

60th Annual Kolo Festival



Syllabus

San Francisco City College

November 25-26, 2011

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KOLO DANCING IN AMERICA

Obviously it was the immigrants who brought the songs, music, and dances with them to America, but it was particularly the musicians who are to be credited. They came from the then-Austro-Hungarian Empire provinces of Croatia and Vojvodina, all rich in folklife, music and dance. Of those areas it seems like most of the kolo dances came from Banat, one of the three provinces comprising Vojvodina, now the northernmost part of Serbia, bordering Romania.

About twenty-five kolo dances originally came with the major immigration from 1890 to about World War I, with the majority around the turn of the century. Some were danced in certain areas, others had popularity wherever the tamburitza played. Most seen included the ever-popular Seljancica and kolos Zaplet, Milica, Cujes Mala, Kokonjeste, Malo kolo, Pleskavac, Jeftanovicevo kolo, a Drmes, and Zikino kolo. Cities such as New York and Akron and Lebanon, Ohio which have a large Banat presence have the largest repertoire, including the king of all kolos, Veliko kolo. These are always played with tamburitza instruments.

Also there was no travel or cultural communication in between the two wars, therefore no “new” dances were being added to the repertoire. It was only after WW2 that these dances began to arrive, mostly with non-ethnic folk dance leaders going to then-Yugoslavia to research and bring them back, notably Dick Crum and Dennis Boxell. As an example, for the first time we were exposed to the real Croatian dances! And here’s the why.

These kolos were mostly native to Vojvodina and they spread everywhere; they were seen mostly at Serbian events. Croatian musicians were less inclined to play kolos (except Seljancica) and it appears they did not bring the Croatian dances as we know them with them. At Croatian events they were happy with lots of polkas and waltzes and later some “modern” American dance tunes. But that all changed with the American-born generation which was more outgoing and mingled more in their world, including their peers of other ethnic backgrounds, our so-called “melting pot”. Going to other events and being exposed to these kolos it was not

long until these same kolos became *their* dances as well, Croatian dances. This holds to this very day! Some of these kolos were danced in the old country by both groups, but were not brought here as Croatian dances, except Seljancica.. Until recently there was much cross-over in attendance in Croatian and Serbian events; you could dance the drmes at Serbian events and the signature Serbian dance, Zikino kolo at Croatian events. They didn't know and they didn't care. So they enjoyed them all. And most musicians played and still play everything. Musicians who played for both ethnic groups (and shop-keepers) were reluctant to show partiality, some even avoided revealing their background.

The latter part of the 1930's saw the beginning of the international folk dance movement, the participants being people of all backgrounds. It started with mostly couple dances of northern Europe. Chicago leader Vyts Beliajus and New York leader Michael Herman also sought out dances of other countries, including the kolos. Vyts formed the first Croatian dance group at this time. Kolos continued in the ethnic circles, the American-born generation now beginning to take over the reins from the immigrants. Kolos increased in popularity, particularly after WW2. But kolos had a slow start in the folk dance world, for example in the western states it was mostly couple dances and square dances. From a personal viewpoint it was an uphill battle promoting kolos until a younger crowd became enthused with them and formed a core which began to grow. And with the arrival of Dick Crum on the scene popularity began to escalate, with many new dances from Europe, a "new concept" someone called it. It was also the beginning of the general Balkan dances from other countries being introduced by Dick, Dennis, the writer, and other teachers, notably those from the Balkan countries. The picture today is that life continues in the ethnic communities as before with a large circle in the hall dancing kolos, but with a change. Other Balkan dances from the folk dance community are entering the repertoire and the musicians are learning the tunes. And folk dancing today means mostly Balkan dancing

John Filcich

Some History of "Kolo Festival"

The Yugoslav Folk Dancers' "First Annual" Kolo Festival was held on November 29th & 30th, 1952. It was organized by John Filcich as a fund-raiser for the nationally-known Vytautas "Vyts" Beliajus (Mr. Folk Dancer), who was very ill with tuberculosis. Vyts was quite well-known as a dance teacher, ethnic leader, founder of Chicago's first Croatian Dance group and for his folklore research. His research was published in the "Viltis" folklore/folk dance magazine for which he was both editor and publisher. That first festival was held at Castro Hall in San Francisco where John had been teaching folk dance classes. Music was provided (and donated) by tamburiza groups from San Francisco, Sacramento and Watsonville, and a polka band from Oakland. Mama Filcich provided Balkan-type food, continued to do so for many more Kolo Festivals, and in later years provided the popular strudel and pastries table.

The pillow dance was a hit at that first event. "It begins with everyone dancing CW in a circle except one who is in the center holding a pillow. The pillow holder dances CCW around inside the circle and selects a partner from the circle. The two kneel on the pillow and embrace. They rise, dance a short polka together, and the new partner repeats the selection process with another person from the circle. The original partner goes to a table (also in the center) to find bread, wine and boutonnieres. The bread has been sliced, hollowed, and tied with colored ribbons. The dancer places a donation in the bread, receives a drink of wine and selects a boutonniere. The dance continues until many people have had a chance to embrace and dance", (as described by John Filcich). Traditionally, the Pillow Dance was done to raise money for a bride's dowry, but for this event, it was done to raise extra funds for Vyts. (He survived his illness until 1994. The 43rd annual Kolo Festival that year was dedicated to his memory.)

The Second Kolo Festival was held in 1953 in California Hall in San Francisco. Vyts had recuperated enough to teach two sessions, one on Friday night and another on Saturday afternoon. He selected Lithuanian dances and introduced the dance "Makedonka" to California folk dancers. The Filcich family provided ethnic foods. Many people, including the ethnic community, came to those first Friday night and Saturday night parties dressed "to the nines," suits and ties for men and high-heels for the women - yes, they danced kolos in high heels. The orchestras played kolos, waltzes, and Dalmatian-style polkas.

In 1956 the festival lasted from Sunday to Sunday and many events were held at different venues. George Christopher, the Greek mayor of San Francisco, proclaimed it, "Kolo Festival Week". For the kick-off attraction, John sponsored the dance ensemble

"Kolo" from Beograd which happened to be on tour.

In the early years of Kolo Festival there was always a mixed crowd in attendance. Local Croatians and Serbians came, recreational folk dancers arrived in carloads from Los Angeles, Portland, and Seattle, and a number of Roma (aka"Gypsies) who fascinated everyone with their solo dancing. From this modest beginning, Kolo Festival grew to three evenings of parties - two with live music, two full days of teaching and a concert on Saturday night at the Russian Center. In recent years it down-sized and moved to a smaller venue at the Croatian-American Cultural Center. This year, 2011, after a 31-year absence, it returns to City College of San Francisco where it will be held in the new dance facility in the Wellness Center.

By Jerry Duke, with notes provided by John Filcich, Asha Goldberg, and Edith Cuthbert.

Venues: 1952 -- Castro Hall, San Francisco,
1953 -- California Hall, San Francisco
1954-1960 -- Dovre Hall, San Francisco
1961 -- Scottish Rite Auditorium, San Francisco
1962 -- Russian Center, San Francisco
1963 -- Scottish Rite Auditorium, San Francisco
1964-1969 -- Russian Center, San Francisco
1970-1978 -- Phelan Hall, University of San Francisco
1979 -- San Francisco State University
1980 -- City College of San Francisco
1981-1983 -- Stanford University, Roble Gym
1984-1988 -- Hearst Gymnasium, University of California, Berkeley
1989-1991 -- Spartan Complex, San Jose State University, San Jose
1992-2005 -- Russian Center, San Francisco
2006-2007 -- Croatian Center, San Francisco
2008 -- L.D.E.S.S.T. Hall, Sausalito, California
2009-2010 -- Croatian Center, San Francisco
2011 --Wellness Center, City College of San Francisco

MALO KOLO

Notes by Dick Crum for *ŽiviLA TAMBURA '93*

One of the oldest and most beloved dances in the kolo repertory, *Malo kolo* ('little kolo') was regularly done in the 1950's. Musicians often played it as the opening kolo. If those in attendance were a "kolo crowd" and the orchestra was one that particularly liked to play kolos, *Malo kolo* might be performed three or four times in an afternoon or evening of dancing.

It is impossible to fully convey the electric charge that surged through a noisy hall when the musicians struck the eight solid, rousing chords that launched *Malo kolo*'s sparkling melody. Gleeful shouts burst out of the mass babble, and chairs and tables were scuffled aside as the dancers got up and moved onto the floor. No other kolo, with the occasional exception of *Žikino kolo*, had this kind of power.

