

Pronunciation: Sver'-lyish-kee chah-chahk (Čačak from Svrljig)
Source: Learned from Mr. "Zeka" Zečević, Serbian folk dance researcher, 1954.
Record: Folk Dancer MH 3029
Formation: Mixed men and women in open circle or line, belt hold, i.e., grasp nearest side of neighbor's belt, L arm in. front, R arm in back.
Steps: "Sinkopa" This step, found frequently in Serbian dances, consists of a light preliminary step with one foot before stepping on to the other. When done to the R it is as follows:
Ct. 1: With a light preliminary step to R with R ft (on toe), step L ft across moving to R. The L ft steps on the beat, while the light preliminary step has taken up approximately the value of a 16th beat of the previous measure. You may count the step "a-ONE." It will be written below as rL, indicating the light step of R ft preceding the actual stepping of L ft.
When the "sinkops" is done to the L, the L ft makes the preliminary step, and the R ft steps on the beat. It will be written below as lR, indicating the light step of L ft before the actual stepping of R ft.

<u>Meas.</u>	<u>Pattern</u>
1	Two "sinkopa" steps to the R (rL, rL).
2-3	Two syncopated three's (RLR, LRL) in place
4	Step R foot in place (ct. 1), then turn slightly to R and lightly stamp L ft in front of R toe (ct. 2)
5	Two "sinkopa" steps to the L (lR, lR)
6	One syncopated three in place (LRL)
7	Same as meas. 4
8	Two "sinkopa" steps to the L (lR, lR)
9-10	Two syncopated threes in place (LRL, RLR)
11	Step L ft in place (ct. 1), then one sinkopa to the R (rL).

SYNCOPATED THREES: The so-called "syncopated three" is a step which occurs quite frequently in Serbian dancing. It consists of three steps in place, done with a hold on the first, as follows:

Step on R ft in place (ct. 1), Hold (ct.&), Step L ft. in place (ct.2)
Step R ft. in place (ct.&)

NOTE: Special care must be taken so as not to mistake the rhythm of the "syncopated three" with that of a polka or two-step. In the latter case the hold is on the count 2&. The hold in the syncopated three is on ct. 1&.

PIROT DANCE MEDLEY
(Serbian)

Source: Individual dances learned from various native dancers in Yugoslavia in 1952 and 1954
Record: Jugoton C-6297--"Igre iz pirotskog kraja" or KF EP 106-B
Notes: These four dances appear in the repertoire of the Yugoslav State Company "Kolo." in a choreographed form entitled "Dances of Pirot," and, as such, were recorded by the Company on the above record.
Formation: See under individual dances

1. ŠTO MI OMILELO (Shto Mee O-mee -leh-lo)

FORMATION: Dancers in a circle, hands joined. Each holds a handkerchief in R hand.

<u>Meas.</u>	<u>PART I:</u>
1-2	Three walking steps toward center, R-L-R, followed by a "lift" on R ft (almost a hop, but foot doesn't leave the ground.) kicking L ft. forward. Arms are raised gradually to shoulder level in front during these steps.
3-4	Three walking steps backward L-R-L followed by a "lift" on L ft., kicking R ft. forward. Arms are lowered gradually.
5-6	Three walking steps to R, R-L-R, followed by a "lift" on R .ft., kicking L ft. forward
7-8	Three walking steps to L, L-R-L, followed by a "lift" on L ft, kicking R ft forward
1-8 Repeat	Are now repeated

PART II:

	Dancers release hands, and, in preparation for Part II, the R hand (holding handkerchief) is brought up in front of own L shoulder.
9-10	Bend forward, brush ground with handkerchief by sweeping it downward then continuing arm movement in a half circle to R, ending with R hand out to R side. Straighten body as you do this. Dancers sing "o-oh!"
11-12	Bend forward again, brush ground with handkerchief by sweeping downward and L, covering the same path as before. Dancers sing "ee-ee!"
13	Body completely erect, make a quick flourishing wave of handkerchief above head. Dancers shout "ee-oo!"

2. POŠLA RUMENA (Po'-shla Roo'-meh-nah)

Formation: Closed or open circle, hands joined

<u>Meas.</u>	<u>Part I.</u>
1	ct. 1 Step fwd with R ft.
	ct. 2 "Lift" on R ft in place
2	ct. 1 Step back on L ft.
	ct. 2 "Lift" on L ft. in place
3	ct. 1 Step sideways to R with R ft.
	ct. 2 L ft. steps across in front of R ft.
4	Same as Meas. 3
5	ct. 1. Step sideways to R with R ft. L ft. doesn't close to R ft. but rather remains above ground a bit fwd.
	ct. 2 Pause
6	ct. 1 Step sideways to L with L ft.
	ct. 2 R ft. steps behind L ft.
7-12	Same movements as in Meas. 1-6, with beginning with step fwd on L ft., and doing whole sequence with opposite footwork.
	<u>Part II</u>
13	ct. 1 Turn to R, directly into LOD, take step with R ft. leading with heel
	ct. 2 Close L ft. beside R ft.
14	Same as Meas. 13
15-16	Two light two-steps, R-L-R, L-R-L, moving in LOD
17	Step-hop on R ft, kicking L ft. slightly fwd.
18	Step-hop on L ft. kicking R ft. fwd slightly, and pivoting to face in opposite direction
19-24	Identical footwork as in Meas. 13-18, but moving to L

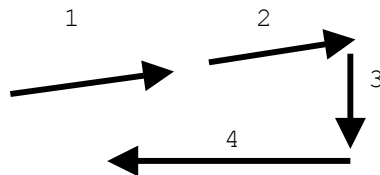
3. LILE LILE (Lee'-leh Lee'- leh)

Formation: Hands joined in open circle

Rhythm: 9/8, divided into rhythmic pattern of 2/16, 2/16, 2/16, 3/16, May be counted "quick-quick-quick-slow" or "1-2-3-4," stressing hold on "4." The dance is actually "Daichovo," but bears the local name of this melody

Meas.

