

Stolen from Dick Crum

*The 47th
Annual*

KOLO FESTIVAL

SYLLABUS

of Dance Descriptions



Teachers

Joe Graziosi
Steve Kotansky
Mitko Manov
Mark Forry

November 26-28, 1998

Russian Center, San Francisco

KOLO FESTIVAL 1998 - Schedule (still subject to change without notice)

THURSDAY NIGHT - Doors open 7:30 PM

8:00 pm - 11 or so Folkdancing to tapes and records. Bring finger foods for snacks.

FRIDAY - Doors open 9 AM. *PM dance classes cover the same material as AM classes*

AM Session	Upstairs Theater	Singing Room	Downstairs Gym
9:30 am - 10:45 am	Joe - Pontic Greek		Mitko - Bulgarian
11:00 am - 12:15 pm	Dick - Kolos		Steve - Balkan
12:30 pm - 2:00 pm	Dick - Culture Corner		

PM Session			
2:15 pm - 3:30 pm	Mitko - Bulgarian		Steve - Balkan
3:45 pm - 5:00 pm	Dick - Kolos	Mark Forry - Tamburica	Joe - Pontic Greek
5:15 pm - 6:00 pm	(in Kafana) Jerry Duke: How to do ethnic dance research		

Night		
7:00 pm - 8:00 pm	Sing-along	Replay of dances
8:00 pm - 1:30 am	Live FD Music	8:15 Live FD Music

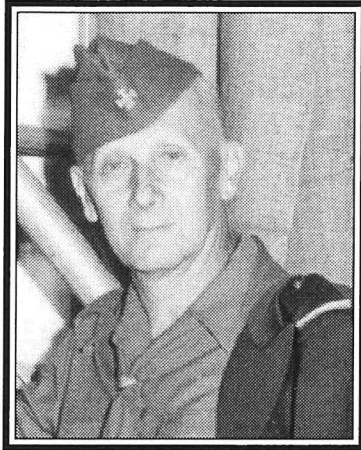
SATURDAY - Doors open 9 AM. *PM dance classes cover the same material as AM classes*

AM Session	Upstairs Theater	Singing Room	Downstairs Gym
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12:30 pm - 2:00 pm	Steve - Culture Corner		

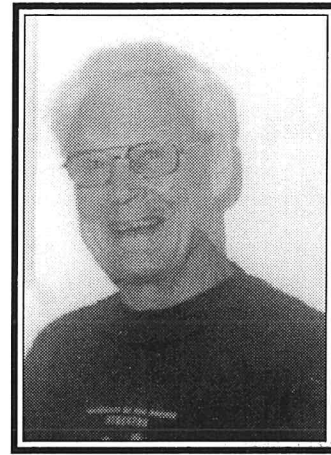
PM Session			
2:15 pm - 3:30 pm	Dick - Kolos	Mark Forry - Klapa	Mitko - Bulgarian
3:45 pm - 5:00 pm	Steve - Balkan	Denise Weiss - Teacher's exchange - Bring kid's dances to share	Joe - Pontic Greek
5:15 pm - 6:00 pm	Denise Weiss - Family Folkdance		

Night		
7:00 pm - 8:30 pm	Concert	
8:30 pm - 2:00 am	Live FD music	Live FD Music

THEY WILL LIVE IN OUR MEMORIES FOREVER



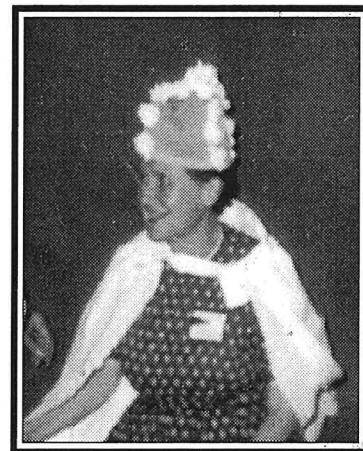
Anatole Joukowsky was a great instructor. He put on the first concerts at Kolo Festival.



Ed Kremers was a past director of the Festival and a long time committee member.



Mrs. Frances Filcich is John Filcich's mother. She sold her homemade Croatian Strudle since the first festival until a few years ago. She also put on the first dinners.



Rachel Boone was a great and special supporter of the Festival.

Joe Graziosi

TITARA
(Pontos)

The dance Titara is relatively unknown even among the Pontic communities of Greece and America. The dance was a regional favorite of the communities of Gumushane/Aryiroupolis in the mountainous South Pontos. The dance was brought to the region of Kars in the then Russian occupied Caucasus in the later 19th Century by Pontic emigrants. Source is as learned from Ted Petrides and the Pontic community of Ptolemaida.

Formation: Open circle, arms alternate "V" and "W" hold

Music: Greek Dances Pontos (use the dance tune "Kots")

MEAS

BASIC PATTERN

- 1 Arms in V hold, Facing sl R of ctr, Step R fwd LOD (ct 1); Step L fwd next to R (&); Step R fwd (2).
- 2 Repeat same direction opposite footwork (1 & 2).
- 3 Repeat Meas 1 (1 & 2).
- 4 Pivoting to face ctr, Tap L next to R (1); Bouncing on R, Lift L up, raising arms to a W position (2).
- 5 Step L to L (1); Step R next to L (&); Step L to L (2).
- 6 Tap R next to L (1); Bouncing on L, Lift R up (2).
- 7 Repeat Meas 4, opposite footwork (1 & 2).
- 8,9 Repeat Meas 4 and 5.
- 10 - 12 Repeat Meas 6 three times.

NOTE: Taps are performed with the heel of the foot
The rhythm of the footwork can be either a straight forward
Q Q S (quick-quick-slow) or a more syncopated S Q S
(slow-quick-slower) .

BAFRA HORONU

MEAS

- 1 Bent sl fwd from the waist, closely spaced , and facing sl R of ctr:
Step R fwd LOD (ct 1); Step L fwd in front of R (2); Step R fwd (3);
Step L fwd in front of R (4).
- 2 Pivoting to face ctr: Step R to r (1); Step L behind R (2), Step back
onto R (and sl to l) (&); Step L to l (3); Step R behind L (4), Step
back onto L (and sl to r) (&).
- 3 Repeat Meas 2 above.

NOTE: Meas 2 & 3 can be performed in an almost "Charleston" like clipped style.

ARMS: Positioned in a V position for Meas 1 arms swing back on cts 1 and 3, and forward on cts 3 and 4. After swinging back on ct 1 for Meas 2 arms swing forward and up into a W position on ct 2. They stay there and swing down into a V position on ct & of Meas 3.

TSOBANAR or OMAL KARSILIDIKON

MEAS

- 1 Facing ctr; Step R to r (ct 1); Close step L next to R (2).
- 2 Step R to r (1); Touch close L next to R (2).
- 3 Step L to l (1); Touch close R next to L (2).

VARIATION MEAS

- 1 Step R to r (1), close step L next to R (&); Step R to r (2), close step L next to R (&).

ARMS: Positioned in a V hold, arms swing back on ct 1 and forward on ct 2 for all Measures. The arm swing remains the same for the variation.

KOTCHARI
(Pontos)

The Kotchari is one of the most popular and well known Pontian dances today. Originally associated with the Pontian communities established in the Russian Caucasus in the 19th Century, the Kotchari has become pan-Pontian. Indeed, along with the Tik, it is rapidly becoming pan-Hellenic in popularity among the non-Pontians of Northern Greece. The name Kotchari is derived from "kotsi" or "kotchi" meaning "ankle bone", hence Kotchari: large ankle bone. Other dance names from a similar etymology are "Kots" and "Kotsangel". The term is also related to the Greek word for limping: "koutsos".

FORMATION: Open or closed circle, hands on shoulders.

METER: 2/4

MEAS

BASIC PATTERN

- 1 Facing fwd: Bounce or sl hop on L, swinging R up low and across L (ct 1); Step R to the R (2); Step L behind and to the R (3); Step R to the R (4).
- 2 Touch L slightly fwd (1)**; Step L bk next to R (2); Hop on L, Lifting R low up (3), Step R bk in place with emphasis (lifting L heel sl off ground) (&); Rock weight bk onto L, lifting R sl off ground (4).

NOTE: ** In count 1, Meas 2, the touch step is accompanied by 2 quick bounces often in a manner in which the actual body weight is balanced between R & L. Often it is performed thus: Balance wgt (ct 1); Rock bk onto R (ct &); Rock bk onto L (ct 3).

NOTE: Many Pontians, especially the younger generation, start the dance on Count 2 of Meas 1 transposing the dance 1 count to the right. This is standard for performing groups because it makes it easier to choreograph figures.

presented by Joe Kaloyanides Graziosi

LATCHINAS
(Pontos)

The dance Latchinas, like the dance Kotchari and some others, was originally associated with the Pontic communities of the Russian occupied Caucasus. Throughout the 19th Century, Pontic Greeks emigrated in large numbers to the Caucasus (Kars, Tiflis, Sohoum) where they formed compact village communities and preserved both their language and Pontic customs. A Caucasian origin for this dance is also evident by the 3/8 meter in which it was originally performed. Today however, as the dance has spread to non Caucasian Pontics it is more common to hear the dance performed to a meter of 7/8 (2 2 3), which is more familiar to the central Pontic homeland. The name comes from the Turkish "Laçin", a type of hawk, the Greek form "Latchinas" being a women's name (see Ted Petrides, Archeion Pontou, vol 38).

Formation: closed or open circle; arms start in the V position.

Meter: 7/8 (2 2 3)

or 4 3

3/8 (2 1)

Dancer's Cts: 1 2 i e S Q

MEAS

PATTERN

- 1 Facing sl L of ctr & moving sl diag toward the ctr of circle Step R fwd (ct 1)*; Step L fwd next to R, lifting R sl off the ground (2).
- 2-3 Repeat action of Meas 1 2X.
- 4 Bending sl fwd from waist & shoulders, swinging arms back, Step R diag bk RLOD (1); Swinging arms fwd, Step L bk behind R (2).
- 5 Swinging arms bk, Step R bk (1); Swinging arms fwd up & above head level, bouncing on R turning to face ctr, Lift L off ground (2)**
- 6 Step L next to R (1); Bounce on L, lifting R off ground (2).
- 7 Repeat action of Meas 6 above on opp ftwk.
- 8 Step L bk in place (1); Bounce on L, turnig to face sl L of ctr & swinging arms down to side, Lift L off ground.

NOTE:

Ct 1, Meas 1-3; The ct unit of 4 or 2 is still stylistically subdivided into its component parts of 2.2 or 1.1 so that there is a slight "break " from the knee on the second ½ of the unit OR there can also be a sl hop or push off from the Lft on the first ½ of the time unit.

