

*The 42nd
Annual*

KOLO FESTIVAL

SYLLABUS
of Dance Descriptions



Teachers

Dick Crum
Joe Graziosi
Zoltán J. Nagy
& Croatia Klapa Singing
with Joshko Caleta

November 25-27, 1993

Russian Center, San Francisco



*The 42nd
Annual*

KOLO FESTIVAL

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1993 KOLO FESTIVAL SCHEDULE

FRIDAY DAY

Doors open 9:00 AM

Morning Classes	Upstairs Theatre	Mid-Level Dance Studio	Downstairs Gym
10:00 AM - 11:15	Dick Crum - Balkan	Ed Kremers - Beginning FD	*Hungarian line
11:25 AM - 12:40	Joe Graziosi - Greek	Bob Gardner - Beginning FD	*Hungarian couple
12:50 PM - 1:20		<i>Promoting FD in the schools</i>	
		Discussion group hosted by Denise Weiss	

Afternoon Classes

2:15 PM - 3:30	Dick Crum - Balkan	Mary Hancock - Beginning FD	*Hungarian couple
3:40 PM - 4:55	Joe Graziosi - Greek	Floyd Davis - Beginning FD	*Hungarian Line
5:05 PM - 5:35		<i>Promoting your FD Class:</i>	
		<i>Its Care and Feeding</i>	
		Discussion group hosted by Berkeley Folk Dancers (BFD): Emily Stoper, Claire George and Bill Lidicker	

FRIDAY NIGHT

Doors open 6:45 PM

7:15 PM - 8:30	Croatian Klapa Singing with Joshko Caleta . . .	Mid-Level Dance Studio
7:15 PM - 8:30	Family Folk Dance with Nancy McGee	Downstairs Gym
7:30 PM - 8:30	Replay of dances taught	Upstairs Theatre
8:30 PM - 2 AM	Live Music - Folk Dancing	Upstairs and Downstairs

SATURDAY DAY

Doors open 9:30 AM

Morning Classes	Upstairs Theatre	Mid-Level Dance Studio	Downstairs Gym
10:00 AM - 11:15	Joe Graziosi - Greek	Bob Shapiro - Beginning FD	*Hungarian line
11:25 AM - 12:40	Dick Crum - Balkan	Jeanie Kermoian -Beginning FD	*Hungarian couple
12:50 PM - 1:20		<i>Promoting your FD Performance Group</i>	
		Discussion group hosted by Joan Ominski, Westwind	

Afternoon Classes

2:15 PM - 3:30	(rehearsals)	*Hungarian Line	Dick Crum - Balkan
3:40 PM - 4:55	(rehearsals)	*Hungarian Couple	Joe Graziosi - Greek
3:40 PM - 4:55	Upstairs Kafana Cafe:	Joshko Caleta teaches Croatian klapa singing	
5:05 PM - 5:35	Mid-Level Dance Studio:	<i>Promoting FD Statewide and Nationwide</i>	
		Discussion group hosted by Graham Hempel	

SATURDAY NIGHT

Doors open 6:15 (these times approximate)

7:30 PM - 9:00	Performances	Upstairs Theatre
9:00 PM - 10:15	Replay of dances taught	Mid-Level Dance Studio
9:00 PM - 2 AM	Live Music - Folk Dancing	Upstairs and Downstairs

*All Hungarian couple and line dances taught by Zoltán J Nagy with Michele Vellrath

I wish to thank all the people on the Kolo Committee and Kolo Board for their work and future work on the Kolo Festival.

In alphabetical order, my thanks to:

Bernard Cleyet
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I also wish to thank all the many other volunteers for their contribution in getting out the word and making everything run smoothly.

There's so much behind the scenes work that need to be done, and much of it is done by these people.

Thanks to all.

Asha Goldberg
Kolo Festival Committee Chair



Old-Tyme Kolos

presented by
Richard Crum

Čukaričko kokonješte
Đurđevka
Jeftanovićevo kolo
Kokonješte (Kukunjesce)
Malo kolo
Milica
Natalijino kolo
Sarajevka
Veliko kolo
Zaplet
Žikino kolo



OLD-TIME KOLOS

These are a few dances done in the Croatian and Serbian communities of the eastern U.S. over a half-century period, from the beginnings of the "great economic immigration" in 1890 up to the "kolo revival" of the 1950's. The center of the revival was Pittsburgh, Pennsylvania - appropriately so, since that city was a long-time American stopping point for the early immigrants, and the headquarters of both the great U.S. Serbian and Croatian organizations.

The '50's marked a number of important milestones in the evolution of kolo dancing in this country. For one thing, our ethnic communities were entering into the third and fourth American-born generations, who were beginning to take an intense interest in their cultural heritage - their "roots". One upshot of this was a revival of kolo dancing - it was the era of the Kolo Klubs, Kolo Contests, and the beginnings of the Junior Tamburitzan groups.

Secondly, the post-war period saw a sudden proliferation of kolo recordings - 78-rpms that made the music readily available for kolo fans at classes and in their own basements. As soon as a recording for a new kolo came out, dancers were scrambling about searching out old-timers who might know how to do it.

Thirdly, the U.S. recreational folk dance movement, whose devotees enjoyed performing the dances of many different countries, became addicted to kolos, and soon Americans of all possible ethnic heritages were dancing *Nebesko*, *Seljančica* and *Žikino*, in large part due to the efforts of pioneering mediators such as John Filcich, to whom all of us who love kolos owe so much, Michael Herman, and Vyts Beliajus.

Fourthly, the Duquesne University Tamburitizens' first post-war tour to the "Old Country" in 1950 reopened the doors to the original sources, and many songs and dances hitherto unknown began flowing to the U.S. and freshening the old stream.

The number of the old-time (pre-1950) kolos was not large - a few dozen - but they formed a sentimental base-rock upon which kolo dancing later evolved. Their survival depended as much upon dedicated, kolo-loving *tamburaši* as it did upon the dancers.

Dick Crum

ČUKARIČKO KOKONJEŠTE

Notes by Dick Crum for *ŽviLA TAMBURA '93*

Čukaričko kokonješte ('*Kokonješte* named after Čukarica' [a district in the city of Belgrade, renowned early in the century for its race track]), also frequently called *Čukaričko kolo*, appeared in the U.S. sometime in the 1920's.

DESCRIPTION OF THE DANCE

Formation Open circle or chain of dancers, mixed male and female, hands joined down at sides ("V" position).
Meter 2/4

Part 1 - Crossed "sevens and threes" right and left

Facing very slightly right of center and moving to right (counterclockwise around), and dancing entirely on balls of feet, 7 tiny crossing steps as follows:

- Meas 1 ct 1 Short, light step with Rft in this direction.
 ct & Short, light step with Lft across in front of Rft.
 ct 2 Short, light step with Rft in this direction.
 ct & Short, light step with Lft across in front of Rft.
- Meas 2 ct 1 Short, light step with Rft in this direction.
 ct & Short, light step with Lft across in front of Rft.
 ct 2 Short, light step with Rft in this direction.
 ct & Pause.

Turn to face directly toward center; 2 *pas-de-basques* in place as follows:

- Meas 3 ct 1 Facing center, step Lft in place or very slightly to L.
 ct & Step Rft across in front of Lft.
 ct 2 Step Lft in place.
 ct & Pause.
- Meas 4 ct 1 Still facing center, step Rft in place or very slightly to R.
 ct & Step Lft across in front of Rft.
 ct 2 Step Rft in place.
 ct & Pause.

Turn to face slightly L of center.

Meas 5-8 Reverse movements of measures 1-4, beginning with Lft and moving L with opposite footwork.

Meas 9-16 Repeat movements of measures 1-8.

Part 2 - Running *Kokonješte* pattern

Facing slightly right of center and moving to right (counterclockwise around):

Meas 17 ct 1 Light running step with Rft in this direction.
 ct 2 Light running step with Lft in this direction.

Meas 18 ct 1 Turning to face center, step Rft in place or very slightly to R.
 ct & Step Lft in place beside Rft or across in front of Rft.
 ct 2 Step Rft in place.

Meas 19 ct 1 Still facing center, step Lft sideward to L.
 ct & Step Rft in place beside Lft or across in front of Lft.
 ct 2 Step Lft in place.

Meas 20 ct 1 Still facing center, step Rft sideward to R.
 ct & Step Lft in place beside Rft or across in front of Rft.
 ct 2 Step Rft in place.

Turn to face slightly left of center.

Meas 21-24 Reverse movements of measures 17-20, beginning with Lft and moving L with opposite footwork.

Meas 25-32 Repeat movements of measures 17-24.

DURĐEVKA

Notes by Dick Crum for *ŽviLA TAMBURA '93*

Durđevka (origin and meaning of name not clear*) belongs to the pre-World War I repertory. It was not widespread nor done very often, but survived into the 1950's, at which time it was danced in both the New York/Philadelphia/Lebanon and Pittsburgh areas.

* The name *durđevka* is applied to several different flowering plants: 'lily of the valley', 'butter cup', 'marsh marigold', etc.; however, other meanings are possible, and since the dance name dates back into the 19th century, it is difficult to know what its original meaning was.

DESCRIPTION OF DANCE

Meter 2/4

New York/Philadelphia *banaćani* version:

Note: Among the *banaćani* in these areas, *Durđevka* was subject to a great deal of improvisation (*cifranje*) by the male dancers.

Formation Open circle, mixed male and female, hands joined down at sides ("V" position).

Facing center, and with very small steps practically in place:

Meas 1 ct 1 Step Rft across in front of Lft.
 ct & Step Lft in place.
 ct 2 Step Rft beside Lft or slightly R.
 ct & Step Lft in place.

Meas 2 ct 1 Step Rft across in front of Lft.
 ct & Step Lft in place.
 ct 2 Step Rft beside Lft.
 ct & Hop on Rft in place.

Repeat movements of measures 1-2 with opposite footwork.

JEFTANOVIĆEVO KOLO

Notes by Dick Crum for *ŽviLA TAMBURA '93*

Jeftanovićevo kolo ('kolo named in honor of Jeftanović') was brought to the U.S. before World War I. It was regularly done in the New York/western Pennsylvania, New Jersey area. For some reason it reached Pittsburgh late, after World War II, possibly around 1948 or 1949. Among the U.S.-born generations in Pittsburgh it was colloquially known as the *bounce-bounce kolo*, because of the movement characteristics of that city's version. Some people called the dance *Jefto's kolo*.

DESCRIPTION OF THE DANCE

Formation Open circle, mixed men and women, hands joined down at sides ("V" position).
Meter 2/4

The version popular in the New York/Philadelphia/New Jersey area is given below; it combines three basic kolo patterns: *Malo kolo* step, *Kokonješte*, and the *hop-step-step* traveling pattern.

Part 1 (Theme A, 16 measures) - *Malo kolo* steps

Any variant of the *Malo kolo* step may be done; the simple *Malo kolo* step is given here by way of illustration.

Facing center throughout, and using flat-footed steps of short-to-medium length:

- Meas 1 ct 1 Step Rft sideward to R.
 ct 2 Close Lft beside Rft, taking weight on Lft.
- Meas 2 ct 1 Step Rft sideward to R.
 ct 2 Close Lft beside Rft without taking weight on Lft; or bring Lft a bit forward low in air.
- Meas 3 ct 1 Step Lft sideward to L.
 ct 2 Close Rft beside Lft, taking weight on Rft.
- Meas 4 ct 1 Step Lft sideward to L.
 ct 2 Close Rft beside Lft without taking weight on Rft; or bring Rft a bit forward low in air.
- Meas 5-16 Repeat movements of measures 1-4 three more times, for a total of four.

Part 2 (Theme B, 16 measures) - "Resting step" (Walking *Kokonješte* pattern)

Facing slightly right of center and moving to right (counterclockwise around):

- Meas 17 ct 1 Step Rft in this direction.
ct 2 Step Lft in this direction.
- Meas 18 ct 1 Turning to face center, step Rft sideward to R.
ct 2 Still facing center, close Lft beside Rft without taking weight on Lft;
or bring Lft a bit forward low in air.
- Meas 19 ct 1 Still facing center, step Lft sideward to L.
ct 2 Still facing center, close Rft beside Lft without taking weight on Rft;
or bring Rft a bit forward low in air.
- Meas 20 ct 1 Still facing center, step Rft sideward to R.
ct 2 Still facing center, close Lft beside Rft without taking weight on Lft;
or bring Lft a bit forward low in air.
- Meas 21-24 Reverse footwork and direction of meas 17-20.
- Meas 25-32 Repeat movements of measures 17-24.