There were occasions when *Malo kolo* seemed to go on forever, especially late in the evening of a wedding reception. As the excitement mounted and the adrenalin flowed, the dancers pulled into a tight, perspiring huddle, gripping their neighbors' waists or shoulders, exchanging shrieks of exhilaration and intensifying their footwork.

The musicians customarily speeded up the music at this point, modulated into a higher key, and sometimes stepped down from their platform and pushed into the center of the vibrating circle. They often moved around the inside of the kolo, stopping in front of especially good dancers, inspiring them to outdo themselves.

This climactic communion of musicians and dancers, music and movement, was the apogee of U.S. kolo dancing in the 1950's.

DESCRIPTION

Formation Usually a closed circle, mixed males and females. The American-born generations in the 1950's sometimes danced *Malo kolo* in open-circle formation.

Meter 2/4

This pattern is so common in the U.S. old-time kolo repertory that dancers often refer to it as the *Basic kolo step*, the *Basic step* or the *Kolo step*. I have arbitrarily chosen the terms *Malo kolo step* or *Malo kolo pattern*.

Old-time kolos that employ the *Malo kolo step* are:









<i>Čarlama</i>	<i>Natalijino kolo</i>
<i>Erdeljanka</i>	<i>Pljeskavac I</i>
<i>Jeftanovićevo kolo</i>	<i>Seljančica</i>
<i>Malo kolo</i>	<i>Srpkinja</i>
<i>Milica</i>	<i>Zaplet</i>

The basic pattern of *Malo kolo* (see Variant A below) was subject to an enormous amount of variation, ranging from syncopated little hops and additional subtle bounces to flashy exhibitionistic kicks, stamps, and heel-clicks in contrapuntal rhythms. These were a function of momentary mood, individual skill, source of learning, and, in some cases, regional style. A selection of these variants is given below.

Variant A: *Malo kolo step* - simple walking variant

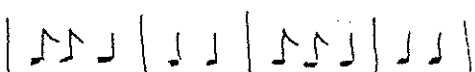
Rhythm pattern: 

Facing center throughout, and using flat-footed steps of short-to-medium length:

- Meas 1 (1)  Step Rft sideward to R.
(2)  Close Lft beside Rft, taking weight on Lft.
- Meas 2 (1)  Step Rft sideward to R.
(2)  Close Lft beside Rft without taking weight on Lft; or bring Lft a bit forward low in air.
- Meas 3 (1)  Step Lft sideward to L.
(2)  Close Rft beside Lft, taking weight on Rft.
- Meas 4 (1)  Step Lft sideward to L.
(2)  Close Rft beside Lft without taking weight on Rft; or bring Rft a bit forward low in air.

Note: The above pattern is subject to a certain amount of individual variation. Some dancers face slightly in the direction of movement (i.e., slightly to R or L) instead of facing center throughout. Also, in count 2 of measures 1 and 3, the closing foot may step in front or in back of the other foot rather than beside it. These variations are random with some dancers and standard with others, but do not warrant classification as separate variants.

Variant B - Simple *Malo kolo step* with added bounce on first count

Rhythm pattern: 

This variant adds a bounce on count 1 in measures 1 and 3, splitting it into two

beats/movements (♩ > ♪).

Facing center throughout, and using flat-footed steps of short-to-medium length:

- Meas 1 (1) ♩ Step Rft sideward to R, momentarily sharing weight on both feet, flat on floor, a short distance apart from each other.
(&) ♩ Shift full weight, with an almost imperceptible bounce, onto Rft in this new place.
(2) ♪ Close Lft beside Rft, taking weight on Lft.
- Meas 2 (1) ♪ Step Rft sideward to R.
(2) ♪ Close Lft beside Rft without taking weight on Lft; or bring Lft a bit forward low in air. This is sometimes accompanied by a hop or bounce on Rft in place.
- Meas 3 (1) ♩ Step Lft sideward to L, momentarily sharing weight on both feet, flat on floor, a short distance apart from each other.
(&) ♩ Shift full weight, with an almost imperceptible bounce, onto Lft in this new place.
(2) ♪ Close Rft beside Lft, taking weight on Rft.
- Meas 4 (1) ♪ Step Lft sideward to L.
(2) ♪ Close Rft beside Lft without taking weight on Rft; or bring Rft a bit forward low in air. This is sometimes accompanied by a hop or bounce on Lft in place.

Variant C - Standard *Malo kolo step* with "doubling" of count 1

Rhythm pattern: | ♩ ♩ ♩ | ♪ ♪ | ♩ ♩ ♩ | ♪ ♪ |

This is the most common form of the *Malo kolo step*. It is essentially the Variant A pattern performed with more energy and the addition of 2 hops, the first splitting count 1 in measures 1 and 3 into two distinct beats/movements (♩ > ♪).

Facing center throughout, and using flat-footed steps of short-to-medium length:

- Meas 1 (1) ♩ Low hop or bounce on Lft in place or moving slightly R.
(&) ♩ Step Rft sideward to R
(2) ♪ Close Lft beside or slightly behind or across in front of Rft, taking weight on Lft.
- Meas 2 (1) ♪ Step Rft sideward to R.
(2) ♪ Low hop or bounce on Rft in place, closing Lft beside Rft without taking weight on Lft; or bring Lft a bit forward low in air.
- Meas 3 (1) ♩ Low hop or bounce on Rft in place or moving slightly L.

Meas 1 Same as meas 1 of any of the previous variants.

Meas 2 (1) ↘ Short step R with Rft
(&) ↘ Light stamp of L heel (no weight) beside Rft, rising slightly on ball of Rft.
(2) ↘ Audibly come down onto R heel.
(&) ↘ Light stamp of L heel (no weight) beside Rft.

Meas 3-4 (Optional) Reverse movements of meas 1-2.

Variant F - Cross-kicks

Rhythm pattern: | ∞ | ↘ ↘ |

Meas 1 Same as meas 1 of any of the previous variants.

Meas 2 (1) ↘ Short step R with Rft, bringing Lft *very* slightly out to side in the air.
(2) ↘ Low hop on Rft in place, kicking Lft (L heel leading) across low in front of R ankle.

Meas 3-4 (Optional) Reverse movements of meas 1-2.

Variant G - Heel-clicks

Rhythm pattern: | ∞ | ↘ ↘ |

Meas 1 Same as meas 1 of any of the previous variants.

Meas 2 (1) Short step R with Rft, bringing Lft *very* slightly out to side barely off the floor, L heel turned slightly out.
(2) Strike L heel against R heel, keeping weight on Rft.

Meas 3-4 (Optional) Reverse movements of meas 1-2.

PRE PICIOR

Origin:	North east part of Serbia near Romanian border
Translation:	Over the foot
Formation:	Closed or open circle, arms in belt hold, - L arm over, R under
Meter:	2/4

FIGURE I

Body sways

Step R to R, close L to R

- 3 times

Step R touch L, step L touch R, step R touch L

Step L to L, close r to L, stamp R

- Repeat 4 times

FIGURE II

Step hop on R at the same time, kick L out

Hop on R, step on L, stamp on R next to L

Face diagonal L

Stamp on R slightly back on L, stamp on L in place

Stamp on R in front

Repeat 3 times, 2 stamps on R

Repeat Figure II 2 times

FIGURE III

Moving to L with hop cross R over L, step on R behind L

- 3 times

Cross R over L with a hop, cross L over R with a hop, cross R over L with a hop

Moving to L cross R over L, step back on L

- 2 times

Repeat Figure III to R with opp ftwk.

Presented by Miroslav Bata Marcetic

VLAJNA

Origin:	Eastern part of Serbia, near Romanian border
Formation:	Open circle with belt hold. Style bouncy
Meter:	2/4

FIGURE 1

Stamp-step on R to R, stamp L beside R with no weight. Stamp-step L to L, stamp R beside L, no weight.

Step R to R, step L beside R, step R to R, stamp on L with no weight.

Step L to L, step R beside L, step L to L, stamp on R with no weight.

Repeat Figure 1

FIGURE 2

Step R to R, step L slightly in front R, repeat 3 times.

Step R to R, lift L. Step L, lift R; step R, lift L.