Ct2, Meas 5-8; The lift off ground, usually very low, can also be done as a (lift)-touch in place.

DHIPÁT - OMÁL

The term "Omal" meaning smooth or even is the name given to a number of dances which do not exhibit the frenetic or trembling characteristics usually associated with most Pontian dances. They include the Omal in a quick meter of 9/8 (2223) (ie. Dhiplon, Kerasundeikon, Kotsihton, etc..); the Omal in a simple duple meter (Karsilidhikon); and, as here, the Omal in the slow 9/8 meter (Trapezunteikon, Monon). This last Omal, along with the dance Iik , is one of the most popular of all Pontian dances. The Omal is usually performed in a rhythmic pattern of 2-2-2-3 , however when the tune is played in a pattern of 2-3-2-2 the dance is called Dhipát. The characteristic of the Dhipát is that the dance pattern must start on the beat following the rhythmic pulse of 3 i.e. in the middle of the musical phrase.

Formation: semi-circle, open W hold
Meter: 9/8 (2223) or (2322)
Dancer's Cts: (1-2-3-4) (3-4-1-2)

Meas.

BASIC - TRAPEZOUNTEIKON

- 1 Facing just slightly R of ctr, Step R diag fwd (ct 1); Lift L up and slightly behind R (ct 2); Step L diag fwd (ct 3); Touch close R next to L (ct 4).
- 2 Facing ctr, Step R bk (ct 1); Lift L up and slight fwd (ct 2); Step L bk (ct 3); Step R ft slightly bk (or in place) , lifting low and gently swing L fwd (ct 4).
- 3 Step L slightly bk (or in place) (ct 1); Lift low and gently swing R fwd (ct 2); Step and rock onto R slightly fwd (ct 3); Rock back onto L in place (ct 4).
NOTE: ct 2 in Meas. 2,3 above can be the swing fwd, ct 3 step down in place fwd.

Meas.

VARIATION 1

- 1 - 2 Same as Meas 1 - 2 above.
- 3 Step L next to R (ct 1); Lift low and gently swing R fwd (ct 2); Step R in place lifting low and gently swing L fwd (ct 3); Step L in place, lifting low and gently swinging R fwd.

II VERSION

This version is claimed by some to be an older form of the dance in which each meas. starts with the R ft.

- 1 Same as Meas. I basic above.
- 2 Step R bk (ct 1); Lift L up and alightly fwd (ct 2); Step L bk (ct 3); Touch close R next to L (ct 4).
- 3 Step R slightly R or in place (ct 1); Lift and swing L gently fwd (ct 2); Step L bk in place (ct 3); Touch close R next to L (ct 4).

Presented by Joseph Kaloyanides Grasioli

SERENITSA
(Pontos)

The dance Serenitisa (pronounced Sherianitisa in the Pontian dialect) is one of the most popular line dances found today in the Pontian communities. Pontos is the old geographic name for the northeastern Turkish Black Sea coastal regions, centered around Trabzon. The Greeks of this area, who had their own independent state in medieval times prior to the Ottoman conquest, were forced by treaty to leave and resettle in Greece in the 1920's. They have, however retained to a remarkable degree their own dance and music traditions. The etymology of the dance name is obscure: some say it comes from the place name (H) Sheriana, the present day Siran, in the south Pontos; Others say it comes from the phrase (H) Shere Annitisa "Farewell, Little Anna", yet others (T. Petrides), say it comes from the TurcoPersian girin, meaning "sweet". Recently, the dance has undergone a bit of choreography by Pontian performing groups who have added figures associated with the exhibition dance "Serra". Source is the Pontian communities of Athens, Salonica, Boston and New York.

Formation: Short lines, semi-circular, dance starts with down V hold.

Meter: 7/16 (2.2.3) (Q.Q.S) Cts. (1.2.3)

Meas.

BASIC

- 1 Facing R of ctr, slight hop on L, swinging R fwd LOD (ct 1); Step on R (ct 2); Close L next to R, (lifting R slightly fwd in preparation for next ct) (ct 3).
 - 2 Repeat action of meas. 1.
 - 3 Pivoting to face L of ctr, slight hop on L, swinging R around and slightly fwd of L (ct 1); Step on R (ct 2); Step L fwd LOD (ct 3).
 - 4 Repeat action of meas. 3 above.
 - 5 Pivoting to face ctr, raise hands to an upright A position, step R ft bk (ct 1); Bounce slightly (ct 2); Lift L up and behind, bouncing up slightly from bent knees (ct 3).
 - 6 - 8 Repeat action of meas. 5 above, alternating ftwk each measure ie. meas. 6 opp ftwk; 7, same ftwk; 8, opp ftwk.
- NOTE: If the steps bkwd meas. 6-8 are performed instead almost in place, then the step lifts are performed with a slight swing fwd.
- A) MEAS. 4-8: The step-lifts can be substituted any time with alternating
R-L-R , L-R-L , done in place (ie. basically weight shifts)
Q Q S Q Q S
feet next to each other.
- B) MEAS. 8: Often performed: small step L fwd (slightly diag R) (ct 1);
Step R next to and behind L (ct 2); Larger lstep L fwd (ct 3).

VARIATION I

- 1 Pivoting on L to face diag L of ctr, stamp R next to L, bending at waist (ct 1); Lift up R (raising up slightly from bent pos) (ct 2); Swing R to the R (knees bent) (ct 3).
- 2 (Pivoting L ft to face slightly R of ctr), stamp R down, bending at waist, facing diag R (ct 1); Lift up R (ct 2); Swing R around toward L (ct 3).
- 3 - 8 Repeat action of meas. 3-8 of BASIC.

SERENITSA (Cont'd)

VARIATION II

Meas.

- 1 Bending fwd from waist, stamp R fwd R (ct 1); Taking weight onto R, lift L up (ct 2); Swing L across and fwd R LOD (ct3);
- 2 Stamp L in front of R (ct 1); Slight bounce from knees, lift R up (ct 2); Pivoting to face L of ctr, swing R around to fwd LOD (ct 3).
- 3 - 8 Repeat action of meas. 3-8 of BASIC.

VARIATION III (Brosta)

- 1 Facing ctr, slight hop on L; swing R slightly fwd (ct 1); Step R ft fwd (ct 2); Step L next to R (ct 3).
- 2 - 4 Repeat action of meas. 1 above three times.
- 5 - 12 Repeat action of meas. 1-8 Variation I exaggerating the steps backwards in meas. 5-8.

NOTE: Variation I can be preceded by exaggerated movements of BASIC, Meas. 8, NOTE B.

NOTE: Meas. 1-4 of BASIC can be performed with a characteristic shoulder shimmy usually done with a bend fwd from waist and release of hand hold.

NOTE: The variations signalled vocally by leader are never repeated twice in a row but are done sporadically.

Presented by Joseph Kaloyanides Graziosi

SERENITSA
(Pontos)

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Formation: Short lines, semi-circular, dance starts with down V hold.

Meter: 7/16 (2.2.3) (Q.Q.S) Cts. (1.2.3)

Meas.

BASIC

- 1 Facing R of ctr, slight hop on L, swinging R fwd LOD (ct 1); Step on R (ct 2); Close L next to R, (lifting R slightly fwd in preparation for next ct) (ct 3).
- 2 Repeat action of meas. 1.
- 3 Pivoting to face L of ctr, slight hop on L, swinging R around and slightly fwd of L (ct 1); Step on R (ct 2); Step L fwd LOD (ct 3).
- 4 Repeat action of meas. 3 above.
- 5 Pivoting to face ctr, raise hands to an upright A position, step R ft bk (ct 1); Bounce slightly (ct 2); Lift L up and behind, bouncing up slightly from bent knees (ct 3).
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Q Q S Q Q S
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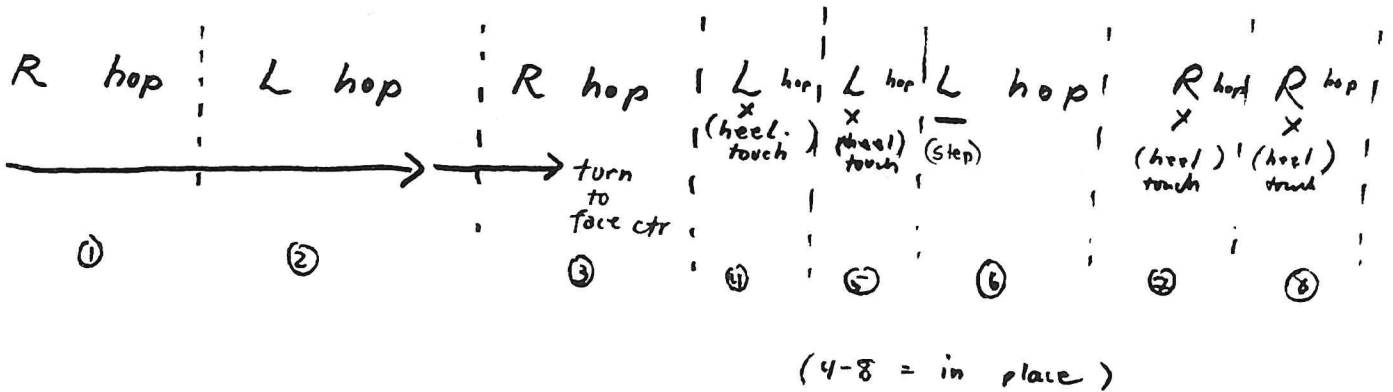
VARIATION I

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- 2 (Pivoting L ft to face slightly R of ctr), stamp R down, bending at waist, facing diag R (ct 1); Lift up R (ct 2); Swing R around toward L (ct 3).
- 3 - 8 Repeat action of meas. 3-8 of BASIC.

