

the 55th Annual

Kolo Festival



Syllabus

of Dance Descriptions

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The Croatia/American Cultural Center

Dance Instructors

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HRVACKO

(Croatia)

Also known as "Tanac po Hrvacki" (Dance a la Croatian), this couple dance dates back to the mid-nineteenth century and was the most popular dance in the Primorje and Gorski Kotar area. The title simply means "Croatian". It was a free-style dance, couples dancing various figures and improvising. This choreography was learned by John Filcich from Alenka Juretić, director of the folklore group "Zvir" in Jelenje in the Rijeka area. Originally danced to the native two oboe-like "sopile" it is now danced to an accordion or "button box". John finally found this dance in 2005 after many years of searching, having heard about it from the original immigrants and reference to the dance in books.

Measure

FIGURE I Preparation

- 1-24 M seek their partners and take them by their R hand (M, L) and all circle the dance area, ending in one circle with W left of M.

FIGURE II Solo and couple turn

- 1-8 With W on left of M, each dance 8 small polka steps in place.
- 9-16 M helps W to position in front of him and with a "rida" step couple turns 8 meas. clockwise. M hands on W shoulder blades, W hands over M shoulders.
- 17-24 Same as meas. 9-16 but reversing direction ccw and footwork.

FIGURE III Backwards, forwards ; W twirls cw and ccw

- 1-4 With hands on hips, palms out, each dances 4 polka steps backwards.
- 5-8 Couple returns to place with 4 polka steps forward. At 4th meas. each bends R arm at elbow and with open hand give a lively clap, hitting each other's hand.
- 9-16 M raises R arm, index finger pointing downwards, W takes finger and dances four meas with a modified buzz steps clockwise. M. follows her also cw circling once to place.
- 17-24 W twirls in opposite direction, M dances in place "admiring".

FIGURE IV W circles M, couple turn cw and ccw

- 1-8 W circles M with 8 polka steps passing L shoulders. M in place claps handstand stamp lightly in rhythm 8 times.
- 9-24 Couple turns cw and ccw as in meas. 9-24 in Fig. I End with W on L of M.

FIGURE V Big Circle (Velo Kolo)

- 1-8 With 8 polka steps couples get into position to form a circle. At this point W is on L of M. Back-hold position: M arms held at W waist; W arms higher, near shlds.
- 9-24 With similar rida step, circle turns cw

FIGURE VI Small Circle (Malo Kolo)

- 1-8 As in Fig. V, meas. 1-8 couples form small circles of 2 couples.
- 9-24 Couples vigorously dance cw using the "step-hop-step" (R,hop,L) as in Kriči Kriči Tiček and Drmeš iz Zdencine.

REPEAT ALL OF ABOVE TO END OF MUSIC, OMITTING FIGURE I, THE PREPARATION. Note that meas. 1-8 are the "A" part of the music, 9-24, the "B" part.

TRANSLATION OF VOCAL:

W:. "Turn me, turn me,

Like ripples in the water"

M: "How can I turn you,

When you won't even budge!"

Dialect "Hrvacko" is pronounced: hurr-votz'-koh; variant is: Hrvasko, hurr-voss'-koh, the accent in both cases on the second syllable. Gramatically it is Hrvatsko, hurr'-vot-sko, accent on the first syllable. Word is the adjectival form of the country name, Hrvatska, in dialect in this area, Hrvacka or Hrvaska. In all cases the r is rolled.

Notes by John Filcich

Presented by John Filcich

Yves Moreau



BAČKOVSKO HORO

Бачковско Хоро

(Trakia-Bulgaria)

A type of lively 12-meas. *Pravo Horo* from the region of Bačkovo, near Plovdiv, in Thrace.
Learned from Belčo Stanev in 2003.

Music: Yves Moreau CD
Rhythm: 2/4
Formation: Short mixed lines, belt hold, L over R or with regular hand hold.
Face R of ctr, wt on L ft.
Style: Small steps, slight knee bend.

Meter: 2/4

Pattern

- 1-16 Introduction. No action.
- 1 Facing LOD step on R (1) small hop on R (2)
 - 2 Step on L (1) small hop on L (2)
 - 3 Facing ctr, step on R to R (1) step on L behind R (2)
 - 4 Repeat pattern of meas 3
 - 5 Facing ctr, step on R (1) hop on R (2)
 - 6 Step fwd on L (1) hop on L (2)
 - 7 Step back on R (1) hop on R (2)
 - 8 Step on L in place (1) step on R in place (2)
 - 9 Strong step on L turning slightly RLOD (1) hop on L, raising both arms fwd (2)
 - 10 Moving RLOD, step on R crossing on front of L (1) hop on R (2)
 - 11 Facing LOD, step back on L (1) step back on R (2)
 - 12 Still facing RLOD, step back on L (1) small hop on L (2)

Repeat dance from beginning

Description by Yves Moreau

ČEPELARSKA RÂČENICA

Чепеларска Ръченица

(Bulgaria-Rhodopes)

A line *Râčenica* from the region of Čepelare in the Rhodopes on the popular folk song *Ličko Ljo*.
Observed at the Rožen Pee Festival, 1970