Step L to L, step R beside L, step L, stamp R with no weight (upper body sways)

Repeat Figure 2

FIGURE 3

1. Step R to R, step L behind R, step R to R, step L across R, step R to R, step L behind R. Step R to R, hold.

2. Step L into centre, raise R behind L; step R out of centre, hold. Moving to L. Step L to L, step R beside L; step L to L, stamp R beside L with no weight (upper body sways)

FIGURE 4

Repeat # 1 of Figure 3; in #2 of Figure 3 – reel step L behind R, reel R behind L.

Moving to L – step L to L, step R beside L; step L to L, stamp R beside L with no weight (upper body sways)

Repeat Figure 4

FIGURE 5

Repeat #1 of Figure 3; in #2 of Figure 3 – step on L, stamp R beside L with no weight; step on R, stamp L beside R with no weight.

Moving to L – step on L, scuff R; step on R, scuff L step on L, stamp R.

Repeat Figure 5

VARIATION ON FIGURE 5

(Done on 3rd repeat of dance)

Repeat #1 of Figure 3; in #2 of Figure 3 cross L over R; step on R in place.

Place L on floor in front of R, bending knees and hold.

Close L to R.

CICINO KOLO

Origin:	Central Serbia
Translation:	Grandfather's Kolo
Formation:	Open circle with arms in "V" position; bouncy
Meter:	2/4

FIGURE 1

- Slow facing centre; moving to right; bouncy.

Step on R to R; step on L in front of R

Step on R to R; step on L behind R

8 x

On 8th time, close L to R

FIGURE 2

- Facing LOD

Walk fwd R, L, R, 2 quick steps, L, R with L ft slightly in back of R & R in place.

Walk L,R,L, quick steps R, L with R slightly back of L & L in place

FIGURE 3

- Facing centre.

Step R to R, step L across R, step R to R, touch L.

Step L to L & touch R; step R & touch L.

Repeat to L

FIGURE 4

- Face centre.

Step R to R, step L across R, step R, 2 quick step L,R

(L slightly behind R, R across L)

2 quick R,L (R slightly behind L, across R); 2 quick steps L,R

(L slightly behind R, R across L)

Repeat to L.

Repeat all of #4.

FIGURE 5

- Facing centre; moving to R diagonal

Step R, step L to R, step R close L to R (no weight on L)

Step bkwd on diagonal with L; close R to L (no weight on R)

Face diagonal L, step bkwd on R, close L (no weight on L)

Repeat to L

FIGURE 6

- Facing centre

8 quick, small sideways steps, starting R

Step sideways on R, bending knee a little

Two quick steps – step sideways on L, step on R crossing behind L

Land on both feet, bending knee a little

Close R to L

Repeat all the above with opposite footwork moving sideways to L

Presented by Miroslav Bata Marcetic

RETKO KOLO or KRNJEVACKO KOLO

Origin:	Central Serbia, Morava River Region
Formation:	Open circle with hands in "V" pos. moving in LOD
Meter:	2/4

FIGURE 1

Step R to R, step L across R, step R to R, touch L slightly fwd with no weight,
Step L to L, step R across L, step L to L, touch R slightly fwd,
Step on R, touch slightly, fwd, step on L, touch R slightly fwd with no weight.
Step R to R, left L, step L across R, lift R.
Repeat Figure 1

FIGURE 2

Start on R ft. Walk 8 bouncy steps to the R. (face centre)
Step on R with a bend on R knee, step on L fwd & R behind L (S,Q,Q)
Step on L with a bend on L knee, step on R fwd & L behind R (S,Q,Q)
Step on R with a bend on R knee, step on L fwd & R behind L (S,Q,Q)
Step on L turning to face R diagonal; step on R beside L.
Repeat Figure 2

FIGURE 3

Walk to R, 2 steps R, L.
Step on R with a bended knee, step on L slightly back.
Step on R in front of L (S,Q,Q). Turn body slightly to the L.
Step on L with a bended knee, step on R slightly back, step on L in front of R (S,Q,Q).
Turn body slightly to R.
Step on R with a bended knee, step on L slightly back, step on R in front of L (S,Q,Q).
Turn body slightly to the L.
Facing R LOD, step fwd on L, & R bend R knee.
Moving LOD, moving bkwd, step on L (S), step on R, L (Q,Q)
Step on R (S), step on L, R (QQ)
Step on L (S), turning to face LOD, step on R (Q), step on L (Q).

Repeat Figure 3

Start dance from the beginning.

Presented by Miroslav Bata Marcetic

METOVNICANKA

Origin:	Eastern Serbia
Source:	Dobrivoje Putnik
Formation:	Open circle with arms in "V" position
Meter:	2/4

Step R to R, close L beside R; step R to R, close L beside R, kick L

Step L to L, close R beside L; step L to L, close R beside L, kick R

Repeat this 3 more times (steps slightly crossing)

4 steps sdwrđ R to R, kick L

4 steps sdwrđ L to L, kick R

- Repeat this one more time

R to R frwd, L close bkwrđ to R, R slightly bkwrđ to R, L frwd to R

Repeat 6 more times in the same direction

- Repeat all steps to the L starting first with the L ft

Presented by Miroslav Bata Marcetic

BRE DEVOJCE

Origin:	Serbian dance from Kosovo region
Formation:	Open circle facing the center with arms in "W" position
Meter:	2/4

FIGURE 1

Step on L to center; touch R toe beside L.
Step on R slightly diagonal R (arms move to right).
Step on L behind R (arms move to left).
Step R to R; touch L beside R.

Repeat Figure 1 for a total of 11 times.

FIGURE 2

Moving toward the center but slightly diagonally right.
L together L
Step on R to R (arms move to right); step L behind R (arms move to left).
Step R to R; touch L beside R.

Repeat Figure 2 – 3 times.

Repeat Figure 1 – 2 times.

Repeat Figure 2 to the end of the dance, bringing the arms down.

Presented by Miroslav Bata Marcetic

VELIKO BACKO KOLO

Origin:	Backa region, northern Serbia
Translation:	A small dance from Backa region
Formation:	Circle with M and W. Man has his arm around the W waist. W has her hand on M shoulder.
Meter:	2/4

PART I

Facing centre

Step R to R, step L to L, step L to L, step L back; step R across L, close L beside R.

VARIATION of PART I

Step R to R, step L slightly back, step R across R, step L beside R, step R behind L.
Step L slightly back, step R across L, close L to R.

PART II

Take a small leap onto R, lift L foot behind R ankle & hop on R.

Hop R bringing L ft & step on L in front of R.

Jump on both feet (toes together, heels apart) close both.

Hop on L, stamp R (2x)

Presented by Miroslav Bata Marcetic

RUKAVICE S PRSTIMA

Origin:	Banat region, northern part of Serbia
Translation:	Fingers of the glove
Formation:	Hands held down; move in LOD; W to Left of M in a circle.
Meter:	2/4

(1)

Step on R (lift heel), step on L (lift heel)

Step R, L, R.

Step L (lift heel), step on R (lift heel).

Step L, R, L.

- Repeat the above.

(2)

Dance with partner, holding hands at shoulders of the woman

Move to R – take 6 step lifts to the Right & step R, L, R in place.

- Repeat to the Left.

(3)

In the circle with arms down.

Repeat Part (1) moving into the centre of the circle and slowly raising the arms and then out of the circle lowering the arms.

(4)

Repeat Part (2)

(5)

In the circle facing LOD

Repeat the steps of Part (1) moving fwd & bkwd in line of direction.

(6)

Repeat Part (2)

Presented by Miroslav Bata Marcetic

SVRLJIG

Origin:	South east Serbia
Formation:	Open circle, hand or belt hold. Leader calls the figures.
Meter:	2/4

FIGURE I

1. Moving to Right, step on R, touch L with no weight
2. Step on L, small step on R across L, step on R beside L – repeat
3. Face center, step on R, step on L in front of R, step on R (1,2,3)
Step on L, step on R in front of L, step on R (1,2,3)
Step on R, step on L in front of R, step on R
4. Moving to the L, step on L in front of R, step on R slightly behind L, step on L beside R, step on R (1,2,3)
Step on L, step on R in place. Step on L (1,2,3)
Step on R, step on L in place
5. Moving to L repeat step 4 but end with a touch of R

FIGURE II

1. Moving to R, repeat #1 & #2 of Figure I
2. Facing center, step on R, touch L across R, touch L to L touch L across R, step back on L, step R, L.

Repeat #3, end with touch R

Presented by Miroslav Bata Marcetic

DAMIROV COCEK

Origin:	Gypsies' from Vranje, south east Serbia
Translation:	Damir's Cocek
Formation:	Open circle, arms in "W" position
Meter:	4/4

Moving to R

Touch R, step R, touch L, step L.