Part 3 (Theme C, 16 measures) - Traveling steps with stamps, right and left

Any variant of the *hop-step-step* may be done; the "Kick-step-step", is given here by way of illustration.

Facing directly right and moving in that direction:

- Meas 33 ct 1 Low hop or bounce on Lft moving forward, at the same time kicking
Rft forward low, close to the floor.
ct & Step Rft beside Lft.
ct 2 Step Lft forward.
- Meas 34-38 Repeat movements of measure 33 five more times for a total of six,
turning to face center at the end of measure 38.
- Meas 39 ct 1 Facing center, stamp onto Rft in place (taking weight on Rft).
ct 2 Pause.
- Meas 40 ct 1 Still facing center, stamp Lft in place (not taking weight on Lft).
ct 2 Pause.
- Meas 41-48 Reverse footwork and direction of meas 33-40.

KOKONJEŠTE (KUKUNJEŠĆE)

Notes by Dick Crum for *ŽviLA TAMBURA '93*

A classic kolo, *Kokonješte* or *Kukunješće* (name derived from the Romanian *coconește*, 'in the style of a young noble') was one of the pre-World War I dances that survived in the U.S. into the 1950's, at which time it was regularly being done in South Slavic communities everywhere in the U.S.

DESCRIPTION OF THE DANCE

Formation Open circle, mixed males and females, hands joined down at sides ("V" position).
Meter 2/4

As played in all South Slavic communities in the 1950's, *Kokonješte* had three musical themes (structure A-B-C-B-C). The dance itself had two distinct parts: a rest step and a running step. The rest step was always done when the first musical theme was played (the "A" theme of the tune *Arapsko kokonješte*, total 12 measures including repeat [6 + 6]). The running step was done to all the rest of the music (themes B [4 + 4], C [4 + 4], B, C).

While the running step was done the same way in all communities, the rest step was subject to local variation. For example, in Pittsburgh, western Pennsylvania and eastern Ohio, the rest step was done in place, and consisted of a 4-measure pattern: RL / RLR / LR / LRL performed a total of 3 times of fill up the 12 measures of music.

Elsewhere the standard *Kokonješte* pattern, either walking or running, was done throughout both parts. The walking pattern was used during theme "A", while the running pattern was used during themes "B" and "C".

Part 1 - (Theme A) Walking *Kokonješte* pattern (6 + 6 = 12 meas)

Facing slightly right of center and moving to right (counterclockwise around):

- | | | |
|--------|------|--|
| Meas 1 | ct 1 | Step Rft in this direction. |
| | ct 2 | Step Lft in this direction. |
| Meas 2 | ct 1 | Turning to face center, step Rft sideward to R. |
| | ct 2 | Still facing center, close Lft beside Rft without taking weight on Lft; or bring Lft a bit forward low in air. |
| Meas 3 | ct 1 | Still facing center, step Lft sideward to L. |
| | ct 2 | Still facing center, close Rft beside Lft without taking weight on Rft; or bring Rft a bit forward low in air. |

MALO KOLO

Notes by Dick Crum for *ŽviLA TAMBURA '93*

One of the oldest and most beloved dances in the kolo repertory, *Malo kolo* ('little kolo') was regularly done in the 1950's. Musicians often played it as the opening kolo. If those in attendance were a "kolo crowd" and the orchestra was one that particularly liked to play kolos, *Malo kolo* might be performed three or four times in an afternoon or evening of dancing.

It is impossible to fully convey the electric charge that surged through a noisy hall when the musicians struck the eight solid, rousing chords that launched *Malo kolo*'s sparkling melody. Gleeful shouts burst out of the mass babble, and chairs and tables were scuffled aside as the dancers got up and moved onto the floor. No other kolo, with the occasional exception of *Žikino kolo*, had this kind of power.

There were occasions when *Malo kolo* seemed to go on forever, especially late in the evening of a wedding reception. As the excitement mounted and the adrenalin flowed, the dancers pulled into a tight, perspiring huddle, gripping their neighbors' waists or shoulders, exchanging shrieks of exhilaration and intensifying their footwork.

The musicians customarily speeded up the music at this point, modulated into a higher key, and sometimes stepped down from their platform and pushed into the center of the vibrating circle. They often moved around the inside of the kolo, stopping in front of especially good dancers, inspiring them to outdo themselves.

This climactic communion of musicians and dancers, music and movement, was the apogee of U.S. kolo dancing in the 1950's.

DESCRIPTION

Formation Usually a closed circle, mixed males and females. The American-born generations in the 1950's sometimes danced *Malo kolo* in open-circle formation.

Meter 2/4

This pattern is so common in the U.S. old-time kolo repertory that dancers often refer to it as the *Basic kolo step*, the *Basic step* or the *Kolo step*. I have arbitrarily chosen the terms *Malo kolo step* or *Malo kolo pattern*.

Old-time kolos that employ the *Malo kolo step* are:



<i>Čarlama</i>	<i>Natalijino kolo</i>
<i>Erdeljanka</i>	<i>Pljeskavac I</i>
<i>Jeftanovićevo kolo</i>	<i>Seljančica</i>
<i>Malo kolo</i>	<i>Srpkinja</i>
<i>Milica</i>	<i>Zaplet</i>



The basic pattern of *Malo kolo* (see Variant A below) was subject to an enormous amount of variation, ranging from syncopated little hops and additional subtle bounces to flashy exhibitionistic kicks, stamps, and heel-clicks in contrapuntal rhythms. These were a function of momentary mood, individual skill, source of learning, and, in some cases, regional style. A selection of these variants is given below.



Variant A: *Malo kolo step* - simple walking variant



Rhythm pattern: 

Facing center throughout, and using flat-footed steps of short-to-medium length:

- Meas 1 (1)  Step Rft sideward to R.
- (2)  Close Lft beside Rft, taking weight on Lft.


- Meas 2 (1)  Step Rft sideward to R.
- (2)  Close Lft beside Rft without taking weight on Lft; or bring Lft a bit forward low in air.

- Meas 3 (1)  Step Lft sideward to L.
- (2)  Close Rft beside Lft, taking weight on Rft.

- Meas 4 (1)  Step Lft sideward to L.
- (2)  Close Rft beside Lft without taking weight on Rft; or bring Rft a bit forward low in air.

Note: The above pattern is subject to a certain amount of individual variation. Some dancers face slightly in the direction of movement (i.e., slightly to R or L) instead of facing center throughout. Also, in count 2 of measures 1 and 3, the closing foot may step in front or in back of the other foot rather than beside it. These variations are random with some dancers and standard with others, but do not warrant classification as separate variants.

Variant B - Simple *Malo kolo step* with added bounce on first count

Rhythm pattern: 

This variant adds a bounce on count 1 in measures 1 and 3, splitting it into two

beats/movements (♩ > ♪).

Facing center throughout, and using flat-footed steps of short-to-medium length:

- Meas 1 (1) ♩ Step Rft sideward to R, momentarily sharing weight on both feet, flat on floor, a short distance apart from each other.
(&) ♩ Shift full weight, with an almost imperceptible bounce, onto Rft in this new place.
(2) ♩ Close Lft beside Rft, taking weight on Lft.

- Meas 2 (1) ♩ Step Rft sideward to R.
(2) ♩ Close Lft beside Rft without taking weight on Lft; or bring Lft a bit forward low in air. This is sometimes accompanied by a hop or bounce on Rft in place.

- Meas 3 (1) ♩ Step Lft sideward to L, momentarily sharing weight on both feet, flat on floor, a short distance apart from each other.
(&) ♩ Shift full weight, with an almost imperceptible bounce, onto Lft in this new place.
(2) ♩ Close Rft beside Lft, taking weight on Rft.

- Meas 4 (1) ♩ Step Lft sideward to L.
(2) ♩ Close Rft beside Lft without taking weight on Rft; or bring Rft a bit forward low in air. This is sometimes accompanied by a hop or bounce on Lft in place.

Variant C - Standard *Malo kolo step* with "doubling" of count 1

Rhythm pattern: | ♩ ♩ | ♩ ♩ | ♩ ♩ | ♩ ♩ |

This is the most common form of the *Malo kolo step*. It is essentially the Variant A pattern performed with more energy and the addition of 2 hops, the first splitting count 1 in measures 1 and 3 into two distinct beats/movements (♩ > ♪).

Facing center throughout, and using flat-footed steps of short-to-medium length:

- Meas 1 (1) ♩ Low hop or bounce on Lft in place or moving slightly R.
(&) ♩ Step Rft sideward to R
(2) ♩ Close Lft beside or slightly behind or across in front of Rft, taking weight on Lft.


- Meas 2 (1) ♩ Step Rft sideward to R.
(2) ♩ Low hop or bounce on Rft in place, closing Lft beside Rft without taking weight on Lft; or bring Lft a bit forward low in air.

- Meas 3 (1) ♩ Low hop or bounce on Rft in place or moving slightly L.

- (&) ♪ Step Lft sideward to L
- (2) ♪ Close Rft beside or slightly behind or across in front of Lft, taking weight on Rft.

- Meas 4 (1) ♪ Step Lft sideward to L.
- (2) ♪ Low hop or bounce on Lft in place, closing Rft beside Lft without taking weight on Rft; or bring Rft a bit forward low in air.

Variant D - Standard *Malo kolo step* with "tripling" of count 1

Rhythm pattern: 

This is essentially the Variant C pattern with the addition of a full-footed pat which splits count 1 in measures 1 and 3 into three distinct beats/movements (>).

Facing center throughout, and using flat-footed steps of short-to-medium length:

- Meas 1 (1) ♪ Low hop or bounce on Lft in place or moving slightly R.
- (&) ♪ Pat Rft slightly sideward to R, without taking weight on Rft.
- (ah) ♪ Step onto full (flat) Rft in this new place.
- (2) ♪ Close Lft beside or slightly behind or across in front of Rft, taking weight on Lft.

- Meas 2 (1) ♪ Step Rft sideward to R.
- (2) ♪ Low hop or bounce on Rft in place, closing Lft beside Rft without taking weight on Lft; or bring Lft a bit forward low in air.

- Meas 3 (1) ♪ Low hop or bounce on Rft in place or moving slightly L.
- (&) ♪ Pat Lft slightly sideward to L, without taking weight on Lft.
- (ah) ♪ Step onto full (flat) Lft in this new place.
- (2) ♪ Close Rft beside or slightly behind or across in front of Lft, taking weight on Rft.

- Meas 4 (1) ♪ Step Lft sideward to L.
- (2) ♪ Low hop or bounce on Lft in place, closing Rft beside Lft without taking weight on Rft; or bring Rft a bit forward low in air.

"CIFRA VARIANTS"

The following variants are random examples of "fancy footwork" (*cifra* or *cifranje*) such as men frequently inserted into their dancing.

Variant E - Stamps

Rhythm pattern: 

Meas 1 Same as meas 1 of any of the previous variants.

- Meas 2 (1) ↘ Short step R with Rft
(&) ↘ Light stamp of L heel (no weight) beside Rft, rising slightly on ball of Rft.
(2) ↘ Audibly come down onto R heel.
(&) ↘ Light stamp of L heel (no weight) beside Rft.

Meas 3-4 (Optional) Reverse movements of meas 1-2.

Variant F - Cross-kicks

Rhythm pattern: | ∞ | ↘ ↘ |

Meas 1 Same as meas 1 of any of the previous variants.

- Meas 2 (1) ↘ Short step R with Rft, bringing Lft *very* slightly out to side in the air.
(2) ↘ Low hop on Rft in place, kicking Lft (L heel leading) across low in front of R ankle.

Meas 3-4 (Optional) Reverse movements of meas 1-2.

Variant G - Heel-clicks

Rhythm pattern: | ∞ | ↘ ↘ |

Meas 1 Same as meas 1 of any of the previous variants.

- Meas 2 (1) Short step R with Rft, bringing Lft *very* slightly out to side barely off the floor, L heel turned slightly out.
(2) Strike L heel against R heel, keeping weight on Rft.