Mendouino Pontian Aug '87
by Joe Kalayonides Graziosi

"Kots" (Pontos)

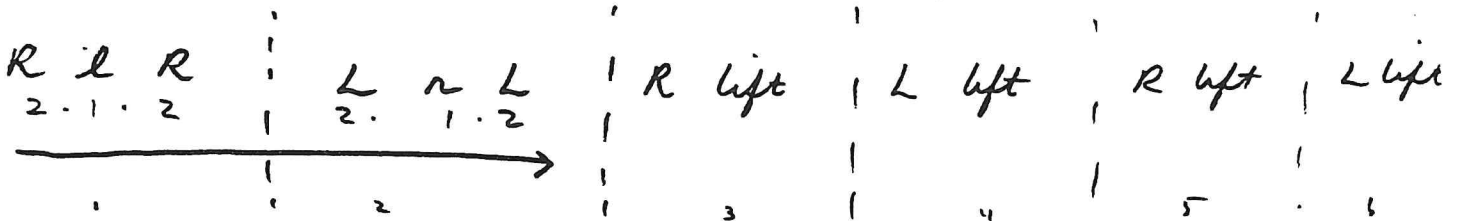
7/16 (223)
4.3
5.Q



"Sarithuz u" (Pontos)

5/4 (3.2)
(5Q)

(facing ctr)

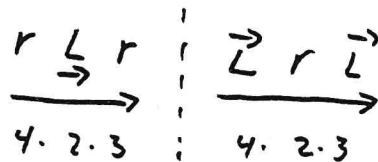


note: 3-6 = performed same as in "TIK"
ie step, left / or step, touch (w/ bounce) / or 2.1.2
r l r
l r l

"Dhipton Omal" (a/k/a Kerasundeikon, Kotsihori Omal, Lahama)

9/16 (2.2.2.3)
4.2.3

"sta dhio" step
modified rhythmically
to fit meter



TIK
(Pontos)

Undoubtedly the most popular and characteristic Pontian dance is the Tik. From the Turkish word meaning "upright" with a secondary meaning in the Pontian dialect of "support", the Tik is performed at all social and ritual occasions to a variety of melodies and tempos. The Tik is played in a meter of 5/4, usually rhythmically subdivided (3-2), although one may occasionally hear a tune in a rhythmic pattern of (2-3). A quite fast version of the Tik, called Tromachton (fearful) is performed in a meter of 7/16 (2 2 3), but the basic rhythmic pulses of S-Q is still maintained (ie 2 2 3 = 4 3 = S Q). The Tromachton is either danced separate or at the end of a medley of Tik tunes in 5/4 and sometimes as a transition to the frenetic Serra dance, also in 7/16. Depending on a prevalent style associated with particular tunes and interpreted by the dancers accordingly, one will also hear the terms "So Ghonaton" ("on the knees"), "Langefton" ("jumpy"), "Siston" ("shaky"), etc. The terms Tik Touloum or Tik Angiou refer to a musical interlude where the "kementze" player imitates the sound of the Pontic bagpipe (touloum or angion). The Tik is also occasionally called Horontikon, a term which was possibly more common in earlier times. Even today, the standard word for "dance" among Pontic Turks is horon, derived from the Greek word for dance horos.

Structurally, the Tik can be divided into the Tik Mono (Single Tik) and the Tik Dhiplon (Double Tik); the Single Tik being 3 measures, 6 counts, and the Double Tik being 5 measures, 10 counts, i.e., with an extra pair of "hesitation steps". Although it seems that there was a geographic preference to which version would be commonly performed, (the Single Tik being more popular in the mountain areas of Chaldia, Arghiroupolis and Sheriana) today the double Tik has become the more commonly performed and standard version.

FORMATION: Open or closed circle, mixed lines, "W" hand hold
METER: 5/8 (3 2)
DANCER'S CTS: 1 2 (S Q)

MEAS
SINGLE/DOUBLE

PATTERN

- | | | |
|---|---|---|
| 1 | 1 | Facing ctr: Step R obliquely back to the R (ct 1); Step L obliquely back to the R (behind R ft)(2). |
| 2 | 2 | Step R obliquely (slightly) back to the R (1); Sl bounce on R, lift L sl off ground or touch near to R (2). |
| | 3 | Step L back into place (1); Lift R sl off ground or touch near to L (2). |
| | 4 | Step R back into place (1); Lift L sl off ground or touch near to R (2). |
| 3 | 5 | Step L fwd (diag) into ctr of circle (1); Lift R up & bring it toward L or touch it next to R (2) |
| | | OR |
| 3 | 5 | Step L fwd (diag) into ctr of circle (1); Quick step R fwd next to L (&); Step L slightly fwd (2). |

contd over

Steve Kotansky

SA
(BUJANOVAC, SERBIA)

SA or SA-SA is a Čoček from south Serbia. According to musicians, it refers to a specific type of čoček rhythm. Below are versions in 3 and 5 meas.

Music: Camp Tape

Position: "W" - hold, open circle

Music: 2/4

Meas.

3 Measure Form

1. Facing very slightly R of center, step Lft across and in front of Rft (ct. 1); continuing diag. fwd R, step Rft fwd (ct. 2); step Lft fwd (ct. 3)
2. Turning to face center and backing up slightly diag. R, step Rft back (ct. 1) step Lft back (ct. 2)
3. Step Rft back and slightly to R (ct. 1); step Lft slightly back and to L (ct. 2); turning to face R of center, step Rft slightly back (ct. 3)

5 Measure Form

- 1-3 Repeat action of meas. 1-3 of 3 measure form
4. Step Lft across and in front of Rft (ct. 1); turning to face center, step Rft to R (ct. 2)
5. Step Lft across and behind Rft (ct. 1); step Rft to R beginning to face R of center.

KOČANSKI ČOČEK
(ROM, KOČANI, MACEDONIA)

THIS IS A 5 MEAS ČOČEK VIRTUALLY IDENTICAL TO INDIJSKI ČOČEK BUT IT STARTS WITH THE LEFT FOOT CROSSING IN PLACE.

SOURCE: ZAHIR RAMADANOJ: 1998

MUSIC: ZAHIR RAMADANOJ'S TAPE SIDE A BAND 2: MAJKEĽ ČOČEK

POSITION: OPEN CIRCLE, "W"-HAND HOLD

MUSIC: 2/4

MEAS.

1. FACING CENTER,
STEP LFT IN FRONT OF RFT (CT. 1); STEP RFT IN PLACE (CT. 1.5);
STEP LFT OUT TO L SIDE (CT. 2); STEP RFT IN PLACE (CT. 2.5)
2. STEP LFT IN FRONT OF RFT (CT. 1); STEP RFT IN PLACE (CT. 1.5);
CLOSE LFT BESIDE RFT (CT. 2); HOLD (CT. 2.5).
3. STEP RFT IN FRONT OF LFT (CT. 1); STEP LFT IN PLACE (CT. 1.5);
STEP RFT BACK AND TURN TO FACE R OF CENTER (CT. 2); STEP LFT
SLIGHTLY FWD (CT. 2.5)
4. TOUCH RFT SLIGHTLY FWD (CT. 1); STEP RFT FWD (CT. 1.5)
TOUCH LFT FWD (CT. 2); STEP LFT FWD (CT. 2.5).
5. TOUCH RFT SLIGHTLY FWD (CT. 1); TURNING TO FACE CENTER,
STEP RFT BACK SLIGHTLY (CT. 1.5); STEP LFT BACK SLIGHTLY
(CT. 2); STEP RFT FWD (CT. 2.5).

ROMSKO BITOLSKO DRO
(ROM COMMUNITY OF BITOLA, MACEDONIA)

This is a 5 meas. Kristeno (Crossing) - type dance from Bitola in South-west Macedonia.

RECORDING: Camp Tape

POSITION: Open Circle with "W"-hold

MUSIC: 4/4

MEAS.

1. Facing center, step Rft to R (ct.1); step Lft in front of Rft (ct.2); step Rft back to place (ct.3); step Lft to L (ct.4); close Rft beside Lft (ct.5).
2. Reverse flow of meas 1 beginning with Lft to L
- 3-4 Repeat action of meas 1-2.
5. Turning to face slightly R of center, step Rft fwd (ct.1); Touch Lft beside Rft (ct.2); step Lft fwd (ct.3); step ball of Rft beside Lft (ct.4); step Lft fwd (ct.5)
Repeat from beginning.

RODOPSKO HORO
(RHODOPE, BULGARIA)

A PRAVO-TYPE HORO WITH A 12 MEAS. PATTERN FROM
THE CENTRAL RHODOPE.

SOURCE: BELČO STANEV; 1998

RECORDING: CAMP TAPE

POSITION: OPEN CIRCLE WITH ARMS CLOSE TO BODY IN A POSITION
BETWEEN "V" & "W".

MUSIC: 2/4

MEAS

1. FACING SLIGHTLY R OF CENTER, STEP LFT FWD TO R (CT.1);
BOUNCE ON LFT (CT.2).
2. STEP RFT FWD TO R (CT.1); BOUNCE ON RFT (CT.2);
3. REPEAT ACTION OF MEAS 1
4. STEP RFT OUT TO R SIDE TURNING TO FACE CENTER (CT.1) CLOSE
LFT TO RFT (CT.2)
5. STEP RFT TO R SIDE (CT.1); BOUNCE ON RFT (CT.2).
6. STEP LFT TO ~~THE~~ CENTER FWD (CT.1); BOUNCE ON LFT (CT.2)
7. STEP RFT FWD TO CENTER (CT.1); BOUNCE ON RFT (CT.2)
8. STEP LFT IN FRONT OF RFT (CT.1); STEP RFT BACK IN PLACE
(CT.2).
9. STEP LFT BACKWARDS (CT.1); BOUNCE ON LFT (CT.2);
10. STEP RFT BACKWARDS (CT.1); BOUNCE ON RFT (CT.2);
11. STEP LFT BACKWARDS (CT.1); STEP RFT IN PLACE WITH AN ACCENT
AND TURNING TO FACE SLIGHTLY R OF CENTER SCISSOR-KICK OR STRETCH
LFT FWD (CT.2)
12. STEP LFT FWD TO R (CT.1); CLOSE-DISPLACE RFT TO LFT
AND SCISSOR-KICK LFT FWD (CT.2).

MAŠKO ORO
(ROM, KOČANI, MACEDONIA)

7/19/98

An interesting Krsteno (crossing) dance from the Rom (Gypsy) community of KOČANI, MACEDONIA. Its 9 measure structure is of particular interest.

Source: Zahir Ramadanov at 1998 Balkan Music and Dance Camp Ramblewood

Music: SIMEON ATANASOV ora i Čočeci B. 3. Maško Oro

Position: "T" or shoulder-hold, open circle of Men

Music: 7/16 ♩. ♩ ♩
Dancer's cts 1. 2 3

Meas.

Basic

- 1 With wt. on Rft, Lift L knee up parallel to ground (ft. held up in front) and bounce on Rft (ct.1); bounce on Rft again (ct.2); Step Lft slightly to L (ct.3).
2. Step Rft across and in front of Lft (ct.1); bounce on Rft lifting Lft up slightly in back (ct.2); step Lft back in place (ct.3);
- 3-4 Reverse ftwk (action) of meas. 1-2.
- 5-6 Repeat action of meas. 1-2
- 7 Turning to face slightly R of center, bounce on Lft bringing Rft and R knee up and in front (ct.1); bounce on Lft again (ct.2); step Rft fwd (ct.3).
8. Step Lft fwd across and in front of Rft (ct.1); bounce on Lft bring Rft fwd (ct.2); step Rft fwd (ct.3)
9. Repeat action of meas 8 but turn to face center on ct.3.

