

the LAGUNA FOLK DANCERS



welcome you!

SYLLABUS

2013

price \$5

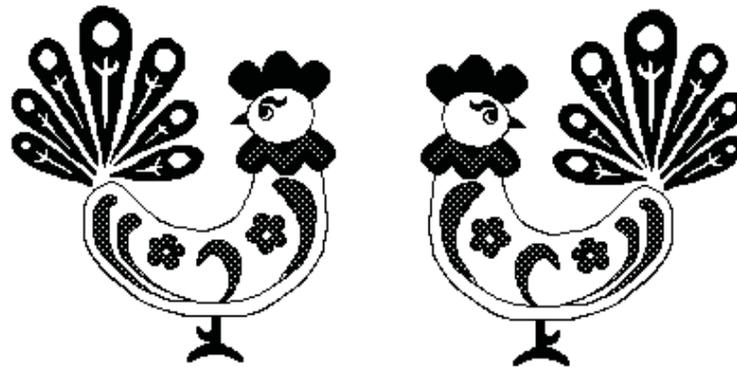
LAGUNA FOLKDANCERS FESTIVAL 2013 SYLLABUS

Christos Papakostas

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NOTE: The teachers will decide at the festival workshops which of these dances will be taught.

OUR TEACHERS

Christos Papkostas

Dr. Christos Papkostas is a scholar, percussionist, choreographer and master dance teacher. He has researched and taught dances from Epirus, Thrace, Pontos, various regions of Macedonia and more.

He was born in Larisa, Thessaly, into a family that loves to dance and, like many Greeks, has been dancing since he was old enough to walk. At age 23 he began performing with several dance troupes in Greece and served as artistic director of Lykon Ellinidon Dramas ensemble in Macedonia. His PhD thesis focused on traditional dances and their cultural settings, especially the dances of a Roma Community in Northern Greece. He is currently on the faculty of the Department of Traditional Music at the Epirus Technological Institute and is executive director for the Cultural Association of Perama in Epirus.

He is well known in Hellenic circles in Europe and Canada and will be one of the judges at the Greek FDF competition in Anaheim during February, 2013.

Christos relates that he loves to ski, play soccer & basketball. He listens to world music, blues, soul, even hard rock, and is a Lakers fan. He especially enjoys watching his son play soccer on Saturday mornings.

Željko Jergan

Željko Jergan is currently the artistic director for the Folklore Ensemble Hrvatski Tanac in Pittsburgh, PA, the St. Anthony's Folklore Ensemble in Los Angeles and Kraljica Jelena in Kitchener, Ontario. He has introduced many diverse, authentic Croatian dances like Nabrala je, Ajnzerica and Turopolski Drmeš to the recreational folkdance community and has produced numerous albums of Croatian traditional music. He frequently returns to Croatia to research folklore.

Željko has devoted his professional career to studying and promoting Croatian folklore. He has taught more than 50 ensembles, as well as a multitude of recreational folk dancers at workshops & seminars. He also enjoys making costumes for his various groups. When researching dance and folklore, he travels to specific villages to spend time with the residents, especially the older generation.

Željko grew up in a family of musicians in Varaždin, Croatia. His father played Tamburica and his brother, the accordion. At the age of 7, Željko attended a performance of Lado with his father where he was struck by the costumes & singing. That experience inspired him to want to join the prestigious ensemble, which he did at the age of 18, after performing with local ensembles during his youth. His surprised parents first learned that he was a member of Lado when they watched him dance on TV. He met his wife, Cindy, when she left Pittsburgh to study and perform with Lado. Their children, Zachary and Danijela, carry on the family tradition.

Gaida

Γκάιντα

(Iraklia Serres, Greek Central Macedonia)

Gaida is danced in different regions of Greek Macedonia in varying versions. In Iraklia (and Serres region in general), it is danced by both men and women. It has two parts: slow and fast. The musical instruments are zournas and daouli, with the zourna trying to imitate the sound of gaida.



Pronunciation: Guy-duh

Music: Christos Papakostas Presents Dances from Greek and Roma Communities of the Lower Balkans (2012)

Formation: Open circle. Hands in V-position at beginning, then W-pos in Meas 4

Style: Typical Greek hand hold, dance moves to the right. Leader can embellish the dance as desired; all other dancers continue basic pattern.

METER: 2/4

PATTERN

Meas

Slow Part

Free rhythm

INTRODUCTION: During the free rhythm part, no action

- 1 Facing R, moving LOD, step on R (ct. 1). L touches next to R (ct. 2).
- 2 Step on L(ct. 1). R touches next to L(ct. 2).
- 3 Step on R (ct. 1). Step on L(ct. 2).
- 4 Pivot, facing the center & arms swing up to W position. Step on R (ct. 1). L lift behind R (ct. 2).
- 5 Step back on L slightly diagonal (ct. 1). Step back on R slightly diagonal(ct. 2).
- 6 Step back on L facing the center (ct. 1). Lift R(ct. 2). Arms swing down to V position.

Transition

Music becomes progressively faster. More bouncy

Fast Part

- 1 Step on R (ct. 1). Step on L(ct. 2).
- 2 Chassé (Triple) step starting with R (ct. 1-2).
- 3 Chassé (Triple) step starting with L (ct. 1-2).
- 4 Pivot, facing the circle's center. Step on R(ct. 1). Touch L next to R(ct. 2)
- 5 Step on L slightly diag bkwd (ct. 1). Step on R slightly diag bkwd (ct. 2).
- 6 Step on L to L facing the center (ct. 1). Lift R in front (ct. 2).
- 7 Step on R crossing in front of L (ct. 1). Lift L(ct. 2).
- 8 Step on L slightly turning R(ct. 1). Lift R(ct. 2)

Presented by Christos Papakostas at the Laguna Folkdancers Festival 2013

Gaida Poustseno or Amolyti Gaida

Γκάιντα Πουστσένο or Αμολυτή Γκάιντα

(Alona Florina, Western Greek Macedonia)

This dance is characteristic of the village of Alona in the Florina region. It has the same steps as the ordinary Poustseno, but it moves both to the right and to the left.



Pronunciation: Guy-duh POOS-tse-noh

Music: Christos Papakostas, 2013 Teaching Tour

Formation: Open circle. Hands in W-pos or V-pos

Style: Typical Greek hand hold, dance moves to the right and to the left.

METER: 16/8

PATTERN

Meas

INTRODUCTION: Wait for 2 or 4 measures before starting dance

- 1 Facing center, lift R, bounce on L(ct 1). Step on R next to L (ct.2). Step on L, behind R (ct. 3). Turning slightly to the R, step on R(ct. 4)
- 2 Step on L across the R (ct. 1). Step on R (ct. 2). Step on L, lift R (ct. 3). Step on R in place, lift L(ct. 4)
- 3 Bounce on R in place (ct. 1). Step on L behind R (ct. 2). Step bkwd on R, lift L (ct. 3). Step fwd on L, lift R in place (ct. 4)
- 4-5-6 The same steps and structure as Poustseno, but moving to the left.

Hasapia

(Greek Macedonia)

The dance originated in Constantinople (Istanbul). "Hasapis: means "butcher." Some historical sources report that Hasapia was danced by the guild of butchers, hence its name. In Greek Macedonia, and Thrace as well, it is danced faster than in Asia Minor.

Pronunciation: Hah-sah-pee-ah

Music: Christos Papakostas, 2013 Teaching Tour,

Formation: Open circle, hands in T-pos, shoulder hold.

Style: Typical Greek hand hold, dance moves to the right.

METER: 2/4

PATTERN

Meas

INTRODUCTION: Wait for 2 or 4 measures before starting dance

- 1 Facing center. Moving slightly back, step R(ct. 1). Step L behind R (ct. 2).
- 2 Step on R in place (ct. 1). Lift L next to R (ct. 2).
- 3 Step on L(ct. 1). Step R, in front of L (ct. &). Step on Lin place (ct. 2).

Karsilamas Aptalikos

Καρσιλαμάς

(Mesotopos Lesbos[Mytilini], Northeastern Aegean Sea)

A couple dance, very similar to Zeimbekiko, with the opposite rhythm 3+2+2+2. Solo improvised dance of the island of Lesbos, whose major city is Mytilene. It is danced in couples accompanied with different tunes, melodies and lyrics. Its name comes from the Turkish word *karsi* meaning "facing."