Face centre.

Step on R to R, step L slightly back, step R across L.

Step L to L, step R slightly back, step L across R.

- Repeat all of the above.

On the 3rd time repeat the above but add step on R to R, step slightly back, step R across L.

- Repeat all of the above to L using opp ftwk.

Presented by Miroslav Bata Marcetic

CRNORECKA RUMENKA

Origin:	Eastern part of Serbia
Formation:	Open circle with hands in the belt
Meter:	2/4

PART I

(a) Starting with R foot take 16 running steps in LOD.

(b) face centre.

Step on R to R, step on L in front, step on R behind L, step on L to L, step R in front, step on L behind R.

- Repeat (b)

(c) Hop on R, step on L in place, step on R in place.

- Repeat 3x

(d) Step on L fwd, step on R behind L, step on L beside R.

- repeat to R. Repeat to L, R, L.

VARIATION

Instead of the running step, do grapewine steps.

PART II

Leap fwd on R, step leap on back on L in place

Step 3 quick steps in place R, L, R.

Step on L, step on R across L, step on L in place,

Step on R to R, step on L in place, step on R across L, step on L in place.

Repeat Part II for 4 times.

Presented by Miroslav Bata Marcetic

PEMBE

Origin:	South Serbia, Vranjsko Polje region
Formation:	Open circle, hands held slightly fwd, bent at elbows
Style:	Soft bounces

FIGURE 1

(Moving C.C.W.)

Cts:

- 1 – 2 Tap L bounce
- 3 Lift L leg, bring behind R
- 4 Step w / L behind R
- 5 Step w / R to R
- 6 Cross L over R
- 7 Lift R
- 8 Place R beside L
- 9 – 32 Repeat Figure 1, cts 1 – 8 four times

FIGURE 2

- 1 - 2 Rpt 1 – 2 w / L
- 3 – 4 Lift L, Place beside R
- 5 – 8 repeat cts 1 – 4 w / R leg
- 9 – 16 repeat 1 – 8, Figure 1, moving C.C.W.
- 17 – 32 Repeat Figure 2, cts 1 – 16
- 33 – 64 Repeat Figure 2, two more times

Presented by Miroslav Bata Marcetic

BASARA

Origin:	Eastern Serbia
Source:	Dobrivoje Putnik
Formation:	Circle; Hold hands in "V" position or hold belts, arms forming an X with our partner, the L arm always in front of R
Meter:	2/4

FIGURE I

- Danced in 10 beats
- Start with R ft stepping to your right, cross back with the L. Repeat 3 times. On the 3rd time balance on your R ft, holding L up.
- Step L and R putting your weight on each step and finishing balanced on your R with your L leg bent up.
- Step frwd with L, cross over frwd with R and bow Frwd with your L leg up again, step back with L and 2 quick steps in place ending with R ft raised ready to go frwd.
- Step frwd with R ft, lifting L and bow once more, step back with your L, R ft ready to start again.

VARIATION I

Change first three counts noted above with the following:

- Hop on L, quick R & L ending with R ft up ready to hop again.
- Repeat twice. On the third beat put all your weight on your R and landing slightly to your R

Presented by Miroslav Bata Marcetic

DAVORIKE DAJKE

Origin:	Eastern Serbia
Source:	Zagubica village dance group
Formation:	Open circle with arms in "V" or in "W" position
Meter:	2/4

FIGURE

- walk to R with R ft
- R, L (slow, slow), R, L, R (quick, quick, quick)
- Reverse direction with L ft
- Facing centre
- Using R ft

FIGURE II

- Step together - step left L, to L step together step left R
- Step on R - left L slight twist body
- Step on L - left R slight twist body
- Step on R - left L slight twist body
- Stamp L with weight, stamp R 3 times

VARIATION ON FIGURE I

- Move into centre with same ftwk but raise arms slowly as you go in & bring them down as you come out.
- Repeat Figure 2

Presented by Miroslav Bata Marcetic

BAYRAMPAŞA ARNAVUT GAYDA
(Ethnic Kosovar Albanians in Istanbul, Turkey)

Bayrampaşa is a working class suburb of Istanbul inhabited by many ethnic Albanians from Kosova, and Roma and Turkish-speaking Macedonians from former Yugoslavia.

Recording: Workshop CD

Formation: Open Circle with "T" (shoulder) hold or arms in "W" position

Music: 2/4

Meas:

Slow Part

- 1 Facing slightly R of center, Step Rft (leading with R heel) forward to R (ct 1); Turning to face center, Step Lft across and behind Rft (Lft is close to Rft) (ct 2);
- 2 Step Rft (almost jumping onto it) and leave wt on both feet, or draw Lft behind R calf (ct 1); Step Lft back toward L (ct 2); Leap onto Rft to R and bring Lft fwd in a scissor-like movement (ct &);
- 3 Cross and land leap with knees well bent (not a squat but a somewhat deep plie) with wt on both feet (ct 1); bring Rft around in front and up (knee bent) and hop/bounce on Lft twice (cts 2, &);
- 4 With Rft still fwd and knee bent, bounce 2 more times (cts 1, &); Leap onto Rft in place and bring L knee up (knee bent) and forward sharply (ct 2); leap onto Lft in place and bring Rft up and fwd (knee bent) or up and behind L calf (ct &).

Note: There is a bounce with each slow step giving the whole dance a bouncy quality.

Fast Part

- 1 Bounce on Lft in place and strike R heel forward (R leg extended) (ct 1); Bounce on Lft in place and raise R knee sharply up front (ct 2);
- 2 Step Rft slightly fwd bending L knee and raising Lft up and behind (ct 1); Hop on Rft in place and kick Lft fwd (leg extended) (ct 2);
- 3 Cut-step Lft sharply over and immediately across Rft (ct 1); Chug/hop On Lft and raise Rft up and behind (ct 2).

Presented by Stephen Kotansky

ČIČOVATA (Montana, North-West Bulgaria)

This is another popular version of *Čičovata* from the town of Montana in North-west Bulgaria. It is attributed to the Roma but popular in the folk dance movement which is spreading throughout Bulgaria. The original song, *Davaj, Davaj, Čičo* was in 9/8 meter and has been covered by many Macedonian and Bulgarian singers including a young Esma Redžepova.

Recording: Workshop CD

Formation: Open circle, "V" hold

Music: 2/4

Meas:

- 1** Facing center, Step Rft directly in front of Lft or slightly R (ct 1); Step Lft behind Rft (ct &); Step Rft to R (ct 2); Step Lft in front of Rft (ct &);
- 2** Step Rft to R (ct 1); Step Lft behind Rft (ct &); Step Rft to R (ct 2); Tap Lft (heel) beside Rft (ct &);
- 3** Step Lft to L (ct 1); Step Rft behind Lft (ct &); Step Lft to L (ct 2); Tap Rft (heel) beside Lft (ct &);
- 4** Step Rft to R (ct 1); Step Lft behind Rft (ct &); Step Rft to R (ct 2); Step Lft in front of Rft somewhat displacing Rft which kicks forward, out and behind (ct &);
- 5** Lift/hop on Lft in place (ct1); Step Rft behind Lft and slightly L (ct &); Step Lft to L (ct 2); Step Rft in front of Lft (ct &);
- 6** Hop on Rft and bring Lft around and in front (ct 1); facing slightly R of center, Step Lft fwd in front of Rft with slight plie downward motion (ct &); Step Rft fwd (ct 2); Step Lft fwd with slight plie (ct &).
Note: Arms swing forward low (ct 1); and backward low (ct 2); continuously throughout the dance.

Variation

- 4** Dancing in place, Step Rft back diag to R (ct 1); Step Lft in place (ct &); Step Rft in front of Lft (ct 2); Rock back onto Lft in place and kick Rft fwd And out to R (ct &);

ČOČEK-ŠUTKA

(Rom, Macedonia)

Observed in the early 1990s at a Roma wedding in Šuto Orizari (Šutka), outside Skopje.

Formation: Open circle with a low W-hold.

