

KRIČI, KRIČI, TIČEK

Croatian

PRONUNCIATION: KREE-chee KREE-chee TEE-chehk

TRANSLATION: Chirp, chirp, little bird

SOURCE: Dick Oakes learned this dance from Dick Crum who collected this version of Kriči Krič Tiček in Croatia, north of Zagreb, in 1954 and presented to folk dancers in the United States in 1955. Mr. Crum taught the dance at the 1976 Idyllwild Weekend. Anthony Shay taught a variant at the 1970 California Kolo Festival. Zvonimir Ljevaković, *Lado's* choreographer, collected this dance and exhibited it for decades. It also has been taught by John Filcich.

BACKGROUND: Kriči Kriči Tiček is from the Prigorje district just north of the Croatian capital of Zagreb. Dick Crum says that the drmeš (pronounced DRR-mesh), or shaking dance, is the most typical dance form in the northwestern part of Croatia. Drmeši are rarely danced today, except at weddings or other celebrations, and usually only by older dancers, dancing as couples or in small circles of three or four. Otherwise, the drmeš is usually only seen when performed by amateur dance groups who may select a tune and some movements culled from the older dancers for presentation to audiences as living museum pieces. Sometimes, groups from adjacent villages will select different movements and sequences for a particular melody common to both, giving rise to what puzzled American folk dancers sometimes think of as conflicting versions of the same dance. Kriči Kriči Tiček is one such dance that has undergone this preservative process.

MUSIC: Festival Records (45rpm) FM-4002-a
Folk Dancer (78rpm) MH 3021-A

Crum, Dick. "Kriči Kriči Tiček" (sheet music), *Vranjanka and Other Jugoslav Songs and Dances*, Hargail Music Press, New York, 1954

Geisler, Richard. Sheet music, "Lark in the Morning Free Music Library," <http://larkinam.com/LITMLibrary.html#Geisler>.

FORMATION: Closed cir of mixed M and W with hands joined with second person on either side in a back-basket hold ("B" pos). When the cir alternates exactly M, W, M, W, etc., W hands tend to be joined over M arms to allow the M to give better support.

METER/RHYTHM: 2/4

STEPS/STYLE: During the hop-step-steps, the free leg is stiff and extended. During the walking steps, the cir does not dip (the supporting knee does not bend), but remains completely level throughout.

MEAS

MOVEMENT DESCRIPTION

INTRODUCTION - none

I. HOP-STEP-STEPS CW

- 1 Facing slightly diag L and moving in RLOD (CW), hop R, extending L leg stiffly out to L about three inches off floor (ct 1); step L directly below its extend pos (ct &); step R across in front of L (ct 2); hold (ct &).
2-8 Repeat action of meas 1 seven more times.

II. WALKING CW, CCW

- 1 Continuing in RLOD (CW), step L (ct 1); step R across in front of L (ct &); step L (ct 2); step R across in front of L (ct &);
2-3 Continuing in RLOD (CW), repeat action of meas 1 two more times.
4 Continuing in RLOD (CW), step L (ct 1); step R across in front of L (ct &); step L (ct 2); pivot on L, turning to face slightly diag R in LOD, with R extended in LOD in preparation to step in LOD.
5-8 Repeat action of meas 1 to R in LOD (CCW) four times with opp ftwk.

NOTE: There is no pivot at the end of meas 8. Wt is taken on L on final ct (ct &) and dancers remain facing slightly diag R.

III. HOP-STEP-STEPS CCW

- 1-8 Repeat action of Fig I to R in LOD (CW) with opp ftwk.

IV. WALKING CCW, CW

- 1-8 Repeat action of Fig II in opp dir with opp ftwk.
Repeat entire dance from beg.

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/ Kriči, kriči, tiček, na suhem grmeku. / / Kaj je tebi, a moj tiček, kaj si tak turoben? /	Chirp, chirp little bird, on the dry branch. What's the matter, my little bird, why are you so sad?
/ Kriči, kriči, tiček, na suhem grmeku. / / Kaj je tebi, a moj tiček, kaj si tak turoben? /	Chirp, chirp little bird, on the dry branch. What's the matter, my little bird, why are you so sad?
/ Kaj si zgubil dragu, kaj te je lubila? / / Kaj je tebe a moj tiček, draga ostavila? /	Did you lose your sweetheart who loved you? Did your sweetheart leave you, my little bird?
/ Nije mene moja draga ostavila. / / Nije mene moja mila draga ostavila. /	My dear sweetheart did not leave me. My dear sweetheart did not leave me.
/ Već sam zgubil krila, nem'rem poleteti. / / Već sam zgubil laka krila, nemrem poleteti. /	I have lost my wings, I can no longer fly. I have lost my light wings, I can no longer fly.

/ Zato tebe, draga, v jesen nem'rem zeti. /

That's why, darling, I can't marry you this fall.

/ Zato tebe4, mila draga, v jesen nem'rem zeti. /

That's why, darling, I can't marry you this fall.

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