

SRPSKO KOLO  
(Serbia)

Three typically Serbian steps, choreographed by Ciga Despotovic.  
Title translates "Serbian Dance".

Pronunciation: SAIRP-sko KO-lo

Rhythm:  $\frac{4}{4}$  meter

Formation: Men and women in an open circle, hands joined and down. Light and bouncy throughout, but in Fig. I, the bounce is from the shoulders down - the head stays the same level.

Pattern

Meas.

I.

- 1 Facing center and moving LOD, step R (ct 1); close L (ct & ); step R (ct 2); close L (ct &); step R (ct 3); close L (ct &); step R (ct 4), making a deep demi-plie with R leg, L knee up.
- 2 Hop on R, swinging L across in front (ct 1); hop on R, swinging L out to L (ct 2); in place, three small steps, L, R, L (ct 3 & 4), making a deep demi-plie on last L, R knee up.
- 3-8 Repeat action of meas. 1-2, three more times.

II.

- 1 Facing and moving into center, step R to R diagonal, touching L to R (ct 1); step L to L diagonal, touching R to L (ct 2); step R to R diagonal, touching L to R (ct 3); step L to L diagonal, touching R to L (ct &); step R to R diagonal, touching L to R (ct 4).
- 2 Repeat action of meas. 1, opp ftwk, still moving into center,
- 3 Hop on L, swinging R across in front (ct 1); hop on L, swinging R out to R (ct 2); three small steps in place, R, L, R (ct 3 & 4).
- 4 Repeat action of meas. 3, opp ftwk.
- 5 Backing out of circle, step R back to R diagonal, L slightly in front, thrusting L hip and heel ~~back~~ (ct 1); step L back to L diagonal, R slightly in front, thrusting R hip and heel fwd (ct 2); three quick steps, styled the same as cts 1 and 2, R, L, R (ct 3 & 4).
- 6 Repeat action of meas. 5 opp ftwk.
- 7-8 Repeat action of meas. 3-4.

*cont*

SRPSKO KOLO (continued)

III.

- 1 Facing center and moving LOD, hop on L with R knee raised (ct 1); step R heel to R (ct 2); cross L behind (ct 2); step R to R (ct 3); hop on R, lifting L knee (ct 4).
- 2 Repeat action of meas. 1, opp ftwk.
- 3-8 Repeat action of meas. 1-2, three more times.

Entire dance is done four times; it ends during the fifth time, after Fig. II.

Presented by Ciga Despotovic.