

The 41st Annual **KOLO FESTIVAL**

November 26-28, 1992
Russian Center, San Francisco

Teachers

- Tom Bozigian
- Steve Kotansky
- Anastasia Moskova
- Tony Shay



SYLLABUS

OF DANCE DESCRIPTIONS

41st Annual Kolo Festival, 1992

Table of Contents

Schedule.....	1
Committee & Board	3
Tom Bozigian - Dances of Armenia	
Fresno.....	9
Artiok Ovker En.....	9
Tzoord Ashoon	10
Vratzakan Bar.....	11
Chors Goghk-Vodk.....	12
Sepastatsi Bar	12
Tomzara Zuikov-Sharkov.....	13
Telloo Se Yedee	14
Shatty Ya Deney.....	15
Heiov Bar.....	16
Steve Kotansky - Dances of Romania	
Batuta dela Adincata	19
Sima Héjsza.....	21
Brîul Pe Opt.....	23
Hategana or Tartag.....	27
Fecioreasca	29
Kerekes.....	32
Cigánytánc	33
Anastasia Moskova - Dances of Bulgaria	
Angelovata.....	41
Nalyavo.....	42
Svishtovsko Horo.....	43
Malashevsko.....	44
Pirinska Kitka	45
Tony Shay - Dances of Croatia	
Igrajte Nam Mižikaši	52
Polka	53
Mista Kolo	53
Križi, Kriči, Tiček.....	54
Svatovski Drmeš.....	32
Babski Drmeš.....	55
Veliko Gorički Drmeš.....	56
Posavski Drmeš.....	57
Turopoljski Drmeš	58

Special Thanks to those on the KOLO FESTIVAL COMMITTEE and the Board of Directors who unselfishly gave of their time and enery in organizing, promoting, and running the Kolo Festival of 1992.

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Special thanks also goes to all the silent volunteers who were not on the committee but have been invaluable in their service and support before, during, and after the 1992 Kolo Festival.

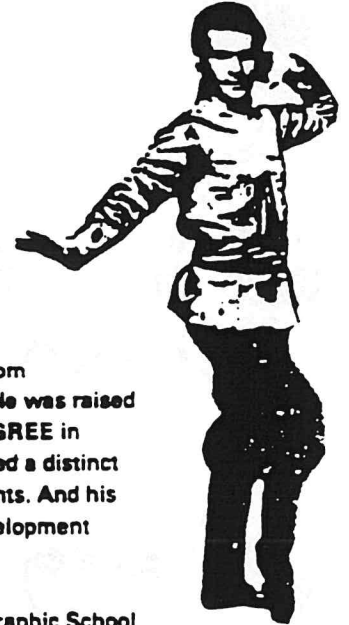
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Tom Bozagian

SPECIALIST OF ARMENIAN DANCE, SONG AND FOLKLORE



TOM BOZIGIAN was born in Los Angeles, Ca. to Armenian parents, the father of whom immigrated from **LENINAKAN** (formerly **GUMRI-ALEXANDRAPOL**) Armenian S.S.R. He was raised and educated in Fresno, California's **ARMENIAN COMMUNITY** receiving his **B.A. DEGREE** in **RUSSIAN AREA STUDIES** and **M.A.** in **EDUCATION**. Armenian song and dance played a distinct and unique role during his youth, and much of his time was spent with original immigrants. And his many years as an **ATHLETE** and Armenian **DRUMMER** tied in directly to his dance development and expansion.

Mr. Bozagian spent 2 years in **SOVIET ARMENIA** graduating from the State Choreographic School **SAYAT NOVA** and in coordination with the **UNIVERSITY OF YEREVAN ETHNOGRAPIC INSTITUTE** did regional field research filming and recording songs and dances of the Armenian S.S.R. interior.

His teaching work has taken him to most continents of the world, and he has set innumerable suites of Armenia dances for stage presentation working with both Armenian and non-Armenian organizations. Some of the notable performing ensembles with whom he has worked are **ARAX OF FRESNO**, **AMAN OF LOS ANGELES**, **BYU OF PROVO**, **DUQUENE UNIVERSITY**, **TAMBURITZANS OF PITTSBURGH**, **INTERNATIONAL DANCE THEATER OF AMSTERDAM** and **NAYIRI** of **PARIS**.

His **FOLK DANCE SYMPOSIUM** in **SANTA BARBARA** and **HONOLULU** are gaining world-wide recognition, and he conducts several Armenian **WEEKEND CAMPS** throughout the U.S.

Mr. Bozagian's Armenian **DANCE CLASS SERIES** throughout the **LA. area** are building in popularity. He works closely with **CAHPER** of California, a physical education organization.



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For Information Contact:

Tom Bozagian
14615 Greenworth Dr.
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(213) 941-0845

FRESNO

Line Dance--Leader R--Begin hands down with little finger hold and L hand resting on own lower back

COUNTS (2/4)

FIGURE I

1-4 Facing R and moving LOD do 2 two-steps begin with R
5 Stamp R with weight beside L
6 Pivot on R $\frac{1}{2}$ to face center as L touches in place and hands raise to shoulder height
7 & 8 Moving center do 1 two-step begin with L
9-10 Stamp R beside L twice-no weight
11 & 12 Moving bkwd run 3 times being with R
13 Touch L beside R
14 Hop on R in Place as L knee raises
15 Turning to face LOD as hands lower to original position dip on L in place
16 & Double bounce on L in place