Pronunciation: Car-see-LAH-mas ahp-TAL-I-kos

Rhythm: 9/8 (3+2+2+2)

Music: Christos Papakostas, 2013 Teaching Tour

Formation: Couples. Face-to-face

Style: Dancing 'dialogue' between the two dancers of the couple. Improvisation

METER: 9/8 SQQQ

PATTERN

Meas

INTRODUCTION: Wait for 2 measures

- 1 Wait for 3/8 before starting dance.
Step on L moving to the R (ct. 1).
Step on R across in front of L (ct. 2). L behind R, in place (ct. &).
Step on R in place (ct. 3).
Step on L and lift R(ct 4); step on R in place (ct. &); Lift L (ct. uh).

Note: The dance pattern does not start at the beginning of the musical measure and therefore continues into the following measure. Dance pattern counts are shown.

Ormanli

Ορμανλί

(Iraklia Serres, Eastern Greek Macedonia)

Ormanli is danced in several villages of Serres prefecture in varying versions. In Iraklia, the dance is done by both men and women. The musical instruments are zournas and daouli, with the zourna trying to imitate the sound of a gaida.



Pronunciation: Ohr-MAHN-lee

Music: Christos Papakostas, 2013 Teaching Tour

Rhythm: 9/8 (2 2 2 3) or QQQS

Formation: Open circle. Hands in W- position

Style: Typical Greek hand hold, dance moves to the right. Leader can embellish the dance as desired; all other dancers continue basic pattern.

METER: 9/8

PATTERN

Meas

INTRODUCTION: Wait for 2 measures

Basic

- 1 Facing the center of the circle, lift R, bounce on L (ct. 1). Step on R to R (ct. 2). Step on L across in front of R (ct. 3). Turning and facing the center, step on R(ct. 4).
- 2 Lift L, bounce on R (ct. 1). Step L to the left (ct. 2). Step on R, across in front of L (ct. 3). Turning and facing the ctr, step on L (ct. 4).

Figure 1

- 1 Facing the center, lift R, bounce on L (ct 1). Step R to R (ct 2). Step on L across in front of R (ct 3). Turning and facing the ctr, do a triple step on R (ct. 4).
- 2 Lift L, bounce on R (ct 1). Step on L to the left (ct 2). Step on R across in front of L (ct 3). Turning and facing the ctr, do a triple step on L (ct. 4).

Sequence: Introduction (no action)
Alternate Basic and Figure 1

Pat(i)ma

Πάτ(η)μα

(Limnos, Northeastern Aegean Sea)

Pat(i)ma is the most characteristic dance of the island of Limnos in the northeastern Aegean Sea. The name comes from the Greek word "patima" meaning 'touch/footstep'.



Pronunciation: PAHT-mah

Music: Christos Papakostas, 2013 Teaching Tour

Formation: Open circle. Hands in T-position, shoulder hold.

Style: Dance moves to the right.

METER: 2/4

PATTERN

Meas

INTRODUCTION: Wait for 2 measures before starting dance.

- 1 Facing center, step on L in place (ct. 1). Lift R in place (ct. 2).
- 2 Step on R (ct. 1), then step L behind R (ct. 2).
- 3 Jump onto both feet bending knees, down-up (ct. 1). Repeat count 1 (ct. 2).

Presented by Christos Papakostas at the Laguna Folkdancers Festival 2013

Pogonisos

Πωγωνίσσιος

(Stadio)
(Epiros, Greece)

The name of the dance comes from the region of Pogoni in Ioannina (Giannena) prefecture, near the Albanian border. It is the most common dance motif in Epiros and is a key motif of many Greek dances. It is danced to many different lyrics, tunes, melodies in a pentatonic scale.



Pronunciation: Po-go-NEE-si-os

Music: Christos Papakostas Presents Dances from Greek and Roma Communities of the Lower Balkans (2012)

Formation: Open circle, a line of dancers. Hands in W- pos.

Style: Typical Greek hand hold, dance moves to the right. Leader can embellish the dance as desired; all other dancers continue basic pattern.

METER: 2/4 SQQ

PATTERN

Meas

INTRODUCTION: Wait for 2 measures

- 1 Facing center, step on R to the R (ct. 1). Step on L behind R (ct. 2). Step on R (ct. &).
- 2 Step on L across in front of R (ct. 1). Step on R (ct. 2). Step on L across in front of R(ct. &).

Poustseno

Πουστσένο

(Florina, Western Greek Macedonia)

This is the most characteristic dance of the Florina region. It is danced to multiple melodies and tunes in villages of Florina and Kastoria prefecture in varying version. The name derives from the Slavic verb 'poutsnam' meaning 'relaxed' or 'untied.' The dance has several alternative names, including lytos, levedikos and tzemos.



Pronunciation: POOS-tse-noh

Music: Christos Papakostas, 2013 Teaching Tour

Formation: Open circle. Hands in W-pos or V-pos

Style: Typical Greek hand hold, dance moves to the right.

METER: 16/8

PATTERN

Meas

INTRODUCTION: Wait for 2 or 4 measures before starting dance

- 1 Facing center, Lift R, bounce on L (ct 1). Step on R next to L (ct. 2). Step on L, behind R (ct. 3). Turning slightly to the R, step on R (ct. 4)
- 2 Step on L across the R (ct. 1). Step on R (ct. 2). Step on L; lift R (ct. 3). Step on R (in place). Lift L(ct. 4)
- 3 Bounce on R in place (ct. 1). Step on L behind R (ct. 2). Step bkwd on R, lift L (ct. 3). Step fwd on L, lift R in place (ct. 4)

Sirtos & Balos

Συρτός & Μπάλος

(Mytilini Northeastern Aegean Sea)

Sirtos and Balos/Ballos are typical dances of the island of Lesbos/Mytilini. It is danced in couples to different tunes, melodies and lyrics. There are many different versions of this dance throughout the Greek islands. The term "Balos" derives from the Italian ballare (to dance) and ballo (a dance or ball), from the Latin ballo, ballare, (to dance). The Latin term derives from the original Greek βαλλίζω (ballizo), to dance or jump.



Pronunciation: SEER-tos, BAH-los

Music: Christos Papakostas, 2013 Teaching Tour

Formation: Couple dance. Hands in W- pos (Sirtos). In Balos, dancers release hands and dance face-to-face. Improvisation

Style: Dancing in couples. Typical Greek islands movement (flexible knees). To be done in slow-quick-quick to 4/4 time. Movement to slow-quick-quick is big-short-short.

METER: 4/4 (or 2/4)

PATTERN

Meas

SIRTOS

INTRODUCTION: Wait for 2 measures

Figure 1

- 1 Step on R slightly to the L(cross)(ct.1). Touch L toe in place while bouncing on R(knee) in place (ct. 3- 4)
- 2 Step on L slightly to the R(cross)(ct.1). Touch R toe in place while bouncing on L(knee) in place (ct. 3-4)

Figure 2

- 1 Step on R slightly to the L(cross)(ct.1). Touch L toe in place while bouncing on R(knee) (ct. 3), Lift L (ct.4)
- 2 Step on L slightly to the R(cross)(ct.1). Touch R toe in place while bouncing on L(knee) (ct. 3), Lift R (ct.4)

BALOS

Same steps and style as in Sirtos. Dancers release hands and dance face-to-face.

Sequence:

Introduction (no action)

Iterations of Sirtos (Figure 1 and Figure 2).

Then release hands for Balos to the end of the music.

Thiakos & Selfo

Θειακός & Σέλφω

(Epiros)

Thiakos is a two part dance from the regions of Zagori and Ioannina (Giannena) Epiros. A similar version of Thiakos, but in different style, is danced on the island of Lefkada in the Ionian Sea. As a result, some folk dance enthusiasts have adopted the romantic argument that the dance originated from the island of Ithaca. This has not been proven. Selfo is often danced immediately after Thiakos. The dance structure is similar to that of Hasapiko Politiko. "Selfo" is also the name of the melody.