Pronunciation: Tche-pe-LAHR-skah Ruh-tche-nee-tsah
Music: Yves Moreau CD
Meter: 7/8 counted as 1-2, 1-2, 1-2-3, or qqS or 1,2,3
Formation: Open circle. Face ctr. Wt on L ft. Hands in "W" pos.
Style: Calm and proud and earthy

Measure	Description
Intro: 8 meas. (instrumental). Start with singing	
1. Basic travel in LOD (song)	
1	Step on R ft to R, hands shift to the R (45 degrees) Pause (2) step on L ft behind R, hands come back to starting pos (3)
2	Repeat action of meas. 1
3	Still facing ctr, light leap onto R ft, bending R knee (1) light step onto ball of L next to R
	(2) step onto R in place (3)
4	Repeat pattern of meas 3 with reverse dir and ftwrk
5	Step on R ft to R, arms extend fwd (1) hands continue moving fwd and down (2) Step on L ft behind R, arms extend back (3)
6	Step on R ft in place, arms move fwd (1) arms continue fwd and up (2) lift L knee, arms return to W pos (3)
7	Step fwd onto L ft (1) pause (2) slight lift onto L ft, bringing R ft behind L calf (3)
8	Step onto R ft in place (1) pause (2) slight lift onto R ft, lifting L knee (3)
9	Repeat pattern of meas 8 with opp ftwrk
10-18	Repeat pattern of meas 1-9
2. Travel in LOD and to center (instrumental)	
1-4	Repeat pattern of meas 1-4, Fig. 1
5	Light lift onto L, extending arms fwd (ct "ah) large step twd ctr onto R ft with marked knee bend, arms continue extension fwd and then swing back (1) pause (2) slight lift onto R ft while arms are extended back (3)
6	Still moving twd ctr, repeat pattern of meas 5 with opp ftwrk
7-8	Repeat pattern of meas 3-4, Fig. 1 but moving away from ctr instead of R & L.

Repeat dance from beginning

DRAMSKOTO

Драмското
(Pirin - Bulgaria)

An urban dance from the early 20th century done to a well-known song (*Dujni mi, dujni*). The dance is related to the "strolling" *Odeno* or *Pravoto* type. Learned from the Goce Delčev Macedonian Society in Sofia, 1969.

Pronunciation: DRAHM-skoh-toh
Music: Yves Moreau CD
Rhythm: 2/4
Formation: Open circle or line, hands joined in "W" pos. Face R of ctr, wt on L.
Style: Macedonian. Light and proud with an "aristocratic" touch

Meter 2/4

Pattern

Introduction, 16 meas. No action.

1. "Pravoto" (singing verse starting with main melody "Dujni", etc.)

- 1 Facing LOD, step on R (1) Step on L (2)
2 Step on R (1) step on L (&) step on R, turning to face ctr (2)
3 Step fwd twd ctr on L with slight rolling and dipping accent (1) step bkwd onto
R
(2)
4 Large step on L to L (1) close R to L (&) step on L to L (2)
5 Step fwd twd ctr on R with slight rolling and dipping accent (1) step bkwd onto
L
(2)
6 Come up onto balls of both feet (1) settle onto both feet (2)

Note:

Dance pattern repeats but only with meas 1-4, until repeat of "main melody" when the basic pattern is 2 measures longer

Repeat dance from beginning.

Presented by Yves Moreau

GERGJOVDENSKO HORO

Гергъовденско Хоро

(Bulgaria-Trakia)

A dance connected with St. George's Day (Springtime) celebrations in Western Thrace.

Pronunciation: Gehr-GIOFF-den-skoh Hoh-ROH
Music: Yves Moreau CD
Meter: 2/4
Formation: Open circle. Face ctr. Wt on L ft. Hands in "W" pos.
Style: Happy, yet earthy

Measure 2/4

Description

Intro: 4 meas. (instrumental). Start with singing

1. Basic pattern

- 1 Step on R diag fwd R, arms stretch fwd (1) step on L across R, arms extend downward (2)
- 2 Facing slightly RLOD, step back onto R ft, arms beging to move fwd (1) step back onto L ft, arms continue moving upward (&) step back onto R ft, arms return to W pos (2)
- 3-4 Repeat pattern of meas 1-2 with reverse direction and ftwrk
- 5 Facing ctr, arms in W pos, step to R on R (1) step onto L in front of R (2)
- 6 Step on R to R (1) step on L behind R (2)
- 7 Repeat pattern of meas. 5
- 8 Step on R to R (1) stamp with L, no wt, next to R (2)
- 9-10 Repeat pattern of meas 5-6 with reverse direction & ftwrk
- 11 Facing ctr, step on L ft, (1) slight lift onto L ft, extend arms up and fwd (2)
- 12 Step on R ft fwd, arms extend downward (1) slight lift onto R ft, picking up L ft slightly in back (2)
- 13 Step onto L ft in place (1) light hop onto L ft in place, arms come back to W pos (2)
- 14-22 Repeat pattern of meas 5-13
- 23 Small step in place on R (1) small step in place on L (2)
- 24 Point R heel diag R (1) point R heel again, closing angle (2)
- 25 Repeat pattern of meas 23
- 26 Two sharp low stamps with R ft next to L, no wt

Dance repeats from beginning

Description © Yves Moreau

GERGJOVDENSKO HORO

Гергъовденско Хоро

(Bulgaria-Trakia)

A dance connected with St. George's Day (Springtime) celebrations in Western Thrace.