FIGURE II

1-5 Repeat Figure I cts 1-5
6 Step L in place as body turns out $\frac{1}{4}$ to R and R kicks fwd
7 & 8 Moving out do 1 two-step begin with R
9 Stamp L beside R--no weight
10 Repeat Fig. I ct 6 except pivot $\frac{1}{2}$
11 & 12 Repeat Fig. I cts 7 & 8
13 Stamp R over L with weight as L heel lifts
14 Leap back on L as R kicks ahead
15-16 Turning to face LOD as arms lower to original position do Armenian kerteh step moving sideway R

ARTIOK OVKER EN

These are a combination of dances created from original step combinations by Armenian youth living in Fresno, Ca. during 1950's for dance competition--little finger hold, R under and L over at shoulder height, body at start facing diag R

COUNTS (2/4)

YEREK MEG

1-3 Walk 3 steps to LOD begin with R--body diag R
4 Kick L across R
5 Step L to L as body turns slightly L
6 Kick R across L

SAYAT NOVA

1-4 Moving LOD do 2 two-steps begin with R--body diag R
5-8 Repeat Yerek Meg cts 3-6

TSATKEH (Variation)

1 & 2 Do 1 Armenian kerteh moving LOD
3-4 Do 1 Armenian ver veri in place

TZOORD ASHOON (continued)

PART III (ASOORAGAN KOCHAREE)

(2/4) (Dancers close together with arms straight down and hands joined)
1 Facing center throughout touch L heel diag L
2 Step L across R
3 Hop L in place as R touches beside
& Slight leap R in place
4 Slight leap L in place as R knee bends fwd and torso slightly bkwd
5 & 6 Do 1 two-step in place begin with R

(2/4) PART IV (VAN KOCHAREE)

1 Facing center throughout dip on both ft, L ahead of R
2 Leap R in place as L heel touches ahead
& Leap L in place as R lifts behind
3 Slide back on L in place as R heel scissors to touch floor ahead
& Leap R in place as L lifts behind
4 Repeat ct 3 with opposite ftwk
& Repeat ct 3
5 Slide back on R in place as L toe slides fwd to touch beside R
6 Hold
7 Touch L toe across R with knee bent
8 Touch L toe to diag RLOD with knee bent

VRATZAKAN BAR (For Men) "LEZGINKA"

COUNTS (12/6 described in 4 cts)

BASIC STEP-KHOD (Done 8 meas or 32 cts)
1 Facing LOD, step R ahead
& Continuing LOD step ball of L ahead
2 Slide-step R ahead to meet L
3 & 4 Repeat above with opposite ftwk
Arms: L arm with fist clenched bends from elbow to waist level
in front while L arm does opposite--cts 1, &, 2 then the reverse
for cts 3, &, 4
Optional Arms: Clenched L fist over head and clenched R fist
straight out at shoulder level

VARIATION #1--KHACH (Done 32 cts)

1 & 2 Moving sideway R do 1 two-step begin with R as arms with clenched
fists cross at chest level
3 Cross L over R as R lifts behind sharply using optional arm
opp motion (Variation: sharp hop on R before L over R)
4 Step back on R as L kicks fwd
5-8 Repeat Khach with opposite ftwk, arms and motion

SEPASTATSI BAR (continued)

BUDOOEET

1-16 Same as above but with 360 degree total when going LOD and reverse when going RLOD

PART II

1 With finger hold original position and body turned diag LOD hop on R as L lifts behind
2 Touch L heel ahead on floor
3 Pivoting to face center small hop on R as L lifts in front
4 Turning to diag RLOD step L to L
5-8 Repeat above with opposite ftwk and direction
9-16 Repeat cts 1-8 one more time
17 Repeat Part II ct 1
18 & 19 Moving LOD do 1 two-step beginning L as hands go down and up
20 Step R to R

PART III--TSAP

(6/8) but changing again to 2/4

1 Facing diag R stamp L beside R as hands clap at chest level
2 Hop R in place as body turns to RLOD and L knee raises in front--
L arm raises above head and R hand placed on R waist
3 & 4 Do 1 two-step in place beginning L
5-8 Repeat Part III cts 1-4 with opposite ftwk, direction and arm motion
9-16 Repeat Part III cts 1-8 one more time
17 & 18 Moving LOD do 1 two-step beginning L as hands clap twice
19 Continuing LOD skip from L to R (ver veri) as arms swing down
and back
20 Hop R in place as L lifts behind

TOMZARA ZUIKOV-SHARKOV

COUNTS (9/8) in 4 cts (ZUIKOV-Couple Part)

Two columns facing each other 10 ft apart (if couple has a male, he is on R) with couples in back basket hold position facing center
1 Step bkwd on R
2 Touch L toe across R
3 Touch L toe diag L
4 Touch L heel straight ahead
& Touch L toe straight ahead
5-8 & Repeat cts 1-4 with opposite ftwk
9 Moving center step ahead with R
10 Close L to R
11 Repeat Ct 9
12 Repeat Ct 10
13 Step fwd on R
14 Hop on R as L lifts behind
15 Step fwd on L
16 & Stamp R twice no weight beside L
17-32 & With ftwk of cts 13-16 & couple makes CW 360 degree circle to finish at original position (each 4 cts make $\frac{1}{4}$ circle)

TELLOO SE YEDEE (continued)

5 Leap both feet in place
6 Hop R in place as L arches behind
7 Repeat ct 1
8 Repeat ct 2

VARIATION #3

1 Moving fwd leap ahead on L as R extends straight back above
floor with torso bent fwd
2 Hop on L
3 Leap R in place as L extends straight ahead above floor with
torso straightening
4 Hop R in place
5 & 6 Moving fwd do 3 scissors kick above floor begin R
7 Step R in place as L scissors above floor
8 Hop R in place
9-16 Repeat cts 1-8 but moving back to original place