Pronunciation: Thee-AH-kos

Music: Christos Papakostas Presents Dances from Greek and Roma Communities of the Lower Balkans (2012)

Rhythm: Part 1: 4/4 as S Q Q. Part 2: 3/8 or 6/8.

Formation: Open circle. Arms in W position.

Style: Typical Greek hand hold, dance moves to the right.

METER: Part 1 4/4; Part 2 3/8 or 6/8 PATTERN

Meas

Part 1. Pogonisos-like 4/4 meter

INTRODUCTION: Wait for 2 measures

- 1 Facing the circle's center. Step on R to R(ct. 1). Step L across behind R(ct. 3). Step on R (ct. 4).
- 2 Step on L across in front of R(ct. 1). Step on R(ct. 3). Step on L across in front of R(ct. 4)
- 3-8 Repeat Measures 1 & 2 three times

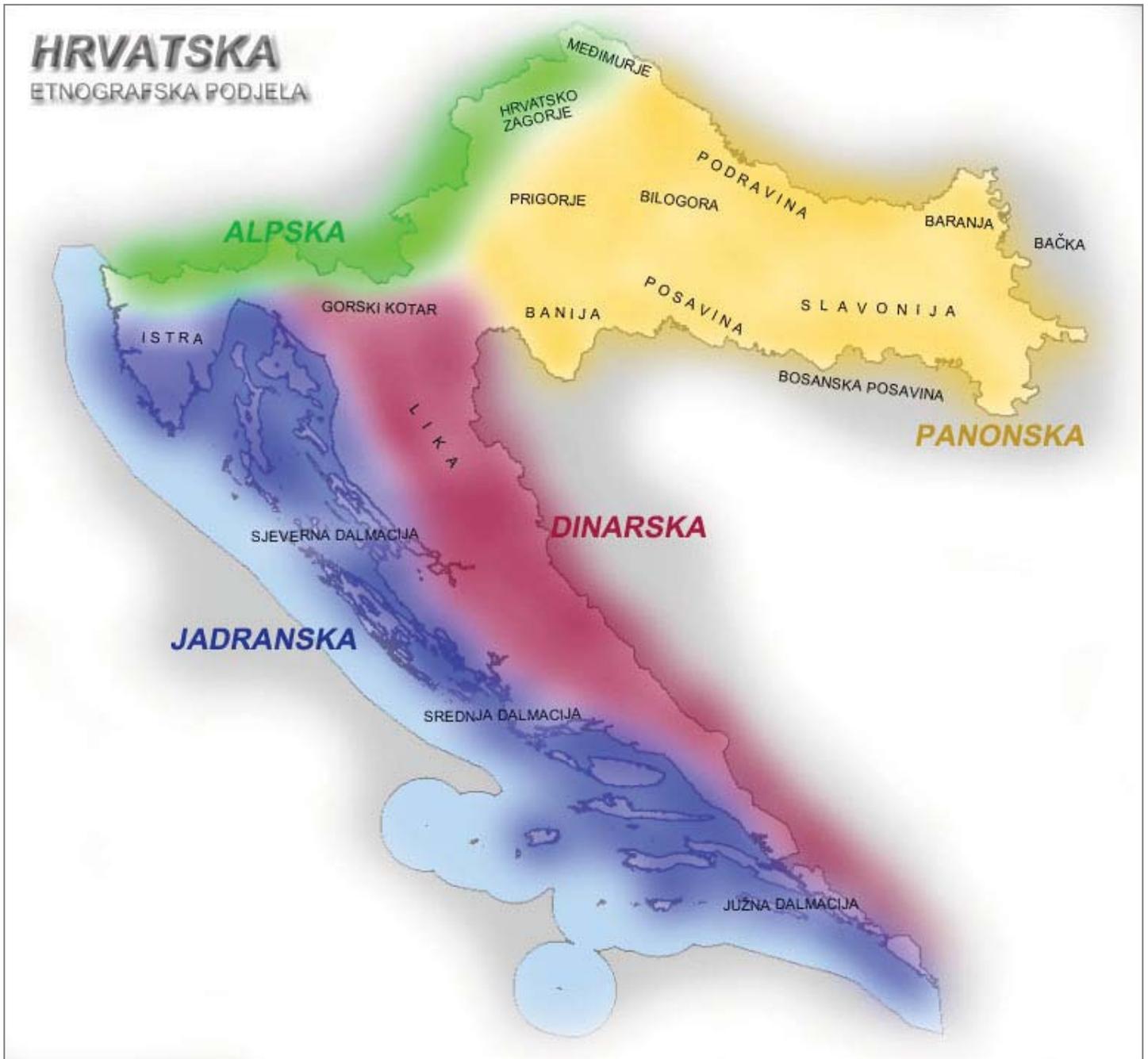
Part II. Triple steps 3/8 or 6/8 meter

- 1 Turning slightly to the L, chassé (triple) step RLR (cts. 1-2-3 or R-2-3).
- 2 Turning slightly to the R, chassé (triple) step LRL (cts. 1-2-3 or L-2-3)
- 3-12 Repeat measures 1 & 2 five times

Sequence I+II based on melody

SELFO. Hassapiko-like

- 1 Facing center, move slightly R and turn slightly: Step on R(ct. 1). Step on L across in front of R (ct. 2).
- 2 Turning to face the center, Step on R(ct. 1). Lift L(ct. 2).
- 3 Step on L(ct. 1). Lift R(ct. 2).



Ethnographic regions of Croatia

"For Croatians, folk traditions are like sacred flames never allowed to expire. They are transmitted from generation to generation, according to long-established rituals nobody would ever dream of changing."

GRADIŠĆE DANCES

Austria, Hungary



Burgenland Croats (Croatian: **Gradišćanski Hrvati**) are a Croatian minority in the Austrian state of Burgenland, and on the borders of Hungary and Slovakia. Although this enclave is hundreds of kilometers away from their original homeland, they have managed to preserve their culture and language for about 500 years. According to the estimation, the total number of Burgenland Croats is 50,000. In former times this was the area of Western Hungary and since 1921 they belong to Burgenland, Austria. In all these years the music of surrounding great nations of Hungarian and German has had a very strong influence on the music of the Croatian minority living in between. Therefore we can see in their dances and songs very many czardas and Hungarian melodies, and in the recent years many waltzes and polkas were added.

Included are two dances “Četarski muži“ and „Mila moja”.

The research was done by Željko Jergan in 1982-84 and 1991-92.

TRANSLATION: Dances from Burgenland

PRONUNCIATION: Grah-DEESH-cheh

MUSIC: CD “Resonance of Croatia”, Band #26

FORMATION: Circle alternating M and W

HANDS: Četarski muži - Hands joined in V-position
Mila moja - V-position or Back Basket

STEPS: Double czardas R: Step R to R (ct 1); close L to R (ct 2); step R to R (ct 3); close L to R, no wt (ct 4). Can also be done to L.

Single czardas to R & L: Step R to R (ct 1); close L to R, no wt (ct 2); step L to L (ct 3); close R to L (ct 4). Can also be done L & R.

Buzz step: Step R on ball of the foot (ct 1); step L on full foot (ct 2); repeat. Can also be done starting L.

Walking step to L: Hop on R (ct 1); step L to L (ct &); drag R to L (ct 2). Can also be done to R.

Drmeš: Step R in place, pushing L ft fwd (ct 1); bounce on R with L toe touching floor, wt on both ft (ct 2); with R ft beside R, bounce with wt on both feet (ct &). Repeat with opp ftwk.

ČETARSKI MUŽI

Gornji Četar / Felsőcsatár - Western Hungary



Meas Meter 4/4

PATTERN

INTRODUCTION 4 meas. No action.

