

## ROKOKO

### Vojvodina (Yugoslavia)

The song *Oj, divojko rokoko...* (oy DEE-voy-koh roh-koh-KOH, "Hey, fancy girl...") is an old favorite of the so-called *bećar* repertory of Slavonia (eastern Croatia) and the Vojvodina region of Yugoslavia. The term *bećar* was applied to the "swinging" young bachelors of the village who spent much time in the local tavern, drinking, playing the tamburitza and singing merry, uninhibited songs about women, *rakija* and the glories of the active single life.

As was the case with many *bećar* songs, the words for *Oj, divojko rokoko* were often improvised on the spot, although there were a few standard verses that were sung toward the beginning to get the creative process warmed up. Here is a sampling:

<i>Oj, divojko rokoko, ne ljubi te makar ko? Ne ljubi te makar ko, oj, divojko rokoko?</i>	<i>Hey, fancy girl, does anybody love you? Does anybody love you, hey, fancy girl?</i>
<i>Oj, divojko rokoko, ne ljubi te makar ko? Mene ljubi oficir, prvog reda granatir!</i>	<i>Hey, fancy girl, does anybody love you? An army officer loves me, he's a grenadier first-class!</i>
<i>Oj, divojko rokoko, ljubi l' tebe još i ko? Mene ljubi momak mlad, erna oka golobrad!</i>	<i>Hey, fancy girl, does anybody else love you? A young guy loves me, he has dark eyes and doesn't shave yet!</i>
<i>Oj, divojko malena, para ti se haljina; parade se i suknja, a šta ćemo preksutra?</i>	<i>Hey, little girl, your dress is getting torn; your skirt is going to get torn, too, and what will we do the day after tomorrow?</i>
<i>etc.</i>	

The melody of this song led an independent life as a dance tune, retaining the word *Rokoko* as its title, and often the musicians would sing a verse or two as the people danced. The dance itself had several variants. The version given here was learned by Dick Crum in the town of Subotica in 1954 from several dancers belonging to the ethnic group known as the *Bunjevci* who live in that town and its surrounding area.

Recording: Folk Dancer MH 45-1015 A, *Rokoko kolo*. Note: This recording does not have a vocal. Folk dancers who might wish to sing along with the recording should know that the verses are sung to the "A" music only, the "B" music serving as a sort of interlude.

Meter: 2/4

Formation: Open circle, mixed M and W. Little fingers are linked and held at shoulder height.

*continued...*

MEAS	ACTION
------	--------

Note: Dancers face center throughout the dance.

- |   |  |
|---|--|
| 1 | Step Rft sideward R (1); close Lft beside Rft taking wt on Lft (&); step Rft sideward again (2); close Lft beside Rft taking wt on Lft again (&).  |
| 2 | Step Rft sideward R again (1); close Lft beside Rft taking wt on Lft again (&); step Rft sideward R again (2); hop on Rft, bringing Lft across in front and beyond Rft, off the floor (&). |

Note: The 3 "step-closes" described above are similar to "sashay" or "gallop" steps in style, but differ from these in that (1) the feet do not slide on the floor, and (2) the counts are even.

- |     |   |
|-----|---|
| 3-7 | In these five measures, M and W do 10 of what might be roughly called "step-hops", but the actual movements of the M and W are different. |
|-----|---|

Women's steps ("sink-hops")

Meas

- |     |   |
|-----|---|
| 3   | Lft steps directly below its position described at the end of meas 2 (across and to the R of Rft) in a gentle "sinking" style, flexing L knee (1) and rising onto ball of Lft "at the last minute", straightening knee; step Rft beside Lft in the same "sink-hop" style as just described (2). |
| 4-7 | In place, with feet side-by-side, do 8 more "sink-hops" beginning with the Lft.   |

Men's steps ("step-strikes")

- |     |   |
|-----|---|
| 3   | Lft steps directly below its position described at the end of meas 2 (across and to the R of Rft) with a slight flex of L knee (1); hop in place on Lft, at the same time striking full inside of Rft against full inside of Lft and straightening L knee (&); step Rft beside Lft with slight flex of R knee (2); hop in place on Rft, at the same time striking full inside of Lft against full inside of Rft and straightening knee (&). |
| 4-7 | In place, with feet side-by-side, do 8 more "step-strikes" beginning with the Lft.  |

- |   |   |
|---|---|
| 8 | Dancers (M and W) stamp L-R-L in place (1,&,2). |
|---|---|

Description by Dick Crum  
Presented by Ed Abelson