

Meas. elbows. In 8 step-hops they make two full turns CW while L-girl turns CCW in place, clapping hands above head.

5-8 8 step-hops Man release R-girl, takes "lower arm hold" with L-girl and they make two full turns CCW with 8 step-hops, while R-girl turns in place CW, clapping hands above head.

9-16 16step-hops Repeat all of this figure, reassuming original position in preparation for Chorus.

CHORUSFIGURE III

1-4 8 step-hops Man pulls both joined hands, and keeping hands joined, sends girls into twirls under his raised arms, as he moves forward. R girl twirls to R, L girl to L, two step-hops per twirl. At the end of the 8 step-hops, girls stop twirling, facing the boy. Hands are kept joined throughout.

5-8 8 step-hops Boy moves back to original place on floor, pulling girls with him

9-12 8 step-hops Boy pushes joined hands fwd and out, again sending girls into twirls and repeats the movement fwd as in Meas. 1-4 of this figure.

13-16 8 step-hops Boy moves back to original place on floor, again pulling girls with him and pulling them into original positions at the end in preparation for the final chorus.

CHORUS

Men's Variations: At any time when moving straight fwd or back, man may insert the following variations instead of usual step-hops:

VAR: I 6 step-hops fwd, then 3 stamps RLR in place, then 6 step-hops back (beg. L ft.) with 3 stamps LRL to end

VAR: II Step on ball of R ft; twisting heels R, L ft. parallel but without weight (ct.1) Step on ball of L ft, twisting heels L, R ft parallel but without wt. (ct.&) Repeat (cts. 2&). Continue fwd or back.

VAR:III This variation used only moving backwards. Step on ball of R ft. twisting heels etc. as in Var. II. bending knees (ct.1). Step on L ft. in 6th position knees straight (ct. &) Repeat (cts. 2&).

POKUPSKI DRMEŠ

(Croatia)

Source: Learned from Ivan Ivančan, director, Joža Vlahović group of Zagreb Jugoton C 6262

Record:

Formation: Closed circle, mixed men and women, back basket hold, i.e., grasp hand of second neighbor on either side, joining in back of person next to you. While there is no rule as to relative placement, of arms, it is more convenient in this dance to have R arm under, L arm over.

Meas.

The DancePart I "Buzz":

1 ct. 1 Step to L with R ft, passing it across in front of L ft, bending R knee

ct. 2 Continuing L, spring onto L ft, leading with toe. This "spring" is actually a low leap.

2-16 Movements of meas. 1 repeated.

Part II (Drmeš)

1 Ct. 1 Step emphatically in place with R ft, bending knee and facing center. Simultaneously extend L ft slightly forward.

ct. 2 Pause

- 2 ct. 2 Step L ft in place with emphasis, knee straight
 ct. & Step R ft. in place with emphasis, knee straight
 3-15 Same as meas. 1 but opposite footwork
 16 ct. 1 Step on L .ft. in place
 ct. 2 Hop on L ft, turning to face L, and swinging R ft. around
 in front.

TROJANAC
 (Serbia)

- Pronunciation: Tro-yah'-nats
Source: Learned from research workers at Serbian Musicological Institute,
 Belgrade, 1954
Record: MH 3029 "Trojanac" or Jugoton 1005
Formation: Open circle, hands joined down at sides
Note: This old dance is one of the "classics" of the Serbian dance re-
 pertory. In 1954, at the end of a folk dance theory course given by
 the Serbian Musicological Institute, an informal vote showed that,
 of the ten Serbian dances covered, "Trojanac" was the unanimous
 favorite. The simplicity of the dance plus its interesting five-
 measure structure probably account for this.

- Meas. The Dance
Basic Step:
 1 ct. 1 Step to R with R .ft.
 ct. 2 Continue R with step on L ft.
 2 ct. 1 Step R to R, facing center
 ct. 2 Close L ft. to R ft, without taking wt. on L ft.
 3 ct. 1 Step L ft. to L
 ct. 2 Close R ft to L ft., without taking wt. on R ft.
 4-5 Same as meas. 2-3.
- Embellished Form ("Duplirano"):
 1 ct. 1 Step to R with R ft.
 ct. 2 Continuing R, hop on R ft.
 ct. & Continuing R, step with L ft.
 2 ct. 1 Step R ft. to R. facing center) "Syncopated
 ct. 2 Step L ft. beside or in front of R ft.) Three"
 ct. & Step R ft. in place _____)
 3 ct. 1 Step L ft. to L, facing _____) "Syncopated
 ct. 2 Step R ft. beside or in front of L ft.) Three"
 ct. & Step L .ft. in place _____)
 4-5 Same as Meas. 2-3, i.e., two more "Syncopated Threes"
- Note: For addition description of the "Syncopated Three", refer to
 Stockton Folk Dance Syllabus for 1956 under the dance "U šest."