I MELODY I

- 1 "Double czardas to R."
- 2 "Double czardas to L."
- 3 "Single czardas to R & L"
- 4 Sway R (ct 1); sway L (ct 2); step bkwd on R (ct 3); stamp with L in place, no wt (ct 4)
- 5-8 Repeat meas. 1-4 with opp ft and direction

II MELODY II *Chorus (twice)*

- 1-2 Travel in LOD (CCW), facing in line of direction, 4 buzz steps, starting R.
- 3 "Double czardas to R."
- 4 "Single czardas to L & R."
- 5-8 Repeat meas. 1-4 with opp ft and direction
- 9-16 Repeat meas. 1-8 one more time

Sequence: Melody I, Melody II, Melody I, Melody II

MILA MOJA

Rasporak / Draßburgh - Middle Burgenland, Austria



Meas Meter 2/4

PATTERN

I Walking Steps

- 1-4 Four heavy "walking steps" starting on L, moving CCW.
- 5-8 Repeat meas 1-4 with opp ftwk and direction.
- 9 Facing RLOD (CW), hop R (ct 1); step L (ct &); step R (ct 2).
- 10-15 Repeat meas 9 six times.
- 16 Hop R (ct 1); touch L (ct 2).
- 17-32 Repeat meas 1-16. End facing ctr.

II Drmeš

- 1 Step R (ct 1); hop R, touch L toe in front of R (ct 2).
- 2 Repeat meas 1 with opp ftwk.
- 3-4 Repeat meas 1-4.
- 5-8 Four "Drmeš," starting on R.
- 9-12 "Double czardas" to R; "Double czardas" to L.
- 13-16 Repeat meas 5-8.
- 17-31 Repeat meas 1-16 with opp ftwk.

Sequence: Fig I; Fig II; Fig I, meas 1-16; Fig II; Fig I, meas 1-16.

*Dance notations:
Željko Jergan & Cricket Raybern,
December 2012*



ČETARSKI MUŽI

Felsőcsatár /Gornji Četar; Western Hungary
arr. C Faltenovich

Voice



Vi če-tar-ski mu-ži, vi če-tar-ski mu-ži, ze - ti i di - ti - ċi

Voice

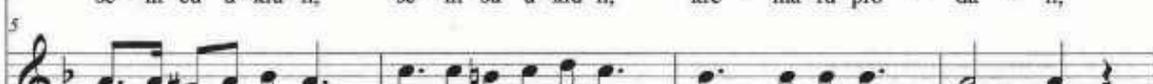


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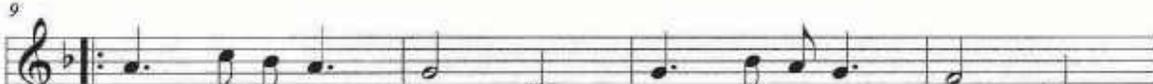


še - ni - cu u - kra - li, še - ni - su u - kra - li, kre - ma - ru pro - da - li,

5

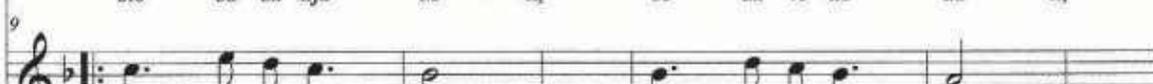


9



što su za nju ze - li, 'se za vi - no da - li,

9

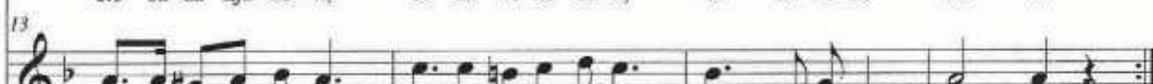


13



što su za nju ze - li, 'se za vi - no da - li, 'se za vi - no da - li.

13



Vi četarski muži, vi četarski muži, zeti i ditići,
Šenicu ukrali, šenicu ukrali, krčmaru prodali.
Što su za nju zeli, 'se za vino dali,
što su za nju zeli, 'se za vino dali, 'se za vino dali.

*Men from the village of Četar stole wheat and sold it to the owner of the bar.
All of the money they got for the wheat they immediately spent on drinking.*



MILA MOJA VINO TOČI

Rasporak / Draßburg, 1964 - Middle Burgenland



1. Mi - la mo - ja vi - no to - či
2. O - či su kot ter - mu - li - ce,
3. Tanka li - ca kot ro - ži - ca,
4. I o - no - ga go - spo - di - na,
o - na i - ma čr - ne o - či.
a ru - me - no je nje li - ce.
sve b`ju na - ke ob - lju - bi - la.
ki sam svo - ju gos - pu i - ma.

Ej haj, mlada rožica, stokrat ču te lju - hit od sr - ca.

Mila moja vino toči
ona ima črne oči.

***Ej haj, mlada rožica,
stokrat ču te ljubiti od srca.***

Oči su kot ternulice,
a rumeno je nje lice.

Ej haj, ...

Tanka lica kot rožica,
sve b`junake obljubila.

Ej haj, ...

I onoga gospodina,
ki sam svoju gospu ima.

Ej haj, ...

My love has black eyes and rosy cheeks.

She loves all the boys – but I love her all the same.



IGRE BOSANSKE

BOSNIA



This is a mini 3 dance suite: *Treskavac*, *Papućica* and *Zavrzlama*.

Western **Bosnia** is a remote and isolated area. It has preserved its authentic dances, songs and customs for generations. At the end of a day working in the fields and during wedding celebrations, the villagers would take part in some light hearted dances, mostly accompanied by the “šargija”, a tambura instrument indigenous to this region. In all aspects of this culture, an Eastern influence can be felt.

Željko learned these dances in the 1980's in Lado.



Šargija - (shar-ghee-ya)

TRANSLATION: “Bosnian dances”

PRONUNCIATION: EE-greh BOW-sun-Skeh

MUSIC: CD “Resonance of Croatia”, Band #23
“Croatian Couple Dances”, Band #12

FORMATION: 1st & 3rd Dance) Closed circle, alternating M and W, facing ctr.
2nd Dance) Pt. 1 - Couples facing LOD; Pt. 2 – facing ctr.

HOLD: 1st Dance) Joined down in V-position with elbows slightly lifted. Arms are relaxed and move up and down with body movements.
2nd Dance) Pt. 1- Couples joined inside hands in V-position; Outside hands back of the wrist is on hip; Pt. 2 - V-position
3rd Dance) Joined down in V-position

STYLE: 1st & 3rd Dance) Flat-footed, earthy, heavy steps. Body slightly bent forward
2nd Dance) Steps are soft on the ball of the feet

METTER 2/4

PATTERN

DANCE I: *Treskavac* (TREHS-kah-vahts)

Meas. Rhythm S, Q, Q

4 meas. **Introduction; no action**

PART 1

- 1 Step R to R (ct 1); Close L beside R & bounce on both ft (ct 2); Bounce again on R as L lifts slightly off floor, under body (ct &).
- 2-8 Repeat maes 1, alternating ftwk and direction, 7 more times (8 in all).



PART 2

- 1 Repeat ftwk of Part 1, meas 1, expect move diag R fwd twd ctr. (R, bounce, bounce).
- 2 Repeat meas 1 with opp ftwk; expect move diag L fwd twd ctr. (L, bounce, bounce).
- 3 Mowing bkwd out of the circle – step R bkwd (ct 1); hop twice on R as L circles bkwd. (cts 2-&).
- 4 Step L, R, L in place (cts 1-2-&).
- 5-8 Repeat meas 1-4, once more (2 in all).

*** **Repeat Treskavac (DANCE I)** two more times
(3 times total).

DANCE II: Papučica (PAH-POO-chee-tsah)

Meas. Rhythm Q, Q, S

No introduction

PART 1

- 1 Moving in LOD – step R, L, R, (cts 1-&-2); hop R (ct &).
- 2-8 Repeat meas 1, moving in LOD, but alternating ftwk, 7 more times (8 in all).

PART 2

- 1 Retaining hand hold and facing ctr – step R,L, R, hop R – M move bkwd out of circle and W move fwd twd ctr (cts 1-&-2-&).
- 2 Stepping LRL-hop, - M move fwd twd ctr and W move bkwd out of circle.
- 3 Stepping RLR-hop, - M move bkwd, W fwd to reform original circle.
- 4 Releasing hands with neighboring couple – stepping LRL-hop – M raise joined hands (MR-WL) and turns W CW once.
- 5-8 Rejoin hands and repeat meas 1-4.