Meas 3-4 (Optional) Reverse movements of meas 1-2.

MILICA

Notes by Dick Crum for *ŽviLA TAMBURA '93*

Old-time *tamburaši* have told me that the song *Milica* was known in the U.S. many years before the dance (which appeared here some time in the 1930's). *Milica je uranila* or *Milica je večerala*, etc., was a well-known *bećar* song, often performed "at the bar".

Among the many versions of the song were the following verses:

*Milica je uranila
i krevet je namesčila,
|: pa čeka svoga dragana. :|*

Milica got up early
and made her bed,
then waited for her sweetheart.

*Milica je večerala
i na sokak istrčala,
bez marame i bez kecelje,
da čeka svoga dragana.*

Milica ate supper
and hurried out onto the street,
without kerchief and without apron,
to wait for her sweetheart.

*Milica je večerala
i na sokak istrčala,
da vidi, da čuje,
dje joj dragi lumpuje.*

Milica ate supper
and hurried out onto the street,
to see and hear
where her sweetheart was carousing.

*Mati viče, mati kara:
"Ajde kući, pile moje,
|: večeraj, lolu ne čekaj!" :|*

Her mother yelled and scolded her,
"Come home, my dear,
eat your supper and don't wait for that
boyfriend of yours!"

*Milica je lepo dete,
zašto j' momci ne ljubite?
|: Haj, Milica, jedinica! :|*

Milica's a pretty young thing,
why don't you fellows love her?
Oh, Milica, mother's one-and-only!

*Milica je tuku pekla
i meni je komad rekla.
|: Milice, jedinice. :|*

Milica roasted a turkey
and promised me a piece.
Milica, mother's one-and-only!

DESCRIPTION OF THE DANCE

Formation Trio of dancers made up of one man with two women, one on either side of him, all facing the same direction. Women rest their inside hand (the hand nearest the man) on his nearest shoulder, their outside hand on own outside hip. He has his arms around their waists in back (not necessarily

grasping their outside hands at their hips). The make-up of the trio often varies: all women, or two men and one woman, etc.

Meter 2/4

Part 1 (4 measures) - Hop-step-steps moving forward

Facing directly forward, 4 hop-step-steps in this direction.

Meas 1 ct 1 Low hop or bounce on Lft moving forward, at the same time kicking Rft forward low, close to the floor.
ct & Step Rft beside Lft.
ct 2 Step Lft forward.

Meas 2-4 Continuing to move forward, 3 more hop-step-steps as under measure 1, for a total of 4.

Part 2 (8 measures) - Malo kolo steps right and left

Using flat-footed steps of short-to-medium length:

Meas 5 ct 1 Low hop or bounce on Lft in place or moving slightly R.
ct & Step Rft sideward to R.
ct 2 Close Lft beside or slightly behind or across in front of Rft, taking weight on Lft.

Meas 6 ct 1 Step Rft sideward to R.
ct 2 Low hop or bounce on Rft in place, closing Lft beside Rft without taking weight on Lft; or bring Lft a bit forward low in air.

Meas 7 ct 1 Low hop or bounce on Rft in place or moving slightly L.
ct & Step Lft sideward to L.
ct 2 Close Rft beside or slightly behind or across in front of Lft, taking weight on Rft.

Meas 8 ct 1 Step Lft sideward to L.
ct 2 Low hop or bounce on Lft in place, closing Rft beside Lft without taking weight on Rft; or bring Rft a bit forward low in air.

Meas 9-12 Repeat movements of measures 5-8.

Note: It was extremely common among younger dancers to vary Part 1 (rarely Part 2) by revolving around the axis of the middle person in the trio or line as it moved forward with the 4 hop-step-steps, covering as large a distance as possible, and sometimes colliding with other groups on the floor. When this variation was done, the trio or line usually "straightened out" in time to dance Part 2 normally, at whichever spot the dancers ended up at in their travel.

NATALIJINO KOLO

Notes by Dick Crum for *ŽviLA TAMBURA '93*

One of the earliest, pre-World War I dances in the U.S. kolo repertory, *Natalijino kolo* ('Natalija's kolo'), also *Natalija kolo*, was regularly done in the 1950's. Pittsburgh it was also called *Natalijanka*. Many of the old-timers knew lyrics to accompany the dance's melody. Here are some I noted down:

*Milane, Milane, ljubim te ja,
tvoja mi zvezdica najlepše sja.*

Milan, oh Milan, how I love you,
you're my brightest shining star.

Refrain:

*Haj, nek' se čuje, čuje, haj, nek' se zna
da je Natalija kolo vodila!*

Hey, spread the word, let it be known
that Natalija led the kolo!

or

*Haj, nek' se čuje, čuje, haj, nek' se zna
da j' jedna "talija" kolo vodila.*

Hey, spread the word, let it be known
that an "Italy" led the kolo!

DESCRIPTION OF THE DANCE

Formation Open circle or chain of dancers, mixed male and female, hands joined down at sides ("V" position).

Meter 2/4

Part 1 - Traveling steps right and left

Version 1: Simple walking steps

- | | | |
|--------|------|--|
| Meas 1 | ct 1 | Face slightly R of center and step Rft forward in this direction |
| | ct 2 | Continuing in this direction, step Lft forward. |
| Meas 2 | ct 1 | Continuing in this direction, step Rft forward. |
| | ct 2 | Continuing in this direction, step Lft forward. |
| Meas 3 | ct 1 | Continuing in this direction, step Rft forward. |
| | ct 2 | Continuing in this direction, step Lft forward. |
| Meas 4 | ct 1 | Continuing in this direction, step Rft forward. |
| | ct 2 | Turning to face center, close Lft beside Rft without taking weight on Lft. |

Meas 5-8 Repeat movements of meas 1-4 to left with opposite footwork.

Version 2: Hop-step-steps

Meas 1 ct 1 Low hop or bounce on Lft moving forward, at the same time kicking Rft forward low, close to the floor.
ct & Step Rft beside Lft.
ct 2 Step Lft forward.

Meas 2-3 Continuing in this direction, repeat movements of meas 1 two more times.

Meas 4 ct 1 Step Rft forward.
ct 2 Hop on Rft, turning to face slightly left of center.

Meas 5-8 Repeat movements of measures 1-4, but moving to left (clockwise around) with opposite footwork. At end turn to face directly toward center.

Part 2 - *Malo kolo* steps in place

Part 2 is described here with simple walking steps. However, any of the higher-energy variants of the *Malo kolo step* can be done as well. The first of the lyrics often sung by the dancers is given in the second column of the description below.

Meas 9	<i>Haj,</i>	ct 1 Step Rft sideward to R.
	<i>nek' se</i>	ct 2 Close Lft beside Rft, taking weight on Lft.
Meas 10	<i>čuje,</i>	ct 1 Step Rft sideward to R.
	<i>čuje,</i>	ct 2 Close Lft beside Rft without taking weight on Lft
Meas 11	<i>haj,</i>	ct 1 Step Lft sideward to L.
	<i>nek' se</i>	ct 2 Close Rft beside Lft, taking weight on Rft.
Meas 12	<i>zna</i>	ct 1 Step Lft sideward to L.
	-	ct 2 Close Rft beside Lft without taking weight on Rft.
Meas 13	<i>da</i>	ct 1 Step Rft sideward to R.
	<i>je Na-</i>	ct 2 Close Lft beside Rft, taking weight on Lft.
Meas 14	<i>ta-</i>	ct 1 Step Rft sideward to R.
	<i>lija</i>	ct 2 Close Lft beside Rft without taking weight on Lft
Meas 15	<i>kolo</i>	ct 1 Step Lft sideward to L.
	<i>vodi-</i>	ct 2 Close Rft beside Lft, taking weight on Rft.
Meas 16	<i>la</i>	ct 1 Step Lft sideward to L.
	-.	ct 2 Close Rft beside Lft without taking weight on Rft.

Meas 17-24 Repeat movements (and, if singing, the words) of measures 9-16.

SARAJEVKA

Notes by Dick Crum for *ŽviLA TAMBURA '93*

One of the pre-World War I kolos, and a steady standard in the American repertory, *Sarajevka* ('kolo named for the town of Sarajevo') was regularly done in the 1950's. It was usually played at least once in an average afternoon or evening of dancing.

Sarajevka has three parts, A, B and C, each with its own music. Parts A and C are in a fast tempo, while music B slows down to a walking pace. Dancers particularly enjoyed the slow B music, to which many of them sang the following lyrics:

: <i>Ja sam Jovicu šarala, varala,</i> <i>šećera mu davala. :</i>	I teased and cajoled Jovica, I gave him sugar.
--	---

: <i>Nisam davala što sam morala,</i> <i>već što sam ga volela. :</i>	I didn't give what I should have; instead I loved him.
--	---

These lyrics are those of a folk song, *Ja sam Jovicu*, known in a number of variants in the U.S. *bečar* repertory. It was recorded by Milan Verni's tamburitza orchestra in about 1945 [Standard F-12002-A].

Most old-time musicians knew the traditional words and often sang them as they played. As printed by music publisher Rudolf Crnković in his published score for "Sarajevka - Bosansko kolo":

Music A

: <i>Savilo se kolo, u kolu lepi Jovo</i> <i>poigra sladko veselo. :</i>	The kolo is circling, and in it handsome Jovo is dancing, sweetly and merrily.
---	---

Music B

: <i>Skokni lagano, curo mladjano,</i> <i>bit će dva, tri poljubca. :</i>	Hop lightly, pretty young girl, there'll be two or three kisses.
--	---

Music C

: <i>Četir, pet, bit će i deset,</i> <i>ljubi mene, lepi Jovo za navek. :</i>	Four, five...there'll even be ten, Love me, handsome Jovo, forever.
--	--

DESCRIPTION OF DANCE

Formation Open circle or chain of dancers, mixed male and female, hands joined down at sides ("V" position).

Meter 2/4

Part 1 (Music A) – Fast

Facing slightly right of center and moving to right (counterclockwise around):

- Meas 1 ct 1 Step Rft forward in this direction.
 ct 2 Hop on Rft forward in this direction.
- Meas 2 ct 1 Step Lft forward in this direction.
 ct 2 Hop on Lft forward in this direction, turning to face center.
- Meas 3 ct 1 Step Rft sideward to R.
 ct 2 Step Lft behind Rft.
- Meas 4 ct 1 Step Rft sideward R.
 ct & Step Lft across in front of Rft.
 ct 2 Step Rft in place behind Lft.
- Meas 5 ct 1 Step Lft sideward L.
 ct & Step Rft across in front of Lft.
 ct 2 Step Lft in place behind Rft.
- Meas 6 ct 1 Step Rft sideward R.
 ct & Step Lft across in front of Rft.
 ct 2 Step Rft in place behind Lft, turning to face slightly L of center.
- Meas 7 ct 1 Facing slightly L of center, step Lft forward in this direction.
 ct 2 Step Rft forward in this direction (i.e., to L).
- Meas 8 ct 1 Step Lft forward in this direction.
 ct 2 Pause, turning to face slightly R of center.
- Meas 9-16 Repeat movements of measures 1-8.

Part 2 (Music B) – Slow

Note: The first of the lyrics often sung by the dancers is given in the second column of the description below.

Facing slightly right of center and moving to right (counterclockwise around):

- Meas 17 *Ja* ct 1 Step Rft forward in this direction.
 sam ct 2 Pause; or very slight bounce on Rft as Lft moves forward low in preparation to step in this direction.

- Meas 18 *Jovi-* ct 1 Step Lft forward in this direction.
cu ct 2 Pause; or very slight bounce on Lft as Rft moves forward
low in preparation to step; begin turning to face center.
- Meas 19 *šara-* ct 1 Having finished turn to face center, step Rft sideward to R.
la, ct 2 Step Lft behind Rft.
- Meas 20 *vara-* ct 1 Step Rft sideward R.
la, ct 2 Close Lft beside Rft (without taking weight on Lft); or
point Lft in front of R toe.
- Meas 21 *še-* ct 1 Step Lft sideward L.
će- ct 2 Close Rft beside Lft (without taking weight on Rft); or
point Rft in front of L toe.
- Meas 22 *ra mu* ct 1 Step Rft sideward R.
dava- ct 2 Close Lft beside Rft (without taking weight on Lft); or
point Lft in front of R toe; turn to face L of center.
- Meas 23 *la* ct 1 Facing L of center, step Lft forward in this direction (i.e.,
to L).
- ct 2 Step Rft forward in this direction (i.e., to L).
- Meas 24 - ct 1 Step Lft forward in this direction.
- ct 2 Pause, turning to face slightly R of center.
- Meas 25-32 Repeat movements (and, if singing, the words) of measures 17-24.

