara, Istanbul, Eskisehir and Bursa. For nearly five years prior to his departure for north America in 1985, Ahmet also served as Director of Dances for *HOY-TUR*, long considered one of Turkey's leading folkdance associations.

Since arriving in North America, he has taught many workshops and camps throughout the United States as well as Canada, Japan, Taiwan, Hong Kong, Holland, England, Switzerland, Brazil, Germany and Austria. He has set innumerable suites of Turkish dances for the stage working with both Turkish and non-Turkish organizations. Some of the notable performing ensembles with whom he has worked include *AMAN* of Los Angeles, *BYU* dancers of Provo, *MANDALA* of Boston, *LES SORTILEGES* of Montreal, *VINOK* of Edmonton. In his native Turkey, he has choreographed for *HOYTUR*, *TURHOY* and *GEHEM* of Ankara, *ANADOLU ÜNİVERSİTESİ* of Eskisehir, *BUTFOD* of Bursa and *FOLKTUR* of Istanbul. In 1991 Ahmet joined the Artistic Staff of *AMAN* as resident choreographer. He is currently the artistic director of a Boston based group called Collage International Dance Ensemble.

Since the age of eight he has danced with numerous school ensembles and private associations, many of which won outstanding awards in city-wide and National-International competitions. Between 1973 and 1985 he participated in International dance festivals and competitions throughout western and eastern Europe. In addition, his ensembles appeared in more than 60 programs broadcast nationally in countries such as Turkey, France, Denmark, the Netherlands, and Germany.

His college major was music, specializing in voice. Just as his love of folksongs guided him toward academic study of music, Ahmet's fascination with folkdance led him to conduct scholarly research into the historical, social and cultural background of the costumes and spoon dances from Turkey's Mediterranean coast. His efforts resulted in an exhaustive, 400 page study for which he was awarded First Place in the 1985 national competition in research on the folkdances of Turkey by the Turkish ministry of Youth, Sports, and Education. In 1997 Ahmet completed a second degree in Fine Arts specializing in Graphic Design.

AGIR HALAY

PRONUNCIATION : AAR HALLI

TRANSLATION : Slow Dance

MUSIC : CD # 1

METER : 10/8

FORMATION : Semi circle, little finger hold, arms up W position

PATTERN

FIG.1

- ct.1- Step on R to Rt
- ct.2- Step on L to Rt, crossing R
- ct.3- Step on R to Rt
- ct.4- Touch L toe in front of R in place
- ct.5- Step on L to Lt
- ct.6- Touch R toe in front of L in place
- ct.7- Touch R toe on the Right side
- ct.8- Touch R toe in front of L in place

FIG.2/A

- ct.1- Step forward on R
- ct.2- Quick step forward on L
- ct.8- Quick step forward on R
- ct.3- Step forward on L
- ct.4- Quick step forward on R
- ct.8- Quick step forward on L
- ct.5- Step on R to Rt
- ct.6- Touch L toe in front of R in place
- ct.7- Step on L to Lt
- ct.8- Touch R toe in front of L

FIG.2/B

Everything is exactly the same as in FIG.2A but this time, move backwards while facing ctr. **Do Fig.2A and 2B two times**

FIG.3A

- ct.1- Step on R to Rt
- ct.2- Step on L to Rt, crossing R
- ct.3- Step on R to Rt
- ct.4- Touch L toe in front of R
- ct.5- Step on L to Lt
- ct.6- Touch R toe in front of L
- ct.7- Step on R to Rt
- ct.8- Touch L toe in front R in place

FIG.3B

Everything is the same as FIG.3A but opposite footwork and opposite direction.

SEQUENCE OF THE DANCE;

Intro 8 meas. of 10/8 drum beats

4 times of the first step

2 times of the second step (2xfwd-back)

2 times of the third step (2xRt-Lt)

Second time through;

5 times of the first step

2 times of the second step

3 times of the third step

AGIR HALAY

Saza niye gelmedin
Söze niye gelmedin
Gündüz belli isin var
Gece niye gelmedin

*Why didn't you come to play
Why didn't you come to the singing
It's obvious you have to work during the day
Why didn't you come at night*

Üç gün dedin bes gün dedin
Aylar oldu gelmedin
Geçen cuma gelecektin
Aylar oldu gelmedin
(Haftalardir gelmedin)

*You said three days you said five days
It has been months and you are still not here
You were suppose to come last Friday
It has been months and you are still not here
(It has been weeks that you are still not here)*

Çaldigim sazami yanam
Etigin nazami yanam
Alam yari koynuma
Kis yatam yaz uyanam

*Was all my playing for you was waisting
Was all your flirtings with me was fake
I want to take you to my chest and hug
And sleep with you from winter to summer*

Üç gün dedin bes gün dedin
Aylar oldu gelmedin
Geçen cuma gelecektin
Aylar oldu gelmedin

*You said three days you said five days
It has been months and you are still not here
You were suppose to come last Friday
It has been months and you are still not here*

GUDİ / (YAYIKO)

- Translation:** Wide or (in this case) Churned butter
Pronunciation: goo de
Music: Cassette # 2 (Side A / Band 2)
Meter: 6/4
Formation: Semi circle, arms in basket hold position, Rt over Lt under)

PATTERN

Introduction; after opening melody (called agir hava or taksim)

FIG.1

- ct. 1 Step on R to Rt
 - ct. 2 Step on L to Rt
 - ct. 3 Step on R to Rt
 - ct. 4 Touch L in place and turn slightly tp Lt
 - ct. 5 Step on L in place face center
 - ct. 6 Touch R in place and turn slightly tp Rt
- ***This step is done with the female singer only***

FIG.2

- ct. 1 Step on R to Rt
 - ct. 2 Step on L to Rt, crossing R
 - ct. & Quick step on R to Rt
 - ct. 3 Step on L to Rt crossing R
 - ct. 4 Step on R to Rt
 - ct. & Quick step on L to Rt
 - ct. 5 Step on R to Rt
 - ct. 6 Step back on L
- ***Start doing this step when the male singer joins to the singing***