*** **Repeat Papučica (DANCE II)** two more times (3 times total).

DANCE III: Zavrzlama (ZAH-urr-zlah-mah)

No introduction

PART 1

- 1 Moving sdwd R – step R to R (ct 1); close R beside L (ct &); Repeat side-close to R again (cts 2-&).



Vinkovci, September 1988.

- 2 Step R to R (ct 1); close R beside L (ct &); small drop on R to R as L lifts slightly off floor under body (ct 2); hold (ct &).

Cue – meas 1-2; 7 steps sdwd R (accent on down).

- 3-8 Repeat meas 1-2, alternating ftwk and directions, 3 more time (4 in all).

PART 2

Arms; with elbows lifted slightly, arms straighten as hands push twd floor on each step.

- 1 Drop fwd on R (ct 1); hold (ct 2).
 2 Small leap bkwd on L (ct 1); hold (ct 2).
 3 Step R, L, R in place (cts 1-&-2).
 4-12 Repeat meas 1-3; 3 more times (4 in all).



*** Repeat Zavrzlama (DANCE III) two more times (3 times total).

THE DANCE (I-II-III) IS DONE 1 TIME AS DESCRIBED.

TRESKAVAC
 ŠARGIJA

PARUČICA
 BEČ 1/2

ZAVRZLAMA
 BEČ 1/2

Boys: *Ajte cure na poljanu da igramo zavrzlamu!*

Girls: *Neću, ne mogu, šepava sam u nogu*

Zavrzlama nije laka, to ne igra cura svaka!

Neću, ne mogu, šepava sam u nogu

Kad bi bila ona laka, igrala bi cura svaka!

E hoću, i mogu, i zdrava sam u nogu

Girls come to dance “Zavrzlama “on the field!

I won't, I can't – my leg is lame.

Zavrzlama is not an easy dance, not all the girls can do this dance!

I won't, I can't – my leg is lame

If it would be an easy dance, every girl would be able to do this dance!

Hey I will, and I can, and my leg is well/healthy now!



KLINČEK

Croatia



Međimurje Region is an area within the Drava River basin in Croatia. Situated on the northernmost edge of Croatia, Međimurje currently shares borders with both Slovenia and Hungary and is also very close to Austria. Its western border meets the foothills of the Alps while its eastern edge touches the Pannonian plains. The name Međimurje, taken from the words “međi” (between) and “mor(j)e” (sea), means “between the seas”.

Over the centuries the area has been ruled by various different nation-states, as the Austro-Hungarian Empire. The music, cuisine and even the language of the area is rich with cultural influences from its neighbors, predominantly Hungary. While musical accompaniment at one time was by “cimbalom” and “gusle”, the tamburitza orchestra and violin accompany today’s dancing and singing.

Željko did research throughout the Međimurje from 1972 until present days.

- TRANSLATION:** “Carnation” (in Kaikavian dialect)
- PRONUNCIATION:** KLEEN-check
- MUSIC:** CD “Resonance of Croatia”, Band #7
- FORMATION:** Couples on the circle – M facing center; girls back to the center
** Can be done as a LINE DANCE to!



- HOLD:**
- Shldr shldr-blade pos:
M: ML hand on WR upper arm, and R hand on shldr blade.
W: WR hand on ML shldr, and L hand on MR upper arm.
 - Side by side pos:
M: R hand around women’s back, L hand is low on hip with fingers fwd
W: WL hand on MR shldr, R hand on hips with fingers fwd
 - Singles pos:
 When hands are on the hips, for M they are slightly fwd on the hip bone with fingers fwd, for W they are on the waist with fingers fwd.

Meas **METER** 2/4

PATTERN

INTRODUCTION 6 measures. No action.

- I** **Shoulder to Shoulder** (Shldr shldr-blade pos, R hips together.)
- 1 Turn together, CW, with 1 buzz steps, L, R (cts 1, 2).
 2-5 Repeat meas 1 four times (5 buzz steps total).
 6 Touch R, turning to face CCW, L hips together (ct 1); hold (ct 2).
 7-11 Repeat meas 1-5 with opp ftwk.
 12 Step R, stopping to face ptr (ct 1); touch L next to R (ct 2).



II Face to Face (Shldr shldr-blade pos.)

- 1 Step L to L (ct 1); close R to L (ct 2).
2 Repeat meas 1.
3 Both heels apart (ct 1); both heels together (ct 2).
4-6 Repeat meas 1-3.
7-8 Three twisting steps - L to L (ct 1); close R to L (ct 2); L to L (ct 3); stamp R (ct 4).
9-10 Repeat with opp ftwk and direction.
11-12 Two buzz steps, L, R; L, R, turning CW (cts 1, 2, 3, 4).
13-18 Repeat meas 7-12.

III Side by Side (Side by side pos.)

- 1-2 Two polka steps in RLOD (CW), L, R, L; R, L, R (cts 1, &, 2; 3, &, 4).
3 Step L (ct 1); stamp R, no wt, (ct 2).
4-6 Repeat meas 1-3, with opp ftwk. End facing ptr, W back to ctr, small distance apart.

IV Men's Solo (Single pos.)

Men:

- 1 Step L and clap at chest ht (ct 1); hop on L, kick R ft to side and slap R hand on R outside ankle (ct 2).
2 Repeat meas 1 with opp ftwk and hands.
3 Step L and clap at chest ht (ct 1); hop on L, lift R knee, slap R hand inside R knee (ct 2).
4 Repeat meas 3 with opp ftwk and hands.
5-6 Both arms high, hop on both, heels apart (ct 1); hop on both heels together (ct 2), repeat.
7-12 Repeat meas 1-6.

Women:

- 1 Step L to L (ct 1); close R to L (ct 2).
2 Step L to L (ct 1); touch R to L (ct 2).
3-4 Repeat meas 1-2 with opp ftwk.
5 Step L in place (ct 1); touch R in place (ct 2).
6 Repeat meas 5 with opp ftwk.
7-8 Full turn CCW, L, R, L (cts 1, 2, 3); touch R (ct 4)
9-10 Repeat meas 7-8 with opp ftwk.
11-12 Repeat meas 7-8.

Sequence: Figs I-IV; Fig I, meas 1-6; Figs II-IV

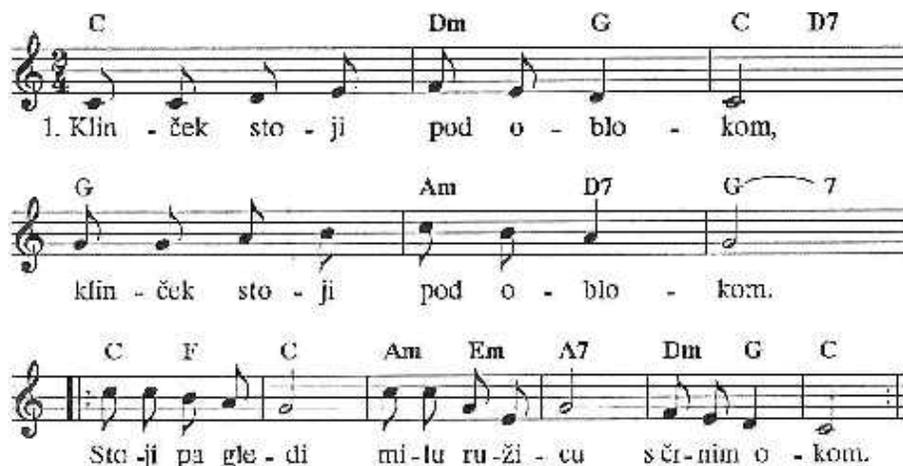
*Dance notations:
Željko Jergan & Cricket Raybern;
12. 2012*



Presented by Željko Jergan at the Laguna Folkdancers Festival 2013

KLINČEK STOJI POD OBLOKOM

Međimurje, Croatia



1. Klin - ček sto - ji pod o - blo - kom,
klin - ček sto - ji pod o - blo - kom.
Sto - ji pa gle - di mi - lu ru - ži - cu s čr - nim o - kom.

Klinček stoji pod oblokom, klinček stoji pod oblokom.

//: Stoji pa gleda, milu ružicu, z črnim okom. ://

S jednim okom namiguje, s drugim okom nasmehuje.

