

STARA VLAJNA
(Serbia)

According to the Serbian dance researchers, Ljubica and Danica Jankovic, 'Vlajna' or "Vlahinja" was a term used by the Turks to refer to their conquered subjects of non-Muslim faith, 'Vlah' for a man, 'Vlajna' for a woman. They tell the story how the Turks, upon seeing the bride at a wedding, would cry out "Vlajna, Vlajna!" Hence the translation, Old Dance of the Serbian Bride. Another possibility was that the dance was named after "Stari Vlah," a district just south of the Serbian town of Užice. This would give the translation, "Girl from Stari Vlah". Interestingly enough, Stara Vlajna is one of the most popular dances today among the Vlah population of East Serbia. (The Vlachs are a minority people of Latin origin who speak a language akin to Roumanian). While clearly a Serbian dance in form, a third possibility arises that this dance was named after the Vlachs of East Serbia. Of the many variations of Stara Vlajna, the steps described here were collected in the village of Neresnica by Dennis Boxell in 1970.

Music: "Serbian Dances"
33 1/3 EP - Festival Records

Meter: 2/4

Formation: Open circle, "V" position.

Measure	Count	Pattern
1	1	Facing center (♠), step on Rft side R.
	2	Close & step on Rft next to Lft.
2-3		Rpt pattern of meas 1.
4	1	Step on Rft side R.
	2	A slight hop or lift on Rft, raising Lft next to Rft & slightly fwd close to ground.
5		Rpt pattern of meas 4 with opp/ftwk & direction.
6		Rpt meas 4.
7	1	Step side L on Lft.
	2	Close & step on Rft next to Lft.
8	1	Step side L on Lft.
	2	A slight hop or lift on Lft, raising Rft next to Lft slightly fwd close to ground.

Variation II

Instead of lifts or slight hops of meas 4, 5, 6 & 8, lower the energy level to step closes.

Variation III - "Hop-step-steps"

Same as Variation I only on meas 1-3 & 7 replace step-closes with hop-step-steps. Instead of lifts or slight hops of meas 4, 5, 6 & 8, increase the energy level to step-hops.

Variation IV: "Diag L & double kick"

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| 1-4 | | Same as in Var III. |
| 5 | | Facing diag L & moving fwd (↘), step fwd on Lft. |
| | 2 | Hop or lift on Lft in place |
| 6 | 1 | Step fwd on Rft (↘) |
| | 2 | Hop or lift on Rft in place |
| 7 | 1 | Facing center (↖) but moving bkwd, step back on Lft |
| | 2 | Step back on Rft |
| 8 | 1 | Step back on Lft, kicking Rft fwd sharply. |
| | 2 | Hop on Lft in place, kicking Rft sharply fwd again. |

Variation V: "Crossing & double kick"

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| 1-4 | | Same as above |
| 5 | 1 | Facing center (↖) step on Lft diag fwd L (↗) keeping body centered over Rft which is still in place. |
| | 2 | Step on Rft in place. |
| 6 | 1 | In the same position, step on Lft directly in front of Rft. |
| | 2 | Step on Rft in place. |
| 7-8 | | Same as meas 7-8 in Var III above. |

Variation VI: "Stamps"

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|-----|---|--|
| 1 | 1 | Facing & moving R, a small leap onto Rft, twisting hips slightly R. |
| | & | Stamp Lft next to R. |
| | 2 | A small leap onto Lft, twisting hips slightly L. |
| | & | Stamp Rft next to L. |
| 2-3 | | Rpt pattern of meas 1. |
| 4 | 1 | A small leap onto Rft. |
| | & | Hold. |
| | 2 | Stamp. |
| | & | Hold. |
| 5 | 1 | A small leap onto Lft in place |
| | 2 | Two quick stamps on Rft next to Lft (cts 2, 2 &) |
| 6 | | Same as meas 5 only reverse ftwk & direction. |
| 7 | 1 | Turning to face slightly and moving L, a small leap onto Lft, twisting hips slightly L |
| | & | Stamp Rft next to Lft. |
| | 2 | A small leap onto Rft, twisting hips slightly R. |
| | & | Stamp Lft next to Rft. |
| 8 | 1 | Turning to face center, a small leap onto Lft in place. |
| | & | Hold |
| | 2 | Stamp Rft next to Lft. |
| | & | Hold. |

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