Music: 2/4

Meas

- 1 Facing ctr, bounce on Lft and kick Rft slightly forward (ct 1); Step Rft back (ct &); Bounce on Rft and kick Lft slightly forward (ct 2); Step Lft back (ct&).
- 2 Bounce on Lft and kick Rft slightly forward (ct 1); Step Rft slightly back (ct &); Step Lft beside Rft (ct 2); Step Rft in place (ct &).
- 3 Bounce on Rft and kick Lft slightly forward (ct 1); Step Lft forward and in front of Rft (ct &); Step Rft to R (ct 2); Step Lft forward (ct &)

Variation I:

During Measure 3, Hop three times on Rft and bring Lft around low and in front (cts 1-2); Step Lft in front of Rft (ct &).

Variation II:

- Meas 1 Dance two quick pas-de-Basque steps (r-l-R, l-r-L) in place (cts 1-2);
- Meas 2 Dance one quick pas-de-Basque step (r-l-R, ct 1); Step Lft in place (ct 2); Step Rft in place (ct &).
- Meas 3 Repeat action of either Basic or Variation I.

DŽANGURICA

Macedonian (Yugoslavian) line dance taught by Dick Crum, Folk Dance Associates Institute, April 19, 1968. *Learned from Mihajlo Mihajlovski, Skopje, 1957.*

Pronunciation: Jahng-goo¹ree-tsa

Recordings: RTB 14706, Bd 4 "Džangurica" (imported 45 rpm, played on zurlas and tapan); Du-Tam 1003 "Džangurica" (Duquesne University Tamburitzans orchestra). NOTE: The music on Folkraft LP-15-A, Bd. 2, entitled "Džangurica or Skudrinka" will not fit this dance.

Formation: Line or open circle. Men dance separately from women, either in separate lines or in one line with men at right end, women at left. Hands are joined and held at shoulder ht.

Background Notes and Style: Džangurica is a popular dance of the Mijaci, an ethnic sub-group of Macedonians who live in the mountainous area of western Macedonia. Their dance repertory is quite large, and includes several dances already known to many American folk dancers, such as Skudrinka and Nevestinsko oro. The men dance in a strong, stolid manner, heads high, with broad, elastic leg movements and a great deal of tension. The women minimize their movements and dance in a restrained way. Typical of Mijaci dances is a slow beginning and a gradual acceleration of tempo as the dance progresses. Thus Džangurica starts out slowly, deliberately, and ends in a climactic fast tempo.

"Chukche" ("chook¹-cheh"): This is a name given by Bulgarian choreographers to a movement often found in Balkan dances, but for which we have no short name in English. In a "chukche" one rises up onto the ball of the foot before the count and comes down on heel on the count.

Rhythm: The dance is in 9/8 meter, grouped under four main beats into 2/8 2/8 2/8 3/8:



For learning purposes, this is most easily broken into a "1 & 2 & 3 & 4 & ah" pattern.

Figure I (slow):

- Meas. 1 "Chukche" on L ft in place raising R knee high, R ft swung across in front of L leg (men) or raising R ft slightly off ground (women) (ct 1); turn to R and step in this direction with R ft (ct 2); step L ft continuing in this direction (ct 3); pivot on L ft to face very slightly L of center (ct &); "chukche" on L ft (ct 4); step back (diag R from center) with R ft (ct &); pause, moving L ft up toward a position in back (ct ah). Dancer is still facing very slightly to L of center.
- Meas. 2 "Chukche" on R ft in place, L ft is swung up in back (men) or L ft near R heel (women) (ct 1); short step L with L ft (ct 2); step R ft across in front of L ft (ct 3); "chukche" on R ft (ct 4); step on L ft behind R ft (ct &); pause as R leg is raised in front in preparation for repeat of Meas. 1 (men) or R ft begins to raise slightly off ground (women), dancers face center (ct ah).

This figure is done throughout the first, slow portion of the music, and may be continued into the faster portion as the music accelerates, each "chukche" becoming a hop, as style in general becomes lighter, more nimble. At a signal from leader (flourish of a handkerchief or a shout of "hup"), dancers may switch to the following fast pattern:

Figure II (fast):

- Meas. 1 Facing and moving R, two traveling two-steps RLR LRL (cts 1 & 2, 3 & 4), pivoting on L ft to face center (ct & ah).
- Meas. 2 Facing center, step R ft slightly to R₂ (ct 1); swing L knee up high in front (men) or point L toe briefly on floor in front (women) (ct 2); hop on R ft in place (ct 3); hop again on R ft in place (ct 4); step on L ft behind R ft (ct &); pause (ct ah).

GORANSKA DEVETORKA

(Gora Region, Kosovo)

The *Goran*, or *Gorani/Goranci*, are Slavic Muslims living in the border region of Kosovo/Kosova, Albania, Macedonia, and Montenegro. The Slavic word *Gora* means 'the mountains' or 'the highlands' and is an area south of Prizren near the Sar Planina mountains. This two-measure dance is in 9/8 and has an interesting wait shift in which the foot gesture of the first ct of each measure can be weightless or with weight.

Recording: Workshop CD. Played on Kaba Zurlas.

Formation: Open circle with "W" hold. Arms move up and down reflecting the rhythm (q-q-q-S) of the dance.

Music: 9/8

Dancers' Cts: 1 - 2 - 3 - 4 or 1 - 2 - 3 - 4 - &

Meas

- 1 Facing center, Touch Lft slightly fwd (ct 1); Step Lft back and behind Rft (ct 2); turning to face slightly R of ctr, Step Rft fwd to R (ct 3); Step Lft across and in front of Rft (ct 4);
- 2 Continuing fwd to R, Touch Rft fwd (ct 1); Step Rft fwd to R (ct 2); Step Lft fwd across and in front of Rft (ct 3); turning to face center, Step Rft to R (ct 4).

Variation: Quickly step on Lft in place on ct & before ct 1, then step onto Rft in place beside Lft (ct 1); continue action of cts 2-4 of Meas 1 above, but quickly step onto Rft fwd (ct 4& before ct 1); Step Lft fwd (ct 1); repeat action of meas 2-4 of Meas 2 above. This variation actually replaces the "touch-steps" with "ker-Plunk" - steps.

Note: These steps can be interchanged with Touch - steps or even lifting free foot up and across in a slight hooking fashion.

An interesting variation is to combine a "touch-step" meas 1 with a "ker-Plunk-step meas 2, then, after several repetitions:

- 1 Repeat action of meas 1 of basic "touch or ker-Plunk"- step;
- 2 Repeat action of meas 2 of "ker-Plunk" variation, but touch Rft beside Lft (ct 4); then,
- 1 Step Rft fwd to R (ct 1); Step Lft across and in front Rft (ct 2); turning to face ctr, Step Rft to R (ct 3); Touch Lft slightly fwd (ct 4);
- 2 Step Lft behind Rft (ct 1); turning to face slightly R of ctr, Step Rft fwd (ct 2); Step Lft across and in front of Rft (ct 3); Touch Rft slightly fwd (ct 4); or ker-Punk r - L (cts 3& - 4).

Note: The relationship of weight-bearing steps has shifted to ct 1.

Presented by Stephen Kotansky

Gručkoto
(Pirin, Bulgaria)

This dance was learned from Maria Eftimova Karaleeva, a Bulgarian dance instructor popular in Germany. She also called the dance Sandansko Horo (not to be confused with Yves Moreau's). The dance has a "feel" similar to Miseralou and might get its name from the "grapevine" step and the "rocking" step common in the slow (varys) Hasapikos.

Recording: Seminar Tape

Formation: Open circle with "W" hand position

Music: 2/4

Meas

Basic

- 1 Facing center but allowing upper body to follow movement, step L ft across in front of R ft (ct.1); step R ft to R (ct.&); step L ft across and behind R ft (ct.2); step R ft to R (ct.&).
- 2 Step L ft across and in front of R ft (ct.1); facing center, lift on L ft & bring R ft to front (ct.&); step R ft in front of L ft toward center (ct.2); rock back onto L ft in place (ct.&).
- 3 Step R ft back (ct.1); rock forward onto L ft in place (ct.&); step R ft to R and rock slightly to R (ct.2); rock back L onto L ft (ct.&).
- 4 Step R ft across and in back of L ft to L (ct.1); step L ft to L (ct.&); step R ft across and in front of L ft (ct.2); lift on R ft and bring L ft around and in front preparing to begin dance (ct.&).

Variation

- 1 Repeat action of meas 1 above.
- 2 Step L ft across and in front of R ft (ct.1); facing center, lift on L ft (ct.&); brush R ft slightly across and in front of L ft (ct.2); bounce slightly on L ft (ct.&).
- 3 Brush R ft slightly toward back (ct.1); bounce slightly on L ft (ct.&); repeat action of cts 2,& of meas 3 above (cts.2,&).
- 4 Repeat action of meas 4 above.