//: Stani gori se, mila ružica, otpri vrata. ://

Vrata bi ti otpirala, vrata bi ti otpirala.

Samo da se nej, oca, matere ja bojala. ://

Kaj su tebi otec, mati? Kaj su tebi otec, mati?

//: Samo sam ti ja, mila ružica, ljubav prava! ://



.. A young man beneath a window - the girl on the window - the house is quiet, while he begs her to let him in, she refuses as she is afraid of her parents...

PIJANI LOGOVAC

Croatia



Logovac - flirtatious dance in threes (one boy and two girls) from eastern Slavonia. It is assumed that the name derives from the Hungarian word „logos“ which means an extra horse (usually a colt) with two or three other horses pulling a cart. Just as this horse „thinks“ he is in control and doing all of the work, so too does the boy in this dance with the two girls.

Characteristic of the folk-dances in Slavonia is their liveliness, usually accompanied with the one tambura instrument called “samica”, “gajde” (bagpipe) or the full tamburitza orchestra. In dance Logovac are many variations based on improvisations talented rural men.

TRANSLATION: “The third horse”

PRONUNCIATION: Pee-yah-knee LOW-goh-vuts

MUSIC: CD “Resonance of Croatia”, Band # 20

FORMATION: Trio’s (W-M-W) freely distributed on the dance floor.

HOLD: M have their arms behind W backs.
W have outside hands joined with M hands twd the outside of W back, while inside hands are placed from behind on nearest M shldr.
When hands are free, M place them behind their own back, L on top of R with palms out, while W have loose fists on hips.

STEPS -STYLE: W have very long skirts, ftwk is so small that it should not be seen under the skirts. Hops are done with a down accent; very low and often do not leave the ground. M do showoff steps.

Meas. Meter 2/4

PATTERN

INTRODUCTION 16 meas. No action.

I Turning in place

- 1 Turning CW, as a group, step R (ct 1), hop R (ct &), step L (ct 2), hop L (ct &).
- 2 Continuing turn, 3 steps, R, L, R (cts 1, &, 2), hop R (ct &). End facing out.
- 3-4 Repeat meas 1-2.
- 5-8 Repeat meas 1-4 with opp ftwk and direction. End in original position.

II Women Turning

- 1-4 M raise both arms forward and up to turn both W in 8 step-hops, starting R. W turn away from M. M does step-hops in place.
- 5-8 Repeat Figure II, meas 1-4, making turns in opp direction.

III Forward and Back

Men:

- 1 Moving fwd (twd ctr), step in “Zig- zag” pattern, turn body slightly and flick leg on each step, step R (ct 1), hop R (ct &), step L (ct 2), hop L (ct &).
- 2 Continuing forward, 3 steps, R, L, R (cts 1, &, 2), hop R (ct &).
- 3 Repeat meas 1.
- 4 Repeat meas 2. Turn to R (CW) to face out, raise R arm over head.
- 5-8 Repeat meas 1-2 twice. Turn to L (CCW), end facing in, between W.
- 9-10 Four step-hops bkwd, R, L, R, L (cts 1, &, 2, &, 3, &, 4, &).
- 11-12 Repeat meas 9-10 in opp direction, end between W.

Women:

- 1-2 Four step-hops bkwd, R, L, R, L (cts 1, &, 2, &, 3, &, 4, &).
- 3 Two step-hops turning twd each other to face out, R, L (cts 1, &, 2, &).
- 4 Two step-hops fwd, R, L (cts 1, &, 2, &).
- 5-8 Repeat meas 1-4, end facing ctr.
- 9-10 Four step-hops moving diagonally to change sides, W on R crossing in front, R, L, R, L (cts 1, &, 2, &, 3, &, 4, &).
- 11-12 Four step-hops turning to outside and moving out, 1 full turn, R, L, R, L (cts 1, &, 2, &, 3, &, 4, &). End facing ctr with M between W.

All:

- 13-14 M's R arm around waist of W on R, W's arms on M's shoulders, turn CW with four step-hops, R, L, R, L (cts 1, &, 2, &, 3, &, 4, &). W on L does one CCW turn alone.
- 15-16 Repeat meas 13-14 with W on L, turn CCW. W on R does CW turn alone.

Sequence: Figs I-III twice, Fig I, Fig II



*Dance notations:
Željko Jergan & Cricket Raybern;
12. 2012*

Presented by Željko Jergan at the Laguna Folkdancers Festival 2013

PIJANI LOGOVAC

Idem šorom i posrčem, i
rukama blato zgrčem,
Otvori mi ženo vrata pune su
mi šake blata.

Od sokaka malen pender,
svilena firanga,
Kroz njega se provlačila pijana
bitanga.

Reži šunku, kuvaj jaja da
povrati snagu „baja“,
Spavo nisam cjele noći
nabrekle mi crne oči.

Odkad jesam valjo nisam,
popravit se ne ću,
Pa nek' bude šta će biti takav i
umrijet ću.

The image displays a musical score for the song 'Pijani Logovac'. It consists of ten systems of music, each containing four staves. The top two staves of each system are for the vocal line, and the bottom two are for the piano accompaniment. The score is written in a 2/4 time signature and features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The lyrics are written in a stylized font below the vocal staves.



MANFRINA

Island of Korčula, Croatia



The island of Korčula has its beginning in a time of Greek colonization, when colonists from Corfu (*Gr. Korkyra*) inhabited this island and called it *Korkyra Melaina (the Black Corfu)*. A great part of its history Korčula spent under Venetian government, so the Mediterranean influences are obvious. The dances of Korčula, and of many other Croatian islands, were brought to Croatia during the period of French marshal Marmont. They were danced on church holidays on squares in front of the church where girls used to sing in choirs. The island dances (*bâli*) / *Manfrina (or Mafrina)*, *Kvatro paši*, *Vrtajica*, *Trepavica* *Pritilica* and other dances/ are accompanied by bag pipes (*“mijeh”*), *lyra (“lijerica”)*, *accordion (“dijatonska harmonika”)* or *tamburitza* orchestras (*“tamburaški sastavi”*). Željko was researching on the island from 1977 until present days.

PRONUNCIATION:

Mun-FREE-nah

MUSIC: 4/4 meter

CD: Baština Hrvatskog Sela, *Band 16*
Croatian Couple Dances, *Band 4*
Resonance of Croatia, *Band 12*

FORMATION: Circle:

Fig I: Circle of cpls, facing ptr, M’s back to ctr.

HOLD:

Fig I:

Elbow lock hold side-by-side & Promenade position

*Women’s free hand holds the skirt;

*Man’s left hand is on the small of the back; thumb of the R hand is tucked in the top of the belt

Chorus:

*Women hold the skirt with both hands;

*Man – same as in Part 1

Fig II:

Hold inside hands, forearms together, at waist height

STEPS:

Fig I:

Walking or skipping steps

Chorus

Polka Step: Step R fwd (ct 1), step L in place (ct &), step R

& Fig II:

fwd (ct 2). Step is repeated with alternating ftwk.

STYLE:

Elegant and majestic

Meas 4/4 meter

PATTERN

5 meas

INTRODUCTION

(Courtesy bow to partner)

I. Walking and Turning

1-2

Facing LOD (CCW), starting R, walk fwd 8 steps (cts 1-8). (2nd time through music, use first 4 steps to turn CCW to face LOD.)



- 3-4 As a couple, side by side, starting R, turn CW in place with 6 walking steps, M moving forward, W moving backward (cts 1-6). Facing LOD, step back R (ct 7), step fwd L (ct 8).
- 5-6 Repeat meas 1-2
- 7 Starting R, in 4 steps W moves fwd and around M to end with back to ctr; M takes small steps in place, turning to face ctr and ptr, releasing hands (cts 1-4). During this meas, slip escort hold to holding inside hands.
- 8 Releasing hands, step R back (ct 1), step L in place (ct 2), hold (cts 3, 4).