Variation

- 9 step Lft fwd (ct.1); turning to face center, step Rft to R (ct.2); step Lft across and behind Rft (ct.3); step Rft to R (ct.1) Lift on Rft bringing Lft up in front (ct.2); step Lft to L (ct.3)

Maško Oro. cont.

Variation

2-8 repeat action of meas. of Basic.

RODOPSKO PRAVO HORO

10.31.85

"Rado mzi Rado...." "Ot men ti izin, junače"...

- M. 1 ↓ Moving diag fwd/R, step Rft. ↗
↓ " " " " Lft, closing to Rft. ↗
- M. 2 d " " " " , step Rft. ↗
- M. 3 d Facing center directly, very short steps ↑ w/ Lft.
- M. 4 d Still facing ctr, step Rft diag. bk/R ↓
- M. 5 d Still facing ctr, step Lft back, either closing to Rft or stepping a bit back of it.

Facing basically center thruout, although we slight orientation R in M. 1-2. Walking steps thruout, flat foot —

BAČKOVSKO HORO

(Bačkovo, Thrace, Bulgaria)

Source: Belčo Stanev

Recording: Teaching Tape

Formation: Open circle with belt-hold

Music: 2/4

Meas.

1. Facing slightly R of center, step Rft to R (ct. 1); Hop on Rft (ct. 2)
2. Step Lft fwd (ct. 1); Hop on Lft (ct. 2).
3. Turning to face center, Step Rft to R (ct. 1); Step Lft to R crossing behind Rft (ct. 2)
4. Repeat action of meas. 3
5. Step Rft fwd to center (ct. 1); Hop on Rft (ct. 2)
6. Step Lft backwards (ct. 1); Hop on Lft (ct. 2)
7. Step Rft backwards (ct. 1); Hop on Rft (ct. 2)
8. Step Lft diag. back to L turning body slightly L (ct. 1); Step Rft sharply back to place (ct. 2)
9. Step Lft across and in front of Rft (ct. 1); Hop on Lft (ct. 2)
10. Step Rft across and in front of Lft (ct. 1); Hop on Rft (ct. 2).
11. Step Lft to L (ct. 1); Step Rft to L crossing behind Lft (ct. 2)
12. Step Lft to L (ct. 1); Hop on Lft (ct. 2).

Valle-Shota

(Kosovo, Serbia)

Valle is the Albanian word corresponding to the Serbian kolo or the Macedonian oro. Shota is another popular name for this particular dance. This dance belongs to the Pravo family of dances. I've based it on variations learned from ethnic Albanians in the former Yugoslavia, Germany, and the Midwest. Also, I've learned variations from Janet Reineck.

Pronunciation: VAHL-leh SHOH-tah

Cassette: Steve's Stockton '97, The Big 50

2/4 meter

Formation: Open circle, leader at R, hands in W-pos.

Meas

Pattern

BASIC I

- 1 Facing slightly R of ctr, step fwd on R in LOD (ct 1); step fwd on L in LOD (ct 2).
- 2 Turning to face ctr, step on R to R (ct 1); touch ball of L ft slightly fwd (ct 2).
- 3 Step on L in place (ct 1); touch ball of R ft slightly fwd (ct 2).

BASIC II

- 1 Facing ctr, step on R to R (ct 1); step on L across behind R (ct 2).
- 2 Step on R to R (ct 1); touch L beside R (ct 2).
- 3 Step fwd on L twd ctr (ct 1); touch R beside L (ct 2).

CHICAGO VARIATION

Musical texture changes: it becomes more abrupt, more staccato. On ct & before ct 1, transfer wt onto ball of R ft.

- 1 Immediately land on L (knees slightly bent) in front of R (ct 1) (this is a ker-PLUNK syncopated step on cts &, 1); repeat cts &, 1 (cts &, 2).
- 2 Step on R to R (ct 1); step or rock onto ball of L ft behind R (ct 2); step on R in place (ct &).
- 3 Repeat meas 2 with opp ftwk.

Leader changes variations at will.

Presented by Steven Kotansky

- 4 Turning to face ctr, step on R to R (ct 1); bounce slightly on R and pump-kick L diagonally fwd L (ct 2).
- 5 Turning to face slightly L of ctr, step on L in RLOD (ct 1); step on R across in front of L (ct 2).
- 6 Turning to face ctr, step slightly back on L (ct 1); step on R next to L (ct 2); step on L in place (ct &).
- 7 Step on R in place or slightly to R (ct 1); bounce slightly on R and pump-kick L diagonally fwd L (ct 2).
- 8 Step on L in place (ct 1); bounce slightly on L and pump-kick R diagonally fwd R (ct 2).

II. VARIATION A (More common when music is slow)

- 1-6 Repeat Fig I, Basic, meas 1-6.
- 7 Step on R across in front of L (ct 1); step on L in place (ct &); step on R to R (ct 2); step on L in place (ct &).
- 8 Step on R across in front of L (ct 1); step on L in place (ct &); lift on L, raising R in front of L with bent knee (ct 2).

III. VARIATION B (More common as music speeds up)

- (1-4) Repeat Fig I, Basic, meas 1-4, or as music speeds more:
 - 1 Facing R of ctr, step fwd on R in LOD (ct 1); step on L in LOD (ct 2).
 - 2 Step on R in LOD (ct 1); step on L next to R (ct &); step fwd on R in LOD (ct 2).
 - 3 Step on L in LOD (ct 1); step on R next to L (ct &); step on L in LOD (ct 2).
 - 4 Turning to face ctr, step on R to R (ct 1); bounce slightly on R and pump-kick L diagonally fwd L (ct 2).
 - 5 Turning to face slightly L of ctr, step on L in RLOD (ct 1); step on R across in front of L (ct 2).
 - 6 Turning to face ctr, step slightly back on L (ct 1); step on R next to L (ct &); step on L in place (ct 2).
 - 7 Step on R in place or slightly to R (ct 1); bounce slightly on R and pump-kick L diagonally fwd L (ct 2).
 - 8 Turning to face R of ctr, small leap onto ball of L to L and slightly back (ct ah); step on R in LOD (ct 1); leap onto L across in front of R (ct 2).

IV. VARIATION C (More common as music speeds up)

- 1-6 Repeat Fig III, meas 1-6.
- 7 Step on R across in front of L (ct 1); step on L in place (ct &); step on R to R (ct 2).
- 8 Turning to face R of ctr, small leap onto ball of L to L and slightly back (ct ah); step on R in LOD (ct 1); leap onto L across in front of R (ct 2).

V. VARIATION D (More common during fast music)

- 1-3 Repeat Fig III, meas 1-3.
- 4 Turning to face ctr, step on R to R (ct 1); step on L behind R (ct &); step on R in place (ct 2); step on ball of L in front of R (ct &).
- 5 Step on R behind L to L (ct 1); step on ball of L to L (ct &); step on R across in front of L (ct 2); step on ball of L to L (ct &).
- 6 Step on R behind L (ct 1); step on L to L (ct 2).

- 7 Turning to face L of ctr, fall onto R, raising L low behind (ct 1); hold (ct 2).
- 8 Turning to face R of ctr, touch heel of L to L and slightly fwd (ct 1); leap onto L across in front of R (ct 2).

VI. VARIATION E (More common during fast music)

- 1-4 Repeat Fig V, meas 1-4.
- 5 Step on R behind L to L (ct 1); step on ball of L to L (ct &); step on R across in front of L (ct 2).
- 6 Step on L to L (ct 1); turning to face L of ctr, hop on L while raising R fwd (ct 2).
- 7 Fall onto R, raising L low and behind (ct 1); hold (ct 2).
- 8 Turning to face R of ctr, touch heel of L to L and slightly fwd (ct 1); leap on L across in front of R (ct 2).

SEQUENCE: As stated in *Steps & Styling*, the sequence danced is the choice of the individual dancer. Some dance only Fig I while the music is slow. Then, as it speeds up, they change to Fig III until the dance ends. Other dancers will do four or five variations.

ZENSKO PUŠTENO
(Macedonia)

From the Pelagonia region. The dance may take its name from the fact that at the end of the dance, the women drop hands ("pustat racete") and dance individually. In general, Macedonian music is not played with a religious respect for the rhythm; this music in particular has a very flexible, hesitating beat. The dance is much like Kucano.

Pronunciation: ZHEN-skoh POOSH-teh-noh

Music: RTB - LP 1394

12/16 meter

Rhythm: 12/16



Formation: Open circle of women. Face ctr. Hands joined and held fwd at shldr level. Wait any number of meas after the music starts. Then:

Meas Cts

Pattern

INTRODUCTION.

	<u>1-3</u>	Wait
	<u>4</u>	Step diag fwd to R on L ft. Body bends slightly fwd from waist and twists to R. L ft is not quite in front of R.
	5	Step R in place. Straighten body.
		<u>Fig. I</u>
1	<u>1</u>	Small čukče on R. Free L is raised from ground, knee bent, and slightly fwd of R.
	2	Čukče on R. Free L is held in air by R, or step (no wt) on L by R.
	3	Step or shift wt onto L by R.
	<u>4</u>	Step on R diag fwd to L. Body bends fwd and twists to L. R ft is not quite in front of L.
	5	Step onto L in place. (Straighten body).
2		Repeat meas 1 with opp ftwk.
3		Repeat meas 1.
4	<u>1</u>	Small čukče on L. Face R of ctr, R is bent at knee and raised in front.
	2	Small čukče on L.
	3	Step R fwd (LOD).
	<u>4</u>	Step L in place.
	<u>5</u>	Leap onto R, just slightly fwd (LOD). This is in preparation for, and flows smoothly into, the next step.
5	<u>1</u>	Step fwd on L with both knees considerably bent. R ft is still on the ground, and the body is "sitting."
	2	Smoothly straighten L knee. Body naturally rises. Free R ft is moved fwd. R knee is bent, and R leg is by L calf.
	3	Step fwd on R (LOD).
	4	Step fwd on L and somewhat twd ctr.
	5	Step back (out of circle) on R, turning to face ctr.

ZENSKO PUSTENO (cont'd)

An optional decoration: the lead girl may move across in front of the second girl, moving parallel to her and facing the same direction, with the R hands joined and extended to the side. (The rest of the line has dropped hands as already described.) The transition into or out of this position is done during meas 5.