Pronunciation: Gehr-GIOFF-den-skoh Hoh-ROH

Music: Yves Moreau CD

Meter: 2/4

Formation: Open circle. Face ctr. Wt on L ft. Hands in "W" pos.

Style: Happy, yet earthy

Measure 2/4

Description

Intro: 4 meas. (instrumental). Start with singing

1. Basic pattern

- 1 Step on R diag fwd R, arms stretch fwd (1) step on L across R, arms extend downward (2)
- 2 Facing slightly RLOD, step back onto R ft, arms begining to move fwd (1) step back onto L ft, arms continue moving upward (&) step back onto R ft, arms return to W pos (2)
- 3-4 Repeat pattern of meas 1-2 with reverse direction and ftwrk
- 5 Facing ctr, arms in W pos, step to R on R (1) step onto L in front of R (2)
- 6 Step on R to R (1) step on L behind R (2)
- 7 Repeat pattern of meas. 5
- 8 Step on R to R (1) stamp with L, no wt, next to R (2)
- 9-10 Repeat pattern of meas 5-6 with reverse direction & ftwrk
- 11 Facing ctr, step on L ft, (1) slight lift onto L ft, extend arms up and fwd (2)
- 12 Step on R ft fwd, arms extend downward (1) slight lift onto R ft, picking up L ft slightly in back (2)
- 13 Step onto L ft in place (1) light hop onto L ft in place, arms come back to W pos (2)
- 14-22 Repeat pattern of meas 5-13
- 23 Small step in place on R (1) small step in place on L (2)
- 24 Point R heel diag R (1) point R heel again, closing angle (2)
- 25 Repeat pattern of meas 23
- 26 Two sharp low stamps with R ft next to L, no wt

Dance repeats from beginning

Description © Yves Moreau

GLAVA LI TA BOLI

Глава ли та боли

(Bulgaria-Rhodopes)

A variation of the *Pravo Horo* from the Rhodopes (*Pravo Rodopsko*) on a popular song interpreted by Nadežda Hvojneva. Learned from Belčo Stanev, Germany, 1999.

Pronunciation: GLAh-vah lee tah BOh-lee

Music: Yves Moreau CD

Meter: 3/4

Formation: Open circle. Face slightly R of ctr. Wt on L ft. Hands in "W" pos.

Style: Calm and proud

Measure	Description
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Intro: 8 meas. (instrumental). Start with singing

1. Basic pattern (*Pravo*)

- 1 Step on R ft in LOD (1) step on L ft (2) pause (3)
- 2 Repeat action of meas. 1
- 3 Facing ctr, step on R ft to R (1) close L ft to R ft (2) pause (3)
- 4 Step fwd on L ft (1) close R ft to L ft (2) pause (3)
- 5 Step back onto R ft (1) close L ft to R ft (2) pause (3)
- 6-7 Same pattern as in meas. 1 with reverse dir and ftwrk
- 8 Same pattern as in meas. 3 with reverse dir and ftwrk

Repeat dance from beginning

Description © Yves Moreau

MEGDANSKO HORO

Мегданско Хоро
(Bulgaria - Dobrudža)

A type of line-racenica from Dobrudža based on the Kucata or Pandalaš type. The reversed 7/8 (slow-quick-quick) is rather untypical. Learned from Dančo Iliev

Pronunciation: Mehg-DAHNSkoh Hoh-ROH
Music: Yves Moreau CD
Rhythm: 7/8 counted here as 1-2-3, 1-2, 1-2 or Slow-quick-quick or 1,2,3
Formation: Mixed lines, hands joined down at sides (V pos). Wt on L, Face ctr
Style: Proud, heavy, strong and earthy

Meter: 7/8

Pattern

Introduction: 8 measures - instrumental - no action

1. Basic travel

- 1 Facing ctr, step on R to R, arms swing back (1) step on L across R, arms swing fwd (2) hold (3)
2-4 Repeat pattern of meas 1, three more times
5 Step onto R ft in place, arms come up to W pos (1) sharp stamp, no wt, with L next to R (2) pause (3)
6 Step on L to L, arms extend fwd (1) step on R across L, arms swing back (2) pause (3)
7 Step on L to L, arms swing fwd (1) step on R behind L, arms swing back (2) pause (3)
8 Step on L in place, arms come up to W pos (1) stamp on R next to L (no wt), arms come up to W pos (2) pause (3)

2. Variation with arm extension

- 1-2 Repeat pattern of meas 1-2, Fig. 1
3-6 Repeat pattern of meas, 5-8, Fig. 1
7 Step back onto R, extending both arms fwd, parallel to floor (1) step onto L in place, bringing arms back to W pos (2) pause (3)
8 Stamp with R next to L (no wt) (1-2) pause (3)

Note: Leader can also "call" change of figure at will.

Dance repeats from beginning

Presented by Yves Moreau

PANDELATA

Панделата

(Bulgaria - Dobrudža)

A type of line-racenica from Dobrudža related to other dances like *Pandalaš-Kucata*, and *Sej Sej Bob*.