2/4 meter **Chorus**

- 1-2 Turning shoulders to face ptr, dance 1 Polka Step fwd (cts 1, &, 2); turning shoulders to face away from ptr, dance 1 Polka Step fwd (ct 3, &, 4). End with M facing ctr and W facing out.
- 3-5 Using 2 Polka Steps, turn 1 1/2 times CCW in place to end facing ptr (cts 1-4); small jump onto both feet (cts 5, 6).
- 6-10 Repeat meas 1-5. End facing ptr with M facing ctr and W facing out.

II. Polkas and Turning

- 1-2 Face RLOD (CW), join inside hands, dance four Polka Steps fwd (cts 1-8).
- 3-4 With 6 steps, W walks around M, CCW, while M turns around in place (cts 1-6). Step R back (ct 7), step L in place (ct 8).
- 5-6 Repeat Fig II, meas 1-2.
- 7-8 With 6 steps, W walks around M, CCW (in a slightly larger circle than in meas 1-2); while M turns around in place (cts 1-6); release hands, small jump onto both feet facing ptr (cts 7, 8).

2/4 meter **Ending**

- 1-2 Turning R shoulder away from ptr, dance 1 Polka Step bkwd, away from ptr (cts 1, & 2); turning L shoulder away from ptr, dance 1 Polka Step bkwd, away from ptr (cts 3, & 4).
- 3-5 Using 2 Polka Steps, turn twice CW in place to end facing ptr (cts 1-4); small jump onto both feet (cts 5, 6)
- 6-7 Repeat Ending, meas 1-2 moving fwd, toward ptr.
- 8-10 Repeat Ending, meas 3-5, turning CCW.

Sequence: Part I, Chorus; Part II, Chorus; Part I, Chorus; Part II, Chorus, Ending.

Dance notes by Željko Jergan and Cricket Raybern; September 2011

Presented by Željko Jergan at the Laguna Folkdancers Festival 2013

Manfrina

Korčula

The first system of music consists of four staves. The top staff is the melody in treble clef, starting with a G chord. The second staff is the accompaniment in treble clef, with a D chord. The third staff is the accompaniment in treble clef, marked with an '8'. The bottom staff is the bass line in bass clef.

The second system of music consists of four staves. The top staff is the melody in treble clef, with a D chord. The second staff is the accompaniment in treble clef, with chords G, D, G, D, G, D, G. The third staff is the accompaniment in treble clef, marked with an '8'. The bottom staff is the bass line in bass clef.

The third system of music consists of four staves. The top staff is the melody in treble clef, with a G chord. The second staff is the accompaniment in treble clef, with chords D, G, D, G. The third staff is the accompaniment in treble clef, marked with an '8'. The bottom staff is the bass line in bass clef.

POSAVSKI DRMEŠI

Croatia



Posavina is the fertile lowland extending through Croatia along the Sava River. Political, economic and cultural conditions have made it possible for the local population to live with a healthy, happy and optimistic outlook which is reflected through the dances and songs of this region. The accompaniment for the dances was traditionally with a bagpipe, but today is mostly with the tamburitza orchestra. *Željko Jergan researched these dances from Croatian Posavina from 1974 to the present days.*

TRANSLATION: Shaking dances from Posavina
PRONUNCIATION: POH-sahv-ski DER-mesh-ee
MUSIC: CD "Resonance of Croatia", Band # 15
FORMATION: Closed circles of 8-12 dancers, joined in back-basket hold (L over R). Traditionally, a circle would have an unlimited number of dancers, but this is not practical for recreational purposes.



STEPS: Three basic steps: Šetnja (a walking/buzz step); Drmeš (shaking); Vrtnja (spin turn). These steps can be combined without any set rules. The special style from this region is the contrasting movements from shaking to very fluid.

Šetnja: It can be done with a SMOOTH walking step or with a slight down-up movement as in a buzz step. When moving to L - step R across L (ct 1); step L fwd (ct 2). When moving to R, beg L across R.

Drmeš: Starts by stepping on R. Keep ft parallel about 5" apart with L about 2" fwd of R. Step R beside L with bounce (ct 1); bounce on R as full L ft taps floor slightly to L, wt evenly distributed (ct 2); bounce again on R while taking full wt on L where it tapped (ct &). Repeat with opp ftwk.

Vrtnja: Can be done with the slower SMOOTH single count step or done quickly in double-time with move of a buzz step feeling.

METER: 2/4

PATTERN

Meas.

INTRODUCTION: See below.

DRMEŠ #1: ŠETNJA; STAMPS; ROCK IN & OUT

Back basket hold.

- 1-6 Hold in place 1st time through dance. 2nd and 3rd time replace "hold" with meas 9-14 (6 cross-over steps).
- 7-8 Stamp R,L,R,L in place (cts 1-2, 1-2).
- 9-14 Moving to L - do 12 SMOOTH walking steps (i.e., 6 cross-over steps) beg stepping R across L.

- 15-16 Continuing to move L - stamp R,L,R,L.
- 17 Step R in front of L twd ctr with double bounce (ct 1-2).
- 18 Step L slightly diag L bkwd out of circle with double bounce (ct 1-2).
- 19-22 Repeat meas 17-18, stepping in and out, twice more (total of 3 in & out steps).
Note: During meas 17-18 the circle move slowly to L.
- 23-24 Stamp R,L,R,L in place (cts 1-2, 1-2).
- 25-32 Repeat meas 17-24. (in & out, stamps)
- 33-36 Moving L - do 7 SMOOTH walking steps (i.e., 4 cross-over steps) (cts 1-2, 1-2, 1-2, 1); hold (ct 2).
- 37 Step L to L (sway), bending then straightening knees, leave R toe where it stepped (ct 1-2).
- 38 Sway R onto R, as in meas 36 (ct 1-2).
- 39-40 Repeat meas 37-40.
Cue: 4 sways, LRLR
- 41-80 Repeat dance from beg, moving to R with opp ftwk.
- 81-110 Repeat dance from beg through meas 32, move to L. End with rock in & out step.

DRMEŠ #2: DRMEŠ & BUZZ

- 1-7 Moving sdwd to L - do 7 drmeš steps, beg by stepping on R.
- 8 Transition: Step R beside L (ct 1); bounce on R (ct 2).
- 9-16 Repeat meas 1-8, with opp ftwk direction. (beg L, move R)
- 17-24 Moving to L - do 8 buzz steps, beg R across L. On last ct, hold with wt on R as L circles fwd.
- 25-32 Moving to R - repeat meas 17-24 with opp ftwk.
Note: Slight down-up (flat-ball) feeling.
- 33-64 Repeat meas 1-32. (2 times in all)

DRMEŠ #1:

- 1-8 Repeat drmeš #1, meas 1-16 (6 cross-over; stamps)
- 9-16 Repeat meas 1-8 (6 cross-over's; stamps)
- 17-28 Moving to L - do 24 fast buzz steps (2 buzz per meas).
- 29-30 Still moving to L - stamp R,L,R - L,R,L (cts 1-&-2, 1-&-2).
- 31 Stamp R,L,R,L - slow circle down.
- 32 Stamp R,L in place.

Dance notes by Željko Jergan and Dorothy Daw, 4-97



Presented by Željko Jergan at the Laguna Folkdancers Festival 2013

PROSIJALA

(SJAJNA MJESEČINA)

Croatia



The song “Prosijala sjajna Mjesečina” is sung in the Region of ← **Bilogora** (in the village of Stara Diklenica) and in the **Moslavina** → Region, with a small difference. In the old days people sang and danced along with instruments such as "tambura samica" (solo tamburitza), "frulice" (duct flute), and "gajde" (bagpipe), while today a dance is usually followed by tamburitza players.



Željko Jergan first researched this region in 1976 and continues to this day.

TRANSLATION: The moon's shine is sprinkled

PRONUNCIATION: Pro-See-Ah-LAH

MUSIC: CD “Resonance of Croatia”, Band #2

FORMATION: Semi-circle alternating M and W. Hands joined in V-position

STEPS:

- Walk: R, L; 2 steps or 4 steps per meas.
- Step hop: Step R, hop on R, step L, hop on L; repeat. 4 per meas.
- Grapevine: Facing L of ctr, moving in RLOD (CW), step R in front of L (ct 1); step L to L (ct 2); step R behind L (ct 3); step L to L (ct 4).
- Rocking sidewise: Bounce twice on each step moving in a zig-zag pattern.
- Buzz: Step R across L, flat ft; step L to L on ball of ft. 4 per meas.