Gudi myanne bi-gani hey Gudi
Sarsiyanne di-ranani hey Gudi

From shaking the churned
My arms got very tired

Ana Gudi mayanne hey gudi
Kade ammo mi-hezrane hey gudi

I am shaking the churn
I am preparing butter for Ammo

KARA ÜZÜM

- Translation:** Black Grape
Pronunciation: Kaa roa uu zoom
Music: Cassette # 2 (Side A / Band 7)
Meter: 4/4
Formation: Semi circle, arms down in the back and fingers interlocked

PATTERN

Introduction; after singing

FIG.1

- ct. 1 Step on R to Rt, bouncy on the knees
 - ct. 2 Step on L to Rt, bouncy on the knees
 - ct. 3 Step on R to Rt, bouncy on the knees
 - ct. 4 Step on L to Rt, bouncy on the knees
 - ct. 5 Put both feet together and bent knees down
 - ct. 6 Two quick bounces on knees in place
 - ct. 7 Touch R heel in the front
 - ct. 8 Step on L in place next to R
- ***This step is done with the singing part***

FIG.2A

- ct. 1 Touch R heel onto L knee
- ct. 2 Touch R heel onto L knee
- ct. 3 Quick leap on R to diag. Rt
- ct. & Quick leap on L to diag. Lt
- ct. 4 Quick leap on R to diag. Rt
- ct. & Quick leap on L to diag. Lt
- ct. 5 Put feet together in place and bent knees down
- ct. 6 Two quick bounces on knees
- ct. 7 Touch L heel in the front
- ct. 8 Step back on L, next to R

FIG.2B

Repeat Fig.1 but move backwards to go back to your original spot.
Alternate Fig.2A and Fig.2B

KARA ÜZÜM

Kara üzüm habbesi
Gönlüm sevmez herkesi
Olursa o kız olsun
Esmerler hovardası

In the black grape vineyard
My heart doesn't love everybody
If it is going to be, it should be that girl
The brunette splendthrift

İpin ucu bendedir
Bir ucu bedendedir
El bilir alem bilir
Benim gönüm sendedir

I am holding the strings
and the other end is on her soul
Everybody knows
that my heart is with you

Ava dile min keliya
Seva dile eman qe me
Tiji sor e, liber ave ye
Merakliye te me

My heart is burning
Don't let night come to my heart
My beauty is standing in front of the water
I can't think anything but you

Were ba vi dile, sebre
Xeva min naye hetrane
Tji sor e liber ave ye
Merakliye te me

Com to my heart
I can't sleep anymore
My beauty is standing in front of the water
I can't think anything but you

MENDİL

Translation:	Mendil means handkerchief, and in some regions scarf
Pronunciation:	Man del
Music:	CD # 1
Meter:	4/4
Formation:	Semi circle, arms down, fingers locked

PATTERN

Introduction; 2 measures (4x4) of drum beats

FIG.1

Face center, arms down in V position.

- ct. 1 Facing center, arms down; bounce on L in place and touch R toe in front
- ct. & Quick step on R in place
- ct. 2 Step on L in place
- ct. 3 & 4 - Repeat cts 1 & 2
- ct. 5 Step on R to Rt
- ct. 6 Step on R in place and lift L
- ct. 7 Step on L to Lt
- ct. & Step on R, crossing to Lt
- ct. 8 Step on L in place and lift L

FIG.2

Face line of direction, R elbow straight, L elbow bent and behind.

- ct. 1 Step fwd on R heel
- ct. & Quick step on L next to R
- ct. 2 Step fwd on R again
- ct. 3 Step fwd on L heel
- ct. & Quick step on R next to L
- ct. 4 Step fwd on L
- ct. 5 Face center and put feet together, knees bent
- ct. 6 Straighten knees; two quick bounces
- ct. 7 Touch L heel in front
- ct. 8 Step on L in place

MENDİL

Mendilim yele yele
Düsmüsem gurbet ele
Yedi mendil çürüttüm
Gözyasım sile sile

—
Hadi gidi yarım can yarım
Kaslari sürme yarım
Gözleri sürme yarım
Davul zurna önünde
Halaylar çeker yarım

Mendilim pare pare
Düsmüsem ahuzare
Bekledim sen gelmedin
Yüregim yare yare

Hadi gidi yarım can yarım
Kaslari sürme yarım
Gözleri sürme yarım
Davul zurna önünde
Halaylar çeker yarım

Mendilim senin olsun
Sakla koynunda kalsin
Ben murad almamışam
Bari mendilim alsin

Hadi gidi yarım can yarım
Kaslari sürme yarım
Gözleri sürme yarım
Davul zurna önünde
Halaylar çeker yarım

PAPATYA

Translation: Gül/ Rose - Papatya/Wildflower
Pronunciation: Guul - Pa poat yoa
Music: Cassette # 2 (Side A / Band 1)
Meter: 10/8
Formation: Semi circle

PATTERN

Introduction; 4 measures of ritm and 4 measures of melody

FIG.1

Face line of the direction, arms free, R bent from the elbow and the palm facing up, L straight from the elbow on the side and palm is facing down
ct. 1 Step on R fwd, twist L on the ball of the foot
ct. 2 Lift L up and a little bounce on R in place
ct. & Step fwd on L

*****Repeat this step for seven more times*****

FIG.2

Face center, drop arms down and hold hands in the front with straight elbows
ct. 1 Slight touch on R heel in place
ct. & Step on R in place
ct. 2 Slight touch on L heel in place
ct. & Step on L in place
ct. 3 Step on R in place and twist L on the ball of the foot
ct. 4 Lift L up and a little bounce on R in place
ct. & Step on L in place

*****Repeat this step for 5 more times*****

FIG.3

Keep the position
ct. 1 Drop on R in place (bend R knee and lift L a little)
ct. 2 Step on L in place and lift R up a little
ct. & Step on R in place and lift L up a little
ct. 3 Drop on L in place (bend L knee and lift R a little)
ct. 4 Step on R in place and lift L up a little
ct. & Step on L in place and lift R up a little
ct. 5 to 8 Repeat Fig.2 (ct.1 to 4)