VARIATION #4

1 Leap L in place as R toe touches beside
2 Hop L in place as R heel strikes floor ahead
& Leap R ahead as L lifts
3 Stamp L with weight ahead as R lifts
& Step R in place
4 Step L in place
5-6 Stamp R no weight beside L
7 & 8 Repeat cts 2 & 3 but on ct 8 L stamps no weight
9 Step L behind R
10 Step R fwd
11 Step L fwd
12 Step R across L
13 Touch L across R as R makes little hop
14 Hold
15 Leap on L
& Hop on L
16 Leap R in place as L kicks fwd above floor

SHATTY YA DENEY

COUNTS 4/4 described in 4 cts

BASIC STEP

Debki position throughout-fingers and elbows interlocked
1 Facing diag R hop L in place as R heel strikes on floor ahead
& Leap R to R as L lifts
2 Stamp L with weight ahead of R

Steve Kotansky

SIMA HEJSZA
(Gyimes, Transylvania, Romania)

The "Sima" or "Smooth" Héjsza belongs to the Balkan or chain dance layer in the dance repertoire of the Hungarian-speaking Gyimesi Csango people living in the eastern-most Carpathian Mountains in Transylvania, Romania. It is a three measure dance similar in structure to a simple sirba, pravo horo, Arkan, or Hasapiko. The dance is also known simply as Héjsza, Szirba, or Héjsza-szirba.

Pronunciation: SHEE-ma HAY-sah

Source: Zoltán Zsuráfszky. György Martin, Zoltán Kallos:
A Gyimesi Csángók Táncelete és Tancai (The Gyimes
Csángos dance life and dances) Tanctudományi
Tanulmányok 1969-70 Budapest.

Record: Hungaria Records 005 2/4 meter

Formation: Open circle, shldr hold (men only) or "V" (mixed),
leader at R end of line.

Meas

Pattern

BASIC

- 1 Facing slightly R of ctr, step R ft fwd (ct 1); step L ft beside but slightly fwd of R (ct 2).
- 2 Turning to face ctr, step R ft to R side (ct 1); bounce slightly on R ft and swing L ft (leg straight) slightly up and in front (ct 2).
- 3 Repeat meas 1 with opp ftwk.

TRAVELING BASIC

- 1 Facing slightly R of ctr, step fwd R,L (cts 1,2).
- 2 Step R ft fwd (ct 1); lift slightly on R and bring L ft fwd (ct 2).
- 3 Repeat meas 2 with opp ftwk.

VARIATION I

- 1 Facing slightly R of ctr, step R ft fwd (ct 1); step L ft beside R (ct &); turning to face ctr, step R ft to R side (ct 2); chug fwd on R ft and bring L ft fwd, up and back (bkwd bicycle-like) (ct &).
- 2 Step on L ft slightly back (ct 1); cukce (raise and lower on L heel) (ct 2).
- 3 Tap ball of R ft beside L heel (slight accent) (ct 1); brush and scuff R heel fwd (ct 2).

VARIATION II

- 1 Facing slightly R of ctr, step R ft fwd (ct 1); step L ft beside R (ct &); turning to face ctr, step R ft to R side (ct 2).
- 2 Lift on R ft in place (ct 1); tap L ft beside R (ct &); step on L ft in place (ct 2); tap sole of R ft slightly to R (ct &).
- 3 Close R ft to L ft (ct 1); hold (ct 2).

BRIUL PE OPT
Romania

Briul or Briule (plural form) is found throughout Romania in various forms, but mainly in the south. This particular Briul pe opt is a collection of steps from Muntenia that was learned between 1972 and 1980 from various village and amateur groups and from a very close friend, professor Leonte Socaciu of Bucharest, Romania.

TRANSLATION: Briul (belt dance) in eight

PRONUNCIATION: BREE-ooow peh Ohpt

RECORD: Any good Briul in an eight meas melody, i.e., Balkan Arts 707b.

FORMATION: Short lines in belt hold (L over R), facing ctr.

METER: 4/4

PATTERN

Meas.

INTRODUCTION or GETTING UP THE COURAGE

1 Step R to R (ct 1); close L to R (ct 2); repeat step-close (cts 3-4).

2-8 Repeat meas 1 to R. During this period of getting into the music, witty "strigaturi" or verses are usually shouted, either in unison or antiphonally: i.e.,

Si la briu, la briu, la briu

Si la secera de griu

Cire so lasa de briu

Sa dea ciofa cu rachiu

After the verse is shouted on the record the dancers reply with "to ta iasa" (toh tah ee-ah-sha) twice.

FIG. I: WARM UP OR SIDE STEP

1 Step R to R (ct 1); close L to R without wt (ct 2); repeat step-close to L (cts 3-4).

2 Repeat meas 1 of Intro (step-close to R, 2x).

3-8 Repeat meas 1-2, 3 more times (4 in all).

FIG. II:

1 Turning to face diag L of ctr, lift on L as R extends straight and low in front of L (ct 1); step R (accent) diag L of ctr lifting L bkwd behind R (ct &); hold (ct 2); step L bkwd in pl turning to face ctr (ct &); hold (ct 3); leap R on R (ct &); step L across R (ct 4).

Note: The rhythm of meas 1 is - Q,S,S,Q,S.


(over)

- 2 Hop L in place as R knees lifts (ct 1); stamp R in front of L (ct &); step L in place (ct 2); hop on L in place lifting R (ct 3); stamp R slightly R of L (ct &); step L in place (ct 4).
- 3-8 Repeat meas 1-2, 3 more times (4 in all).