Pronunciation: PAHN-deh-lah-tah
Music: Yves Moreau CD
Rhythm: 7/8 counted here as 1-2-, 1-2, 1-3, or 1,2,3 or q-q-S.
Formation: Mixed lines, hands in "W" pos. Face ctr. Wt on L
Style: Proud, heavy, strong and earthy

Meter: 7/8

Pattern

Introduction: 16 measures - instrumental - no action

1. Travel (vocal)

- 1 Step on R to R, arms extend fwd and down (1,2) step on L behind R, arms continue moving down and slightly bkwd (3)
2-3 Repeat pattern of meas 1-2
4 Step onto R (1,2) lift L, bending knee and bring arms up to "W" pos (3)
5 Step fwd onto L with slight knee bend (1,2) bring R ft behind L calf (3)
6 Step back onto R ft (1,2) lift L leg, bending knee (3)
7-8 Repeat pattern of meas 3-4, with reverse dir and ftwrk
9-16 Repeat pattern of meas 1-8
17 Step onto R in place (1) pause (2) step onto L in place (3)
18 Heavy stamp-like step with R ft in place (1) pause (2) sharp transfer of wt onto R, "flicking" L ft out in back (3)
19 Scuff L ft across R (1) step on L across R (2) step on R to R (3)
20 Step on L behind R (1)
21-24 Repeat pattern of meas 17-20 with reverse dir & ftwrk
25-32 Repeat pattern of meas 17-24

2. Leaps to R, jump and scuff

- 1 With arms in "W" pos leap onto R ft to R lifting L knee high (1) pause (2) leap onto L across R, "flicking" R ft up in back (3)
2 Leap onto R to R lifting L knee high (1) pause (2) leap onto L behind R, lifting R knee up (3)
3-4 Repeat pattern of meas 1-2
5 Facing ctr, jump onto both feet apart (1) pause (2) jump onto both feet, closing (3)
6 Small sharp leap onto L, at same time "flicking" R ft out to R and bending elbows bkwd (1) sharp "scuff" with R ft across L (2) step onto R across L, extending both arms fwd and slightly up (3)

- 7 Facing ctr, step onto L to L, extending both arms fwd (1,2) step on R behind L, arms continue moving down (3)
- 8 Step on L (1,2) lift R knee (3)
- 9-16 Repeat pattern of meas 1-8

Dance repeats from beginning

Description © by Yves Moreau

RANO E RADKA RANILA

Рано е Радка ранила

(Trakia-Bulgaria)

A well-known "dance-song" related to *Pravo Horo* from the region of Stara Zagora. Observed at the *Trakia Pee* Festival, Haskovo, 1966.

Music: Yves Moreau CD
Rhythm: 2/4
Formation: Open mixed circle. Face ctr, wt on L ft. Hands joined down at sides
Style: "Earthy" style, Flat-footed steps. Slight knee bend.

Meter: 2/4

Pattern

1-16 Introduction. No action. (Instrumental)

Figure 1: Move R & L (Singing)

- 1 Step on R to R (1) step on L behind R (2)
- 2 Step on R to R (1) light hop on R, raising L knee (2)
- 3-4 Repeat pattern of meas 1-2, with reverse dir. & ftwrk
- 5 Step onto R twd ctr (1) light hop on R, extending L leg fwd
- 6 Step fwd on L (1) light hop on L, simultaneously bringing R ft behind L knee (2)
- 7 Step back onto R ft (1) step back onto L ft (2)
- 8 Step onto R in place (1) light hop onto R ft (2)
- 9 Step slightly fwd onto L (1) pause (2)
- 10 Close R ft sharply to L ft (1) pause (2)
- 11-30 Repeat pattern of meas 1-10, two more times

Figure 2: Travelling (Instrumental)

- 1 Facing LOD, step fwd onto R (1) hop on R (2)
- 2 Still moving LOD, step fwd on L (1) hop on L (2)
- 3 Facing ctr, do a light "three-step" (RLR) sideways R
- 4 Repeat pattern of meas 3 in with opp dir & ftwrk
- 5-7 Repeat pattern of meas 1-4
- 8 Facing ctr, step onto L ft, bending upper body slightly fwd (1)
Light stamp with R next to L, no wt (2)
- 9-16 Repeat pattern of meas 1-8

Repeat dance from beginning

Description © by Yves Moreau

SITNA BALUCA

Ситна Балуга

(Northwest Bulgaria - Vlach)

One of the many *Baluca* type of dances found in Northwest Bulgaria which show certain influences from nearby Romanian and Serbian cultures. Learned in Novo Selo by Yves Moreau, February 1970.

Pronunciation: Bah-LOOH-tсах

Music: Yves Moreau CD

Rhythm: 2/4

Formation: Short lines, hands in W pos. Face slightly R of ctr, wt on L.

Style: Light, steps.

Measure	Pattern
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1-2 **Intro.** No action. Start with beg of music.