30

Sequence: ; Basic 4x, Variation 4x ;
 Basic 3x, Variation 3x

Kcim

(Kosovar Albanians)

This is a solo dance which can also be performed as a solo, duet, or in group form. It incorporates movements out of everyday life in an aesthetically altered way. Learned from Janet Reineck, Dancers of Ensemble Shota, Kosovar Albanians. The title means "jumpy."

Pronunciation: KTSEEM

Music: 2/4

Balkan I 2010 Steve's Dances CD, Band 18
Balkan II 2010 Alternates CD, Band 10

Formation: Open circle hands joined in W-pos. Arms bounce up on ct 1 and down on ct 2. There can be a slight movement of the hips.

Meas

Pattern

INTRODUCTION

I. BASIC

- 1 Facing ctr, step R diag back to R (ct 1); step L diag back to R (ct 2).
- 2 Step R diag back to R (ct 1); touch L toe beside R ft (ct 2).
- 3 Turning to face slightly R of ctr, step L fwd diag R (ct 1); touch R toe beside L ft (ct 2).

Variations

- 1 Repeat Basic, meas 1.
- 2 Step R diag back to R (ct 1); step L beside R (ct 2); step R next to L (ct &).
- 3 Turning to face slightly R of ctr, step L fwd diag R (ct 1); step R beside L (ct 2); step L slightly fwd diag R (ct &).

II. KERPLUNKS

- 1 L ft in front, R ft behind L ft, moving to R, step on ball of R straightening knee (ct uh before ct 1); land on L in front of R, bending knee (ct 1); repeat cts uh-1 (cts uh, 2).
- 2 Step R to R (ct 1); step on ball of L across behind R, straightening knee (ct 2); step R in place (ct &).
- 3 Repeat meas 2 with opp ftwk and direction.

Variation (Raif's step):

- 1 Step R heel to R straightening legs (ct 1); step L behind R, bending knee slightly (ct &); step on ball of R to R straightening legs (ct 2); step L in front of R, bending knee slightly (ct &). (Grapevine)
- 2-3 Repeat Fig II, meas 2-3.

Sequence: Fig I, Fig I var, Fig II, Fig I var, Fig II var. Number of times determined by leader.

Solo, or face-to-face, or in circle. Solo variations can be done by individuals who break away from the circle of dancers. They can return to the circle.

II. SOLO VARIATIONS

1 Lift slightly on L (ct 1); small step R slightly to R (ct &); close L to R (ct 2); step R slightly to R (ct &).

2 Reverse ftwk of meas 1.

Note: This ftwk may be used throughout dance with variations of crossing behind on ct 2 or travelling fwd around circle or twd ptr or even backwards.

STEP ADDITIONS

1 Touch ball of R fwd or to R (ct 1); lift same ft back toward ctr of gravity (ct 2).

2-3 or 4 Repeat ct 1 and use one Basic Step to change wt.

5-7 or 8 Reverse ftwk of meas 1.

KERPLUNK

“uh” before 1 Quickly take wt on ball of R behind L (ct uh).

1 Fall onto L in front of R (ct 1); take wt on ball of R behind and next to L. ft (ct “uh” before 2); fall onto L in front of R (ct 2). (This may travel to R and then turn CCW.)

HAND AND ARM GESTURES

During this dance, hands and arms have several movement possibilities:

1. Hands on hips
2. Hands holding kerchief in front of waist
3. Arms up and out to side at shoulder or head level
 - Wrists rotating (little fingers lead) twd body
 - Slowly making “finger cymbal” gesture
 - Hand on leading side higher than hand on trailing side
4. One hand up, one hand on hip
5. One hand up (leading ft), other hand low in front of waist (trailing ft)
6. Rolling hands in front of waist, body bent slightly fwd.
7. The following will indicate narrative gesture, but only as reminders, i.e., key words:
 - Reach (or be drawn) and draw back
 - Henna hair
 - Spread Filo dough
 - Wash hands
 - Wring hands
 - Roll hands

Presented by Stephen Kotansky

MORI ČUPI KOSTURČANKI (Macedonia)

This dance comes from the Macedonian ethnographic region referred to as Aegean Macedonia. I learned from Kete Ilievski. The song is related *Mori Odajo Šarena* but sung in a 7/8 meter rather than 5/4. It was very popular in Macedonia in the 1970's as sung by the vocal group *Kosturčanki* with the Radio Television Folk Instrumental Ensemble led by Pece Atansovski.

Recording: Workshop CD

Formation: Open circle, "W" hold

Music: 7/8 S - q - q

Dancer's Cts: 1 - 2 - 3

Meas

- 1 Facing slight R of center, Step Lft fwd but turn foot and upper body to face center (ct 1); Touch Rft beside Lft (ct 2); turning to face R of center, Step Rft fwd (ct 3);
- 2-3 Repeat action of meas 1
- 4 Touch Lft fwd (ct 1); Step Lft back and slightly diag R (cts 2-3);
- 5 Step Rft fwd but out to R side (ct 1); Step Lft across and in front of Rft (cts 2-3);
- 6 Touch Rft behind L heel (ct 1); Step Rft fwd to R (cts 2-3).

Presented by Stephen Kotansky

Song Text:

Mori Čupi Kosturčanki,
Razširete go oroto.

Razširete go oroto,
Da vi vijme fustanite.

Čij e fustan damkajlija,
Da se storan sevdalija.

Da se storam sevdalija,
Pod fustano čupeto.

Oh, girls of Kostur,
Make the dance wider,
By twirling your skirts.
Whoever has a polka dot dress,
Will have the best chance for love:

MORI ODAJO SARENA
(Northern Greece)

Folk dancers originally learned this dance as "Kostursko Oro". John Filcich learned and adapted it from the mother of Dimitri Valkanov who first presented it in the 1950's. Dimitri, a well-known Macedonian clarinet player from San Francisco, originally comes from the Kastoria (Kostur) region in northern Greece. Since the original music was not available in those days, the dance was put to the tune of "Dodek je moma pri majka" and the tune of "Bisero kerko" was also tried by Mr. Filcich.

Many years later, Bob Liebman brought us the correct dance after having filmed a group of refugee women from the Kastoria region at a festival in Skoplje, Yugoslavia. The correct melody and dance styling were now, for the first time, available to us.

To continue to make matters confusing, members of the Macedonian Dance Ensemble "Tanec" and the well known Skopje singing group "Bapčorki" converted the tune from the original 5/8 meter to the more popular 7/8 "Lesnoto" meter, publishing it as "Mori Čupi Kosturčanki" (The Girls of Kastoria). The original village dance is described below and not the California version.

Pronunciation: MO-ree O-da-yo SHA-reh-na

Music: Dennis Boxell CD "Song Dances of Macedonia"

Meter: 5/8 1-2-3 4-5 (slow, quick)

Formation: Line of women in "W" position.

Meas.	Ct.	PATTERN
1	1	Facing center but somewhat R and traveling RLOD, Cross and step on Lft in front of Rft (Slow). Lft is pointed center.
	2	Step Rft to R (Quick).
2	1	Cross and step on Lft in front of Rft again (Slow).
	2	Step Rft to R (Quick).
3	1	Touch or "plop" Lft in front of Rft (Slow).
	2	Step on Lft slightly back and sideward L (Quick),
4	1	Close Rft to Lft without touching floor, using a CW circling gesture of Rft, before stepping to R at end of beat (Slow).
	2	Cross and step on Lft in front of Rft.
5	1	Now facing dead center, close and touch ball of Rft near L heel without taking weight (Slow).
	2	Starting to move RLOD again, Step sideward R on Rft (Quick).

Note: The dance has a slight rocking fwd and back motion that is produced by stepping slightly backward on Rft and slightly fwd to center on Lft when moving R LOD.

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(Northern Greece)

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Music: Dennis Boxell CD "Song Dances of Macedonia"

Meter: 5/8 1-2-3 4-5 (slow, quick)

Formation: Line of women in "W" position.

