

1972 SAN DIEGO STATE COLLEGE FOLK DANCE CONFERENCE

Presented by Elsie Dunin

¹²
KOLO FROM RIPANJ
(Serbia, Yugoslavia)

KO-lo from REE-pahny

Presently in central Serbia, the most commonly performed type of dance is the "u šest". A symmetrically patterned dance, it consists of two steps together to the R, one step together to the L, one step together to the R; then the pattern is repeated to the opposite direction. Each locality has its own style and variations upon the pattern. There is no one name for the dance, each locale having its own ranging from simple "kolo" to place names; often the dance is named after the melody it is danced to, and many melodies are named after the local musicians who play them, such as Krnjevo Kolo, Micino Kolo, etc. The most well known "u šest" in Yugoslavia and also in the U.S. (among American folk dancers) is the "Moravac", which is the name of a river (Morava) and also the name of a popular melody.

The following dance was observed by Elsie Dunin in May, 1967 in the village of Ripanj, some 10 miles south of Beograd, the Yugoslav capital. The occasion was a weekly, Sunday late afternoon dance that takes place in the middle of the village. Only young people (of marriageable age) were the dancers, while children and their parents stood around as spectators. This same dance pattern was performed to four or five different music selections, some slower or faster than others. Accompaniment was by violin, accordion, and bass, played by Gypsy musicians, who stood in the center of the broken circle.

Since there was no common name for this "u šest" dance, except "kolo", the dance is being christened in the U.S. as "Kolo from Ripanj".

Two recorded selections are recommended. Both are suitable--Ripanjsko Kolo, a melody that I heard in Ripanj, only played faster, and Mirino Kolo, which is in faster tempo and uses a lead violin which is more typical of the accompaniment used in Ripanj.

RECORD: RTB EP 14200 Mirino Kolo (side B, band 1)
Ripanjsko Kolo (Side A, band 2)

FORMATION: Any number of M & W in an open circle, leader at the R end (normally a M). Either of the following handholds may be used:

1. low handhold--clapsed hands held low at the sides.
2. elbow hold--L arm is bent and lowe arm is placed across the waist in front, while R hand holds the R adjacent person L elbow.

Dancers dance very close to another with this hold.
Leaders free R arm is at his waist or in his pant's pocket

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PATTERN

Measure	Count		
1	1	Facing ctr, step R ft to R	
	2	hop on R ft	
2	&	step L ft diag fwd in front of R ft	
	1	Step R ft to R side	} Triplet*
	2	step L ft in place, next to R ft	
&	step R ft in place, next to L ft		
3	1	step L ft in place, next to R ft	} triplet*
	2	step R ft in place, next to L ft	
	&	step L ft in place, next to R ft	
4	1	Step R ft tiny step to R side	} triplet*
	2	step L ft in place, next to R ft	
	&	step R ft in place, next to L ft	
5	1	Step L ft in place, next to R ft	
	2	hop on L ft	
	&	step R ft fwd in front of L ft (but without crossing R ft in front of L ft)	
6	1	Step L ft in place next to R ft	
	2	step R ft in place next to L ft	
	&	step L ft in place next to R ft	
7	1	Step R ft to R side	
	2	step L ft to R side in front of R ft	
	&	step R ft to R side	
8	1	Step L ft to R side in front of R ft	
	2	step R ft to R side	
	&	step L ft to R side in front of R ft	

Repeat dance Meas 1-8 any number of times.

Note: If the music is faster, the steps are performed more lightly, and with running type steps rather than walking steps on the * triplets.

Continued...

KOLO FROM RIPANJ

Serbia (Ripanjan village),
Yugoslavia