*****Repeat this step for two more times*****

FIG.4A

Face center, arms go up straight elbows

ct. 1 Lift back and step on R fwd

ct. 2 Step on L fwd

ct. & Step on R fwd once again

ct. 3 Lift back and step on L fwd

ct. 4 Step on R fwd

ct. & Step on L fwd once again

ct. 5 Step on R to Lt, crossing L

ct. 6 Step on L to Lt

ct. & Small step on R to Lt, crossing L

ct. 7 Stamp on R in place

ct. 8 Stamp on L in place

ct. & Stamp on R in place

FIG.4B

Everything is exactly the same but move backwards this time

*****Repeat this step one more times*****

YENİ HAMAM

Translation: New bath
Pronunciation: Yea ne ha mom
Music: CD # 1
Meter: 10/8
Formation: Semi circle, arms up in W position, little pinky hold

PATTERN

Introduction; 1 complete turn of the melody

FIG.1

- ct. 1 Step diag. fwd on R
- ct. 2 Step diag. fwd on L
- ct. 3 Step fwd on R
- ct. 4 Touch L toe in the front
- ct. 5 Step back on L
- ct. 6 Step back on R
- ct. 7 Step back on L
- ct. 8 Touch R toe in the front

FIG.2

- ct. 1 Step on R to Rt
- ct. 2 Step on L to Rt, crossing R
- ct. 3 Step on R to Rt
- ct. 4 Step on L to Rt crossing R
- ct. & Quick step on R behind L
- ct. 5 Step on L to Lt
- ct. 6 Step on R to Lt, crossing L
- ct. & Quick step on L behind R
- ct. 7 Touch R toe in the front and lift it up
- ct. 8 Step on R in cross position to the Lt
- ct. & Quick step on L behind R

YENİ HAMAM

Yeni hamamin üstüyem balam
Ergen oqlanın dostuyam
Yeni hamamin üstüyem balam
Ergen oqlanın dostuyam

Zülüflerin egende
Birbirine degende
Keske orada olaydim
Anan seni dögende

Yeni hamamin üstüyem balam
Ergen oqlanın dostuyam
Yeni hamamin üstüyem balam
Ergen oqlanın dostuyam

Elin elime degeydi balam
kolun boynuma dolaydi
Bu dagin kari menem
Yel vursa erimenem

Eller ne derse desin
Ben sene yerinmenem
Elin elime degeydi balam
Kolun boynuma dolaydi

SÜSLI XANIM

Translation:	Adorned lady
Pronunciation:	sus lue ghao nam
Music:	Kolo CD # (Side B / Band 2)
Meter:	3/4 - 10/8
Formation:	Semi circle, arms up in W position, grab hands (first part) Semi circle, swing arms down and up, grab hands (second part)

PATTERN

Introduction; 6 times of 3/4

- FIG.1** (3/4) Face center, arms up in W position, hold little fingers
ct. 1 Step on R to Rt
ct. 2 Hold position with a little bounce
ct. 3 Step on L to Rt, behind R
ct. 4 Step on R to Rt
ct. & Quick step on L to Rt
ct. 5 Step on R to Rt
ct. 6 Step on L to Rt, crossing R
- FIG.2A** (10/8) Face center, swing arms up and down
ct. 1 Touch R heel in the front, don't put weight on it yet
ct. 2 Put weight on R, lift L back, swing arms down
ct. 3 Small hop on R to Rt
ct. 4 Step on L to Rt as you start swinging arms back to fwd
ct. 5 Step on R to Rt, swing arms up to original W position
- FIG.2B** Everything is the same as in FIG.2A but opposite footwork

HOY MEMO

Translation:	ugh memo (memo is a name of a man)
Pronunciation:	oay mamó
Music:	Kolo CD/Cassette ©2000
Meter:	10/8
Formation:	Semi circle, arms down close position, grab hands (first part) Semi circle, arms up, grap hands (second part)

PATTERN

Introduction; 3 times of 10/8

FIG.1

- Face line of the direction, arms down L elbow is bent and R is straight
- ct. 1 Step on R to Diag. Rt
 - ct. 2 Step on L to Diag. Lt
 - ct. 3 Step on R to Diag. Rt
 - ct. 4 Step on L to Diag. Lt
 - ct. 5 Step on R and face center
 - ct. 6 Touch L heel in place
 - ct. 7 Step on L as turning from Rt elbow to face back
 - ct. 8 Touch R heel, facing back both elbows bent
 - ct. 9 Step on R by facing center and lift L up, and swing arms up
 - ct. 10 Step on L in place and lift R up, keep arms up with straight elbows
 - ct. 11 Step on R in place, lift L up
 - ct. 12 Step on L in place, lift R up, swing arms down to original position

ŞAMATYA

PRONUNCIATION : Shoa mot yoa

TRANSLATION : Name of a town in southern Anatolia

MUSIC : CD # 1

METER : 4/4

FORMATION : Semi circle, grab hands, arms down V position

PATTERN

Introduction; 2 measures (4/4 - 8 counts) of drum beats

FIG. 1

- ct 1. Jump on both fwd with bending knees
- ct 2. Jump back to original place
- ct 3. Repeat ct.1
- ct 4. Repeat ct.2
- ct 5. Jump on both in place
- ct 6. Hop on R in place and lift L back
- ct 7. Place L down and stop
- ct 8. Hold position

Do this step 4 times only

FIG.2

- ct.1 Jump on both with facing L to opp.of LOD, R on the toe and L is flat, bent knees down
- ct.2 Jump on both to center, knees straight
- ct.3 repeatct.1
- ct.4 repeat ct.2
- ct.5 to 8 is exactly the same as on FIG.2-ct.5 to 8