Part 3 (Music C) – Fast

Music resumes tempo of Part 1; steps are identical to those of Part 1.

VELIKO KOLO

Notes by Dick Crum for *ŽVIŁA TAMBURA '93*

Veliko kolo ('big kolo') was brought to the U.S. at the turn of the century by Serbs from the Banat district (the *banaćani*), who settled most concentratedly in and around New York City, Philadelphia/Lebanon, Pennsylvania, and Elizabeth, New Jersey. (Other important *banaćani* centers were Detroit, Michigan, and Akron and the Youngstown/Campbell areas in Ohio.)

The *banaćani* were avid dancers, and many of them were excellent *tamburaši* as well. They contributed many dances to the U.S. kolo repertory, and *Veliko kolo* held a special place at all their dance events. Their American-born children and grandchildren considered it the epitome of kolo dancing, the most difficult of all to learn. Many recount a discipline that consisted of observing the dance from the sidelines, then tentatively entering the circle next to their elders and eventually absorbing the subtleties of *Veliko* by frequent, prolonged physical contact over many years.

As the old-timers danced it, one of the dance's main characteristics was a long pattern of extremely subtle, syncopated bounces of varying intensities, practically invisible to the observer's eye and perceptible only if you danced next to a native dancer, with your arms about his or her shoulders or waist. The women's steps were small, amounting to little more than marking time in rhythm as the men improvised with a battery of rapid-fire, minute kicks, flashing crossing movements, hops and bounces (*cifranje*).

In the early 1950's I had several rare opportunities to witness original *banaćani* perform *Veliko*, and I learned it from two of them: Zdravko Yezdimir and Milan Yosich (leaders of the Banat Tamburitza Orchestra and excellent dancers), both from what is today Romanian Banat. I had earlier learned another version in Pittsburgh, which was common among the American-born generation of kolo dancers there, and I include it below ("Pittsburgh version").

DESCRIPTION OF DANCE

A. OLD *BANAĆANI* VERSION

Formation Closed, mixed circle, arms on neighbors' shoulders.

Style Steps are small; bounces and other foot movements are done "privately", "inside your shoes", to use some of the descriptions that have been applied to them. Often the dance can only be felt in the vibration of the shoulder of the person dancing next to you.

Rhythmic pattern



Meas Rhythm

- | | | |
|---|--|--|
| 1 | | (1) Facing very slightly L, step Lft to L.
(2) Continue moving L, stepping Rft across in front of Lft. |
| 2 | | (1) Step Lft sideward L.
(2) Touch Rft at L toe. |
| 3 | | (1) Step Rft sideward R (short step, almost in place).
(2) Touch Lft at R toe. |
| 4 | | (1) Hop (very low, don't leave floor) on Rft in place, Lft is barely off floor, beside Rft.
(&) Step Lft in place, Rft barely off floor.
(2) Hold.
(&) Hop (don't leave floor) on Lft in place, Rft barely off floor, beside Lft. |
| 5 | | (1) Step Rft in place, Lft barely off floor.
(&) Hop (don't leave floor) on Rft in place, Lft barely off floor, beside Rft.
(2) Step Lft in place.
(&) Hold. |
| 6 | | (1) Step Rft in place.
(&) Step Lft beside Rft.
(2) Step Rft in place.
(&) Hold. |


Note: In meas 4 stress the hop on (1) (think "UP!"), and in meas 5 stress the steps in place in cts (1),(2) (think "DOWN!"); a cue for these measures might be "UP-down, up-DOWN, up DOWN".

VARIATIONS









The above basic step is subject to infinite variations, especially by the men, who introduce various tiny flourishes (*cifra*) as the dance progresses.

Variation on meas 1 and/or meas 6 ("both-cross-step")

- | | | |
|------------|--|--|
| 1 and/or 6 | | (1) Step Lft sideward L, momentarily sharing weight on balls of both feet apart - some old-timers did this with a slight pigeon-toe. |
| | | (&) Shift weight onto Lft where it is OR a bit to R of there |








-  (2) (slight "backtrack" toward Rft).
 Step Rft across in front, to L of Lft.

Variation on meas 4-5 ("double bounces")









- 4  (1) Bounce twice on Rft ("private" bounces, "inside your shoes")
 (both within count 1).
 (&) Step Lft in place beside Rft.
 (2) Hold.
 (&) 2 "private" bounces on Lft (both within ct &).
- 5  (1) Step Rft in place beside Lft.
 (&) "Private" double bounce on Rft (all within count &).
 (2) Step Lft in place beside Rft.
 (&) Hold.

Variation on meas 4-5 ("left foot in front")


This is similar to the variation immediately above, but the Lft is crossed in front of Rft, as follows:

- 4  (1) "Private" double bounce on Rft in place (all within count 1).
 (&) Step Lft in front of Rft, with slight flex of L knee.
 (2) Hold.
 (&) "Private" double bounce on Lft in this front position (all within count &).
- 5  (1) Step Rft in place behind Lft.
 (&) "Private" double bounces on Rft (all within count &).
 (2) Shift weight forward onto Lft.
 (&) Hold.

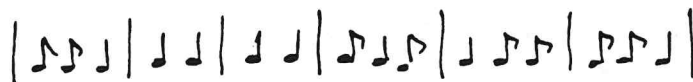
Variation on meas 4-5 ("reel steps")

- 4  (1) "Private" double bounces on Rft in place, bringing Lft around
 close in back (all within count 1).
 (&) Step on L toe close behind R heel.
 (2) Hold.
 (&) "Private" double bounces on Lft in this position, bringing Rft
 around close in back (all within count &).
- 5  (1) Step Rft close behind L heel.
 (&) "Private" double bounces on Rft, bringing Lft around in back
 (all within count &).
 (2) Step on L toe close behind R heel.
 (&) Hold.







Variation on meas 6 ("pas-de-basque")

- | | | |
|---|---|-------------------------------|
| 6 |  | (1) Step Rft in place. |
| | | (&) Step Lft in front of Rft. |
| | | (2) Step Rft in place. |
| | | (&) Hold. |

B. PITTSBURGH VERSION

Rhythmic pattern 

Facing very slightly left of center:

- | | | |
|---|---|--|
| 1 |  | (1) Low hop or bounce on Rft moving in this direction, at the same time kicking Lft forward low, close to the floor. |
| | | (2) Step Rft forward. |
| 2 |  | (1) Turning to face center, step Lft sideward L. |
| | | (2) Bounce in place on Lft, raising Rft in front of Lft. |
| 3 |  | (1) Still facing center, step Rft sideward R. |
| | | (2) Bounce in place on Rft, raising Lft in front of Rft. |
| 4 |  | (1) Bounce again in place on Rft, keeping Lft in front. |
| | | (&) Step forward (very slightly, almost in place) on Lft, flexing knee noticeably (almost a dip) while maintaining absolute erect posture. |
| | | (2) Hold. |
| 5 |  | (1) Step on Rft in its place behind Lft. |
| | | (2) Bounce on Rft in place, keeping Lft behind. |
| | | (3) Step Lft behind Rft. |
| 6 |  | (1) Step Rft slightly sideward R. |
| | | (2) Step Lft in front of Rft. |
| | | (3) Step Rft in place. |
| | | (4) Hold, turning to face very slightly left of center. |

ZAPLET

Notes by Dick Crum for *ŽviLA TAMBURA '93*

One of the oldest and most beloved dances in the old-time repertory, *Zaplet* ('twisted around') was regularly done in the 1950's in most eastern kolo-dancing communities.

Old-timers knew lyrics to the melody, but these were rarely passed on to the U.S.-born generation, and I never heard anyone actually sing them during the dance. Often-quoted samples of these lyrics are:

*Kruške, jabuke, šljive,
mene voli Ive,
a ja Iva neću,
tražim bolju sreću.*

Pears, apples, plums,
Ive ["Johnnie"] is in love with me,
but I don't want Ive,
I'm looking for better fortune.

*Kruške, jabuke, grožđe,
mene voli Đorđe,
a ja Đorđa neću,
za drugim umreću.*

Pears, apples, grapes,
George is in love with me,
but I don't want George,
there's another fellow I'm dying for.

DESCRIPTION OF DANCE

Formation Open circle or chain of dancers, male and female, hands joined and held down at sides ("V" position)

Meter 2/4

Part 1 - Step-hops traveling to the right

Facing slightly right of center and moving to right (counterclockwise around):

Meas 1 ct 1 Step Rft forward in this direction.
ct 2 Hop on Rft forward in this direction.

Meas 2 ct 1 Continuing in this direction, step Lft forward.
ct 2 Hop on Lft forward in this direction.

Meas 3 ct 1 Continuing in this direction, step Rft forward.
ct 2 Hop on Rft forward in this direction, turning to face center.

Part 2 - Malo kolo steps

Any of the variants of the *Malo kolo step*, starting the pattern moving left (i.e., clockwise around) can be used; by way of illustration, the simple "walking" *Malo kolo step*, is given here.

- Meas 4 ct 1 Facing center, step Lft sideward to L.
ct 2 Close Rft beside Lft, taking weight on Rft.
- Meas 5 ct 1 Step Lft sideward to L.
ct 2 Close Rft beside Lft without taking weight on Rft; or bring Rft a bit forward low in air.
- Meas 6 ct 1 Step Rft sideward to R.
ct 2 Close Lft beside Rft, taking weight on Lft.
- Meas 7 ct 1 Step Rft sideward to R.
ct 2 Close Lft beside Rft without taking weight on Lft; or bring Lft a bit forward low in air.
- Meas 8 ct 1 Step Lft sideward to L.
ct 2 Close Rft beside Lft, taking weight on Rft.
- Meas 9 ct 1 Step Lft sideward to L.
ct 2 Close Rft beside Lft without taking weight on Rft; or bring Rft a bit forward low in air; turn to face slightly right of center in preparation for repeat of the dance.

ŽIKINO KOLO (VRANJANKA)

Notes by Dick Crum for *ŽviLA TAMBURA '93*

Competing with *Malo kolo* as the most popular dance in the American kolo repertory, *Žikino kolo* ('Žika's kolo') was regularly done in the 1950's by South Slavs everywhere in the eastern U.S., including the Macedonians, who called it *Šana* (from *Šano dušo...* the first line of the old lyrics of *Žikino's* alternate tune, *Vranjanka* - see below).

The only dance in triple meter among U.S. kolos, *Žikino* was usually played very fast, with a strong, driving beat. Like *Malo kolo*, it brought everyone to their feet at any dance event, and was played as many as three or four times in an evening or afternoon.

Structurally, *Žikino* belongs to the *Kokonješte*-pattern kolos (see also *Čuješ mala* and *Šušu mile*), with its footwork and A-B-C-B-C melodic pattern; its distinctive feature is its 3/4 time signature ("*Kokonješte* in 3/4 time").

Žikino kolo was danced to several different melodies, one of which, *Vranjanka*, was a speeded-up version of the old, slow-paced dance of the same name. One feature of particularly old recordings (those from Europe, and also as recorded by the Banat Tamburitza Orchestra, is a slight hold on the first beat of each measure ($\bar{\text{J}} \text{ 1 1}$). In the 1950's at least, this hold was only heard in the playing of the Banat orchestra. All other orchestras played it in strict 3/4 time.

A two-line little song was sometimes sung to *Žikino's* "C" music:

*Igrajte, deco, Žikino kolo,
Žikino kolo, ko ne bi vol'o?*

or

*Igrajte, deco, Žikino kolo,
Žika će vama svirati solo!*

Dance, kids, *Žikino kolo*,
Žikino kolo, who wouldn't like it?

Dance, kids, *Žikino kolo*,
Žika will play for you solo!