1. Basic: Travel R & L

- 1 Step on R to R, arms swing bkwd (1) step on L to L, arms swing fwd (2)
 - 2 Step on R to R, arms start swing bkwd, (1) step on L crossing in front of R, arms swing bkwd (&) step on R in place, arms swing fwd (2)
 - 3 Facing ctr, step on L to L, arms start swing bkwd (1) slide onto R closing to L, arms swing bkwd (&) step on L to L, arms start swing fwd (2) slide onto R closing to L, arms swing fwd (&)
 - 4 Repeat pattern of meas 3 but on last "&" ct, quick sharp stamp onto R
 - 5 Sharp strong step on R fwd, arms continue swinging fwd (1) lift L knee up, arms are in "W" pos (2)
 - 6 Step onto L slightly fwd and in front of R, leaning upper body slightly fwd (1) with wt still on L ft, bend knee again, drawing R ft behind L knee (2)
 - 7 Facing ctr and straightening body, step back onto R, twisting L foot out, straight knee (1) step back onto L, twisting R foot, straight knee (2)
 - 8 Repeat pattern of meas 7
- Note:** Arms are in "W" pos. for meas 7-8
- 9-16 Repeat pattern of meas 1-8

2. Side bounce and stamp

- 1 Facing ctr, step on R to R in a "bouncy" style (1) step on L closing to R in a "bouncy" style (2)
- 2 Repeat pattern of meas 1
- 3 Repeat pattern of meas. 1, with reverse direction and ftwrk
- 4 Step on L to L, in place (1) quick sharp stamp, no wt, with R next to L (2)
- 5 Quick sharp stamp again with R next to L (1) pause (2)
- 6 Small leap fwd onto R, bending knee and bringing L ft behind R calf (1) quick small leap bkwd onto L (2)

- 7 Facing ctr, step on R to R (1) slide onto L, closing to R (&) repeat same action as in 1& (2&)
 - 8 Repeat action of meas 7
 - 9-16 Repeat action of meas 1-8, with reverse direction and ftwrk.
- Note:** Arms remain in W pos, throughout Fig. 2

Presented by Yves Moreau

Measure	Figure	Description
1-8	Fig. 2A	Facing ctr, step on R to R (1) slide onto L, closing to R (&) repeat same action as in 1& (2&)
9-16	Fig. 2B	Repeat action of meas 1-8, with reverse direction and ftwrk.

TÂKANATA

Тъканата

(Northeast Bulgaria)

Dance from the village of Bjala Reka near Veliko Târnovo. Observed at Koprivshitsa Festival, August 1971.

Pronunciation: TUH-kah-nah-tah
Music: Yves Moreau CD
Rhythm: 2/4
Formation: Short mixed lines. Hands join down at sides or belt hold.
Face ctr. Wt on L ft.
Style: Light and happy

Meter 2/4	Pattern
1-8	Instrumental music. No action.
	1. Side or rest step
1	Step on R to R (1) step on L behind R with marked flexion (2)
2	Step on R to R (1) close L to R (2)
3	Step on L to L (1) close R to L (2)
4	Repeat pattern of meas 3
	2. Forward and back
1	Starting with R ft and moving twds ctr, do a "two-step" starting with R ft (1&2)
2	Do another "two-step" starting with L ft (1&2)
3	Sharp jump onto both ft tog (1) hop on R ft, lifting and twisting L knee across R (2)
4	Hop on R ft straightening body (1) step back on L ft (&) step back on R ft (2)
5	Still moving back, do three steps, L-R-L, ending with R ft "flicking" out to R (1&2)
6	Sharply close (click) R ft to L ft (1) release wt sharply onto L ft., "flicking" R ft out to R (2)
7	Repeat action of meas 6
8	Step on R ft slightly across L (1) step onto L ft in place (&) step slightly back onto R ft (2) step onto L ft in place (&)
9	Step on R ft slightly across L (1) step onto L ft in place (&) step slightly back onto R ft (2) step on L slightly across R ft (&)
10	Step onto R ft in place (1) step on L next to R (&) step on R slightly across L
(2)	step on L ft in place (&)
11	Light jump onto both feet (1) hop onto R, simultaneously kicking L ft fwd and down (2)

12

Repeat pattern of meas 11 with opp footwork.

Note: Leader calls changes of figures at will.

Dance repeats from beginning

Description © by Yves Moreau

John Morovich



Stiri Snehe

Medjimurje, Croatia

Couple Dance

Meter 2/4

Hand hold: W position

This couple dance is in three parts. Parts one and three are danced in a closed circle, part two has a couple section.

Part 1 couples in a circle joining hands in a W position, woman stands to man's right.

Beat

- 1 All step left to the left moving clockwise
- 2 Step right moving clockwise
- 3 Step left
- 4 Lift right
- 5 Step right
- 6 Lift left
- 7 Step left
- 8 Step left
- 9 Step left
- 10 Lift right
- 11 Stamp right
- 12 Hold

Part 2

Beat

- 1 While bending left knee, flick right forward and clap
- 2 Hold flicking position
- 3 & 4 Men do two bouces (Women make a clockwise spin)

Part 3

Beat

- 1 Step Left in LOD
- 2 Step Right
- 3 Step Left
- 4 Lift Right
- 5 Step Right
- 6 Lift Left
- 7 Stamp Left
- 8 Hold

Repeat part 3

Repeat part 1

Sad Moj Dragi U Sumi Kod Koza

Djakovo, Slavonija, Croatia

Women or mixed in front Basket Hold 2/4 LOD Dance moves to the left

Part A

Measure 1

- 1& Step left to left
- 2 Hop left
- & Step right

Measure 2

- 1 & Step left
- 2 & Lift right

4 small steps

Measure 3

- 1 step right to right
- & step left to right
- 2 step right to right
- & step left to right

Measure 4

- 1 & step right in place
- 2 & lift left

Repeat part A measures 1-4

PART B

1,2,3 Quick, quick slow step

Measure 1

- 1 quick left
- & quick right
- 2& slow left

Measure 2

- 1 Quick right
- & Quick left
- 2 & Quick right

Measure 3

- 1 quick left
- & quick right
- 2 & slow left

Measure 4

Stamp right

Repeat part B measures 1-4

POSAVSKI DRMES

Posavina, Croatia

2/4 time Back basket hold

Part A

Drmes bouncing step

- 1 Step right
- & jump pushing off with right
- 2 land on both feet
- & step on left

repeat 16 or 32 measures until music changes

Part B

Smooth Step (Buzz step)

in the line of direction, step right in front of left.