Fig II

At the leader's signal, drop hands. Place hands somewhat fwd on hips, fingers pointing back and palms out. The leader continues to hold her R arm in the air, upper arm parallel to the ground with the elbow bent at a right angle so the forearm sticks up.

The transition to Fig II takes place between meas 4 and 5.

- | | | |
|---|-----------------|---|
| 1 | $\frac{1}{2}$ | Face RLOD. Hop on R in place. L knee is fwd and bent. L ft is raised behind. |
| | 2 | Hop on R in place. |
| | 3 | Step L by R. L ft and body are turned CW to face a bit L of ctr, instead of RLOD. |
| | $\frac{4}{5}$ | Step R by L. Turn CW so that R ft and body face considerably R of ctr. |
| | 5 | Step L by R. (Face LOD). |
| 2 | | Repeat meas 1 with opp ftwk, turning back from LOD to RLOD. |
| 3 | | Similar to meas 1, but moving LOD while still facing RLOD. |
| | $\frac{1}{2}$ | Hop on R. Detail as in meas 1. |
| | $\frac{2}{3}$ | Hop on R, moving bkwd (LOD). |
| | 3 | Step back on L, moving LOD, turning as in meas 1, ct 3. |
| | $\frac{4}{5}$ | Step R to R, moving LOD, turning as in meas 1, ct 4. |
| | 5 | Step L fwd, moving LOD (Turn to face LOD). |
| 4 | | Repeat meas 4 of Fig I. |
| 5 | $\frac{1-2}{3}$ | Repeat cts 1-2 of meas 5 of Fig I. |
| | 3 | Step fwd on R. R ft and body are turned CCW to face a bit R of ctr, instead of LOD. |
| | $\frac{4}{5}$ | Step L by R. Turn CCW so that L ft and body face L of ctr. |
| | 5 | Step R by L. Face RLOD. |

Original notes by Robert Leibman
Edited somewhat to fit
Syllabus format

Presented by Stephen Kotansky
LAGUNA FOLKDANCERS FESTIVAL
FEBURARY 10-12, 1989

Čučuk

(Povardarije, Macedonia)

Čučuk, most likely derived from the Turkish word *çoçek* (or the Macedonian word *čoček*), is a *krsteno* or crossing type of dance which comes from Skopje and the Vardar River region of Macedonia.

Pronunciation: CHEW-chook

Cassette: Kotansky Camp Tape – 1995;

Rhythm: 9/8 meter, counted 1, 2, 3, 4 or 1, 2, 3, 4, &

Formation: Dance begins in a loose semi-circle with leader at end, no hand hold. Eventually a shoulder hold will be used.

Meas

Pattern

INTRODUCTION.

- 1 Facing LOD (CCW), step fwd on L (ct 1); slide on L slightly bkwd while stepping fwd on R (weight is evenly distributed) (ct 2); step fwd on L (ct 3); hop on L as R moves fwd and through (ct 4); step fwd on R (ct &).
- 2-9 Repeat meas 1 eight more times (9 in all).

BASIC STEP

- 1 Step fwd L, R (cts 1,2); step fwd on L, turning to face ctr and joining in T-pos (shoulder hold), or W in W-pos (ct 3); step bkwd on R (ct 4).
- 2 Lift on R while bringing L knee up and fwd (ct 1); step on L to L (ct 2); step on R across L (ct 3); step back on L in place (ct 4).
- 3-5 Repeat meas 2, alternating ftwk three more times (4 in all). Note: Begin from meas 1, but note ct 1 of meas 1 will now be a lift instead of a step fwd.

BREAK-AWAY

As music speeds up, dancers release shldr hold and dance solo in a semi-circular formation facing LOD (CCW).

- 1 Repeat meas 1 of Introduction, but begin by hopping on L replacing leap: hop L, R, L fwd, R back.
- 2 Leap fwd onto L (ct 1); chug on while placing R fwd (weight is evenly distributed (ct 2); step fwd on L (ct 3); turning to face ctr, leap onto R to R (ct 4); step on L behind and to R of R (ct &).
- 3 Step on R to R side (ct 1); lift on R while bringing L up in front of R knee (ct 2); step quickly bkwd on L to place (ct &); step on R in place and bring L ft up in front sharply (ct 3); step L, R in place (cts 4, &).
- 4-5 Repeat meas 3, alternating ftwk and direction, twice more (3 in all), except on last ct 4, &, turn to face LOD.

Čučuk—continued

SQUATS

- 1 Repeat meas 1 of Break Away (hop L, R, L fwd, R back).
- 2 Lifting L knee up, leap on L across R (cutting action), as you land on L, lift R bkwd in prep for next movement (ct 1); leap on R across L (ct 2); squat deeply onto both ft (knees shldr-width apart) (ct 3); come up onto L and lift R up to L side (ct 4).
- 3 Repeat meas 2, but start by crossing R over L (ct 1); L over R (ct 2); squat (ct 3); come up on L (ct 4).
- 4 Repeat meas 3 exactly.
- 5 Repeat meas 3, but come up on R on ct 4 (L free).

SQUAT-TURNS

- 1-2 Repeat meas 1-2 of Squats, but on ct 4, meas 2, come up on both ft (hop L, R, L fwd, R back; Lx, Rx, squat, rise).
- 3 Jumping up onto both ft while turning 1 time to L (CCW) (ct 1); land in place (ct 2); squat as in squat variation (ct 3); come up onto both ft (ct 4).
- 4 Repeat meas 3, but turn R (CW) 1 time.
- 5 Repeat meas 3, but come up with wt on R (L free) on ct 4.

Note: Generally the dance is danced by doing the Introduction as described (getting up the courage), then the Basic for a long time. The Break-Away is then used to prepare for Squats and as a rest step before Squat-Turns. At the point where the Break-Away begins, through the Squats and Squat-Turns, 1 hard minute of dancing is as much as a truly good dancer would last. Any more is a case of SADO-MACEDONIANISMOS

Presented by Steve Kotansky

FOLK DANCE FEDERATION OF CALIFORNIA DANCE RESEARCH COMMITTEE:
Suzanne Rocca-Butler, Ruth Ruling

KOPAČKATA
(Yugoslavia)

This version of Kopačkata (koh-PAHCH-kah-tah) was collected from the Šop village of Dramče in the Delčevo region of Eastern Macedonia. It is a men's dance and it is of interest that in Dramče, it is accompanied by one or more Tapans (large drums). The word "Kopačka" refers to the digging movement in the fourth variation. Kopačkata was presented by Stephen Kotansky at the 1988 University of the Pacific Folk Dance Camp.

CASSETTE: Garlic Press Productions GGP 003 Side A/1 2/4 meter

FORMATION: Open circle or line of dancers, belt hold (L over R), leader at R end. Face slightly R of ctr.

STEPS and Chug*.

STYLING:

Čukče: Lift heel of ft with wt on the upbeat and lower it on the beat.

Scoop/kick: Swing or dig foot fwd as in back-pedaling a bicycle.

*Described in Steps and Styling, published by the Folk Dance Federation of California, Inc.

MUSIC	2/4 meter	PATTERN
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Measures

Gaida solo INTRODUCTION During gaida solo the leader leads the line in LOD plus (CCW) with slow walking steps, as though the villagers are gathering to dance. When the full orchestra begins to play, face ctr and 8 meas sway R and L alternately for 8 meas (8 sways), moving slightly bkwd. Thus, Figure I starts 8 meas after the full orchestra begins.

I. FIGURE I *Traveling*

- 1 Facing slightly R of ctr, step on R ft fwd in LOD (ct 1); step on L ft fwd in LOD (ct 2).
- 2 Repeat meas 1.
- 3 Step on R ft fwd in LOD with a sinking and low rising action (cts 1-2).
- 4 Repeat meas 3 with opp ftwk.
- 5 Turning to face ctr, step on R ft to R (ct 1); lift L ft slightly in front (ct 2).

- 6 Dance a small step on L to L side (ct 1); step on R to L, slightly in front of L ft (ct 2).
- 7 Repeat meas 6.
- 8 Step on L ft bkwd diag L with a sinking and rising action (cts 1-2).
- 9-10 Turning to face slightly R of ctr, repeat meas 3-4, while keeping tension in the line as it pulls to the R in unison.
- 11-50 Repeat meas 1-10 four more times (five in all).

II. FIGURE II *Basic*

- 1 Facing slightly R of ctr, and with ft slightly apart, Čukče on L ft, leaving R ft in contact with floor (ct 1); transfer wt onto R ft (ct &); close L ft to R ft (ct 2).
 - 2 Repeat meas 1.
- NOTE: Only this time are these two meas (meas 1-2) danced moving sdwd in LOD. On all repeats stay facing ctr and move bkwd diag R.
- 3 Flat-footed, step on R ft fwd in LOD (ct 1); step on L ft beside R ft (ct &); step on R ft fwd in LOD (ct 2).
 - 4 Repeat meas 3 with opp ftwk.
 - 5 Turning to face ctr, step on R ft to R (ct 1); Čukče on R ft and lift L ft slightly up in front (ct 2).
 - 6 Čukče on R ft and place L ft flat to L side (ct 1); Čukče on R ft and sharply bring L ft to R lower leg (ct 2).
 - 7 Čukče on R ft and place L ft flat to L side (ct 1); chug fwd on both ft (L ft is a little ahead of R)(ct 2).
 - 8 Flatfooted, step L,R,L in place (cts 1,&,2).
 - 9 Moving fwd twd ctr, step R,L,R (cts 1,&,2).
 - 10 Repeat meas 9 with opp ftwk.
 - 11-50 Repeat meas 1-10 four more times (five in all) remembering on each repeat of meas 1-2 to dance bkwd diag R.

III. FIGURE III *Basic with Hooks*

- 1-8 Repeat Fig II, meas 1-8 (moving bkwd diag R on meas 1-2).
- 9 Lift slightly on L ft and hook R ft above L ankle (ct 1); step on R ft fwd (ct 2).
- 10 Repeat meas 9 with opp ftwk.

- 11 Leap onto R ft to R (ct 1); step on L across behind R (ct 2). (This meas replaces meas 1.)
- 12-20 Repeat meas 2-10.
- 21-50 Repeat meas 11-20 three times.