DESCRIPTION OF DANCE

Formation Open circle or chain of dancers, male and female, hands joined and held down at sides ("V" position)

Meter 3/4

Facing very slightly right of center and moving to right (counterclockwise around):

Meas 1 ct 1 Step Rft to R.
 ct 2 Hop on Rft, bring Lft across in front of Rft, low in air.
 ct 3 Step Lft across in front of Rft.

- Meas 2 ct 1 Facing center, step Rft in place or very slightly sideward R.
 ct 2 Step Lft across in front of Rft.
 ct 3 Step Rft in place.
- Meas 3 ct 1 Step Lft in place or very slightly sideward L.
 ct 2 Step Rft across in front of Lft.
 ct 3 Step Lft in place.
- Meas 4 ct 1 Step Rft in place or very slightly sideward R.
 ct 2 Step Lft across in front of Rft.
 ct 3 Step Rft in place.

Repeat movements of measures 1-4 moving to the L with opposite footwork, as follows:

- Meas 5 ct 1 Step Lft to L.
 ct 2 Hop on Lft, bringing Rft across in front of Lft, low in air.
 ct 3 Step Rft across in front of Lft.
- Meas 6 ct 1 Facing center, step Lft in place or very slightly sideward L.
 ct 2 Step Rft across in front of Lft.
 ct 3 Step Lft in place.
- Meas 7 ct 1 Step Rft in place or very slightly sideward R.
 ct 2 Step Lft across in front of Rft.
 ct 3 Step Rft in place.
- Meas 8 ct 1 Step Lft in place or very slightly sideward L.
 ct 2 Step Rft across in front of Lft.
 ct 3 Step Lft in place.

Joe Kaloyanides Graziosi



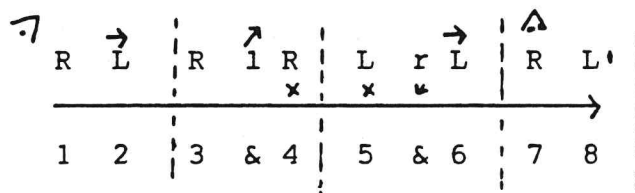
LEMONIA
(Epiros)

The tune "Lemonia", meaning lemon tree, is a very popular melody from the region of Epiros, northwest Greece. It is most often danced as a simple "Sta Tria" or even as a rhythmically modified "Sta Dhio". The following, more complicated version, is from the repertoire of the dance troupe of the Lykiion Ellinidhon of Athens. As is often the case in Epiros, the "Sta Dhio" or "Poghonisios", is attached as a sort of coda at the end of the main dance.

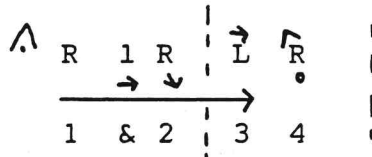
Meter: 3/4 (1 1 1)

Formation: open circle; W or crooked elbow escort hold

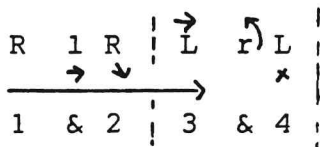
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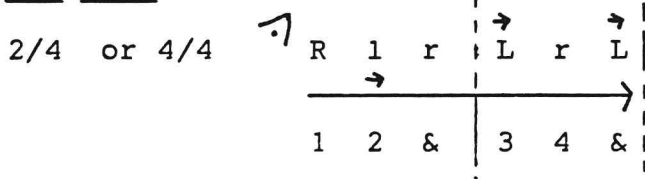
B



B1



Sta Dhio



presented by Joseph Kaloyanides Graziosi (1992)

PART A

MEAS

- 1 Facing sl R of ctr: Step R fwd LOD (ct 1); Step L fwd in front of R (2).
- 2 Step R fwd (1); Quick step L fwd in front of R (&), Step bk onto R (2).
- 3 Step L bck LOD (1); Quick step R bck (&), Step L fwd in front of R (2).
- 4 Pivoting to face ctr, small step R to r (1); Close step L next to R (2).

PART B

MEAS

- 1 Facing ctr: Step R to r (1); Quick step L behind R (&), Step R sl bk to r (2).
- 2 Step L in front of R (1); Touch step R in front of L (2).

B1

MEAS

- 1 Same as Meas 1 of Part B above
- 2 Step L in front of R (1); Quick step R in front of L (&), Step back onto L sl to l (2).

STA DHIO

MEAS

- 1 (METER: 2/4 or 4/4) Facing sl R of ctr: Step R fwd LOD (1); Step L fwd and behind R (2), Step R fwd (&).
- 2 Step L fwd in front of R (1); Step R fwd (2), Step L fwd in front of R (&).

"Lemonia"

SYRTOS
(Naxos)

The Syrto is probably the most common and widespread dance type to be found in the Aegean cultural region. A generic term for a dance of 2 or more people based on some two-step dance pattern, the Syrto differs from island to island in its specifics. Characteristic of most Aegean Syrto dances is the "island style" two-step (or Aegean or Nisiotic or Thalassic) with its tendency to elongate the rhythm of the second step and "catch up" on the third step. Also characteristic is the tendency to "sit" into the step i.e., to push down from the knee/thigh while resisting from the ankle/heel resulting in a slight push up immediately following the weight changes especially on steps one and three. The Syrto is the chief dance of the island of Naxos as it is on the other Cycladic islands as well. On Naxos the Syrto usually starts as a medley of relatively slow tunes (which can increase in tempo) and then cuts to the Ballos couple dance and ends in the fast tempo REPANTI.

Meter: 2/4, 4/4 or 8/4 (3 3 2)
S S Q

Formation: open circle, usually arranged in mixed sex couples.

MEAS

BASIC PATTERN

- 1 Facing sl R of ctr; Step R fwd LOD (1); Step L fwd sl behind R (2), Step R fwd (&).
- 2 Step L fwd in front of R (1); Step R fwd (2), Step L fwd close to & to the side of R (&).

VARIATION A

Variation A & B start on the second measure after a Basic 1

- 2 Step L fwd across & in front of R (1); Small step R fwd behind & in bk of L, sl pivot of L heel R (2), Step L RLOD (&).
- 1 Same as Meas 2 with opposite footwork & direction.

VARIATION B

- 2 Step L fwd across & in front of R (1); Step R fwd sl in front of L (can pivot to face sl L of ctr) (2), Small step L bk (&).
- 1 Step R bk (behind across) of L (1); Step L sl bk of R (2), Step R fwd near to L (&).

Variations A & B return to BASIC after Meas 1 VARIATION.

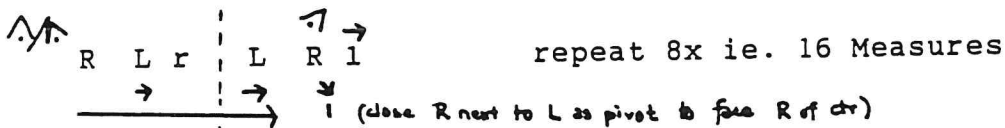
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SYRTOS SERIFOS
(Serifos, Cyclades)

The Syrtos is the most common dance form in the general Aegean cultural area. This is especially true for the Cycladic group of islands. Both the Syrtos and the couple form Ballos dance are performed with the Aegean style two-step: an elongation in time (and distance) of the second step and a "catch up" or shortening of the third step which accounts for its rhythmic syncopation; and a tendency to push off from the ankles immediately after taking weight on the first and third steps, which accounts for its sense of lilt. This specific version of the Syrtos from the island of Serifos was learned from Kaiti Karekla-Frangedaki.

METER: 8/8 (3 3 2)
 COUNTS: 1 2 3 ie. S S Q
 FORMATION: open circle M W (traditionally there were 5 total per dance circle M W M W M)

A OPEN CIRCLE



B COUPLES

R L r | L R l performed as forward moving LOD steps
 1 2 3 | 4 5 6

- A Formation of couples, man turns woman under his upraised L arm (with or without switching woman's hand) so she is positioned on the outside on 2nd meas., after an initial shoulder to shoulder roll on 1st meas, in toward circle ctr. (2 Measures)
- B Couple dances around own circle (4 Measures)
- C Couple dances into file form with others (2 Measures)
- D Couple dances file forward LOD (4 Measures)
- E Man dances in place, women spins around in place under man's upraised L arm (3 Measures)
- F Woman dances out and joins 2nd Man to reform open circle (1 Measure)

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OPEN CIRCLE

MEAS

- 1 Facing just slightly L of ctr: Step R to r and slightly back LOD (Ct 1); Step L bck LOD (2); Step R bck (3).
- 2 Step L bck (1); Pivot on L to face sl R of ctr preparing R to step (&); Step R fwd LOD (2); Step L fwd LOD (& sl 1), or close step L next to R (3).

COUPLES

TRANSITION: on count & of Meas 2 above, pivot to face center so cts 2 & 3 are performed in toward ctr of circle, arms swinging down and sl back to prepare to swing up in A below.

MEAS

- 1 Step R fwd LOD (1); Step L fwd (2); Step R near to L (3).
- 2 Step L fwd (1); Step R fwd (2); Step L near to R (3).

NOTE: all steps are performed in the characteristic Aegean style 'lilt', obtained by a slight pushing up from the ankles on the &-count between cts 1 and 2 and also while executing ct 3 as weight shifts from the previous foot.

PATTERN A

MEAS

- 1 Facing sl R of ctr; Step R fwd LOD (1); Step L fwd in front of R (2); Pivoting to face ctr, step R sl to r (3).
- 2 Step L bk (1); Step R bk (2); Pivoting to face sl R of ctr, step L fwd LOD in front of R (3).

PATTERN B

- 1 Facing ctr; Step R to r (1); Step L to r behind R (2); Step R to r (3).
- 2 Step L to r across & behind R (1); Step R to r next to L (2); Step L to r across & in front of R (3).

PATTERN C

- 1 Same as **Meas 1, Pattern A**
- 2 Facing ctr; Step L to r across & behind R (1); Step R to r (2); Step L to r across & behind R (3).

Zonaradhikos

(Thrace)

The Zonaradhikos is the most common line dance of Greek Thrace. There are several variants of the Zonaradhikos (or Zounaradh'kous, Znarakia, etc.) depending on the region of Thrace the dance is from. This particular one comes from the Didymotichon region of West Thrace (Evros County). The name comes from the word "zonari" meaning sash (or belt) because of the use of the belt-hold during the dance, although today the shoulderhold is more common. As learned from inhabitants of Kyani village (Theodore and Peristera Kekes, etc.)

Pronunciation: zoh-nah-RAH-dee-kohs

Music: Graziosi - Asia Tape; Greek Folkdances Summer 89 Side B/9;
Greek Folkdances Stockton 89 Side B/7.

6/8 meter

Formation: Open circle, belt hold or cross-arm hold; or M in front end of line shldr hold, W at back end with belt hold.

Meas

Pattern

I. "APLO" BASIC.

- 1 Step R to R (ct 1); step L in front of R (ct 2).
- 2 Step R to R (ct 1); hold on R but begin to move L behind R (ct 2).
- 3 Step L back behind R (ct 1); hold on L, lifting R slightly (ct 2).

II. "MESA KI' EXO".

- 1 Moving diag R into ctr of circle, step R fwd (ct 1); step L fwd (ct 2).
 - 2 Step R fwd (or jump onto both ft fwd)(ct 1); hop on R, lifting L behind (ct 2).
 - 3 Step L fwd (ct 1); stamp R next to L (ct 2).
 - 4 Turning to face slightly L of ctr, moving diag out of circle, step R bkwd (ct 1); step L bkwd (ct 2).
 - 5 Step R bkwd (ct 1); lift and swing L gently fwd (ct 2).
 - 6 Step L bkwd and slightly behind R (ct 1); lift and swing R ft gently fwd, facing slightly R of ctr (ct 2).
- Note: Variation meas 3: step L fwd (ct 1); step R next to L (ct &); step L fwd (ct 2).

III. "K'LOURIASTO" SPIRALLING.

- 1-6 A. W's part or end half of line: same action as meas 1-6 of Part II above.

- B. M's part or front end of line: introductory step done by leader (or first 2-3) only.
- (1) Step R fwd, facing LOD R (ct 1); step L fwd (ct 2).
 - (2) Step R fwd (ct 1); step L next to R kicking R out (ct 2).
 - (3-4) Repeat meas 2 twice.
 - (5) Step R fwd (ct 1); hop on R, lifting L off ground (ct 2).
 - (6) Facing direction leader wishes to drag line, step L fwd (ct 1); hop on L (ct 2).