Technique note: right foot should be placed heel to toe, left foot is ball to toe, pushing each step, not dragging either foot.

This step can also be done to a right LOD

Part C

Bouncy step

- 1 Step right heel to toe
- and a two bounces heel only
- 2 left toe to heel
- and a two bounces heel only

repeat 16 or 32 measures

Part D

Double Buzz step (steps are on the 1/8 beat)

- 1 Right
- & Left
- 2 Right
- & Left

Part E

Fast buzz step

Same as part B, except that you bear down and take longer steps so that the circle rotates very fast, but your steps are only on the 1/4 beat.

Slavonsko Sokacko Kolo

Slavonija, Croatia

Intro

1& Sway Left
2& Sway Right
Repeat 3 times

Basic kolo

with feet slightly apart

Measure 1

1& Bend left knee, weight shifts to left leg, right closes to left
2 Bounce both
& Bounce both

Measure 2

1& weight goes to right leg, left foot steps slightly left to open
2 bounce
& bounce

Repeat this pattern for 8, 16, 32 or more counts

Step lifts

Think of this as a triplet (1 and a 2 and) in a 2/4 beat

1 and Step left
a hop left
2 and step right
a hop right

This step can be danced forward into the circle or can be done in the line of direction. When dancing this in the line of direction (always left), it can be danced crossing left in front, right in back, left in back right in front.

Variation of this is for all dancers in the circle to face in the LOD and place right hand on neighbor's right shoulder and left hand on hip. A serpentine shape can be made when the dance leader (female) places her hands in an "I Dream of Jeanie" arm hold or (male) hand behind back).

Basic Step Variation

1,2, 1,2,3 Slow, Slow, hop, step, step

1 & Step left to left
2 & Step right to left

1 Hop right
& step left
2& step right

Repeat this pattern for 16 or 32 measures

Desinecki Oberstajer

Donji Desinec, Pokuplje Region, Croatia

Couple dance in a mazurka melodic construction

Woman at Man's right

Hand hold man's left with woman's left, man's right with woman's right at chest level

All dancers facing clockwise, men on the outside of the circle, travel clockwise

3/4 time 8-measure phrases

Measure 1

- 1 Man steps left, woman steps right
- 2 Man steps right slightly behind left, woman steps left slightly behind right
- 3 Man steps left, woman steps right

Measure 2

- 1 Man steps right, woman steps left
- 2 Man steps left slightly behind right, woman steps right slightly behind left
- 3 Man steps right, woman steps left

repeat measures 1 and 2 for a total of 6 measures

Measure 7 Dance a 1,2,3 step, but, continuing to hold hands, reverse direction by inverting the couple so that the man remains on the outside and the LOD switches to the right.

Measure 8

- 1 Stamp Right
- 2 Stamp Left
- 3 hold

Repeat measures 1-8 in LOD right and the dance finished in the original LOD left.

Spins

While remaining in the basic hold, the couple rotates around itself (man forward, woman backward) except that the 1-2-3 step is all consistent forward for the men and backward for the woman and is smooth.

On measure 8, the couple reverses position, but retains the clockwise spin, woman is now going forward and man backward. There is no stamping on measure 8.

To finish the spinning step, couples reverse again to the original LOD left and stamp on measure 16

LABINSKI TANAC

Labin, Istria, Croatia

PART 1 Men's Kolo

MEASURE	Step	Step
1.	Intro walk to places	
2.	“ “ “	
3.	Men's Basic #1	Men's Basic #2
4.	Men's Basic #3	Men's Basic #4
5.	Men's basic #5	Men's basic #6
6.	Scissor step #1	Scissor #2
7.	Scissor #3	Right Swish #1
8.	Right Swish #2	Swish #3
9.	Cross in front 1	Cross in front 2
10.	Cross in front 3	Cross Behind #1
11.	Cross behind #2	Cross behind #3
12.	Stomp #1	Stomp #2
13.	Stomp #3	Walk to place (girls travel #1)

PART 2 WOMEN'S PART

14.	Travel #1	Travel #2
15.	Basic	Jump step
16.	Basic	Jump step
17.	Basic	Basic
18.	Basic	Basic

- | | |
|-----|--|
| 19. | Spin clockwise |
| 20. | Spin counterclockwise |
| 21. | Spin clockwise |
| 22. | Jumping spinning step counterclockwise |

- | | | |
|-----|---|-----------------------|
| 23. | Spin clockwise | |
| 24. | Open to circle, shoulder hold tap 4, step step, basic | |
| 25. | Basic step | Basic step |
| 26. | Hands on hips #1 | Hands on hips #2 |
| 27. | Hands on hips #3 | open #1 |
| 28. | Open #2 | open to full diagonal |