FIG. VIIa:

- 1 Flick or kick R across L (ct 1); step R across L (ct &); step L bkwd in place (ct 2); step R to R (ct &); step L across R (ct 3); step R bkwd in place (ct &); step L to L (ct 4).
- 2 Repeat meas 2, Fig. II (closing motif: hop-step-step, 2x) in place, adding a flick of R on ct 1,&.
- 3-4 Repeat meas 1-2.

FIG. VIIb:

- 5 Repeat meas 1, Fig. VIIa (flick Lx, Rx, L bk, R to R, Lx, R bk, L to L) adding: Step R across L on ct &.
- 6 Step L bkwd in place (ct 1); step R to R (ct &); step L across R (ct 2); step R bkwd in place (ct &); step L to L (ct 3); step R across L (ct &); step L bkwd in place (ct 4); step R to R (ct &).
- 7 Step L across R (ct 1); step R bkwd in place (ct &); step L to L (ct 2); step R across L (ct &); step L bkwd in place (ct 3); step R to R (ct &); close L to R (accent)(ct 4).
- 8 Repeat meas 2, Fig. IIa (closing motif with flick).
- 9-15 Repeat Fig. VIIa and VIIb up to meas 8 of VIIb.
- 16 Add this ending on second repeat. With wt on L, in a "can-can" like fashion, kick the R leg 4 times, starting to the L of the L leg and moving slightly R with each additional kick(cts 1,2,3,4). 

FINALE:

- 1-7 Repeat Fig. V, moving fwd 4 meas and bkwd 3 meas, add to the end:
- 8 Leap onto both heels with heels together and toes turned out (ct 1); fall onto both ft, knees slightly bent (ct 2); repeat cts 1-2 of meas 4 above (cts 3-4).

This dance was presented by Stephen Kotansky at the 1981 Stockton Folk Dance Camp and have been corrected from there errata.

Presented by Stephen Kotansky

HATEGANA or HARTAG
(Transylvania, Romania)

Pronunciation: hah-tseh-GAH-nah

Record:

2/4 meter

Formation: Ptrs facing each other in closed shldr-blade shldr-blade pos, or with W hands over M shldrs and M hands held at head level with bent elbows pinching W arms.

Meas

Pattern

BASIC IN PLACE (Pas de Basque or Cifra)

- 1 M: Leap onto L ft slightly to L (ct 1); accented step on R ft beside L ft (ct &); step on L ft in place (ct 2).
- 2 Repeat meas 1 with opp ftwk and direction.
- W: dance same steps but start with opp ft and direction
- 3-8 Repeat meas 1-2 three times.

STAMPING VARIATION IN PLACE (Done by both men and women)

- 1 Fall onto L ft in place (ct 1); stamp R ft beside L (ct &); repeat cts 1,& (cts 2,&).
- 2 Fall onto L ft in place (ct 1); stamp R ft beside L with wt (ct &); stamp L ft beside R (ct 2).

OR

- 1 Repeat meas 1.
- 2 Chug bkwd on both ft (ct 1); stamp L ft fwd (ct 2).
- 3-8 Repeat either of the above meas 1-2, three times.

TURNING STEP

Position: Turning to face L, M L hand on W R upper arm, M R hand on W L shldr-blade or over her L shldr. W R hand on M L upper arm, her L hand on his R upper arm or hooked above his R elbow.

- 1 Step fwd on L ft (ct 1); pivot on R ft in place (ct 2). W's step tends to be more fwd moving so that they travel around the men.
- 2-6 Repeat meas 1 five times.
- 7 M: Lift on R ft (ct 1); step fwd on L ft turning to face slightly R of ctr (ct 2).
- 8 Close R ft to L (ct 1); fall onto L ft, accented, in place (ct 2).
- 7 W: Step on L ft to L, turning to face slightly R of ctr (ct 1); stamp R ft beside L (ct 2).
- 8 Lift on L ft in place (ct 1); stamp R ft beside L (ct 2).

TURNING STEP

- 1-8 Reverse pos, ftwk, and direction of turn described above.
- NOTE: During change of direction, meas 7-8, M can let go of joined upper arms and open up side by side.

TRAVELLING RUNNING STEP

- 1 Standing side by side with inside hands joined (M R, W L)

(over)

Fecioreasca

(Transylvania, Rumania)

Fecioreasca belongs to the family of men's dances characteristic of Transylvanian dance culture. Literally it means young men's dance and is known by the Hungarians as *Legenyés*. These dances are virtuosic in character and are truly a pinnacle in ethnic dance culture. The Rumanians, in comparison to Hungarians, tend to dance the Fecioreasca in a group form where all dancers perform the same or very similar steps. The Hungarians perform the *Legenyés* as a solo or more individual in form. The rhythmical structure of the Fecioreasca, like that of the *Invirtita*, is worth discussing. It is generally syncopated and often difficult to ascribe to a particular meter. It is therefore preferable to think in terms of dancer's beats or accents. The basic breakdown of beats is 3: Long-short-short (or Slow-quick-quick), but this can be further broken up.

Some basic Fecioreasca rhythms are:

2/4	♩ ♪ ♪
7/8	♩. ♪ ♪
8/8	♩ ♪ ♪ or ♩. ♪ ♪ = SQS
9/8	♩ ♪ ♪.
10/8	♩ ♪. ♪.

These steps come from the village of Vistea de Jos in South-Eastern Transylvania and were learned from Zoltan Farkas in Budapest.

Pronunciation: fetch-eeor-YAH-skah

Record: NOROC 2708 B

Formation: Men, solo, in a circle facing center.