- 1
 ct. 1 (2/16) (q) Facing 1/2 R hop L ft. moving in this direction
 ct. 2 (2/16) (q) Continue in this direction stepping on R ft.
 ct. 3 (2/16) (q) " " " " " " L ft.
 ct. 4 (3/16) (s) " " " " " " R ft.
- 2
 ct. 1 (2/16) (q) Continue in this direction with hop on R ft.
 ct. 2 (2/16) (q) " " " " " step on L ft.
 ct. 3 (2/16) (q) " " " " " " R ft.
 ct. 4 (3/16) (s) " " " " " " L ft.
- Note: So far, in meas. 1 & 2, the circle has shrunk due to the diagonal fwd R movement of the dancers.
- 3
 ct. 1 (2/16) (q) Facing directly toward center hop back on L ft.
 ct. 2 (2/16) (q) " " " " step back on R ft.
 ct. 3 (2/16) (q) " " " " " " L ft.
 ct. 4 (3/16) (s) " " " " " " R ft.
- 4
 ct. 1 (2/16) (q) Facing to L, hop on R ft.
 ct. 2 (2/16) (q) " " " step on L ft.
 ct. 3 (2/16) (q) " " " " " R ft.
 ct. 4 (3/16) (s) " " " " " L ft.
- Here is the pattern each dancer traces floor during the dance:



Diagonally fwd R on Meas. 1 & 2, straight back on Meas. 3, and halfway back to original position on Meas. 4. Since you never return all the way to original position, the whole circle gradually moves R during the dance.

4. PIPERANA (Pee-pay-rah'-nah)Formation:

Open circle, belt hold, i.e., grasp nearest side of neighbor's belt, L arms over neighbor's R arm.

Note:

"Piperana," like its cousin "Čačak" has a number of variants. Two of these have been chosen to fit the recommended recording.

Meas.Variation I

- 1
 ct. 1 Step to R with R ft.
 ct. 2 L ft, steps across behind R ft.
- 2
 Same as Meas. 1
- 3
 ct. 1 Step R ft. to R side in preparation for so-called "reel" or "veryovochka" step.
 ct. 2 Hop on R ft., bringing L ft. around in a broad arc in readiness to step on it behind R heel
- 4
 ct. 1q Step L behind R
 ct. 2 Hop on L ft, bringing R around in a broad arc
- 5
 Same as Meas. 4 but with R ft.
- 6
 ct. 1 Hop on R ft., moving very slightly to L
 ct. & Step on L ft very slightly to L
 ct. 2 Close R ft. beside L ft.
- 7
 Same as Meas. 6
- 8
 Three steps in place, L-R-L

Variation II

Four-measure "break": 4 step-hops fwd, making sure that each step is directly in front of inactive foot, then into the figure proper:

Meas.

- 1 ct. 1 Hop on L ft, moving very slightly to R
 ct. & Step on R ft. very slightly to R
 ct. 2 Close L ft. beside R ft.
- 2 Same as Meas. 1
- 3-8 Same as Meas. 3-8 under Variation I
- Note: During Measures 1 & 2 above, dancers gradually move backward to original circle again, having moved forward during the 4-measure break

SONG TEXTS1. Što mi omilelo

Što mi omilelo, nane, što mi omilelo
 pirotskoto pole, nane, pirotska momceta. (Rep.)
 O-o! I-i! I-ju!

2. Pošla Rumena

Pošla Rumena, nane, rano na vodu (Rep.)
 Oj le le lele, rano na vodu (Rep.)

Rano no vodu, nane, po ladovina.
 Oj le le lele, po ladovina.
 Po ladovina, po mesecina.

Vodu da vadi, nane, grlo da ladi. (Rep.)
 Vodu da lije, lice da mije. (Rep.)

3. Lile Lile (Text not sung on record)4. Piperana (No Text)ŠUŠTARSKA

Slovenian Shoemaker's Dance from the Bohinj region. In its mimetic movements depicting the cobbler's trade (winding, twisting and sewing of thread) it takes its place with numerous other European tradesmen's dances dating to the days of guilds. Dine in couples.

FIGURE I (Winding): Partners kneel facing each other about the floor, M kneeling on L knee, girl kneeling on R. knee. Singing "Sukej sukej sukej dreto da ja premau ne bo", each dancer revolves hands around each other as if winding cord. On the final syllable ("bo") bring arms out and low at sides. Repeat verse and movements.

CHORUS: Stand up, take should-waist position with partner, and polka 16 measures around the floor.

FIGURE II (Twisting): In kneeling position, sing "Vleči vleči dreto, da ja premau ne bo", imitate pulling a piece of thread horizontally, with twisting movements of fingers. Final syllable as in Fig. 1

CHORUS

FIGURE III (Swinging): Kneeling again, imitate sewing movements on knee, singing "Sivey sivej dreto, touce, touce, klen". On "klen", hit fists together on knee. Repeat verse and movements.

CHORUS