Do this step 4 times only

FIG.3A

- ct 1. Stamp on L in place
- ct 2. Step fwd on L, bend body a little back
- ct 3. Step fwd on R next to L and lean body fwd
- ct 4. Step fwd on L, lean body back
- ct 5. step on R in place, straight body
- ct 6. lift L up in the front and make a bicycle turn
- ct 7. Place L next to R
- ct 8. Hold position

Do this step 2 times only

FIG.3B

- ct 1. Jump on both back with opening legs to sides
- ct 2. Hop L in center and kick R to diag.L
- ct 3. Repeat ct.1
- ct 4. Repeat ct.2
- ct 5. Jump on both in place
- ct 6. Hop on R in place and lift L up
- ct 7. Place L next to R and stop
- ct 8. Hold position

Do this step for 2 times

FIG.4

- ct 1. Hop on L to Rt
- ct &. leap on R in place
- ct 2. Leap on L in place and kick R to diag Lt
- ct 3. repeat ct. 1
- ct &. repeat ct. &
- ct 4. repeat ct. 2
- ct 5. Jump on both in place
- ct 6. Hop on R in place and lift L back
- ct 7. Put feet together
- ct 8. Little hop on L in place and kick R to diag L

Do this step for 4 times

FIG.5

- ct 1. Facing center. Bouncy step on R to Rt
 - ct 2. Hold position and bounce on knees
 - ct 3. Bouncy step on L next to R
 - ct 4. Hold position and bounce on knees
- Repeat Fig.1, 8 times.

*****Go back to the begining*****

to finish;

- While you are doing FIG.5 the tempo will go fast. Repeat everything exactly the same as FIG.5-ct.1 to 4
- ct 5. put feet together and say **"HEY"**

RAKKAS

PRONUNCIATION : Rock kos
TRANSLATION : Female dancer
MUSIC : CD # 1
METER : 4/4
FORMATION : Semi circle, grab hands, arms down V position

PATTERN

FIG.1

Ct.1 : Step on R to Rt, Facing center
Ct.2 : Step on L to Rt, crossing R
Ct.3 : Step on R to Rt
Ct.4 : Step on L to Rt
Ct.5 : Step on R to Rt with bending knees down
Ct.6 : Two quick bounces on the knees
Ct.7 : Step on L to Lt, bending knees down
Ct.8 : Two quick bounces on both knees in place
Do this step for 4 times first time through, 5 times second and 4 times third time through.

FIG.2

Ct.1 : Step on R to Rt, with facing center
Ct.2 : Hop on R in place, lift L up, facing center
Ct.& : sep on L to Lt with crossing R, facing center
Ct.3 - 4 - & Repeat Ct 1 -2 - &
Ct.5 : Hop on L in place, facing center
Ct.& : Leap on R to Rt
Ct.6 : Leap on L to Rt
Ct.7 : Jump on both down with knees bent
Ct.8 : Jump on both up in place
Ct.& : Hop on L in place, lift R back
Do this step 4 times

FIG.3A

Ct.1 : Step forward on R heel
Ct.& : Small step forward on L
Ct.2 : Step forward on R
Ct.3 : Step forward on L heel
Ct.& : Small step forward on R
Ct.4 : Step forward on L
Ct.5 : Hop forward on L
Ct.& : Leap forward on R

Ct.6 : Leap forward on L
Ct.7 : Hop on L in place , touch R heel in the front
Ct.8 : Hop on R in place, lift L back

FIG.3B Ct.1 : Jump on both down, with bending knees down
Ct.2 : Two quick bounces up with straight knees.
Ct.3 : Repeat ct.1
Ct.4 : A quick bounce like on ct.2
Ct.& : hop on L in place and lift R in the back.
Ct.5 : Step back on R with bringing the lower body fwd.
Ct 6 : Step fwd on L in place
Ct 7 : Repeat ct.5
Ct.8 : Step on L with a half turn from Rt shoulder

FIG.3C Ct.1 : Step fwd on R heel with facing back
Ct.2 : Quick step fwd on L
Ct.& : Quick step on R fwd
Ct.3 : Step fwd on L
Ct.4 : Quick step on R
Ct.& : Quick step on L
Ct.5 : Hop on L fwd
Ct.& : Leap fwd on R
Ct.6 : Leap fwd on L
Ct.7 & 8 : Repeat Ct.5 & 6

FIG.3D Ct.1 : Jump on both in place
Ct.2 : Hop on R in place lift L up to the Rt
Ct.3 : Jump on both in place
Ct.4 : Hop on L in place lift R up to the Lt
Ct.5 : Touch R heel in the front
Ct.6 : Step on R with a half turn rom the Lt shoulder, facing center.
Ct.7 : Touch L heel in the front
Ct.8 : Step on L in place.

to finish; Repeat FIG.3A and FIG.3B. In the end of FIG.3B instead of turning keep facing center, than a quick step on R fwd and another quick step on L fwd to put it next to R foot. While you do these quick steps say "SAL LA".

SEYDA / HORON

Translation: Love
Pronunciation: cev doa
Music: Cassette # 2 (Side B / Band 2)
Meter: 7/8
Formation: Semi circle, or circle, arms down in V position, grab hands



PATTERN

Introduction; after singing and 10 cts of drum beats

FIG.1

Face Line of the direction, arms down, hold hands
ct. 1 Step on R fwd and bent knees softly
ct. 2 Step on L fwd with straightening knees up

walk R

FIG.2

Face center, arms down, swing arms back and fwd
ct. 1 Step on R in the front next to Lt, swing arms back
ct. 2 Step on L in to Lt, arms start go fwd
ct. 3 Step back on Rt, little swing back on the arms
ct. 4 Step on L to Lt, swing arms fwd

R
checkassiya
travel L

FIG.3

ct. 1 Step on R to Rt, arms up straight elbows
ct. 2 Step on L to Rt, crossing R, arms up straight elbows
ct. 3 Step on R to Rt, push arms back as you make noise
ct. 4 Lift L up and pump it down
ct. 5 Step on L in place
ct. 6 Lift R up and pump it down