Meas.	Ct.	PATTERN
1	1	Facing center but somewhat R and traveling RLOD, Cross and step on Lft in front of Rft (Slow). Lft is pointed center.
	2	Step Rft to R (Quick).
2	1	Cross and step on Lft in front of Rft again (Slow).
	2	Step Rft to R (Quick).
3	1	Touch or "plop" Lft in front of Rft (Slow).
	2	Step on Lft slightly back and sideward L (Quick),
4	1	Close Rft to Lft without touching floor, using a CW circling gesture of Rft, before stepping to R at end of beat (Slow).
	2	Cross and step on Lft in front of Rft.
5	1	Now facing dead center, close and touch ball of Rft near L heel without taking weight (Slow).
	2	Starting to move RLOD again, Step sideward R on Rft (Quick).

Note: The dance has a slight rocking fwd and back motion that is produced by stepping slightly backward on Rft and slightly fwd to center on Lft when moving R LOD.

NOVOSELSKO HORO
(Šopluk, Bulgaria)

This is an interesting 12 meas *Šopsko Horo* as learned from Maria Evtimova.

Recording: Workshop CD

Formation: Open circle, Belt hold or "V" hold

Music: 2/4

Meas:

- 1 Facing L of center and backing up with a slight running step, Step Rft back (ct 1); Step Lft Back (ct 2);
- 2 Continuing backwards to R, Repeat action of meas 1;
- 3 Slow Step Rft backwards (ct 1-2);
- 4 Slow Step Lft backwards and finishing to face center (ct 1-2);
- 5 Facing center, Hop on Lft (ct 1); step Rft to R (ct &); Step Lft in front of Rft bending knee slightly (ct 2);
- 6 Hop on Lft (ct 1); Step Rft to R (ct &); Step Lft behind Rft bending knee slightly (ct 2);
- 7 Step Rft to R (ct 1); Čukče (lift and lower R heel) on Rft and raise Lft fwd and up in front (ct 2);
- 8 With wt on both feet close together, *Šopka*-bounce on both feet (ct 1); Twist L heel to L and bounce bring Rft sharply up and behind Lft (ct &); Step on Rft in place (ct 2);
- 9 Repeat action of meas 8;
- 10 Facing slightly L of center Step quickly Lft fwd with heel leading on ct & before ct 1 (Ker), Then land on Rft fwd (Plunck) (ct 1); Step Lft fwd (ct 2);
- 11 Still moving fwd to L, Reverse ftwk of meas 10 (Ker-Plunck L fwd);
- 12 Slight leap fwd onto Lft (ct 1); Tap/Stamp Rft beside Lft (ct 2).

Presented by Stephen Kotansky

PIRINSKO ČETVORNO HORO (Pirin, Bulgaria)

I originally saw this dance at the Princeton Folk Dance Group in Princeton, NJ where it was referred to as *Teymour's Četvorno* after Dr. Teymour Darkhosh, a wonderful Balkan dancer from the East Coast. I asked him where he had learned it and he said, "Youtube". I found it as *4etvorno* and it's being danced by a Bulgarian folk dance club to the Macedonian/Bulgarian song *Mitro, le Mitro*.

Recording: Workshop CD

Formation: Open circle, "V" hold

Music: 7/16 S-q-q

Dancer's Cts: 1 2 3

Meas:

- 1 Facing slightly R of center: Step Rft fwd (ct 1); Hop on Rft bring Lft fwd low (ct 2); Step Lft fwd (ct 3);
- 2 Repeat action of meas 1
- 3 Quickly step on ball of Rft fwd on ct & before ct 1 (ker); Step on Lft fwd (Plunk)(ct 1); Step Rft fwd (ct 2); Step Lft fwd (ct 3);
- 4 *Sovalka*: Twizzle on ball of Lft while Stepping Rft back twd L (ct 1); Leap slightly onto Lft to L (ct 2); Step Rft behind Lft (ct 3);
- 5 Step Lft slight to L (ct 1); Step Rft directly in front of Lft (ct 2); Step Lft in place (ct 3); (*Pas de Basque*)
- 6 Bounce on Lft and kick Rft fwd (reverse bicycle-like) (ct 1); Čukče-lift on Lft (ct 2); Step Rft in place beside Lft (ct 3);
- 7 Reverse action of meas. 6;
- 8 Step on Rft in place and kick Lft fwd and around behind (ct 1); Čukče/lift on Rft as Lft finish *Ronde de Jamb* (ct 2); Step on Lft behind Rft and turn to face R of center (ct 3).

Presented by Stephen Kotansky

SERBEZ DONKA
(Eastern Macedonia)

This is a traditional song sung and played by many well-known Macedonian musicians and singers including Ivan Terzlev, Sonata, and Toše Proeski. I learned this 8 measure dance, similar to other Eastern and Central Macedonian dances, from Saško Anastasov from Veles, Macedonia.

Recording: Workshop CD

Formation: Open Circle, "V" hold

Music: fast 7/16 q-q-S

Dancer's Cts: 1-2-3

Meas:

- 1** Facing slightly R of center, Hop on Lft (ct 1); Step Rft fwd (ct 2); Step Lft fwd (ct 3);
- 2** Running fwd, Step Rft fwd (ct 1); Step Lft fwd (ct 2); Step Rft fwd (ct 3);
- 3** Still moving fwd to R, reverse ftwk of meas 2 (l,r, L) (cts 1-3);
- 4** Turning to face center, Step Rft to R (ct 1-2); Hop on Rft in place and bring Lft up and fwd in front of R shin (ct 3);
- 5** Hop on Rft in place and bring Lft around and in back (ct 1); Step Lft back (ct 2); Step Rft back beside Lft (ct 3);
- 6** Step Lft fwd toward center (ct 1-2); Kick Rft low forward knee extended (ct 3);
- 7** Leap onto Rft in place (ct 1): bending R knee Step Lft fwd (knee slightly extended and keeping Rft on ground) (ct 2); Step Rft in place (ct 3); This is a kind of "sneaky" *Pas de Basque*;
- 8** Step Lft diag L back (ct 1); turning to face R of center, Step Rft fwd and R (ct 2); Step Lft fwd (ct 3); This is a kind of Yemenite step.

Variations:

Turn CCW to L during meas 5 using meas 4 to prepare for the turn.
During meas 8, jump onto both feet shoulder-width apart (ct 1-2);
Hop on Lft in place and lift Rft up and behind L calf (ct 3).

Note: Saško has, on occasion, added one extra measure by repeating meas 1 and making the dance 9 measures long.

TIKINO ROMSKO ORO

(Macedonian Roma)

Source: Saško Anastasov

Formation: Open circle with "W" hold.

Music: 2/4

Meas

Basic Cocek (3 Meas)

- 1 Facing center, lift on Lft and raise or kick/pump Rft up/fwd (ct 1); Step Rft back (ct &); lift/hop on Rft and raise or kick/pump Lft Up/fwd (ct 2); step Lft back (ct &).
- 2 Lift/hop on Lft and raise or kick/pump Rft up/fwd (ct 1); step Rft Beside Lft in place (ct &); step Lft in place (ct 2); step Rft in place (ct &).
- 3 Lift/hop on Rft in place and raise or kick/pump Lft fwd (ct 1); step Lft across, fwd, and in front of Rft (ct &); step Rft fwd and to R (ct 2); Step Lft fwd and across and in front of Rft (ct &).

Variation (4 Meas)

- 1-2 Repeat action of meas 1-2 above
- 3 Lift/hop on Rft in place and raise or kick/pump Lft fwd (ct 1); step Lft across and in front of Rft (ct &); step on ball of Rft back and Slightly to R (ct 2); step Lft across and in front of Rft (ct &);
- 4 Step ball of Rft back and slightly to R (ct 1); step Lft across and in Front of Rft (ct &); step ball of Rft back and slightly to R (ct 2); Step Lft across and in front of Rft (ct &). This step has a slight up/down Feeling (up on the ball of the Rft).

Presented by Stephen Kotansky

Trite Pata

(Macedonia)

This dance is also known as *Maškoto* and literally means three times. It comes from the region around the Greek town of Florina known as Lerin in Macedonian. This dance was first introduced by Dennis Boxell to North American folk dancers back in the 1960s. Since then many teachers from Macedonia, Greece, Holland, and America have presented it. It is one of my favorites.

Pronunciation: TREE-teh PAH-tah

Music: 7/4 meter

Kotansky Stockton 2010 CD, Band #

Formation: Open circle; arms in T-pos, moving to V-pos as the music speeds up.

Meas 7/4 meter

Pattern

INTRODUCTION. No action.

