

Škaljarsko kolo

(Montenegro)

On the south Adriatic coast in Boka Kotorska, Montenegro, live Croatians whose ancestors emigrated to this region in the early 9th century. A port on the Adriatic, the dances from this region are majestic, elegant, and simple, and are similar to dances from other port cities which reflect a western European and Mediterranean influence. There were few opportunities to dance, mostly for church celebrations, holidays, and weddings, and then only in public gathering places. The musical accompaniment was traditionally a mandolin, but today they are mostly brass bands. Željko Jergan learned this dance from Vladimir Šoć, the most well-known ethnomusicologist from this region, in 1978. The name translates as “dance from Škaljari,” Kotor region.

Pronunciation: shkah-lee-JAHR-skoh koh-loh

Music: Tape: “Let’s Dance” by Skitnice, Side B/2
CD: “A Road Less Traveled” by Skitnice, Band 13.

Rhythm: 6/8 meter counted: 1-2-3 4-5-6
1 & 2

Formation: Closed circle of cpls (W on MR side) with hands joined in W-pos; W has handkerchief in R hand. The dance can be done as cpls or individuals.

Styling: Elegant and majestic, with small bounce in the cadence. When hands are free, M tuck thumbs in front of belt; W have handkerchief in R hand waving it above head, while back of the L wrist is on hip.

Meas

Pattern

2 meas INTRODUCTION. No action.

FIGURE I

1-8 Facing and moving L (RLOD), beg L, dance 8 two-steps fwd.

FIGURE II

1-2 Still moving L (RLOD), step L, R, L fwd (cts 1,2,1); touch R fwd, pivoting to face R (LOD) (ct 2).

3-4 Repeat with opp ftwk and direction. (RLR, touch L)

5 Step on L to L, turning to face slightly R of ctr (ct 1); touch R fwd (ct 2).

6 Repeat meas 5 with opp ftwk and direction. (R to R, touch L)

7-8 M (thumbs in belt): Releasing hands, step L, R, L, turning L (CCW) once in place (cts 1,2,1); close R beside L (ct 2).

(7) W: L hand on hip, R hand waves kerchief above head. Step L, R fwd twd ctr, moving twd inside of circle in front of M (cts 1,2).

(8) Step L, R, turning 1/2 L (CCW) to face ptr (cts 1,2).

Note: Cpls are now in a double circle with W on the inside of circle with back to ctr. Ptrs face.

Škaljarsko kolo—continued

FIGURE III

M thumbs in belt; W waves kerchief in air.

- 1-2 Moving to own L, step L, R, L fwd (cts 1,2,1); touch R fwd and clap hands at shldr level, pivoting to face slightly R of fwd (ct 2).
- 3-4 Repeat meas 1-2 with opp ftwk and direction. (RLR, touch L)
- 5 Step on L to L, facing slightly R of fwd (ct 1); touch R fwd (ct 2).
- 6 Repeat meas 5 with opp ftwk and direction. (R to R, touch L)
- 7-8 Step L, R, L, turning L (CCW) once in place (cts 1,2,1); close R beside L (ct 2).
- 9-16 Repeat meas 1-8. End facing ptr.

FIGURE IV

- 1 Joining R hands slightly above head level, step (rock) fwd on L with R shldrs adjacent, hands raise high (ct 1); step back on R to place (ct 2).
- 2 Step (rock) bkwd on L (ct 1); step fwd on R to place (ct 2).
- 3-4 Repeat meas 1 with same ftwk, but with L shldr adjacent.
- 5-6 Beg L, do 4 two-steps fwd, beg to exchange places by passing L shldrs.
- 7-8 With 2 more two-steps, turn R (CW) in place to end facing ptr. You have now exchanged places.
- 9-16 Repeat meas 1-8 once more in exchanged places to end in orig pos (M back to ctr).

Reform circle and repeat dance form beg one more time. End dance in double circle with W back to ctr. End dance with M bowing and W curtsy holding skirts.

Dance notes by Željko Jergan and Dorothy Daw 10-98
Presented by Željko Jergan

ŠKALJARSKO KOLO

Škaljari - Kotor

The image displays a musical score for a piece titled "Škaljarsko Kolo" from the region of Škaljari - Kotor. The score is written on four staves, each beginning with a treble clef and a 6/8 time signature. The first staff contains a series of eighth notes, many of which are beamed together in groups of four, creating a rhythmic pattern. The second staff features a sequence of eighth notes with stems pointing downwards, interspersed with occasional upward stems. The third staff continues with beamed eighth notes, similar to the first staff. The fourth staff consists of eighth notes with stems pointing downwards, mirroring the second staff. The music concludes with a double bar line at the end of the fourth staff.