Lesnato

Transition to and from FIG.3

to; ct.1 Touch R toe in place
ct.2 Lift R up and pump it down

from; ct.7 Jump on both as R goes to the side
ct.8 Hop on L in place, lift R up

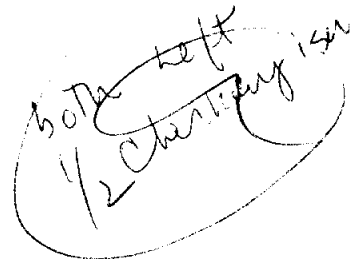


FIG.4

Face center, arms down, make circle from the elbows

ct. 1 Jump on both fwd, arms start making a circle

ct. 2 Jump on L back, lift R back, arms continue making circle

ct. 3 Leap on R to Lt, arms do another circle

ct. 4 Leap on L in place, arms finish second circle

*both
L R back L*

Slobodan Slovic'



BRZAK
(Rapid)

From the area around the Studenica monastery.

Time: 2/4
Formation: Hands down, mixed lines
Music: Slobodan Slović 2000

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

Meas No intro

PART I

Facing slightly right and moving LOD

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

PART II

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

- 1 Step R (1), close L to R (2)
- 2-3 Repeat Meas. 1 twice
- 4 Step R (1), close L to R, without weight (2)
- 5-8 Repeat Meas. 1-4, opposite direction, opposite footwork

PART III

Weight on L, facing center

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

Presented by Slobodan Slović
2000

GOKČANSKO

(Also known as PROSTO (Simple))

Area: Gokča is one of the villages near the Studenica monastery

Music: Slobodan Slović, 2000

Time: 2/4

Formation: Hands joined down "V", mixed lines

Meas. PART I No intro. Facing slightly right, moving LOD, weight on L

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

PART II Facing center

- 1 Step in place on R, raising L knee slightly across R leg (1)
Step in place on L, raising R knee slightly across L leg (2)
- 2 Repeat Meas 1
Facing center and moving to right
- 3 Step R (1), close L (&), step R (2), close L, taking weight (&)
- 4 Step R (1), close L (&), step R (2), close L, no weight (&)
- 5-8 Repeat Meas 1-4, opposite footwork, opposite direction

PART III Facing center

- 1 Slight leap to right on R, thrusting L fwd in front of R (1)
Slight leap to left on L, thrusting R fwd in front of L (2)
- 2 Step in place R (1), L (&), R (2)
- 3 Long step fwd toward center on L (1), step back on R (2)
- 4 Step in place L (1), R (&), L (2)
- 5 Hop on L (1), step R (&), step L (2) moving toward center
- 6 Jump on both feet with R slightly forward (1), step on R, raising L up behind (2)
- 7 Step L, raising and crossing R slightly behind (1), step R, raising and crossing L slightly behind (2)
- 8 Repeat Meas 7
- 9 Hop on R (1), step fwd on L with slightly bent knees (&), close R instep to L heel with slightly bent knees (2)
- 10 Step forward L (ah), close R instep to L heel (1), step forward L (ah), close R instep to L heel (2)
- 11 Step forward L (1), step back R (2)
- 12 Step L directly behind R (1), step R directly behind L (&), step L directly behind R (2), hold with R foot slightly in front (&)

Presented by Slobodan Slović
2000

PLANINKA
(Milkmaid)

Area: From the area around the Studenica monastery
Music: Slobodan Slović, 2000
Time: 2/4
Formation: Mixed lines, hands joined low in "V" position

Meas Ct No introduction

PART I

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

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

1	1	Step R to right
	2	Close L to R, taking weight
2	1	Step R to right
	2	Close L to R, without taking weight
3	1	Step L to left
	2	Close R to L, without taking weight
4	1	Step R to right
	2	Close L to R, without taking weight
5-8		Repeat Meas 1-4, opposite footwork and direction

PART II

Moves in to center and back out

1	1	Hop on L
	&	Step on R forward
	2	Close L to R
2	1	Small leap on both with R slightly forward
	2	Hop on R
3	1	Hop on R
	&	Step forward on L in front of R
	2	Step back in place on R
4	1	Hop on R
	2	Swing L around, crossing & stepping behind R (reel step)
5	1	Step R behind
	2	Step L behind
6	1	Hop on L
	&	Step on R heel beside L
	2	Step L in place
7	1	Step on R toe beside L, taking wt slightly while hopping
	L	
	2	Step on R heel beside L taking wt slightly while hopping L
8		Repeat Meas 7

Presented by Slobodan Slović
2000

POPOVIČANKA
(Girl from the village Popović)

Area: S.E. Serbia
Music: Slobodan Slović 2000
Time: 2/4
Formation: Mixed lines, "V" hold, or front basket or belt hold

Meas Ct

VARIATION I

1	1	Facing center, rock forward on R
	2	Rock back in place on L
2	1	Step forward on R
	&	Close & step on L back of R
	2	Step forward on R
3	1	Reel step backward on L
	&	Hop on L
	2	Reel step backward on R
	&	Hop on R
4		Repeat Meas 3
5	1	Rock forward on L
	2	Rock backward on R
6	1	Step forward on L
	&	Close & step on R back of L
	2	Step forward on L
7	1	Reel step backward on R
	&	Hop on R
	2	Reel step backward on L
	&	Hop on L
8		Repeat Meas 7

VARIATION II

		Facing center and moving forward
1	1	Step on R across in front of L
	&	Step forward on L
	2	Step forward on R
2		Repeat Meas 1 with opposite footwork
3	1	Rock forward on R
	2	Rock backward on L in place
4	1	Keeping R in front, step on R
	&	Step on L in place
	2	Step on R again in front
5-6		Four reeling step-hops backwards, starting on L
7	1	Rock forward on L
	2	Rock backward on R in place
8	1	"Scissors" step L
	&	"Scissors" step R
	2	"Scissors" step L

When music speeds up, the scissors can become a plain step-step-step.