STYLE: Alternating walking steps, bouncy steps-hops and grapevine steps with no, or very little, vertical movement.

PATTERN

INTRODUCTION 2 meas.

Meas. **Meter** 4/4

Singing:

- 1 Facing L of ctr and moving RLOD (L),
“Walk” fwd 2 steps; R (cts 1,2), L (cts 3, 4)
- 2 “Walk” fwd 4 steps; R, L, R, L
- 3 Four “Step Hops” fwd; R, L, R, L
- 4 “Grapevine” starting with R in front of L
- 5 Four “Rocking Sidewise” steps, moving fwd in zig – zag pattern; R, L, R, L.

*** First time through only, **repeat two more times**, on third time skip meas. 5.
On second and third times through, there are only 2 verses, each with all 5 meas.



Music: Interlude / 3 meas.

- 1-3 Facing L of ctr and moving RLOD (L), 12 buzz steps; beg R across L. Last two dancers turn to face LOD (CCW) and close the circle while using a hanky to make a “bridge” over heads of the other dancers, starting with the leader and moving down the line. At the other end, the second-from-last dancer turns under the hanky to the original position. / Under the hanky – “bridge”/

PATTERN:

Intro (2 meas.), **Singing** (3 verses), **Music**, **Singing** (2 verses), **Music**, **Singing** (2 verses),
On last singing measure, end with walk R, L, together.



1 **Andante** $\text{♩} = 60$ *Arr. Božo Potoč*

Pro- si- ja- la sjaj- na mje- se- ča- na
Stran- pu- ti- ce ru- me- ne ru- ži- ce

7
sjaj- na mje- se- ča- na, haj, pro- si- ja- la
ru- me- ne ru- ži- ce, haj, stran- pu- ti- ce,

10 **To Coda** ♩
Pro- si- ja- la pu- te i so- ka- ka, pu- te i so- ka- ka,
da mi dra- gi po mi- ri- su do- de,

13
pro- si- ja- la Da ne mo- že

16
dra- gi dra- goj do- ci, dra- gi dra- goj do- ci, haj, da ne mo- že

19
Da ja zma- dem
pu- tem bi mu

22
ot- ku- da će do- ci, ot- ku- da će do- ci, haj, da ja zma- dem,
bo- si- ljak si- ja- la, bo- si- ljak si- ja- la, haj, pu- tem bi mu.

25 **D.C. al Coda**

♩ **Coda**
27
rit.
po mi- ri- su do- de, haj, da mi do- de

The moonlight is so bright over the path and all the way to me that my sweetheart is afraid he'll be seen coming to visit me.

If I knew another path, I would plant basil and roses so he could follow the beautiful fragrances to find me more easily.

ŠOKAČKO KOLO

Baranja, Croatia



Šokac (shoh-KAHTS) are an ethnographic group of Croats which moved from Bosnia during the massive Ottoman retreat.

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

This dance was learned by Željko Jergan in 1989 at Đakova ki Vezovi (Village group of Draž).

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

PRONUNCIATION: shoh-KAHCH-koh koh-loh

CD: "BAŠTINA HRVATSKOG SELA" by Otrov, Band #14

CASSETTE: "Croatian Folk Dances" by Jerry Gr evich, Vol. II, side B/1

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

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

METER: 2/4

PATTERN

Meas.

INTRODUCTION: 8 chords

PART I: DRMEŠ (fast music)

Style: Steps are done on the balls of the ft, legs are somewhat stiff, while the steps are bouncy - bounces come from the ankles and dancing on the balls of the ft. The steps to the L are larger than those to the R (the circle progresses sdwd L)

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

PART II: STAMPING IN & OUT (Face ctr)

- 1 Moving twd ctr - stamp-hop R across L - hips turns to face L of ctr (cts 1-2).
- 2 Stamp-hop L across R - hips turns to face R of ctr (cts 1-2).
- 3 Stamp R across L - hips turns to face L of ctr (ct 1); step L back to place - face ctr (ct 2).
- 4 Moving bkwd - stamp-hop R behind L (reel) - hips turns to face R of ctr (ct 1-2).



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

PART III: CIRCLE L WITH STAMPS

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

PART IV: CIRCLE L, slow music (Vocal)

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

SEQUENCE:

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

**** Repeat dance from beg. Dance is done a total of 3 times.

Ej, milo mi je i po volji mi je, kad se dra-ga na me-ne-na-smi-je

Ej kad se dra-ga na me-ne-na-smij(e).

***Ej, milo mi je i po volji mi je,
Kad se draga na mene nasmije,
Ej, kad se draga ne mene nasmij(e)!***

*Hey, it feels good and makes me happy
When my sweetheart is smiling at me!*

***Aj, curo moja moje janje milo
Tebi dajem i dušu i tilo
Ej, tebi dajem i dušu i til(o)!***

*Hey, my dear girlfriend and sweet little lamb,
I'm giving you my soul and my body!*



Dance notes by Željko Jergan and Dorothy Daw

ZAGORSKI TANEC

Croatia



As praised in songs and painted in pictures, **Croatian Zagorje** is the most beautiful and romantic part of the Croatian continental region. Croatian people usually refer to this region as "Zagorje", a word which means "upland", "hinterland" or literally "beyond the mountain" (Medvednica). However, due to a nearby "Zagorje ob Savi" municipality in Slovenia which bears the same name, the Croatian part is disambiguated by being called *Hrvatsko Zagorje*, meaning "Croatian Zagorje".

"Zagorski tanec" or "Svatovsko kolo" (A wedding dance) is from the village of Nedeljanec by the city Varaždin where I was born.

TRANSLATION: Dance from the Zagorje Region

PRONUNCIATION: ZAH-goohr-skee TAH-nats

MUSIC: CD "Resonance of Croatia", Band # 5

FORMATION: Circle, alternating M & W

HOLD: Part 1: M – Hands are low on hips with fingers fwd.
W - Hands on the waist with fingers fwd.
Part 2: Hands joined in V-position or Back basket hold

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

Meas Meter 2/2

PATTERN

INTRODUCTION 2 meas. No action.

I **Swaying** (Hands on hips/waist)

- 1 Sway R to R (ct 1), bounce on R (ct &), sway L to L (ct 2), bounce on L (ct &).
- 2 Sway R bkwd (ct 1), bounce on R (ct &), sway L fwd (ct 2), bounce on L (ct &).
- 3 Polka step to R (R, L, R) (cts 1, &); polka step to L (L, R, L) (cts 2, &).
- 4 Polka step bkwd (R, L, R) (cts 1, &); polka step fwd (L, R, L) (cts 2, &).
- 5-7 Repeat meas 1-3.
- 8 Stamp R (ct 1), stamp L (ct 2).
- 9-16 Repeat meas 1-8.

II **Traveling** (Hands in V pos)

- 1 Step R across L (ct 1), step L to L (ct &), step R across L (ct 2), step L to L (ct &).
- 2-3 Repeat meas 1-2 two more times stamping on L steps.
- 4 Repeat meas 1.
- 5-7 Repeat meas 1-3.

- 8 Step R (ct 1); step L, turning to face CCW (ct &); step R (ct 2).
9-16 Repeat meas 1-8 with opp ftwk and direction (CCW).

III Bounces and Kicking (Hands from V pos to back basket hold)

- 1 Step R across L with a bounce (ct 1); bounce on R (ct &); step L to L with a bounce (ct 2); bounce on L (ct &).
2 Repeat meas 1.
3-4 Repeat Fig II, meas 2-3.
5-8 Repeat meas 1-4. Move into small circles and Back Basket hold.
9-12 Repeat Fig II, meas 1 two times, stamping R ft.
13-16 Repeat Fig II, meas 1 two times, kicking L ft out.

Repeat dance from the beginning, stay in small circles.

*** Variation III – can be done just in the big circle.

In the village dancers usually formed small circles to be able to rotate faster.



Dance notations:
Željko Jergan & Cricket Rayburn;
12. 2012

Presented by Željko Jergan at the Laguna Folkdancers Festival 2013