IV. FIGURE IV *Kopačkata*

- 1-8 Repeat Fig III, meas 11-18.
- 9 Lift slightly on L ft and hook R ft above L ankle (ct 1); step on R ft fwd (ct 2).
- 10 Lift on R ft while lifting L ft up in back (ct 1); lower R heel and begin to Scoop/kick L ft fwd (ct 2).
- 11 Čukče on R, continuing to bring L ft up and around to the back (ct 1); step on L across behind R (ct 2). (This meas replaces meas 1.)
- 12-20 Repeat meas 2-10.
- 21-50 Repeat meas 11-20 three times; however on the last meas of the last repeat (meas 50) step on L (ct 1); stamp R ft fwd (ct 2).

Description subject to revision prior to publication.

Gorarce

Place of origin: Gorca (Goricë), Albania, on the Albanian side of Lake Prespa (where the borders of Greece, Albania, and former Yugoslavia meet).

Pronunciation: gohrr-ahrr-cheh (pronounce the 'R's)

Translation: Dance from Gorca

Source of music: 'Dansen uit Albanie en Kosovo', a cassette tape from Lisette Langeveld, who is a Dutch folk dance teacher specialising in Albanian dances.

About the dance: A men's dance, from the same family as the Greek Tsamiko, which shares the same tempo and rhythm. The first two figures are village steps; the third is a performance-oriented choreography.

Learned from: Erik Bendix, 1993, who learned from Lisette Langeveld in 1989.

Rhythm: 3/4, counted 1-2-3

Formation: open circle; wide, open 'W' hold; face centre

Style: Albanian mountain style: combines earthy, grounded and light, high steps (eg the leap in Part 1, measure 5, ct 1). Knees are slightly bent throughout except for the leaping steps. Movements are extremely sharp, clean, controlled and right on the beat.

Introduction: 4 measures

meas.	ct.	Part One
<i>Facing centre:</i>		
1	1	Place L heel forward
	2	Give full weight to whole L foot, flexing knee, and lift R slightly behind
	3	Step back into place on R, bringing L heel back in front of R shin
2	1	Brush L heel forward
	2	Keeping weight on the ball of the R foot, swing L foot around in a CCW arc (to L side) and behind R
	3	Step on ball of L foot, slightly behind R
3	1	step on ball of R foot to R side
	2	Replace weight on ball of L foot to L side
	3	Step on R across in front of L. These steps are smooth, like gliding, with knees slightly bent.
4	1	Mirror measure 3 to L: Step on ball of L foot to L side
	2	Replace weight on ball of R foot to R side
	3	Step on L across in front of R. These steps are smooth, like gliding, with knees slightly bent.
5	1	<i>Travelling to the R:</i> Leap high onto R, kicking L heel up behind as high as possible (mind your neighbours!)
	2	Continue moving to the R with a small step forward on L
	3	Small step forward on R. This leap can give the illusion of height without ascending terribly high, by landing on a slightly flexed R leg.
Part Two		
1	1	<i>Jumping in place:</i> Jump on the balls of both feet, landing with flexed knees on the beat
	2	Jump on the balls of both feet, landing with flexed knees on the beat
	3	Jump on the balls of both feet, landing with flexed knees on the beat
2	1	Step on R to R side
	2	Lift L leg high across to the R, with an optional tiny hop on R
	3	Step on L across R

To return from Part Two to Part One, do the three jumps (measure 1 of Part Two) and then go directly to Part One.

continued...

Gorarc continued...

	meas.	ct.	
	1	1	Part Three
		2	Same as measure 1, Part One: Facing centre, place L heel forward
		3	Give full weight to whole L foot, flexing knee, and lift R slightly behind Step back into place on R, bringing L heel back in front of R shin
	2	1	Same as measure 2, Part One: Facing centre, brush L heel forward
		2	Keeping weight on the ball of the R foot, swing L foot around in a CCW arc (to L side) and behind R
		3	Step on ball of L foot, slightly behind R
<p>thigh parallel to floor</p>	3	1	Leap high onto R to R side, bringing L thigh up parallel to ground in tea-tray position (you could balance a tea-tray on it)
		2	Step on L across in front of R
		3	Replace weight on R foot in place
<p>thigh parallel to floor</p>	4	1	Mirror measure 3: Leap high onto L to L side
		2	Step on R across in front of L
		3	Replace weight on L foot in place
		&	Just before the end of measure 4, quickly step on R foot in place, beginning to change direction and face R
<p>thigh parallel to floor</p>	5	1	Big quick step on L across in front of R
		&	Quick step on R beside L
		2	Big step on L across in front of R
		3	Hop on L, bringing R knee across to your L in front of L leg, keeping R foot anchored behind L calf or L knee
	&	Just before the end of measure 5, quickly step on R foot in place, beginning to change direction and face R	
<p>thigh parallel to floor</p>	6	1	Repeat measure 5: Big quick step on L across in front of R
		&	Quick step on R beside L
		2	Big step on L across in front of R
		3	Hop on L, bringing R knee across to your L in front of L leg, keeping R foot anchored behind L calf or L knee
	&	Just before the end of measure 5, quickly step on R foot in place, beginning to change direction and face R	
<p>thigh parallel to floor</p>	7	1	Repeat measure 5, counts 1-3 only:
		&	Big quick step on L across in front of R
		2	Quick step on R beside L
		3	Big step on L across in front of R Hop on L, facing centre, bringing R knee to face centre, keeping R foot anchored behind L calf or L knee
<p>mirror opposite footwork + directions</p>	8-14		Mirror measures 1-7 of Part Three, opposite footwork and direction, beginning with the L heel touching in front

After dancing Part Three once each way, return to Part One. The changes to the different parts are called at the leader's discretion.

Dance description by Laura Shannon 11/93, 2/96
amended with additional information from Erik Bendix 1/94

Mitko Manov

Kjustendilsko kopče

Western Bulgaria

Danced in Sovoljano, Šiškovci, Dragovištica and other villages near the city of Kjustendil.

Meter: 7/8

The musical phrase shifts periodically from 6 measures in length to 8 measures.

Step #1

<u>Measure</u>	<u>Beat</u>	<u>Description</u>
1	1,2,3	With feet in the second position [next to each other but one step apart], swing to the right.
2		Swing to the left.
3		Repeat measure 1.

The same swing repeats when you begin to the left.

Here the music changes to a 6 measure phrase.

The remaining six measures:

On "one", "two", "three" (this is the first measure), push and touch the floor to the right with a backward sliding motion. This is done only with the right foot to the right! While doing this, your body is doing "natrisane" [characteristic Šop shaking/movement of the entire body].

On "one" : Push with the right foot to the right, touching the floor

On "two" : The right foot slides behind the left leg [which] is bent.
The body is turned to face right

On "three" : Step with the left foot to the right, raise the bent right leg high.

The step is executed for three measures to the right.

The same step is executed to the left with the left foot for three measures.

Ričenična:

8 measures:

4 measures: The step begins to the left and all describe a small circle for 4 measures.
During the fourth measure accent the return and end in the sixth position of the feet [feet next to each other].

4 measures: Repeat.

8 measures:

1 Right leg bent and raised high forward, the left does čukče.

This step moves forward

2 Execute the step with the left foot.

3, 4 Repeat measures 1 & 2.

5, 6, 7, 8 Repeat, moving backwards.

When we perform each measure, the right leg is bent (outward), and then the left, and again right, left.

Note: The body leans left, right

The leg which is carrying the weight and which is not bent continues to do the čukče.

8 measures: Repeat.

Step: "Spusūk" - Push (kicking, etc.)

8 measures:

1,2 Push forward with the right foot.

3,4 Push forward with the left foot.

5, 6, 7, 8 Hop on the right foot and at the same time do a crossing *ričenična* which begins to the left and alternates left, right.

8 measures: Repeat.

(Kjustendilsko kopče - p.2)

Růčenična in a circle

16 measures:

- 8 measures to the right
- 8 measures to the left
- 4 measures forward in a circular motion
- 4 measures back
- 8 measures: Repeat.

Step: Hlopka sůs spusůk. (Click with push)

<u>Measure</u>	<u>Beat</u>	<u>Description</u>
1	1,2	Click with the right foot on the right
	3	Push with the right foot
2	1,2,3	The body remains facing forward, but moves to the right. Succeeding steps are on the right foot, left foot, and then right foot.

Two measures repetition of this step with the left foot to the left.

The dance has many other steps. If the dancers wish, I will show them, too!

Džinovsko

(also called "Kasŭmsko")

Svilen region, Thrace - Bulgaria

Meter: 2/4

This dance may be done in couples or independently (solo). It is replete with many elements and steps moving in all directions.

Characteristic actions for the men are clapping and squatting, but in the couple version of the dance the man modifies the dance for the girl in all directions and with many variations.

Description

Step #1: Basic

On "one": Step on the right foot: forward, to the right, or backward, depending on which direction you wish to dance. The left leg is bent and raised high, then is lowered in front, without stepping.

On "two" : Step on the left foot; the right leg is bent and raised, then dropped.
During the entire time the arms swing forward and back.

Step #2: Muški

On "one" : The right arm is bent in front of the chest ("muški"); the left arm does the same behind the back.

At the same time the feet execute a jump and do a plié [squat] in the sixth position [feet next to each other]

On "two" : Change [reverse] the movement of the arms; while again jumping and squatting as in "one".

Step #3: Plesni

On "one" : Clap both hands in front of the chest; the hands describe a circle while clapping.

On "two" : Clap hands as in "one".

The feet execute Step #1: Basic.

Step #4: Motovilka

This step is performed to the right and to the left.

On "one" : Leap onto the right foot to the right, step with the left foot in front of the right.
The hands make a turning movement in front of the chest.

On "two" : Leap onto the Right foot to the right, step on the left foot behind the right.
The hands continue their turning/rotating motion.

On "three" & "four": The right foot does [several] čukče, the left leg behind slightly bent.
The hands make fast (double) rotations in front.

Step #5: (Performed by couples)

Couple holds each other's hands in front at chest level, during which the man, doing Step #1: Basic, changes and moves the girl to the right and to the left.

On "one" & "two" : Basic step

On "three" & "four": The girl passes from the left (or the reverse). The couple continues to hold hands.

These are the basic elements of this dance.. There are many others, which I will show in class.

Presented by Mitko Manov, Kolo Festival 1998

Dance notes by M. Manov, translated by J. Splivalo, 1998

Dunavsko horo

Northwest Bulgaria

Danced in Arčar Vidinsko and other villages by the Danube in this region.

Meter: 2/4

Hands are held down at the side. The dance is very lively with a lot of arm swinging

Description

Step #1

- On "one" : Accented step on the right foot to the right.
On "two" : Accented step on the left foot to the right
On "three": Succeeding steps to the right on the right foot and then the left foot.
On "four" : Step on the right foot to the right; the left (leg) slightly bent moves forward to a low position.
On "five" & "six" : Return to the left with the left foot.
 Steps to the left: left, right, left; the bent right (leg) takes a high position.
Measures seven and eight: Accented step on the right foot to the right.
 Accented step on the left foot to the right.