III. "K'LOURIASTO" REGULAR.

- 1 Facing LOD, step R fwd (ct 1); step L fwd (ct 2).
 - 2 Step R fwd (ct 1); hop on R, lifting L off ground (ct 2).
 - 3 Step L fwd (ct 1); hop on L, lifting R off ground (ct 2).
- Note: The leader drags the line in repeating spiral formations fwd and bkwd from the ctr of circle, (creating his own circle) occasionally repeating intro step moving fwd.

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TRITE PATA
(Central Macedonia)

A popular line dance from the region surrounding the town of Edhessa in central Macedonia, Trite Pata was originally a men's dance but it is nowadays performed by both sexes. The name meaning "Three Times" in the local slav-Macedonian dialect probably refers to the three measure "Sta Tria" structure which is common to several local dances. The same dance tune is also known in Greek as "Saranda Pende", but in the town of Naousa it is danced as a version of the "Moustabeiko", i.e. a "Horos Sta Dhio". A variant of the dance tune is called "Savlitsena".

Formation: open circle, shoulder hold

Meter: 7/4, 7/8 (3 2 2)

(1 2 2 2)

Dancer's Cts: 1 2 3 4

MEAS

PATTERN

- 1 Facing ctr of circle: Lift R up & across of L, leg sl bent at the knee (ct 1); Step R to R (2), Step (slide) L next to R (&); Pivot to face sl R of ctr, step R fwd LOD (3); Step L fwd across & in front of R (4).
- 2 Bouncing on L, lift R up & fwd (1); Step R fwd (2); Step L fwd in front of R (3); Step back onto R either in place or sl fwd (4).
- 3 Lift L up & sl fwd, bouncing sl on R, pivoting to face ctr (1); Step L sideways L (2); Step R across & in front of L (3); Step back onto L either in place or sl sideways L (4).

NOTE:

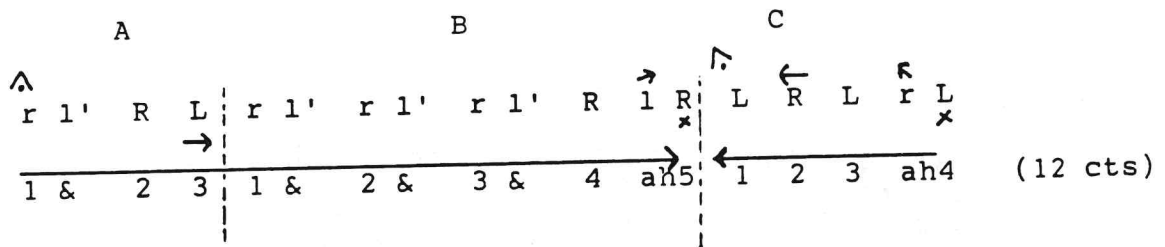
In some villages of this region, the dance pattern is transposed one count back in relation to the music (rhythm), ie, on ct 4 of Meas 3.

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TROIRO
(North Thrace)

The dance Troi-ro presented below comes from the villages of Mikro and Megalo Boyialiki in northern Thrace. This area, also known as Eastern Rumelia is now southeastern Bulgaria, its Greek inhabitants left and resettled in northern Greece in the 1920s. Troi-ro is related to the dance Stis Tris equivalent to various Bulgarian dances called Trite Puti.

Formation: open or closed circle, traditionally segregated by sex
Meter: 2/4



SECTION

- A Facing ctr, quick step R to r (ct1), quick step L next to R (&); Step R to r (2); Step L to r behind R (3).
- B Quick step R to r (1), quick step L next to R (&); Repeat 2 more times (2& 3&); Step R to r (4); Fast step L in front of R (ah), Quick step back onto R, sl to r (5).
- C Facing sl L of ctr, (skip) step L fwd LOD (1); (skip) step R fwd in front of L (2); (skip) step L fwd; Fast step R in front of L (ah), Quick step back onto L, sl fwd (4).

Arms positioned initially in a down 'V' swing throughout.

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STIS TRIS
(North Thrace)

The dance Stis Tris, also known as S'tris or Ta Tria, is a popular dance among the Greeks of northern Thrace, an area the former autonomous Ottoman province of Eastern Romylia, now southeastern Bulgaria. There were Greek villages located between the towns of Yambol and Kavakli (Topolovgrad), whose inhabitants have since relocated throughout northern Greece. The Bulgarian equivalent to this dance is the Trite Puti and as in Greek the name refers to the "three" travelling step right and left.

Formation: Open circle, traditionally segregated but nowadays performed in mixed lines. Arms in "V" position.

Meter: 2/4

METER

SIMPLE PATTERN

- 1 Facing slightly R of ctr, Step R fwd LOD (ct 1); Step L fwd in front of R (2)
- 2 Step R fwd (1); Close touch L next to R (2).
- 3 Still facing sl R of ctr, Step L bk RLOD (1); Step R bk behind L (2).
- 4 Step L bk, turning to face ctr (1); Close touch R next to L (2).
- 5 Step R ctr fwd, raising arms parallel to ground (1); Close touch L next to R (2).
- 6 Step L ctr bk, lowering arms to V position (1); Close touch R next to L (2).

SKIPS & PAS DE BASQUE

- 1 Facing sl R of ctr, Skip step R fwd LOD (&1); Skip step L fwd in front of R (&2).
- 2 Skip step R fwd (1); Step L fwd in front of R (&), Step bk onto R in place (2).
- 3 Skip step L bk RLOD (&1); Skip step R bk behind L (&2).
- 4 Skip step L bk, turning to face ctr (&1); Cross & Step R in front of L (&), Rock bk onto L (2).
- 5 Repeat Meas 4, opposite footwork & direction (Pas de Basque R)
- 6 Repeat Meas 4 (Pas de Basque L)

Note: Arms swing fwd and bk during the whole sequence, reaching a fwd low position (arms straight) on ct 1 and a bkwd low position on ct 2.

Scuff Stamps: The Bas de Basques above can be substituted with: Step A in place, scuffing heel B next to A (1); Tap B toes down, bringing heels up (&), Stamp B heels down, bringing toes up (2). (often done facing body out).

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PATRUNINA
(Central Macedonia)

One of the most characteristic dances of central Macedonia, Patrunina is especially popular in the areas north of Naousa around the town of Edhessa. The name has a Latin root (by way of the Vlachs?), and means "of the patroness". Structurally it is a "Sta Tria" type dance and like several other local dances e.g. Trite Pata, Sarakina it starts with a lift or hop. The meter 11/8 or 11/16 is common throughout central Macedonia but the rhythmic subdivision of 3 2 2 2 2 is unique.

Formation: open-circle, mixed lines, W open arm hold
Meter: 11/8 (3 2 2 2 2)
Dancer's Cts: 1 2 3

MEAS

PATTERN

- 1 Weight on L, swing R up (& fwd) w/ sl bounce on L (ct 1); Step R fwd LOD (2); Step L fwd & across in front of R (3).
- 2 Lift R up & behind L, sl bounce on L (1); Step R fwd (2); Swing L fwd (3).
- 3 Bouncing on R, lift L up & bk from the knee (1); Step L bkwd in place (2); Swing R fwd (3)
- 1 Subsequently: Bouncing on L, lift R up & bk from the knee (1)

B "DOUBLED STEP"

- 1 Bouncing on L, swing R up (1); Step R fwd (2), Slide step L next to R (&); Step R fwd (3).
- 2 Step L fwd across & in front of R (1); Step R sl fwd (2); Swing L fwd (3) OR Step R ft sl fwd (2), Step L near to R (&); Step back onto R (3).
- 3 As in Meas 3 of the Basic Pattern OR Bouncing on R, swing L fwd (1); Step L back in place (2), Step R near to L (&); Step back onto L (3).

NOTE: In some villages of this region, the dance pattern is transposed one count forward in relation to the music, ie, on ct 2 of Meas 1, so that the R ft steps fwd in conjunction with the time unit of 3. In this case the doubled steps of Meas 2 & 3 must subdivide the beat of 3 into (1 2), which gives a syncopated feel to the dance.

NOTE: In other villages, the dance pattern is transposed one count back in relation to the music, ie, on ct 3 of Meas 3. In this case Meas 2 will be performed as: Hopping on R, lift & bring L next to R leg (1); Step L fwd across & in front of R (2); Step R fwd, preceded by a sl bounce on L (3).

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MÁRINA
(Central Macedonia, Greece)

"Marina" (a village name) is one of the more popular dances performed in the villages of central Macedonia centered around the town of Edhessa. A common term used for this type of dance is "Molayevo." Other more specific names are Stánkina, Lipochoritiko and Anastasiá, each associated with either a tune or a village. This version is as performed in the village of Hariessa in Imathia County.

Pronunciation:

Cassette: Greek Dances Sum '87 11/8 and 11/16 meter

Formation: Semi-circle, facing slightly R of ctr. "V" hold for meas 1 and ct 1 of meas 2; "W" hold for ct 2 of meas 2.

Meas

Pattern

Part I - Slow music. 11/8 meter: 4,3,4 counted as 1,2,3.
1 Step fwd R (ct 1); step L in front of R (ct 2); touch R next to and slightly behind L, pivoting to face ctr, or hook R behind L ankle or lower calf (ct 3).
2 Step to R on R (ct 1); step L in front of R (ct 2); step back on R, lifting L up to swing behind (ct 3).
3 Step L behind R (ct 1); step slightly to R on R (ct 2); step L in front of R (ct 2); touch R slightly behind L ankle (ct 3).

Part II - Fast music. 11/16 meter: 2,2,3,2,2 = dancers
cts 1,2,3,4,5
1 Hands in "V" pos, facing slightly R of ctr: slight hop on L (ct 1); small step fwd on R (ct 2); hop on R, swinging L around and fwd (ct 3); step fwd onto L, bring-R close to L ankle (ct 4); hold (ct 5).
2 Slight hop on L (ct 1); small step fwd on R (ct 2); step L in front of R (ct 3); step back onto R, lifting L slightly (ct 4); hold (ct 5).
3 Step back on L (ct 1); step R near L (ct 2); step L in front of R (ct 3); hop on L, bringing R up to L (ct 4); hold (ct 5).

Note: The "steps" on ct 3 are actually small jumps

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OLA TA MELACHRINA
(Thassos, North Aegean, Greece)

Thassos, located just off the coast of Macedonia in the northern Aegean Sea has a dance and music culture with both mainland and island influences. Popular on the island are several dance-songs of relative simple structures which are known by the title of the accompanying song. Such dances are the "Ahi-Vahi", "Ola Ta Poulakia", "O Orkos" and the present "Ola Ta Melachrina" which translates as "All the Brunettes." The dance has the light and lyric feel of many island dances. Source is as learned from Ted Petrides.

Pronunciation:

Cassette: Greek Dance Sum '88 2/4 meter

Formation: Open circle, mixed lines, open "W" hold.

Meas

Pattern

- | | |
|---|--|
| 1 | Facing ctr, step R ft to R (ct 1); touch ball of L next to R (ct 2). |
| 2 | Step L ft to L (ct 1); touch ball of R next to L (ct 2). |
| 3 | Repeat meas 1. |
| 4 | Step L slightly diag fwd L (ct 1); touch (close) R next to L (ct 2). |
| 5 | Step R obliquely bkwd to R (ct 1); step L back and behind R (ct 2). |
| 6 | Touch close (stamp) R next to L (ct 1); hold (ct 2). |

NOTE: Dancers can substitute cross-behind Pas de Basque steps in the rhythm of Q-Q-S in meas 1-3, and substitute a step (R)-together (L)-step (R) fwd in meas 4.

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SOMOGYI TÁNCOK

DANCES FROM SOMOGY COUNTY
SOUTHWEST TRANSDANUBIA
HUNGARY

Review Syllabus

Compiled by : Erika Bakonyi and Zoltán J. Nagy
Translated by: Éva (Kish) Hoerr

"It's secret laws are not ordered by craft. The laws are its own
and enthusiasm sets the limit."

--Daniel Berzsenyi, in his 1811 poem entitled, "A Táncok" [The Dances], about
Hungarian folk dance.