PART 3 DIAGONAL EXCHANGE

- | | | |
|-----|----------------------|----------------------|
| 29. | W Forward M In place | W Forward M in place |
| 30. | W Back M Forward | W Back M Back |
| 31. | W in place M Forward | W in place M Forward |
| 32. | W Forward M Back | W Forward M back |
| 33. | W Back M Forward | W Back M Forward |
| 34. | W Forward M Back | W Forward M Back |
| 35. | W Back M In Place | W Back M in place |
| 36. | W Forward M Forward | Spin in couples |

Part 4 SMOOTH SPINNING

- | | | |
|-----|-------------------------|-------|
| 37. | Spin Clockwise | |
| 38. | Spin clockwise | |
| 39. | Spin Clockwise | |
| 40. | Open up to basic 4 taps | Basic |
| 41. | Jump | Jump |
| 42. | Jump | Jump |
| 43. | Basic | Basic |

PART 5 PROMENADA

- | | | | |
|-----|------------------|------------------|-------|
| 44. | Promenade | | |
| 45. | Promenade | | |
| 46. | Promenade | | |
| 47. | Schottische spin | | |
| 48. | Schottische spin | | |
| 49. | Schottische spin | | |
| 50. | Schottische spin | | |
| 51. | Schottische spin | | |
| 52. | Open to basic | Basic | |
| 53. | Basic | | Basic |
| 54. | Spin | | Spin |
| 55. | Spin | | Spin |
| 56. | Basic | Basic | |
| 57. | Basic | Basic | |
| 58. | Basic | Basic | |
| 59. | Shoulder Shuffle | Shoulder Shuffle | |
| 60. | Shuffle 3 | | Jump |
| 61. | Jump 2 | Jump 3 | |

Suzanne Rocca-Butler



Biography
SUZANNE ROCCA-BUTLER

Suzanne Rocca-Butler studied both modern dance and folk dance in college and has been teaching folk dance in the San Francisco Bay Area for thirty years. She has been a guest teacher twice in Brazil in 1998 and 1999 at the first and second Ethnic Music and Dance Symposium sponsored by a university in Sao Paolo. Also, at the invitation of the Gifu Folk Dance League, she taught at the 11th National Sports and Recreation Festival in Japan in 1998, the first year dance was included in the nationwide event.

Suzanne taught at Stockton Folk Dance Camp from 1987 to 2003, as an assistant teacher in 1987 and 1988, and then teaching her own non-partner class from 1989 to 2003. She also served on the Stockton Folk Dance Camp Committee for fifteen years.

She now teaches several classes on a regular basis in the Peninsula south of San Francisco and is a guest teacher in other locations.

ACANO ML'ADA NEVESTO -- Macedonia (Skopje)

Translation: Acana, young bride..









Record: Folkraft LP-15, side A, band 6.

Rhythm: 11/16 counted one-and-ah, two-and, three-and, four-and,
five-and, or "slow, quick, quick, quick, quick.

Starting-position: "W" position. R ft free. Cpls, W on M's right.




Part I

Meas.

- 1  Facing slightly and moving R, lift-step* on R ft fwd (ct 1).
 Continuing, lift-step fwd on L ft (cts 2, 3).
 Turning to face ctr, slight leap sdwd R on R ft (ct 4).
 Cross and step on L ft in back of R (ct 5).
- 2  Turning to face slightly L and moving bkwd R, lift-step
bkwd on R ft (ct 1).
 Continuing, lift-step bkwd on L ft (cts 2, 3).
 Turning to face ctr in preparation to face slightly R, a slight
leap onto R ft (ct 4).
 Facing slightly R, step fwd on L ft (ct 5).

Part II

- Woman: Release hands, placing L hand on L hip while
holding handkerchief in R.
1-2 Repeat exactly the footwork and direction of Part I, teasing
M with handkerchief (meas. 1) and turning away with both
hands on hips (meas. 2).

- Man:
1  Following ptr, step fwd on R ft, bending knees halfway and
opening arms as if beckoning twd girl (ct 1).
 Continuing, step fwd on L, knees still bent halfway (cts 2, 3).
 Straightening knees and rising, placing hands on hips, two
quick steps fwd (R, L) (cts 4, 5).
- 2 Same as meas. 2 above, except no bent knees, and hands
remain on hips.

* LIFT-STEP (Right): Same as ordinary step on R ft except a
(o o) slight lift on ball of L ft on count "ah" of preceding beat.

Description by Dennis Boxell. Abbreviations added to fit
U.O.P. syllabus format. Presented by Dennis Boxell

Brzak

(Serbia)

Brzak, meaning "rapid," comes from the area around the Studenica monastery.

Pronunciation: BER-zahk

Cassette: "Serbian Folk Dances" SS-3 Side B/1 1988.

2/4 meter

Formation: Hands down, mixed lines. Moves to the R. Follows the musical phrase but the movement is asymmetrical. Light and flowing style. It more resembles the Dinaric zone, but falls into the Moravsko choreographic region.

Meas

Pattern

No introduction.

PART I. Facing slightly R and moving LOD.

- 1-2 Step on R (ct 1); lift on R (ct 2); step on L (ct 1); lift on L (ct 2).
- 3 Hop on L (ct 1); step on R (ct &); step on L (ct 2) still moving LOD.
- 4 Step on R (ct 1); step on L (ct &); step on R (ct 2) knees raised slightly.
- 5-8 Repeat meas 1-4 with opp frwk.