During this entire time the arms swing forwards and backwards.

During "one" the arms swing high in front.

Step #2: Forward with crossing of the feet

- On "one": Step on the right foot, crossing in front of the left.
On "two" : Step on the left foot, crossing in front of the right:
 At the same time the arms continue to swing forward and back.

* * *

These are plain steps, but combined with the body and the arms, plus beautiful music, they create a lovely dance.

The dance has several variants and other elements, which I will show in my classes.

Presented by Mitko Manov, Kolo Festival 1998

Dance notes by M. Manov, translated by J. Splivalo, 1998

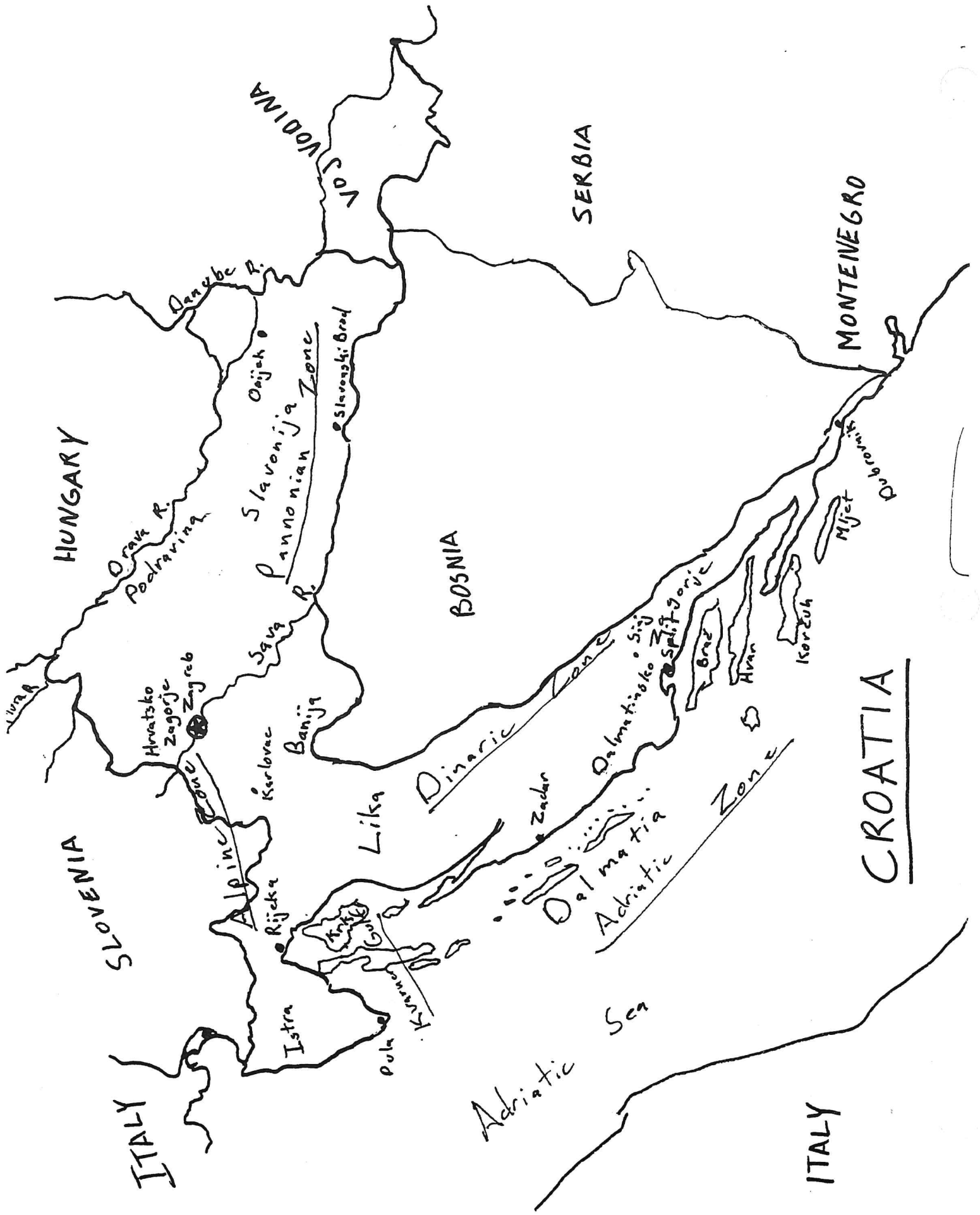
**Songs presented by
Mark Forry**

FORRY'S QUICK 'N' DIRTY GUIDE TO CROATIAN & SERBIAN PRONUNCIATION

Vowel sounds in Croatian and Serbian are pure (no diphthongs), and are pronounced approximately as in Spanish. One exception is in most Croatian (and a few Serbian) dialects, where an "e" sound is palatalized; it is written "je" or "ije" (pronounced roughly "yay") — for example, Cr. *djevojka*, Srb. *devojka* (girl).

Consonants are pronounced approximately as in English with the following exceptions:

- | | | |
|--------|---|--|
| c | — | pronounced <u>ts</u> , as in "hi <u>ts</u> " |
| č | — | pronounced <u>ch</u> , as in " <u>Ch</u> arlie Brown" |
| ć | — | palatalized <u>ch</u> , pronounced approximately as in the elision of "Maybelline, why can't <u>y</u> ou be true?" Pronounced more softly in Dalmatia. |
| dž | — | pronounced <u>j</u> , as in "juke-box" |
| đ (dj) | — | palatalized <u>j</u> , pronounced approximately as in the elision of "ba <u>d</u> year for public arts support" |
| g | — | always pronounced as in "Gingrich" |
| h | — | pronounced as the German <u>ch</u> in "Ba <u>ch</u> ", although often dropped when singing |
| j | — | pronounced <u>y</u> , as in "Ya <u>rd</u> bird" |
| lj | — | pronounced <u>ly</u> , as in "mill <u>l</u> ions for defense, but not one cent for arts education"; often contracts to "j" in Dalmatia |
| њj | — | pronounced <u>ny</u> , as in "ba <u>ny</u> an" |
| r | — | singly tapped <u>r</u> , as in the Spanish " <u>R</u> odrigues" but with less rolling. May also be vocalic and as such is pronounced approximately as Scottie would say "Captain <u>K</u> irk" |
| š | — | pronounced <u>sh</u> , as in "Sh <u>h</u> all we dance?" |
| ž | — | pronounced as the French <u>g</u> in "Gi <u>g</u> i" |



HUNGARY

VOJVODINA

SERBIA

MONTENEGRO

BOSNIA

CROATIA

SLOVENIA

ITALY

ITALY

Danube R.

Sava R.

Slavonian Pannonian Zone

Dinaric Alps

Dalmatian Adriatic Zone

Zagreb

Karlovac

Banja

Lika

Zadar

Dalmatian

Sisak

Hvar

Korčula

Mijet

Dubrovnik

Istria

Kvarner

Ne dirajte mi ravnicu (Miroslav Škoro)

Večeras me, dobri ljudi,
Nemojte ništa pitati.
Neka suze tiho teku
Pa će manje boljeti.

Tonight, good people,
do not ask me anything.
Let my tears flow quietly
so it will hurt less.

Refrain:

Ne dirajte mi večeras
Uspomenu u meni.
Ne dirajte mi ravnicu,
Jer ja ću se vratiti.

Do not disturb me tonight
in my remembrance.
Do not disturb my lowlands,
for I will return.

Još u sebi čujem majku
kako tuzna govori:
"Kad se jednom vratiš, sine,
ja ću te čekati."

I still hear my mother in my mind,
sadly speaking,
"When you finally return, my son,
I will be waiting for you."

[Refrain]

Mene zovu moja polja,
mene zovu tambure.
Prije nego sklopim oči,
da još jednom vidim sve.

My lowlands are calling me,
the *tambure* are calling me,
before I close my eyes [for ever],
to see them all once more.

[Refrain]

— newly-composed Croatian song (1989)

Otvor' ženo kapiju (Miroslav Škoro)

Od Požege i Županje
sve do Vukovara,
Nema nigdje ovakih bečara. (2x)

From Požega and Županja
all the way to Vukovar,
you'll never find such wild and crazy guys
[as us].

Refrain:

Otvor' ženo kapiju,
man' se Očenaša,
evo mene i mojih pajdaša. (2x)

Wife, open the gate,
don't give me that "Oh my God",
here I am with my buddies.

Mi smo momci veseli,
srce nase tuče
od kad žice na tambure puče. (2x)

We are merry lads,
our hearts pound
whenever strings snap on the tambure.

[Refrain]

Kad se kući vraćamo
probudimo pijetle,
cjelim putom kresnice nam svijetle. (2x)

When we return home
we wake up the roosters,
candles are burning for us the whole way.

Refrain:

Otvor' ženo kapiju,
man' se Očenaša,
evo mene i mojih pajdaša.

Wife, open the gate,
don't give me that "Oh my God",
here I am with my buddies.

I donesi rakiju
neka čaše zveče
pa nek' pisma šokačka poteče.

And bring us some brandy,
let the glasses clink,
and let the Šokac songs flow.

Požega, Županja, Vukovar — major towns in Slavonija (Croatia)
bečar — conspicuously consuming wild and crazy young rake-hell

Očenaš — Lord's Prayer

tambura, tamburica — string band

kresnice nam svijetle — "candles burning for us"; in former times, young women would show their appreciation for serenaders by lighting candles behind shuttered windows

rakija — distilled liquor, usually from plums, grapes, apricots, pears or cherries

Šokac, Šokci — original old-stock Croatian settlers in Slavonija

Ja se konja bojim (narodna?)

Pod tvojim prozorom teče vodica.
Napoj meni konja mila Ančica.
// Ja ga ne napojim, ja se konja bojim,
ja se konja bojim jer sam malena. (2x)

Beneath your window a fountain flows.
Feed my horse, dear Ančica.
I won't feed him, I'm afraid of horses,
I'm afraid of horses because I'm little.

Pod tvojim prozorom raste divan cvijet.
Kaži meni dušo što te mrzi svijet.
// Mene svijet ne mrzi, mene srce boli,
mene srce boli plakala bi ja. (2x)

Beneath your window grows a beautiful flower.
Tell me sweetheart why nobody likes you.
People like me, but my heart aches,
my heart aches and I want to cry.