Forward

I have attempted in this syllabus to give a written description of Somogy County dance figures, some of which were taught at Kolo Festival 1993, as well as at other workshops during my North American tours. These descriptions are a review for participants in these workshops and may also help to clarify the sections of the dance and the framework of improvisation.

No attempt has been made to present combinations or choreographed sequences to aid learning. Rather, the teaching of this style of dance has been likened to the teaching of a language. Students are presented with words and grammar and the framework for speaking; they are encouraged to develop their own speech of dance and expression. This is the manner by which people growing up in the village learn the dances. The individual expression of personality is intrinsic to Hungarian dance in general throughout the Hungarian language speaking areas.

Most people who have been part of the international folk dance scene in North America since its early days have learned many beautifully choreographed Hungarian dances. These choreographies are a modern interpretation of old style village dances. My presentations of Hungarian dance cycles, as represented by these notes, are an effort to return to the traditional ways of improvisational dancing.

I would like to thank Erika Bakonyi of Budapest for assisting me in the analysis of the Hungarian material and to Éva (Kish) Hoerr of Minneapolis for her help with the translation to English.

These notes are only paper. The best way to truly learn dance is to return to the source: visit Hungary and meet village people, view archival films, buy teaching video tapes, and attend workshops taught by knowledgeable teachers.

Enjoy the dance!

Chicago, November 1993

Zoltán J. Nagy

Historical Perspective

When viewing dance history, group and circle dances belong to the earliest stages of its development (old-style dances). Based on documentation and research material available from Southwestern Transdanubia, i.e. Somogy County, we can substantiate that types of dances found in this area*, preserve such archaic dance forms as well. We can also find further development in the form of páros ugróstánc (couple leaping dance) and gyors párostánc (fast couple dance).

*karikázó (women's circle dance); dudálás (snaking dance); circular ugróstánc (leaping dance), i.e. kisugrós, nagyugrós; and csillagtánc (star dance).

Historical Layers of Hungarian Dance Types

Old Style Dances:

- Women's circle dance (i.e. karádi karikázó - Somogy County)
- Herdsmen's dances (i.e. somogyi kanásztánc - Somogy County)
- Leaping and Lads' dance (i.e. berzencei ugrós - Somogy County)
- Old Couple dances (i.e. szennai mártogatós és lippentős csárdás - Somogy County)

New Style Dances:

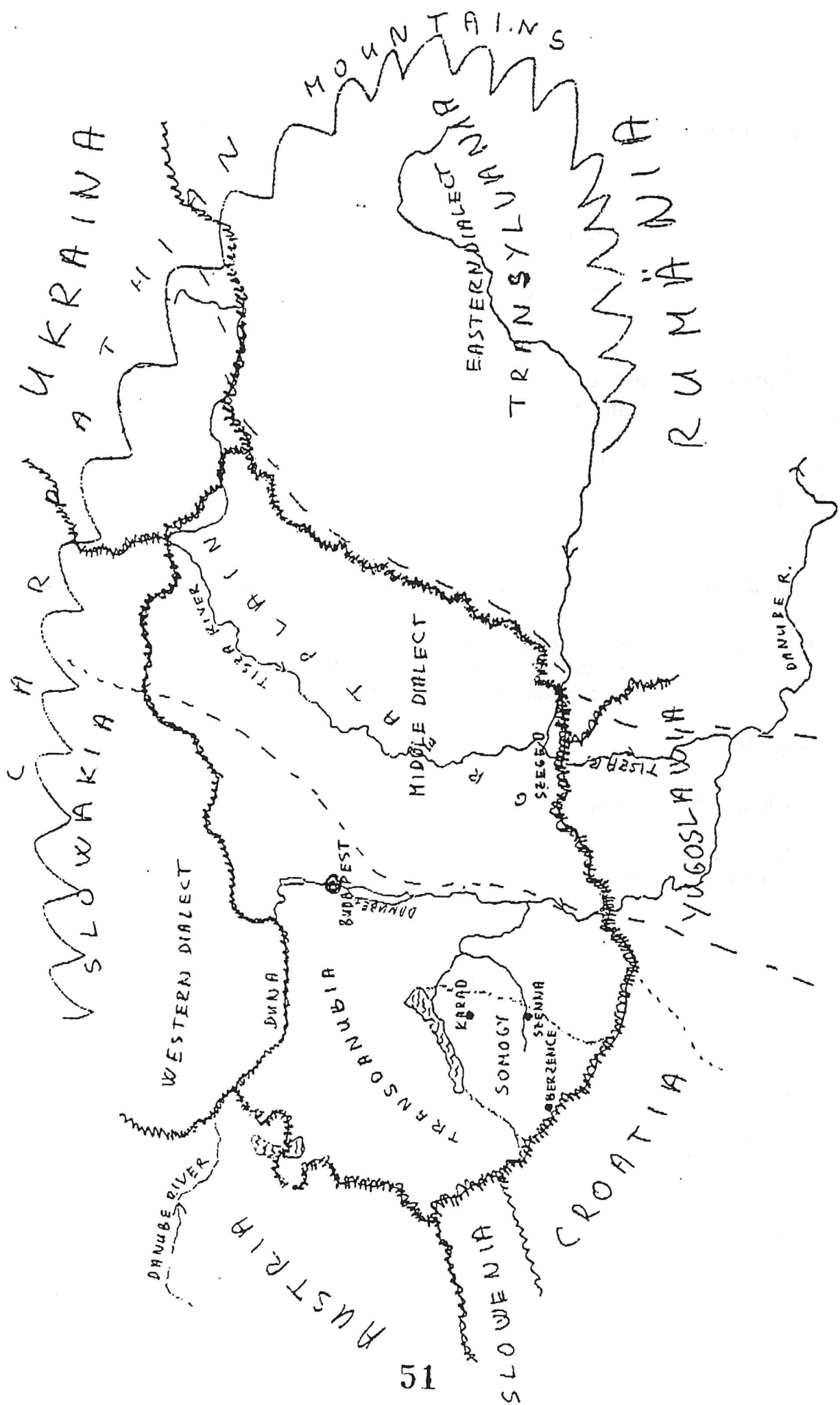
- Recruiting dances (Verbunk)
- Csárdás (i.e. berzencei lejtős (slow) csárdás - Somogy County)

Geographical Division of Hungarian Dance Types (Dance Dialects)

The Danube or Western Region (i.e. dances of Somogy County)

The Tisza or Middle Region (i.e. dances of Szatmár County)

The Transylvanian or Eastern Region (i.e. dances of Mezőség region)



Somogy Dance Description

The following dance types from Somogy are included in this description:

- I. Dudálás
- II. Ugrós or kanásztánc
- III. Csárdás (slow and fast couple dances)

To aid in the learning of the dances from Somogy the following basic motifs are presented.

I. Dudálás (Tempo = gradually increasing in tempo)

- Characteristics:
- Processional line dance
 - Moving in direction of sun (CW)
 - Shrinking and expanding movements

Basic motif:

Fär-Öer lépés/Faroe step

Walk L(1) R (2) L (3) R tch(4) in LOD tightening the circle arriving facing center.
Step bwd R (5) L tch (6)



Rhythm: ♩ ♩ | ♩ ♩ | ♩ ♩ ||

Rhythm variations: a) ♩ ♩ | ♩ ♩ | ♩ ♩ ||

b) ♩ ♩ | ♩ ♩ | ♩ ♩ ||

Time signatures found in melodies: 2/4 4/4

Dynamics:

- walking
- leaping
- leaping and stamping

Arm position: handhold in circle

II. Ugrós/ Leaping Dance (Tempo: ♩ = 120)

Characteristics:

- Knees remain comfortably flexed throughout the dance.
- Emphasis is on the downbeat.
- The steps are generally flat-footed (exceptions will be noted).

Basic motifs:

1. Egyes csárdás lépés/Single csárdás step




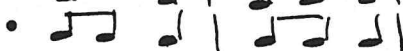
R to R (1&), L tch (2&
L to L (3&), R tch (4&).*

*Note: Beats 3&4& are a symmetrical equivalent of 1&2&.

Rhythm: ♩ ♩ | ♩ ♩ |

Direction of movement: Forward and/or backward
Turning in place CW or CCW

Ornamentation with clapping:

- 
- 
- 
- 

Variations:

- a. R to R (1&), tch L ft in front of R (2&
Repeat symmetrically.
- b. Walk R (1&) Walk L (2&
Repeat identically*.
*Each step begins on the ball of the foot and rolls to the heel.

2. Lengetők/Step kick motifs

Leap onto R, lifting L behind (1&), lift and drop R heel while L kicks low (2&
Repeat symmetrically




Rhythm, Direction of movement and Ornamentation with clapping are the same as in the Single csárdás step.

- Variations:**
- Stamp the weighted foot on cts. 1 and 3.
 - Stamp the weighted foot on each ct.
 - Leap RFD (1&)
Kick LFD (2&)
Leap to LFD (3&)
Kick RFD (4&).
 - Variation c with stamps on cts 1 and 3.
 - Variation c with stamp on each ct.

3. Cifrák/Cifra steps


- a.) Sima cifra/Regular cifra: R to R facing LFD (♩), L next to R (♩), R in place (♩).
Repeat symmetrically.

Rhythm: 

- Variations:**
- a.) done leaping during first step.
 - a.) done leaping high during first step.
 - a.) done stamping during first step. Rhythm: 
 - a.) done stamping during third step. Rhythm: 
 - a.) done stamping during first & third steps. Rhythm: 
 - a.) done leaping wide to the side during first step.

- b.) Elöl lépős cifra/Front crossing cifra: small leap to R w/ R (♩), tch L crossing R with full foot (♩), R step in place (♩).
Repeat symmetrically.

Note: Step is done with no twist in body or leg.

Rhythm: 

- Variations:**
- b.) done leaping high during first step.
 - b.) done leaping high and stamping during first step.
 - b.) done stamping during first and third steps.
 - b.) done leaping wide to the side during first step.
 - b.) done leaping while snapping up L heel twd side in horizontal pos. during first step.

- c.) Berzencei cifra/Cifra from Berzence: small leap to R w/ R on *half-toe* and *bent knees* (♩), L tch next to R on *half-toe* and *bent knees* in slightly open pos. (♩), R leaps in place with *half-toe* and *bent knees*, while L quickly swings to tch little toe in front of R (♩).
Repeat symmetrically.

Rhythm: ♪. ♪ Staccato!!

Variations: Same as above except swing L heel to front of R knee during third step.

Note: L knee is turned out.

Notes to the Ugrós tánc/Leaping dance:

1. The above mentioned basic steps (single csárdás, step kick, cifra) and their variations can be combined, paying particular attention to the musical phrasing, according to the dancers knowledge and enthusiasm.

2. Rhythmic ornamentation with clapping:



3. Hand and arm positions:

- a.) In large circle: - handhold in "V" position.
- b.) In foursome circle: - handhold in "V" position
- handhold in "W" position
- c.) In Star dance form: - inside hands held across circle
- d.) In couples: - facing ptr, both hands grasped low (resting pos.)
- facing ptr, R hands grasped low
- R hip adjacent, R hands grasped low
- facing ptr, R hands grasped high
- R hips adjacent, R hands grasped high
- facing ptr on R diag, R hands in "W" position
- R hips adjacent, R hands grasped, M presses W's hand against her waist (W maintains hand pos.)

4. Direction of Movements: - turning R and L in place (alone)
(Use of Space) - traveling fwd, bwd, sideways (alone or w/ ptr)
- curving in LOD (in circle)

- 4 person small circle (2 men, 2 women; 4 women)
- star dance formation (4 persons)
- in couples, with or without handhold
- with implement (alone), i.e. ax, stick, broom, bottle, etc.*

NOTE: Dances with implements generally are called **kanásztánc/swineherder's dance. In certain situations the dances were named after the type of implement used.*

For example:

<i>üvegestánc/bottle dance,</i>	<i>primarily women use bottles during a leaping dance alone or in a group;</i>
<i>seprűtánc/broom dance,</i>	<i>leaping dance done with a broom either alone or in a group;</i>
<i>sapkatánc/cap dance,</i>	<i>leaping dance done with a cap.</i>

III. Csárdás (mártogatós és lippentős)/Fast couple dance (dunking and skirt swishing)

(Tempo  = 240)

- Characteristics:
- Dancers maintain a 1/4 downbeat springy bounce in the knees and ankles during the Pihenő, Csalogató and Páros forgás sections of the dance.
 - Emphasis is on the downbeat.
 - The steps are generally flat-footed (exceptions will be noted).
 - Figures are freely chosen by the man keeping musical phrasing and musical accents in mind.
 - M's lead has a firm and definite yet gentle quality.