DANCE

- 1 Facing R of ctr, hop on L in place and raise R knee up in front (ct 1); step fwd R to R in LOD (ct 2); step L across in front of R (ct 3); step fwd R (cts 4-5); step fwd L (cts 6-7).
- 2 Turning to face ctr, hop on L and raise R knee up in front (ct 1); step R slightly to R (cts 2-3); step L in front of R (cts 4-5); step R back to place (cts 6-7).
- 3 Repeat meas 2 with opp ftwk and direction.

Vallja E Bradasheshit "Elbasan"

(Elbasan, Albania)

Source: Merita Halili

Pronunciation: VAHL-yah EH brah-dah-SHEH-sheet "ehl-bah-SAHN"

Music: See note below. *Kotansky Stockton 2010 CD, Band #*

Rhythm: The rhythm of this dance is complex at the musical level. It is difficult to discern. I hear a SQQ SS(QQ) SQQQQ which could add up to 25 beats. There is a rushed feeling at times as well. My Albanian informants think of the dance in terms of 7 dancer's beats where the fourth count feels longer.

Formation: Open circle of couples, W is to M's R (she is leading the dance) with hands joined in W-pos.

Meas

Pattern

INTRODUCTION. No action.

I. SLOW PART

1 Facing ctr, touch or lift R in front of L (ct1); touch or bring R out to R side (ct 2); hook R behind L knee (M) or L calf (W) (ct 3); bend on L (ct 4); step R to R (ct 5); step L across in front of R (ct 6); step R to R (ct 7).

2 Repeat meas 1 with opp ftwk and direction.

Note: During cts 3-4, M may squat. During cts 5-7, a 360° turn may be executed in the direction of the step (i.e., CCW to the R or CW to the L)

II. FAST PART. Dancer's cts: SSQS

1 Cpls release hands and face ptr. Step fwd R twd ptr (ct 1); step L back to place (ct 2); step R back away from ptr (ct 3); step fwd L to place (ct 4).

Hands may be held up and move about freely. Couples may dance around each other moving CCW and add turns and squats at will, and turn CCW or CW in place and bring R adjacent (almost back to back) to each other.

VALLE "HAJDE MERRE FÜRKEN"
(Southern Albania)

This is song from Southern Albania sung by Eli Fara. It means, "Go fetch your distaff". I've arranged traditional step patterns to fit the music.

Recording: Workshop CD

Formation: Open circle with "W" hold

Music: 7/8 S-q-q

Dancer's Cts: 1-2-3

Meas:

Part I

- 1** Facing center, Step Rft diag back to R (ct 1); bounce/lift on Rft and bring Lft around and in back, "Ronde de Jamb" (ct 2); Step Lft behind Rft (ct 3);
- 2** Step Rft slightly to R (plie slightly) (ct 1); Step Lft beside Rft (ct2); Step Rft in place (ct 3);
- 3** Step Lft diag fwd, crossing in front of Rft (ct 1); Step Rft to R (ct 2); Step Lft across and behind Rft (ct 3).

Repeat meas 1-3 four more times (5 in all). This step is used during the instrumental portion of the music. Dance begins immediately, or wait 3 meas and begin.

Part II

- 1** Facing slightly R of center, Step Rft fwd (ct 1); touch or lift Lft behind R heel/calf (ct 2); Hold (ct 3); or bounce on Rft twice in this position (cts 2-3);
- 2** Step Lft fwd across Rft slightly reaching and bending L knee (ct 1); Step Rft fwd (ct 2); Step Lft fwd (ct 3);
- 3** Turning to face center, Step Rft to R (ct 1); bounce/lift on Rft and bring Lft around and in back of Rft (ct 2); Step Lft behind Rft (ct 3);
- 4** Step Rft to R (ct 1); bounce/lift slightly on Rft and bring Lft up and in front of R knee/shin (ct 2); Hold (ct 3);
- 5** Step Lft fwd to center bending knee slightly (ct 1); Bring Rft up and behind L calf (ct 2); Hold (ct 3);
- 6** Step Rft back (ct 1); Step Lft beside Rft (ct 2); Step Rft in place (ct 3);
- 7** Step Lft to L (ct 1); bounce/lift on Lft and bring Rft around and in back of Lft (ct 2); Step Rft behind Lft (ct 3);
- 8** Step Lft to L (ct 1); bring Rft up and in front of Lft knee/shin (ct 2); Hold (ct 3).

Repeat measures 1-8 of Part II three more times (4 in all). This step is used for the sung portion of the song.

Presented by Stephen Kotansky

VALLE E ISUF ARAPIT or VALLE GRASH E DEVOLLIT
(Southern Albania)

This dance comes from Southern Albanian and is a women's *Tsamiko* – dance. The title means “Isuf Arap’s Dance” or Women’s dance from Devolli, a region in Southern Albania between the city of Korçe and Lake Prespa.

Recording: Workshop CD

Formation: Open circle, “W” hold

Music: fast 11/16 (3-2-2-2-2) or S-q-q-q-q

Dancer’s beat: 1 2 3 1 2 3

Meas:

- 1 Facing center, Step Lft fwd toward center or, first time only, to L (ct 1); bounce on Lft (ct 2); Step Rft behind and to L of Lft (ct 3);**
- 2 Step Lft to L (ct 1); Hold (ct 2); bounce/lift on Lft and bring Rft up and in front of L shin (ct 3);**
- 3 Facing slightly R of center, Step Rft fwd (ct 1); Hold (ct 2); Step Lft across and in front of Rft (ct 3);**
- 4 Leap slightly onto Rft fwd (ct 1); Step Lft across and in front of Rft (ct 2); facing center Step Rft to R (ct 3);**
- 5 Step Lft across and behind Rft (ct 1); Step Rft to R (ct 2); Step Lft across and in front of Rft (ct 3);**
- 6 Facing center, Step Rft to R (ct 1); Hold (ct 2); bounce/lift on Rft and lift Lft up and in front of R shin (ct 3).**

Note: During the “Grapevine” (meas 4-5) upper body reflects the slight turning movement of the “Grapevine” crossing. Also, 1 or 2 CW turns may be done by the leader and last dancer (or everyone for that matter) during meas 4-5₄.

Presented by Stephen Kotansky

Vallja e Miratovcës
(Kosovar Albanians from Preshevar Region)

Another Krsteno (crossing) type dance with an interesting travelling twist movement which the musicians accentuate.

Source: A 1999 Sünnet (circumcision) filmed by Jane Sugarman in Skopje. Dancers may be from Haraçin = Aračinovo.

Music: Camp Tape

Rhythm: 4/4 * Dance starts with the “travelling-step musical signature”.

Meas

- 1 Facing R of center, touch R toe or lift R knee with a slight twist in front of L ft (ct.1); step ball of R ft quickly back slightly and to R (ct.&); step L ft fwd (ct.2); hold (ct.&); repeat action of cts 1,&,2 (cts.3,&,4).
- 2 Touch R ft fwd (ct.1); turning to face center, step R ft in place (ct.2); lift L ft fwd (knee may be extended or bent) (ct.3); with wt on R ft, bend R knee and lower (dip) L ft (leg) (ct.4).
* During cts 3-4, extended leg can move across and to L ft side in rhythm to the music.
- 3 With wt still on R ft, lift L ft (leg) up and raise and lower R heel (ct.1); step L ft in place beside R ft (ct.2); lift on L ft and bring R ft (leg) fwd (may be extended) (ct.3); lower R ft by bending (dipping) L knee (ct.4).
- 4 Reverse action of meas 3.
- 5 Lift on R leg, bring L ft up (ct.1); step L ft either to L or forward to middle (ct.2); turning to face R of center, step R ft to R or back (ct.3); step L ft fwd across in LOD (ct.4).
* During ct 3 of meas 2-4, there is a momentary pause or hold which precedes the “dip”.

Meas

Variation * (Meas 2 only)

- 2 Touch R ft fwd (ct.1); turning to face center, step R ft in place (ct.2); step L ft across, close and in front of R ft (ct.3); step on R ft across, close and in front of L ft (ct.4).

Fast Music

As music speeds up, steps become livelier but tighter, smaller and –

- 1 Touches become lift twists = hop-step-step, hop-step-step
- 2 Hop on L ft (ct.1); turning to face center, step R ft in place (ct.2); step L ft fwd in front of R ft (ct.3); step R ft back in place (ct.4).
- 3 Reverse action of meas 2 with option of stepping R ft beside L ft during ct 3.
- 4 Repeat action of meas 2.
- 5 Repeat action of meas 5 of slow part – hop-front/side-back-cross.

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