Presented by Slobodan Slović
2000

VRAČARKA
(Girl from Vračar)

Area: Šumadija, especially around Beograd and Mladenovac
Music: Slobodan Slović, 2000
Time: 2/4
Formation: Open mixed lines. Hands held down in "V" position

Meas Ct

PART I "Traveling"

1	1	Facing slightly & moving right, step R
	2	Hop R
2	1	Step L
	2	Hop L
3	1	Step R
	2	Step L
4	1	Step R
	2	Hop on R, turning toward center
5-8		Repeat Meas 1-4, opposite footwork and direction (RLOD)
9-16		Repeat Meas 1-8

PART II "In place"

1	1	Step R in place, turning body <u>slightly</u> right
	2	Lift L slightly beside R
2	1	Step L in place, turning body <u>slightly</u> left
	2	Lift R slightly beside L
3	1	Tiny step R to right, turning body <u>slightly</u> right
	2	Step L beside R
4	1	Tiny step R to right
	2	Lift L slightly beside R, turning toward center
5-8		Repeat Meas 1-4 with opposite footwork
9-16		Repeat Meas 1-8

PART III "In place"

1	1	Step R across in front of L, turning body slightly left
	2	Step L back in place
2	1	Step R in place
	2	Lift L fwd, just off floor
3-4		Repeat Meas 1-2 with opposite footwork
5-8		Repeat Meas 1-4
9-16		Repeat Meas 1-8

Presented by Slobodan Slović
2000

ZUPČANKA

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

Area: Central Serbia

Music: Slobodan Slović, 2000

Time: 2/4

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

Meas Ct

PART I

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

PART II

1	1	Facing diag left in RLOD, step on R fwd
	2	Step on L backward in place
2	1	Facing center, step R to right
	2	Hop on R
3	1	Facing diag right, step on L fwd
	2	Step on R backward in place
4	1	Step L to left
	2	Hop on L
5-8		Repeat Meas 1-4

Presented by Slobodan Slović
2000

BATRINA (STARA VLAJNA)
N.E. Serbia (Vlach)

Area: Area of Bor, village Zlot
Music: Slobodan Slović, 2000
Time: 2/4

Formation: Belt hold preferred. May be done hands joined down

Meas Ct FIGURE I Facing center, with slight twist of knees & hips
1 1 Step R slightly diagonally to right
 2 Close L to R, taking weight
2-3 Repeat Meas 1 two more times
4 1 Step R slightly diagonally to right
 2 Raise L low in front of R
5 1 Step L very slightly diagonally left
 2 Raise R low in front of L
6 1 Step R very slightly diagonally right
 2 Raise L low in front of R
7 1 Step L slightly diagonally to left
 2 Close R to L, taking weight
8 1 Step L slightly diagonally to left
 2 Raise R low in front of L

FIGURE II At leaders option when music speeds up
1 1 Hop on L, facing ctr, moving slightly right, knee slightly out
 & Step R slightly to right
 2 Close L to R, taking weight
2-3 Repeat Meas 1 two more times
4 1 Step R slightly diagonally to right
 2 Lift L in front of R
5 1 Step L very slightly diagonally left
 2 Lift R in front of L
6 1 Step R slightly diagonally to right
 2 Lift L in front of R
7 1 Hop on R, facing ctr, moving slightly right, knee slightly out
 & Step L slightly to left
 2 Close R to L, taking weight
8 1 Step L
 2 Stamp R slightly diagonally to left, in front of L, slight knee
 bend

FIGURE III Facing center
1 1 Small leap R
 & Strike L beside R, no weight
 2 Small leap L
 & Strike R beside L, no weight
2-3 Repeat Meas 1 two more times
4 1 Leap on R
 & Strike L beside R, no weight
 2 Strike L beside R, no weight
5 Repeat Meas 4, with opposite footwork
6 Repeat Meas 4
7 1 Small leap on L
 & Strike R beside L, no weight
 2 Small leap on R
 & Strike L beside R, no weight
8 1 Small leap on L
 & Strike R beside L, no weight
 2 Strike R beside L, no weight

KOLUBARSKI VEZ
Western Serbia

Music: Slobodan Slović 2000
Time: 2/4
Formation: Mixed lines, hands held down

Meas Ct Facing center. Change patterns at leaders discretion.

INTRODUCTION

1 1 Step R to right
& Close L to R, taking weight
2 Step R to right
& Close L to R, no weight
2 Repeat Meas 1, opposite footwork & direction

VARIATION I

1 1 Hop on L
& Step R
2 Close L to R
2 1 Step R
2 Bounce on R, raising L to R ankle
3 1 Step L slightly diagonally left
& Close R to L
2 Step L slightly diagonally left
& Close R to L
4 1 Step L slightly diagonally left
& Close R to L
2 Step L slightly diagonally left
& Raise R to L ankle

VARIATION II

1 1 Step R
& Touch L toe to R heel
2 Step L
& Touch R toe to L heel
2 Repeat Meas 1
3 1 Step R, flipping L foot up behind
2 Step L, flipping R foot up behind
4 1-2 Jump slightly forward on both heels

VARIATION III

1 1 Hop on L
& Step R
2 Close L to R
2 1 Step R
2 Bounce on R, raising L to ankle
3 1 Step left on L
& Step right on R
2 Close L to R
& Step R
4 1 Step left on L
& Step right on R
2 Close L to R
& Hold

Presented by Slobodan Slović, 2000

NE SEDI DJEMO
(S.W. Serbia (Kosovo))

Area: Gnilanje. Danced by Serbs in Kosovo
Music: Slobodan Slović 2000
Time: 5/8 & 4/8 (two meas.5/8, followed by one of 4/8)
Formation: Belt hold. Mixed lines. Primarily danced to instru-
mental accompaniment in the area of Gnilanje, although
there is also a song to accompany the dance.