Rhythm: 9/8 meter

Dancer's cts	1 2 3	or	1 & 2 3
	♩ ♪ ♪.		♩. ♪ ♪.
	S q q+		q- s q q+ here s=q+

Meas

Pattern

- TRAVELING STEP (S q q+).**
- 1 Step on R ft (knee bent, with down accent) to L behind L ft (ct 1); hop on R ft slightly to L and bring L ft sharply up to pos in front of R knee (ct 2); step on L ft to L, hips twist slightly to L (ct 3).
 - 2 Step on R ft (knee bent, with down accent) to L in front of L ft, hips turn to R (ct 1); hop on R ft and bring L ft up and behind R knee (ct 2); step on L ft to L, hips turn to R (ct 3).
 - 3-6 Repeat meas 1-2 twice.
 - 7 Repeat meas 1.
 - 8 (q- s q q+) Facing ctr with wt on L ft (knee bent), touch R heel in front of L ft (ct 1); touch ball of R ft (partial wt) to R of L ft (ct &); close R ft sharply to L ft (ct 2); fall onto L ft in place freeing R ft (ct 3).
 - 9-16 Repeat meas 1-8.

Fecioreasca (continued)

- SLAP SEQUENCE II** (q- s q q+) + (S q q+).
- 1 With wt on L ft, R ft corkscrews (from knee down) from L side 2 o'clock CCW and slap R hand against R thigh (ct 1); as R heel comes around, slap R hand against R outer heel (ct &); R ft continues around, hold on L ft (ct 2); leap onto R ft across and in front of L ft and slap R hand against L inner heel behind R knee (ct 3).
 - 2 Step onto L ft in place and begin to "unwind" corkscrew CW (R knee down to R ft)(ct 1); slap R hand against R inner boot top (leg straight and fwd)(ct 2); leap onto R ft in place and slap R hand against L inner heel behind R knee (ct 3).
 - 3-4 Leap onto L ft in place and repeat meas 3-4 of Slap Sequence I.
 - 5-8 Repeat meas 1-4 of Slap Sequence II.

Presented by Stephen Kotansky and Susan Snyder-Kotansky

CIGÁNYTÁNC
(Szabolcs - Szatmár County, Hungary)

Pronunciation: TSEE-gahn-tahnts

Two major forms of dance are found among Gypsies living in Hungary:

- (1) Cigány Tánc (Gypsy dance)
- (2) Botoló' (stick dance)

The Cigánytánc, which is described here, can be done by one man, by one woman and in couples. In the men's solo form, demonstrating one's virtuosity is the aim. When dancing with a partner a game occurs in which the woman attempts to get behind her partner's back while he tries to prevent her without ever touching her. The dance, in its traditional form, is never done in a group. A couple may begin dancing and then another man or woman will come and replace the first, and then another and so on. Musical accompaniment consists of singing, "mouth music" (a series of nonsense syllables and sounds), and percussion instruments such as wooden spoons or even milk cans, serving as the rhythmic basis for the dance. More recently guitars and contra brács (viola) have been added.

Record: SKS-001; Folkraft EP 1351 4/4 meter

Formation: Cpls scattered freely about the dance space; ptrs facing each other. Fingers snap continually in front of body.

Meas

Pattern


MOTIFS DONE BY MEN AND WOMEN

- PIHENŐ (Rest)
- 1 Facing ctr, touch R ft (toe or heel) fwd (ct 1); step on R beside L (ct 2); touch L ft (toe or heel) fwd (ct 3); step on L beside R (ct 4).
- SETALO (Walk)
- 1 Facing ctr, touch R ft (toe or heel) fwd (ct 1); turning to face slightly R of ctr, step fwd on R ft (ct 2); step fwd on L ft (ct 3); turning to face ctr, step on R ft to R (ct 4).
 - 2 Repeat meas 1 with opp ftwk and direction.

MOTIFS DONE BY MEN ONLY

- CSIPŐ FORGATÁS VAGY CSIKTAPOSÓ (Hip turn, or putting out a cigarette butt)
- 1 With wt on L ft and ball of R ft touching slightly fwd, bounce on L ft and twist both heels to L (ct 1); bounce on L ft and twist both heels to R (ct &); take wt on R ft and lift L ft slightly up and to side (ct 2); reverse ftwk for cts 3,&,4.
- DOBOGÓ (Stamp)
- 1 With 3 accented steps run fwd R,L,R (cts 1,&,2); lift L ft slightly to L (ct &); click-close L ft to R ft (ct 3); fall on R ft back with L heel twisted to R (ct 4); OR fall onto both ft (knees bent), heels turned to R.

CIGÁNYTÁNC (Continued)

- 5 Leap in air with both heels out to sides, knees bent  (ct 1); (2/4) slap hands against respective heels up in air (ct &); land on both ft (ct 2).

PONTOZÓ (Point)

- 1 With wt on L ft, lift and lower L heel (R ft is behind L calf, R knee bent and turned out (ct 1); bend L knee and tap R toe behind L ft (ct &); lift and lower L heel (R ft moves to R side, R knee bent and turned in next to L knee) (ct 2); bend L knee and tap R toe to R side (ct &); lift and lower L heel (R ft is lifted diag fwd R (knee straight) (ct 3); bend L knee and strike R heel fwd and to R (ct &); lift and lower L heel (bring R ft, knee bent and turned out to pos in front of L shin (ct 4); bend L knee and tap R toe in front and to L of L ft (ct &).
- 2 Leap onto R ft in place and lift L ft up and behind (L knee bent and turned out) (ct 1); reverse ftwk of meas 1, cts &-4 for cts &-4.