Pod tvojim prozorom trava zelena.
Tko te zaludio moja malena?
// Mene osvojile oči najmilije
mene osvojio bećar vragolan. (2x)

Beneath your window is green grass.
Who drove you crazy, my little one?
I was captured by the dearest eyes,
I was captured by a devilish rake.

Moj je dragi bio kao rumen cvijet.
Voljela sam njega nego cijeli svijet.
// On me poljubio, pa me ostavio,
Pa me ostavio zato plačem ja. (2x)

My sweetheart was like a red flower.
I loved him more than the whole world.
He kissed me, but then he left me,
he left me, so I'm crying.

— newer Croatian traditional song (probably Slavonian), revived in recent years

FALILE SE KAŠTELANKE

Animato

Fa—li—le se Ka—šte—lan—ke, da su lip—še

Kad se spusti šku—ri—bun—da tu je ona
sad je stadun od fu—reš—ta i sve—to—ga

neg' Spli—ćan—ke. A moj sve—ti Du—je, ne—će ni da.

šjo—ra Man—da Na sva—kom kan—tu—nu i na sva—kom—por—
Du—je feš—ta Mi—li Bo—že ču—da, te li—po—te

** ritardando*

ču—je, aj—me, ča ču mu ja—

tu—nu aj—me ča ču mu ja
svu—da aj—me ča ču mu ja

The Kaštela girls bragged that they were prettier than the Split girls,
but St. Duje won't hear it ... oh my, what to do!

When dusk falls, our lady Manda goes out
at every corner, at every door ... oh my, what to do!

Now is the tourist season and the feast of St. Duje,
my God, how strange, these beauties everywhere ... oh my, what to do?

AKO SPAVAŠ VILO MOJA

Largo

pp
A—ko spa—vaš vi—lo mo—ja, a—ko spa—vaš vi—lo
O—li spa—vaš ol' ne spa—vaš, O—li spa—vaš ol' ne

mf
mo—ja, a—ko spa—vaš vi—lo mo—ja ja ti že—lim sla—tki la—ki
spa—vaš, o—li spa—vaš ol' ne spa—vaš, ja ti že—lim slatku laku

piu mosso
san, ja ti že—lim ja ti že—lim, ja ti že—lim sla—tki la—ki san.
noć ja ti želim jati želim jati želim slatku laku noć

If you are sleeping, my fairy
I wish you sweet dreams.

And if you're not sleeping,
I wish you a good night.

SINOĆ KAD SAN TI PROŠA

Andantino

mp Si—noć kad san ti pro—ša mi—mo te bi—le

E—vo ti pr—sten vra—žan ča si mi u dar
Pri—je ćeš vi—dit du—šo di mo—re ri—bu

dvo—re, vi—din te, du—šo, Ma—re—;

da—la na njem ti ma—la fa—la
me—će a sr—ce mo—je ne—će

più stretto

mf vi—din te, du—šo Ma—re, di s drugin go—vo—riš—
f

na njem ti ma la fa—la ju—bar je pri—sta—la
a sr—ce mo—je ne—će za tvo—jin pro—pla—kat

Last night when I came around your courtyard,
I saw you, dear Mara, speaking with another.

Here is the ring you gave me, which I return
with little thanks, love has ceased.

Sweetheart, before you see fish jump out of the ocean
my heart will never weep for yours.

Gori lampa nasrid Vinkovaca

Gori lampa nasrid Vinkovaca,
dođi diko, bit će poljubaca!

Oj, jadi, jadi, jadi,
Jadi, jadi, ne valja, što radi!

Sedam uri, ide lola curi,
ne voli je pa se i ne žuri!

Oj, jadi . . .

Devet sati, ide lola Kati,
ide Kati, pa se i ne vrati . . .

Oj, jadi . . .

Diko moja, četiri su sata,
skidaj ruke sa mogega vrata!

Oj, jadi . . .

Da je višnja k'o trešnja

Da je višnja k'o trešnja
Ja bi bila najljepša.

// Trešnja sladi, višnja kisi,
moj dragane, di si? //

Ja sam cura, pa cura,
pa sam nešto dočula.
Koji momak sokak mijenja,
taj djevojke nema . . .

Djetelina poglela,
ja se lole odrekla.
Odrekla se lole moga
pa ljubim drugoga . . .

Kiša pada rosna trava

Kiša pada rosna trava
// čija je livada. //

Livada je djevojačka
// čija je djevojka. //

Mamina sam, tatina sam
// zar me ne poznaješ. //

Otud ide mlado momče
// čizmom rosu trese. //

Idi kući pitaj mame
// hoćeš poći za me. //

Pitala sam mame, dade
// ne daju mi za te. //

Oj curice šil dil daj

// Oj curice šil dil daj,
u mene se ne uzdaj. //

// Ej, ne uzdaj se u mene bečara
ja sam bečar da mi nema para. //

// Oj curice garava, nek i tvoja mama zna. //

// Ej, neka znade čak i selo cilo,
da ja ljubim tvoje lice bilo. //

// Oj curice šil dil daj, u karuce ne gledaj. //

// Ej, ti ne gledaj karuce ni ride,
već ti gledaj ko s karuca siđe. //

// Oj curice šećeru, zovi me na večeru. //

// Nemoj kazat' ni dadi ni mami
da ćemo mi večerati sami. //

Ej pletenice

// Ej pletenice od uva do uva.//
Zvizdice danice
// Ne izlazi, rano je, rano je,
rano je, zlato moje.//

// Ej alaj meni, moja dika čuva.//
Zvizdice danice
// Ne izlazi, rano je ...//

// Ej pletenice divojačko lice.//
Zvizdice danice
// Ne izlazi, rano je ...//

// Ej a kapice dobro 'vata lice.//
Zvizdice danice
// Ne izlazi, rano je ...//

Berem grožđe

Berem grožđe //i crno i bilo//.
// Dođi drugo na divane do'će lane.//

Da mi dođe //moje lane milo//.

Dođi diko //i odnesi grožđe//.

Da mi moje //tužno srce prođe//.

Bilo grožđe //na čokotu leži//.

Dođi diko //pa se sa mnom ženi//.

Pevano kolo

Ej, širite se široki rukav(i). (2)
Ej, 'vatajte se do mene, bečar(i). (2)

Ej, uzalud ti curo šlingeraji.
Ej, kad na njima spavaju bečari.

Ej, poznam svoje lane po govedi.
Ej, šaren bika i garava dika.

Ej, Bizovac je selo najmilije.
Ej, najljepše je selo Slavonije.

Ej, gori lampa, cilindar pucketa.
Ej, 'oće nana bogatoga zeta.

Na kraj sela čadava mehana

Na kraj sela čadava mehana
iz nje viri kose nečešljana.
// Nečešljana iz silnoga pića
to je kuća seoskih mladića.

Iz kafane pijan ja izlazim,
čudnovate ulice nalazim.
// Levo, desno, nigde moga stana,
oj ulice, ala si pijana.

Gle meseca sto se nakrivio,
na jedno je oko zažmurio,
// A drugo je sasvim zatvorio,
sram ga bilo i on se napio.

Ko to lupa na moj pendžer tako,
zar vi momci ne znate polako?
// Moj Milenko leg'o je da spava,
od te lupe zbole ga glava.//

Kopa cura vinograd

Kopa cura vinograd, vinograd.
Njoj dolazi momak mlad, momak mlad.
// Dobro jutro, curo mala,
jesi'l okopala vinograd?//

Otkud ideš, Anice, Anice?
Idem iz Ravanice, Ravanice.
// Prevedi me preko drumca,
ne znam gde je Ruma rođena.//

Otkud ides Nikola, Nikola?
Idem iz Krušedola, Krušedola.
// Ljubio sam krušedolke
najlepše devojke garave.//

Kad ja pođoh na Bembašu

Kad ja pođoh na Bembašu,
na Bembašu na vodu,
// ja povedoh bijelo jagnje,
bijelo jagnje sa sobom.//

Sve djevojke Bembašanke
na kapiji stajahu:
// samo moja mila draga
na demirli-pendžeru.//

Ja joj rekoh: "Dobro večer,
dobro večer, djevojče!"
// Ona meni: "Dođ' doveče,
dođ' doveče, dilberče.//

Ja ne odoh isto večer
već ja odoh drugi dan,
// ali moja mila draga
za drugog se udala.//

Crven fesić

Crven fesić, mamo,
crven fesić, joj manice,
// Crven fesić, u dragana moga,
joj, mamo, mamice. //

Ispod fesa, mamo,
ispod fesa, joj mamice,
// Ispod fesa namiguje na me,
joj, mamo, mamice. //

Crne oči // u dragana moga //

Medna usta // u dragana moga //

Da me 'oće // poljubiti snjima //

Dala bih mu // srce iz nedara //

Bolujem ja

Bolujem ja, boluješ ti,
bolujemo od ljubavi.

[Refrain:]

// Jer nikoga ne ljubim ja,
osim tebe, dušo moja. //

Zar ne znaš ti odavno već,
da ljubav sja među nama?

[Refrain]

Otićiću u dalek svet
da srcu svom pronađem lek.

[Refrain]

Dunave

Rastao sam pored Dunava,
pokraj dobrih starih alasa.
// Lovio sam sarane, ispraćao brodove,
i snivao (divne) snove daleke. //

[Refrain:]

// Dunave, Dunave,
kraj tebe mi srce (moje) ostade. //

Plovio sam belim lađama
morima i mnogim rekama.
// Al' đerdapske klisure i dunavske obale
u srcu su (samo) mome ostale. //

[Refrain]

Kada bih se opet rodio
Dunavom bih opet plovio.
// Pevao bih curama što rastu kraj Dunava
i mahao (divnim) belim lađama. //

[Refrain]

Samo nemoj ti

// Samo nemoj ti, majci kazati,
da te ljubim ja, oj milena moja. //

[Refrain:]

// I ona sama da ne zna mama
ruzice brala, dragom je dala. //

//Ti si rajski cvijet, tebe voli svijet,
tebe ljubim ja i vise nikoga. //

[Refrain]

//Oj ti dragi oj, primi pozdrav moj,
moga srca dar, tebi u spomenar. //

[Refrain]

Sve ptičice iz gore

// Sve ptičice iz gore //
// Sve ptičice iz gore spustile se na more. //

// Samo jedna ostala //
// Samo jedna ostala, koja mi je pivala. //

// Koja mi je pivala //
// Koja mi je pivala o nesritnoj ljubavi. //

//Zbogom ostaj, mila ti //
//Zbogom ostaj, mila ti, moja prva ljubavi. //

// Nosit ću te u srcu //
// Nosit ću te u srcu mili cvite ubrani. //