Meas Ct

		Facing center
1	1	Step R slightly fwd and across (ct.q)
	2	Step L in place (ct.q)
	3	Step R in place beside L (ct.s)
2	1	Step L slightly fwd and across (ct. q)
	2	Step R in place (ct.q)
	3	Step L in place beside R (ct.s)
3	1	Facing slightly and moving in LOD step R
	2	Step L in LOD
	3	Step R in LOD
	4	Step L in LOD

Song words

//Ne sedi Djemo
Slobodno sinko
U tvoje selo
Drenovo//

//Ovaj Godina
Ne mirno Djemo
Kauri glavu dignaše
Djemo.//

Kauri glavu dignaše
Djemo
Srpsko devojče grabiše

Srpsko devojče grabiše
Djemo
Tursko mu ime turiše

Presented by Slobodan Slović
2000

ŠARANO
(Colorful)

Area: Western Serbia and danced by Serbs in the Sarajevo plains area of Bosnia.
Music: Slobodan Slović 2000
Time: 4/4
Formation: Originally danced in mixed lines. Handkerchiefs were held between men & women who were not related

Meas Ct.

PATTERN I

Body slightly bent forward from hips
1 1-2 Facing diag. right and moving LOD, step R
3-4 Step L
2 1-2 Step R & turn to face RLOD, leaving L ft in place
3-4 Hold, leaving L ft pointing RLOD
3-4 Repeat Meas 1-2, opposite footwork, opposite direction
5-6 Repeat Meas 1-2
7-8 Repeat Meas 3-4

PATTERN II

1 1-2 Step R
3-4 Turn slightly to L and close L to R
2 Repeat Meas 1 with opposite footwork
3-4 Repeat Meas 1-2

PATTERN III

1 1-2 Feet together, jump slightly to right, landing on both feet with weight even
3-4 Feet together, jump slightly to left, landing on both feet with weight even
2-3 Repeat Meas 1 two more times
4 1-2 Jump on both feet in place
3-4 Hold

PATTERN III VARIATION

1 1-2 Leap onto R, bringing L behind R calf
3-4 Leap onto L, bringing R behind L calf
2-3 Repeat Meas 1 two more times
4 1-2 Crossing R close in front of L, leap onto balls of both feet
3-4 Hold

Presented by Slobodan Slović
2000

ŠOKC

Area: Northeast Serbia, Vlach dance
Music: Slobodan Slović 2000
Time: 5/8 and 7/8
Formation: Belt hold, L hand over, R under

Meas Ct

PART I "In place"

- 1 1 Facing center, cross and step on R either completely in front of L ft or just slightly in front of L ft, depending on which village is dancing.
- 2 Step on L in place
- 3 Step on R in place
- 4 Step on L in place
- 5 Hold

VARIATION ON PART I

- 1 1 Facing center but moving RLOD, stamp on whole R in front of L foot, shoulder turning left
- 2 Step on L in place slightly behind R foot
- 3 Step to right on R
- 4 Close L to R, taking weight
- 5 Hold

PART II "Moving"

- 1 1 Facing center, small step forward on R
- 2 Small step forward on L
- 3 Small step forward on R
- 4 Small step forward on L
- 5 Small step forward on R
- 6 Stamp on L, no weight
- 7 Hold
- 2 Repeat Meas 1, moving backwards, with opposite footwork
- 3-4 Repeat Meas 1-2

Presented by Slobodan Slović
2000

ŠTO GU NEMA CVETA
S.W. Serbia (Kosovo)

Area: Gnilanje. Danced by Serbs in Kosovo
Music: Slobodan Slović 2000
Time: 3/4
Formation: Belt hold. Basically a women's dance, although it is danced also by men in some villages. Women dance with eyes looking down.

Meas. Ct.
Facing center and moving in LOD

1 1 Step R to right
2 Step L behind, moving in LOD
3 Step R to right

2 1 Close L to R, without taking weight
2 Step L forward
3 Close R to L, without taking weight

Song words

//Što gu nema Cveta
Po dvor da mi šeta//
Po dvor da mi šeta

Chorus //Oj Cveto, Cveto
Cveto kalušo
Srce i dušo//

Po dvor da mi šeta
Cveće da mi bera
Cveće da mi bera
Po dvor da mi šeta
Po dvor da mi šeta

Presented by Slobodan Slović
2000

TREĆE PO ORO
S.W. Serbia (Kosovo)

Area: Gnilanje. Danced by Serbs in Kosovo
Music: Slobodan Slović, 2000
Time: 9/8 Sometimes played in a combination of 9/8 & 11/8
Formation: Belt hold. Originally men's dance. Now danced in mixed lines. The slow part is done by men only, with the women coming in for the faster part.

Meas Ct

- | | | |
|---|-----|--|
| 1 | 1 | With weight on R, lift L in front of R (ct.q) |
| | 2 | In same position, slight bounce (ct.q) |
| | 3 | In same position, accented bounce (ct.q) |
| | 4 | In same position, slight bounce (ct.s) |
| 2 | 1 | Step L in place (ct.q) |
| | 2 | Lifting R in front of L, slight bounce on L (ct.q) |
| | 3 | In same position, accented bounce (ct.q) |
| | 4 | In same position, slight bounce (ct.s) |
| 3 | 1 | Step R in place (ct.q) |
| | 2 | Lifting L in front of R, slight bounce on R (ct.q) |
| | 3 | In same position, accented bounce (ct.q) |
| | 4 | In same position, slight bounce (ct.s) |
| 4 | 1 | Step across slightly to right with L (ct.q) |
| | 2 | Step slightly to right with R (ct.q) |
| | 3 | Step across to right with L (ct.q) |
| | 4 | Lift and reach to right with R (ct.s) |
| 5 | 1-2 | Step to right with R (cts.q,q) |
| | 3-4 | Close L to R without taking weight (cts.q,s) |

Presented by Slobodan Slović
2000

BUJANOVACKI ČAČAK

Area: Bujanovac area, near Vranja
Music: Slobodan Slović, 2000
Time: 2/4 Dance phrases do not follow musical phrases.
10 measure pattern
Formation: Belt hold, left over right, or hands joined down.