DUPLA KOPOGÓ BOKÁZÁZÓVAL (Double stamps and heel clicks)

- 1 Slight leap onto L ft (ct 1); stamp R heel beside L ft (ct &); step on R ft in place (ct 2); tap L heel beside R ft (ct &); step on L ft in place (ct 3); tap R heel beside L ft (ct &); lift on L ft and bring R ft slightly up behind L ft (ct 4); step on R ft across and behind L ft (ct &).
- 2 Step on L ft to L (ct 1); tap R heel beside L ft (ct &); step on R ft in place (ct 2); tap L heel beside R ft (ct &); lift on R ft and bring L ft slightly up and behind R ft (ct 3); step on L ft behind but to R of R ft (ct &); step on R ft to R (ct 4); click-close (bokázó) L ft to R ft (ct &).
- 3 Fall onto L ft in place (ct 1); click-close (bokázó) R ft to L ft (ct &); jump onto both ft with ft about 1' apart, knees bent (ct 2); jump up and click heels together (beneath body) (ct &); spread ft apart in air and land with heel click, ft together, knees bent (ct 3); hold (ct 4).
- 4 Fall onto L ft (ct 1); bending upper body slightly fwd, slap R hand against R boot top (ct &); step fwd on R ft (ct ah); step fwd on L ft (ct 2); slap R hand against R boot top (ct &); reverse ftwk and slaps for 3,&,ah,4,&.
- 5 Repeat Csapas Cadence.

MOTIFS DONE BY WOMEN ONLY

HÖCÖGÖ 1 (Bounce)

- On ct & of previous meas, lower wt onto both ft together, knees bent and heels turned to L.
- 1 Bounce twice on both ft twisting heels to R (cts 1,&); lower both heels to R (ct 2); reverse heel action for cts 3,&,4.

HÖCÖGÜ 2 (Bounce)

- 1 With wt on L ft and R ft lifted slightly off floor but very near to L ft, hop twice on L ft turning 1/4-1/2 CW (to R) (cts 1,&); fall onto R ft as L knee turns in with toe touching floor next to R instep (ct 2); reverse ftwk and direction for cts 3,&,4.

CIGÁNYTÁNC (Continued)

(4/4) EXTENDED CHUG CROSS

- 1 Repeat cts 1,&,2,& of Chug-Cross-Step-Touch; step on L ft slightly to L (ct 3); step on R ft in front of L (ct &); close L ft beside R, knees bent (ct 4).
Step can be done with opp ftwk.

(2/4) CHUG-CROSS-CLOSE

- 1 With wt on both ft or L ft, chug back slightly on L ft and lift R ft slightly fwd (ct 1); step on R ft in front and to L of L ft (ct &); close L ft to R ft with knees bent (ct 2). This step moves slightly to L. It can also be done with opp ftwk and direction.

CSUSZÓS KOPOGÓS (Sliding tap)

- 1 With heels together but wt on L ft, twist L heel to R and tap R heel beside L ft (ct 1); twist L toe to R and tap ball of R ft beside L (ct &); repeat cts 1,& two more times (cts 2,&, 3,&); drop wt onto R ft (knee bent) and lift L ft slightly (ct 4).
- 2 Reverse ftwk and direction of meas 1.

(2/4) MARI'S STEP

- With wt on L ft and R ft extended fwd (knee straight and ft slightly off the floor), moving fwd, bounce twice on L ft (cts 1,&); step on R ft in front and slightly to L of L ft (ct 2).
- 2 Moving fwd, bounce twice on R ft and bring L ft fwd (knee straight, ft slightly off the floor) (cts 1,&); step on L ft in front and slightly to R of R ft (ct 2).
 - 3 Moving fwd, bounce twice on L ft bringing R ft fwd (knee straight) (cts 1,&); step bkwd R,L (cts 2,&).
 - 4 Step bkwd on R ft (knee slightly bent) (ct 1); with L ft lifted slightly off floor but close to R ft, bounce twice on R ft and turn L ft slightly out to L (cts 2,&).
 - 5 Leap onto L ft slightly to L (ct 1); step on R ft across and in front of L ft (ct &); close L ft to R (knees bent) to face ctr (ct 2).

ADDITIONAL MOTIFS DONE BY MEN

CSAPAS 2

Done after Csapas Cadence. On the & ct of 4, slap L hand against L outer upper thigh.

- 1 Slap R hand against raised R outer heel at the R side (ct 1); slap L hand against L outer upper thigh as R ft does a downward starting Ronde de Jambe (knee bent and R ft up and behind) (ct &); tap R hand against heel sole of R ft (ct 2); slap L hand against L outer upper thigh (ct &); close R ft to L ft (ct 3); slap L hand against L outer upper thigh (ct &); slap R hand against fwd-raised R boot top (knee straight) (ct 4).

Anastasia

ANGELOVATA

SOURCE: Anastasia Moskova. This dance is from the village of Gorna Lipnitsa, Pavlikensko region of Northern Bulgaria.

FORMATION: Hands joined down at sides.

METER: 7/16, counted: ONE, TWO, **THREE**, or Q, Q, S.

<u>MEAS.</u>	<u>DESCRIPTION</u>
1	Facing center, step fwd. on L ft. bending L knee(ct.1), hop on L ft. lifting R ft. slightly(ct.3).
2	Step bkwd. on R ft.(ct.1), hop on R ft. lifting L ft. slightly(ct.3).
3	Hop on R ft. lifting L ft. slightly(ct.1), step sdwd. L on L ft.(ct.2), step on R ft. crossing behind L ft. (ct.3).
4	Hop on R ft. lifting L ft. slightly(ct.1), step sdwd. L on L ft.(ct.2), step on R ft. crossing behind L ft. (ct.3).
5	Step sdwd. L on L ft.(ct.1), hop on L ft. lifting R ft. in front of L leg(ct.3).
6	Turning to face R LOD, step fwd. on R ft.(ct.1), step fwd. on L ft.(ct.2), step fwd. on R ft.(ct.3).
7	Step fwd. on L ft.(ct.1), step fwd. on R ft.(ct.2), step fwd. on L ft.(ct.3).
8	Turning to face center, step sdwd. R on R ft.(ct.1), step on L ft. crossing behind R ft.(ct.3).
9	Step sdwd. R on R ft.(ct.1), hop on R ft. while lifting L ft. in front of R leg(ct.3).