- Basic sections of the dance:
- Pihenő/Resting
 - Csalogatás/Flirting
 - Páros forgás/Couple turning
 - Mártogatós, lippentős/Dunking, Skirt swishing (Not utilized in the Lassú or Lejtős Csárdás/Slow couple dance)

Note: The Lassú or Lejtős Csárdás/Slow couple dance is a newer style dance having been added to the dance cycle in the more recent layer of dance development (circa 50-100 years). This dance is not notated separately as it is the same as the first three sections listed above. The tempo of the music is merely slower.

Basic Motifs:

1. Egyes csárdás lépés/Single csárdás step [Resting Section]

See Ugrós Motif #1.

M starts R, W starts L. Step can be done facing in place and/or rotating in place.

Arm position: Elbows are comfortably bent, W hands on M shldr, arms resting on M's arms; M holding W's shoulderblades.

Note: This is considered basic resting position.

2. Egyes csárdás elengedett formában/Single csárdás in released hold [Csalogató section]

3. Egyes bokázó/Single bokázó [Csalogató section]

Stamp R in place while lifting L leg slightly to the side (♩); L closing to R ankle w/ half-weight (♩).

Repeat symmetrically.

M starts R, W starts L.

Rhythm of step: ♩ ♩ |

Rhythm of bounce: ♩ ♩ |

Variations: Step can be done asymmetrically 2 or 4 times accommodating the musical phrasing.

4. Dobbantós rezgő/Stomping spring [Csalogató section]

Stamp in place w/ R while snapping up the L heel low to back (♩); hold position while straightening and bending (bounce) R knee (Z).

Repeat symmetrically.

Rhythm of step: ♩ Z |

Rhythm of bounce: ♩ ♩ |

Note: Step is done with M starting to R, W to L, facing w/ released handhold rotating in place or around ptr. freely. Clapping ornamentation can be combined with figure. See Notes to Ugrós tánc #2 page 5.

5. Páros forgás indítása/Lead for initiating couple turn [Páros forgás]

Starting position: See III. Csárdás Arm pos. See Drawing #1

Starting step: Single csárdás step

Transition: M: step R to R (1), step L next to R, take wt (2), repeat fwd (3, 4) [cts. 3-4 the forgás lépés--turning step] while confidently pushing W's L shoulderblade forward to start turning in LOD.
 W: Sgl csárdás to L (1,2) step R, L to match M's step and start turning (3,4).



Rhythm: ♩ ♩ | ♩ ♩ |

6. Páros forgás/Couple turning [Páros forgás]

Starting position: Turned facing LOD (CCW) See Drawing #2

Motif: Both step R, L continuously with a slight downbeat double bounce

Axis of turn: M's side facing ptr.

Arm position: Same as Arm pos. #1 page 7. When turn velocity increases, hold ptr. without lowering elbows. Keep basic position even when turn is fast.

Musical accent: Outside foot, that is the R.

Rhythm: ♩ ♩ |



7a. Forgás irányváltás/Direction change during turning

Starting position: See drawing #2

Transition: Part 1: Continuing Motif #6 in place, M guides W by the shoulderblades into Reverse LOD (CW) See Drawing #3

Note: Can be cued as "positioning" or "reversing"

Part 2: Without changing feet, start moving fwd (CW)

*Note: Can be cued as "turning"*Musical accent: Stays on the R which is now the inside foot.

Rhythm: ♩ ♩ | ♩ ♩ |



7b. Forgás irányváltás/Direction change during turning

Starting position: See drawing #3

Transition: Same as 7a. to change direction and arrive facing CCW as in Drawing #2, then continue turning CCW

Note: Can be cued as "direction change" and "start again"

Musical accent: Continues to stay on the R foot. (outside foot again)

Rhythm: ♩ ♩ | ♩ ♩ |

8. Forgásból pihenőbe váltás/Transition into resting from turns

Starting position: See Drawing #2

Starting step: M: 4 turning steps (R, L, R, L)

W: 4 turning steps (R, L, R, L)

Transition: M: Sgl csárdás to R while turning to face ptr (1,2);

Sgl csárdás to L while turning prt to face him (3,4);

W: 2 turning steps R, L (1,2);

Sgl csárdás to R while turning to face ptr (3,4);

Rhythm: ♩ ♩ | ♩ ♩ |

9. Helyzetváltoztatás irányváltás nélkül/Position change without direction change

Starting position: See Drawing #2, facing CCW

Starting step: Forgás step traveling fwd in LOD or CCW

Transition step: Part 1: As in 7a, part 1. End facing RLOD or CW.

Note: Change can be effected either slowly or abruptly.

Part 2: Without changing feet, continue traveling

backwards (CCW)

Part 3: When the M wants to change (watch for musical phrasing!), he slows the momentum and with no position change now moves fwd (CW).

Part 4: As in 7a, part 2.

Rhythm: ♩ ♩ | ♩ ♩ |

10. Mártogatós/Dunking step

Starting position: See Basic resting position in I. Egyes csárdás Arm position.

Starting steps: From either Sgl csárdás step or Páros forgás traveling CCW.

Motif: M: Part 1--step R into terpesz*, while placing your R hand on the W's L hip and pressing down firmly (mártogatós/dunking) (1); Both feet stay apart while straightening the knees slightly (2);

Part 2--bounce twice from the ankle on half-toe, while keeping your hand on the W's hip (3,4);

W: Part 1--feet in terpesz*, keeping knees parallel, while matching pressure from M's lead on hip to bending of both

*terpesz = feet slightly apart

knees (1); Both feet stay apart while straightening the knees slightly (2);
Part 2--bounce twice from the ankle on half-toe, while keeping both hands on M's shoulders (3,4);

Note: This motif can be repeated several times. Naturally, this is keeping musical phrasing, musical accent and men's lead in mind.

Rhythm of step: ♩ Z | ■■■ |
Rhythm of bounce: ♩ Z | ♩ ♩ |

11. Lippentős/Skirt swishing

The Lippentős consists of Mártogatós motif variations done by the M rotating to L and R in place while the W travels back and forth to the R and L.

Starting position: See Basic resting position in I. Egyes csárdás Arm position.

Starting motif: Mártogatós (see motif #10)

Motif: M: feet in terpezsz*, bend knees (1), hold pos. while straightening the knees slightly (2), jump 2x in place rotating L, while pushing W w/ R twd direction of turn (L side) (3,4).

Note: In reverse, the M pushes W w/ L in starting position. Only the step repeats symmetrically. The M's arms maintain the starting position.

W: Jump into terpezsz* (1); straighten knees slowly (2); jump in LOD 2x in terpezsz* (3,4);
Repeat symmetrically.

Rhythm of step: ♩ Z | ♩ ♩ |
Rhythm of bounce: ♩ Z | ♩ ♩ |

Variations: For both M and W. Notes are written from W's point of view.

a.) Part 1: terpezsz* position, bend knees (1); straighten knees slowly (2); R step to diagonal (3); L step close to R (4);

Part 2: R step out to side w/ knee bend in terpezsz* (1); knees straighten slowly (2); step w/ L wide to side (3); R steps close to L (4);

b.) jump into terpezsz* (1); straighten knees slowly (2); leap cross L while snapping up R heel to horizontal level (3); jump to R in terpezsz* w/ half-weight on R (4).

Repeat symmetrically.

*terpezsz = feet slightly apart

- c.) during last ct. of c.) hop on L, while placing R heel to ground w/ half-weight.
Repeat symmetrically.
- d.) same as c.) variation but instead of traveling to R and L, the W turns under the M's R arm during the leap cross and heel placement first to the L (CCW) and, then repeated, to the (CW).

M's step during this figure is basic lippentős motif.

Note: In preparation for this motif, the M takes ahold of the W's L hand w/ his R during the last cts. of the previous motif. He secures this raised position during the "jump into terpesz", then with unhesitating, strong arm movement turns the W with his hand directly over the W's head during the "leap cross & heel placement". The W stops the momentum of the turn by sinking into the "terpesz" of the new motif. The M can also assist her stop by placing his L hand on her R shoulder acting as a brace and push off point for the reverse turn that is to follow. During the second half of the motif the M turns her in the opposite direction.

Directional Note: As a couple, the first motif turns both CCW, the second turns both CW. The M stays in place while turning the W first CCW then CW.

Repeat in pairs maximum 2 times.

Stopping figure: After either the 2nd or 4th turn of d.) M stops the turn with a firm arm signal and gentle squeeze of the W's hand.

Note: Resting section, Flirting section or Couple turning usually alternates with the Mártogatós and Lippentős sections.

Additional notes on the dances in their village context:

1. Traditional dance cycles (dance sets) were done until the 1950s in the following combinations at weddings or Saturday night dances--

- a. dudálás, ugrós
- b. ugrós and gyors páros tánc (friss csárdás)
- c. lejtős és lippentős csárdás (lassú és friss csárdás)

*terpesz = feet slightly apart

- d. dudálás, ugrós, lippentős csárdás
- e. dudálás, ugrós, lejtős és lippentős csárdás

Each set would last from 30 to 60 minutes. During the breaks, people would visit, talk and play games.

2. The karikázó (girls' circle dance done to acappella singing) was danced by 13-16 year old girls on Sundays and during breaks at wedding celebrations and more important festivals. During Lent, there was a ban on dancing, and even the men would join the women's circle dances. The villagers did not consider the karikázó a dance and, therefore, were not violating the Lenten ban.

3. The swineherder's dance is done with an axe or stick usually after driving the herd to pasture and setting up their temporary huts and lean-tos as a way of partying and relaxing. They were often joined by their women.

4. The bottle or broom dance was done at wedding celebrations after midnight by the jovial participants both by girls and boys, women and men. By this time in the festivities, even the cooks took a turn with their pots and pans to join in the fun.

Final Word:

Participants at workshops and master classes who have been presented steps, figures, combinations, structure and foundation for building their own dances will, hopefully, be aided in their continued study of this particular dance style by these review notes. Please don't forget that it is important to practice, practice, practice and to learn your part well, especially to be confident in leading and following.

Once you have achieved a confidence and comfort level in these areas, you will be able to relate more closely to the music and to your partner. The satisfaction of combining music and dance with the relationship you create with your partner can be a most wonderful experience and is the ultimate purpose of dance. The difficult road of practice is the only route to achieve this goal. Good luck and good dancing!!!

Bibliography: Pesovár, E. & Lányi, A. A magyar nép táncművészete, Néptánciskola II. Budapest: Népművelési Iroda.

Musical notation of some typical melodies:

Ugrós

S O M O G Y I U G R Ó S
Simonfa

♩ = 120

S O M O G Y I P Á R O S U G R Ó S
Berzence

♩ = 120

* Csak a dallam második eljátszásánál ismételjük a 9-16. ütemet.

Lassú Csárdás

Village of Kutas

A

$\text{♩} = 140$

1 2 3 4

5 6 7 8

simile

Friss Csárdás

Village of Szenna

B

$\text{♩} = 240$

1 2 3 4

5 6 7 8

9 10 11 12

13 14 15 16

simile

Abbreviations used in dance description:

bwd = backward
ct = count
CCW = counterclockwise
CW = clockwise
diag = diagonal
ft = foot
L = left
LFD = left forward diagonal
LOD = line of direction
M = man
pos = position
ptr = partner
R = right
RFD = right forward diagonal
RLOD = reverse line of direction
sgl = single
shldrs = shoulders
tch = touch
twd = toward
W = woman
w/ = with
wt = weight
x = times

Support materials containing Somogy Táncok/Dances from Somogy County:

Teaching review video--Katalin Juhász & Zoltán J. Nagy present Somogyi és Mezőségi Táncok, ©Juliet Langman, 1991. \$ 4

Audio cassette--Táncra Tánc, Somogyi Dalok és Táncok (From Dance to Dance: Somogyi Songs and Dances) ©Zoltán J. Nagy, 1991. \$12

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