Meas	Ct	Pattern
1	1	Step R to right
	2	Step L across in front
2		Repeat Meas 1
3	1	Step R
	2	Lift L in front with a little flick
4	1	Step L
	2	Lift R in front with a little flick
5	1	Step R
	2	Lift L in front with a little flick
6	1	Step L to left
	2	Step R behind
7	1	Step L
	2	Lift R in front with a little flick
8	1	Step R
	2	Lift L in front with a little flick
9	1	Step L to left
	2	Step R behind
10	1	Step L
	2	Lift R in front with a little flick

VARIATION I

1-7		Same as Meas 1-7 above
8	1	Step R
	&	Step L
	2	Step R
9	1	Step L to left
	2	Step R behind
10	1	Step L
	&	Step R
	2	Step L

Presented by Slobodan Slović
2000



KOLO FESTIVAL 2000

Tel: 301-404-4826

SYMBOLS:

R	step on right foot
L	step on left foot
R→	step on right foot to the right
↗L	step on left foot in front of righth
L↓	step on left foot backward
R↑	step on right foot forward
R↓	step on right foot backward
Rhop	hop on right foot
Lhop	hop on left foot
L↙	step on left foot diagonally back
Q	Quick
S	Slow
M1&MI	measure I
LOD	line of direction
RLOD	reverse line of direction
CTR	center of circle
Fwd	forward
CW	clockwise
CCW	counterclockwise
Tch	touch

PRAVO TRAKIISKO HORO 2/4

Learned from Veliko Syarov, Seliminovo, Thrace (1976)

LOD

I- R→ ↗L R→ L↓ (1 measure)

Q Q S S



(A)

II- (variation) (2 measure)

R→ ↗L R→ ↗L chug on both (fwd)

R↓ L↓ R↓ L↓

Q Q S S

easy part



III- (variation - 8ct)

toward ctr

M1 R L R L R L chug on both

1 2 3 4 5,6 7 8

challenge

away from CTR

M2 R point L toe to right 45° down to floor L R L R L

1 2 3,4 5 6 7 8

fuzzy?

TRAKIISKA RACHENITZA 7/8

Learned from my mother, Marinka Todorova Georgieva, as a young boy

(D)

Footwork R L R L R L

Q Q S Q Q S

should be freestyle

- I. both arms swing back and forward, footwork fwd & back
- II. high waving – both arms slightly over head, wave to right & left footwork side to side
- III. low waving – same as II, except arms at waist level, palms down
- IV. concentric circles ↻ ↻ 2x each measure, palms down footwork – fwd & back
- V. reach fwd & pull back, footwork fwd & back
- VI. big circle 4 measures 2↗ 3↘
- 1↖ 4↙

arms at chest level, palms down, scribing the circle

TRITE PUTI 2/4

(B) too fast?

Learned from Veliko Syarov, Seliminovo Thrace, at a festival in Seliminovo (1976)

regular w/ small variation

infant

slower hands shorter

Part I LOD
 MI & II Lhop R Rhop L Lhop R ↗L R↘ (hop stop hop step hop pas de bas) hands: start with arms fwd; swing back & fwd twice
 M III & IV Rhop L↖ R↖ ↘L reverse (hop pas de bas; hop pas de bas)
 M V & VI RLOD Rhop L↙ R↖ L↙ R↙ L↙ R↖ L↙
 same as MIII&IV
 repeat MI – VIII

Part II Tupai (arm swing same as Part I) toward ctr
 MI, II Lhop R Lclose R Lclose R ↗L R↘ away from ctr
 M III, IV Rhop L Lhop R Rhop L RL/in place
 repeat MI – IV toward ctr

Part III MI R↑ L↑ R↑ tch L next to R arms start fwd, swing backward&fwd twice

M II Reverse footwork
 Part IV R↑ tch L next to R reverse footwork R→tch L next to R
 1 2 3,4 5,6 7,8
 Arms 1st time fwd down fwd down
 1,2 3,4 5,6 7,8
 2nd time arms stay fwd
 3rd time (like 1st time)
 4th time (like 2nd time)

Part V Part III M I-4
 Part IV M I -4

ELENO MOME 13/16

Learned from Dimitar Ekonomov, Krushare, Thrace, at a wedding party in 1964

same foot with heels

I. M1 R↘ ↗L R↘ ↘L
 QQ QQ QQ QS
 M2 R Rhop L↘ R↙
 QQ QQ QQ QS
 M3 Reverse M2
 II. LOD
 R together R together R together
 Q Q Q Q Q S
 repeat

ISPAICHE 11/8

Start with wgt on L, raise R knee, Wposition

- I M1 pump R foot down&fwd, pump R foot down & ↗ Rstamp→ ↗L R↓
 S Q Q Q Q
- M2 pump L down&↗, swing L foot around&behind, L↓, R↗ ↘L
 S Q Q Q Q
 repeat 8x (16 measures)
- II face LOD, hands v position
 R hopR L R L
 S Q Q Q Q
 repeat 12x
- III same as I, except that you extend L. foot down and diagonal right and forward on
 quick quicks of first measure ↗ ↑

DJANGURICA 9/8 hands v

Learned 1975 in Petrich from Stoyan Djambazov

- I face fwd
- M1 L heel fwd leap on L R→ hopR stop L
 touch ground Rkick lift R
 Q Q Q S
- M2 RL R L hopL. leap on R/lift L
 Q Q Q S
- M3 extend ↗L swing L. around &behind
 hop R hopR hopR hopR ↘L
 Q Q Q S
 same as M2

GRAOVSKO HORO

Learned as a student in 1968 from Kiril Galabov, Sliven

- M1 face RLOD travel LOD Lhop kicking R fwd R L
- M2 repeat M1
- M3 face LOD travel LOD R L R
- M4 L R L
- M5 step together Rhop ↗Lkick
- M6 face fwd travel RLOD hopR L R
- M7 hopR L R
- M8 L hopL R lift↖
- M9 face R LOD travel R LOD tch R fwd R
- M10 tch L fwd L