SVISHTOVSKO HORO

SOURCE: Anastasia Moskova. This dance is from the Rousse region of Northern Bulgaria.

FORMATION: Lines with hands joined at bent elbows in upper "V".

METER: 2/4, counted: **ONE**, and, **TWO**, and.

<u>MEAS.</u>	<u>DESCRIPTION</u>
1	Facing center, step fwd. on L ft.(ct.1), hop on L ft. while slightly lifting R ft. behind(ct.2).
2	Step bkwd. on R ft.(ct.1), hop on R ft. while lifting L knee fwd.(ct.2).
3	Step on L ft. next to R ft.(ct.1), step on R ft. in place(ct."and"), step on L ft. in place(ct.2).
4	Step sdwd. R on R ft.(ct.1), step on L ft. crossing in front of R ft.(ct.2).
5	Step sdwd. R on R ft.(ct.1), step on L ft. next to R ft.(ct."and"), step on R ft. next to L ft.(ct.2).

PIRINSKA KITKA

SOURCE: Anastasia Moskova. This is a suite of popular village dances from the Western Pirin region of Bulgaria.

FORMATION: Lines with hands joined at sides.

METER: PART I; 13/16, PART II; 2/4, PART III; 7/8

PART I

" IZPAICHE "

METER: 13/16, counted: ONE, TWO, THREE, FOUR, FIVE or S,Q,S,Q,S.

MEAS. DESCRIPTION

- 1 Facing center, hop on L ft. while lifting R knee and kicking R ft. across L leg, down towards floor (ct.1), hop on L ft. while lifting R knee and swinging R ft. diag. fwd. R (ct.2), step sdwd. R on R ft. while lifting L ft. in place (ct.3), turning to face diag. fwd. R, hop on R ft. while lifting L knee and swinging L ft. across R leg (ct.4), step diag. fwd. R on L ft. while slightly lifting R ft. behind (ct.5).
- 2 Repeat action of Meas. 1, ct.1 through ct.3, facing center tap L ft. diag. fwd. R, crossing in front of R ft. while bouncing on R heel (ct.4), tap L ft. diag. fwd. L, while bouncing on R heel (ct.5).
- 3 Repeat action of Meas. 2 with opposite footwork and direc.

TRANSITION

- 1 Tap L toe in front of R ft. (ct.1), tap L toe diag. fwd. L (ct.2).
- 2 - 4 Bounce on both feet in place 6 times.

PART II

" DYASNO LYAVO "

METER: 2/4, counted: ONE, and, TWO, and.

MEAS.	DESCRIPTION
" NA MYASTO "	
9 - 12	Repeat action of Meas. 1 - 4, "NA MYASTO"
" KRUSTOSVANE "	
13	Facing center, step sdwd. R on R ft.(ct.1), bend R knee while slightly lifting L ft. in place(ct."and"), step on L ft. crossing in front of R ft.(ct.2), step on R ft. in place(ct.3).
14	Repeat action of Meas. 13 with opposite footwork and direction.
15 - 16	Repeat action of Meas. 13 - 14.
" NAPRED SUS ZADNO IZHFULYANE "	
17	Facing center, hop on L ft. while pumping R ft. fwd.(ct.1), hop on L ft. while pumping R ft. fwd.(ct.2), step fwd. on R ft.(ct.3).
18	Hop on R ft. pumping L ft. fwd.(ct.1), hop on R ft. pump L ft. fwd.(ct.2), step fwd. on L ft.(ct.3).
19	Leap onto both feet bending knees(ct.1), step on R ft. i place, kicking L ft. behind R calf(ct.2), step on L ft. in place, kicking R ft. behind L calf(ct.3).
20	Repeat action of Meas. 19.
21	Facing center, hop on L ft. pumping R ft. fwd.(ct.1), hop on L ft. pumping R ft. fwd.(ct.2), step bkwd. on R ft.(ct.3).
22	Hop on R ft. pumping L ft. fwd.(ct.1), hop on R ft. pump L ft. fwd.(ct.2), step bkwd. on L ft.(ct.3).
23 - 24	Repeat action of Meas. 19 - 20.
" NA DYASNO S PRISIPVANE "	
25	Turning to face R LOD, step fwd. on ball of R ft.(ct.1), step on L ft. next to R ft., bending both knees and lowe R heel(ct."and"), step fwd. on R ft. kicking L ft. up behind(ct.2), step fwd. on L ft.(ct.3).
26 - 32	Repeat action of Meas. 25, SEVEN MORE TIMES.
" NAPRED S VURTENE "	
33 - 34	Repeat action of Meas. 17 - 18, "NAPRED SUS ZADNO IZHFUL facing center.

Tony Shay

DRMEŠ

The drmeš (shaking dance), in this writer's opinion, can be best thought of as a dance complex with many local stylistic variations. In conversations with Stjepan Sremac, Croatian dance scholar, it probably is not more than 150 years old and is related to the poka, with which it shares many features. In most localities the local music and movements are simply called drmeš. Terms such as Prigorski, Pokupski, and Posavski drmeš are used by dance and music scholars and outsiders to differentiate musical and choreographic characteristics.

Like most living dance forms that form a part of living traditions, new movements and steps are always being added either through the invention of a locally admired dancer or by seeing groups from other areas in festivals or watching LADO in concert or television. All of this is a natural process of change.

Most popular throughout Central Croatia, the dance consists of walking, turning, stamping, and shaking figures, often in no particular order. The most salient aspect of this dance complex is that the dancers improvise. In one dancing area with several circles, couples, trios, quartets, etc., one may see some groups walking, some turning rapidly, some slowly, some shaking, etc. In the notes I have included a large number of variations. In most cases the dance will alternate between walking, turning and shaking. Dancers often favor certain musical passages with one kind of movement or other, particularly stamping patterns to musical passages with strong rhythmic elements. From observation, the amount of stamping seems directly related to footwear and dancing surfaces: in those areas where people dance outdoors and wear soft opance they do not stamp a great deal, but those areas in which heeled shoes and boots are worn and there is a community hall, the dancers often perform sophisticated rhythmic patterns, dictated by the music.

The dance notes, variations, and figures come from classes here and in Croatia, reading of many books and articles, observing dancing here and in Croatia, and especially from my many years of cherished friendship with Nena Sokčić and other members of LADO, past and present. LADO has served as an inspiration to me throughout my professional life because of their devotion to authenticity and the positive portrayal of the widest variety of Croatian traditional dances and music.

POLKA

Formation: Couples. Man's lft and woman's rt. are joined, palm to palm. Man's rt. hand is behind woman's back, the back of his hand touching her back. Her lft. hand is on his shoulder, the back of her hand touching. This is a kind of ballroom position.

Time: 2/4

Note: Couples are free to move about the floor. Dance is performed with a light style.


Meas.

- 1 Beginning either L. or R., but with partners using opp. ftwk, step in place (ct.1). Touch free foot next to stepping foot (ct.&). Repeat opp. ftwk. (ct. 2,&). Step is light and bouncy.

This is the only step of the dance. Partners improvise directions. The step touch almost has a feeling of a pas de basque.

MISTA KOLO
(Croatia)

19

Source: Mena Šokčić of Lado Ensemble
Record: 1.010-49B Kolo iz Slavonije
Time: 2/4 
Position: Circle position, inside basket hold, belts or hands

Meas. Cts. Pattern

- STEP I.
- 1 1 Slight bend of knees (plie), feet about shoulder width apart
2 Straighten knees, feet leaving ground slightly
2 Two small bounces in place, feet remain in same position, knees rigid (cts 2, &)
Repeat measure 1 seven times (8 times in all).
- STEP II.
- 1-4 4 steps R, L, R; L, into the center and repeat back to place. Steps follow one foot almost directly in front of the other forward and back.
- 5-8 8 steps forward starting with R ft. The circle breaks into two parts and the ends close in to form two smaller circles.
- 9-12 8 steps backwards starting with R ft as two smaller circles reform into one larger circle.

Presented by Anthony Shay

SVATOVSKI DRMEŠ

Formation: Typical for Turopolje as in Alaj Smo Se. Can also be in couples, rt hands joined.

Time: 2/4

Meas.

Pattern I

- 1 Step side L. (ct.1). Hop on L. (ct.2).
- 2 Same as meas. 1, opp. ftwk.
- 3 Step side L. (ct.1). Step R. Next to L. (ct.&)., Repeat (ct.2,&).
- 4 Repeat meas. 1
- 5-8 Same as meas. 1-4, opp. ftwk.

Pattern II

- 1 A smooth walk to lft. beginning R. (ct.1), Reaching L.(ct.2).

-32-

BABSKI DRMEŠ (Niski Drmeš)

Formation: Circle of men and women. Men have hands joined behind backs of women. Women rest hands on men's shoulders.

Time: 2/4

Meas.

Pattern I - Music A.

- 1-8 Rock in on R. (ct.1) Lift slightly on R. (ct.&). Rock back on L. (ct.2). Hop more strongly on L. (ct.&). This whole pattern moves lft. for 8 meas.

Pattern II - Music B

- 1-8 Walt to lft. Smoothly stepping R. (ct.1), reach L. (ct.&). Repeat (ct.2,&). This step can be reversed in ftwk. and direction by swinging L. around on the last count of meas. 4.

POSAVSKI DRMEŠ
(Posavina)

Source: Seminar on Yugoslav Dance, Badija: Nena Sokčić

Time: 2/4

Position: Mixed circle of men and women. Back basket hold. Circles should be fairly small

Record: LP AMAN-102

Measure: Step I - Walk

1 Turning slightly Lft., but keeping shoulders on circumference of circle, step R. in RLOD (ct.1) Reaching with L. step Lft. onto ball of L. (ct.2) This should a very smooth walking movement.

2-16 Repeat meas. 1.

Step II - Run

1 In the same position as Step I, leap out on R. in RLOD (ct.1) With a low, smooth movement, leap on L. (ct.2) This should produce an "up" then "smooth" movement.

2-16 Repeat meas. 1.

Step III - Drmeš

1 Facing center, step in place with R. (ct.1) Hop on R. (ct.&) Land on R. (ct.2) Step L. slightly to Lft. (ct.&).

2-16 Repeat meas. 1.

Step IV - Fast turn

1 Still facing center and bending knees into a sitting position, step R. well into the center and across L. (ct.1) Reach well out to the Lft. with the L. and step (ct.2)

2-16 Repeat meas. 1.

Speed is obtained by keeping pressure against the arms and reaching with the L.

Dance repeats to end of music.