PART II. Facing ctr, moving sdwd to R with very small steps.

- 1 Step on R (ct 1); close L to R (ct &); step on R (ct 2); close L to R (ct &).
- 2-3 Repeat meas 1 twice.
- 4 Step on R (ct 1); close L to R (ct &); step on R with accent (ct 2).
- 5-8 Repeat meas 1-4 with opp frwk and direction.

PART III. Wt on L, facing ctr.

- 1 Hop on L (ct 1); step slightly across on R, turning slightly RLOD (ct &); step back in place on L (ct 2); hold (ct &).
- 2 Low leap to R on R (ct 1); low leap to L on L (ct 2).
- 3 Leaping pas de basque to R (R,L,R)(cts 1,&,2).
- 4 High pas de basque to L (L,R,L)(cts 1,&,2).
- 5 With wt on L, hop in place (ct 1); step fwd on R (ct &); step fwd on L (ct 2).
- 6 With R slightly fwd, jump onto both ft (ct 1); small leap onto R (ct 2).
- 7 With wt on R, hop on R (ct 1); step fwd on L (ct &); step back on R in place (ct 2).
- 8 Hop on R, swinging L back behind (ct 1); step on L (ct 2).

Presented by Slobodan Slović at the University of the Pacific Folk Dance Camp in Stockton, CA in 1990.

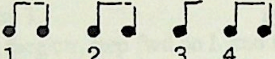
Presented by Suzanne Rocca-Butler at Kolo Festival 2006 in San Francisco, CA

MEMEDE
(Kosovo, South Serbia)

This Memede is from the South Serbian village of Koretište near Gnjilane in Kosovo. Steve Kotansky and Bob Liebman observed it there in 1972. The dance style in South Serbia is heavy and closely resembles Macedonian dancing in both structure, style and music. Steve Kotansky presented Memede at the University of the Pacific Folk Dance Camp at Stockton in 1988.

Pronunciation: MEH-meh-deh

Music: Cassette: Cassette: Kolo Party No. 3, Festival Records, A/2
Cassette: Steve Kotansky's Slavonic Center Workshop, Fall 1994, A/2
Cassette: Steve Kotansky's North/South Folkdance Teachers' 1996 Seminar, A/2

Rhythm: 7/8  Slow, Slow, Quick, Slow

Note: Ct 3 is of shorter duration than the other counts.

Formation: Open circle, leader at R. "W" position, or shldr hold (for men only).

Meas

Pattern

- 1 Facing R of ctr, wt on L ft and R ft lifted out to R side, lift on L ft and swing R ft fwd (ct 1); step fwd on R ft (ct 2); step fwd on ball of L ft slightly behind R ft (ct 3); step slightly fwd on R ft and begin to lift L ft to L side (ct 4).
- 2 Continue moving fwd in LOD, reversing ftwk of meas 1.
- 3-4 Repeat action of meas 1-2.
- 5 Turning to face ctr, lift on L ft and raise R knee up and fwd (ct 1); step on R ft to R (ct 2); lift on R ft and raise L knee, bringing L ft around and in front (ct 3); touch ball of L ft briefly in front of R ft (ct 4).
- 6 Lift on R ft and raise L ft up, knee bent (ct 1); step back on L (ct 2); step slightly back on ball of R ft (ct 3); step slightly fwd on L ft (ct 4).
- 7-8 Repeat action of meas 5-6, but turn to fact R of ctr on last two cts of meas 8.

Repeat dance from beginning.

Presented by Suzanne Rocca-Butler at Kolo Festival 2006 in San Francisco, CA.

Odeno Oro

(Prilep, Macedonia)

Pece Atanasovski taught this dance in 1990. Pece and his group played the music for this dance. It is one of the best examples of Izvorno-style Macedonian music. Presented by Neal Sandler at the Hoolyeh Folk Dance Festival 2002.

Record: Jugodisk LPD-0328

2/4/meter

CD: Macedonian Folk Dances (Vol. 1) by Pece Atanasovski, Band 1

Formation: Open circle of dancers hands joined in W-pos.

Steps and Styling: Dancers are generally relaxed and loose. Their movements are smooth, fluid as they are for most Macedonian dances

Meas

Pattern

- 1 Facing slightly R of center and moving to R diagonal, step on R to R (ct 1); pause (ct &); step on L across and in front of R (ct 2); pause (ct &).
- 2 Facing center and moving to R. step on R to R (ct 1); step on L alongside R (ct &); step on R to R (ct 2); pause (ct &).
- 3 Facing center, step on L back, away from center (ct 1), pause (ct &), step on R back, away from center (ct 2); pause (ct &).
- 4 Step on L back, away from center (ct 1); step on R back, away from center (ct &); step on L across and in front of R to R diagonal (ct 2); pause (ct &).

Presented by Suzanne Rocca-Butler at Kolo Festival 2006 in San Francisco, CA

Pembe II

(Macedonia)

This version of Pembe is popular in the Vardar River Basin (Povardarie) of Macedonia. It is a 10-measure dance belonging to the Krsteno or "crossing" dance family. It was presented by Stephen Kotansky at the 1988 University of the Pacific Folk Dance Camp.

Pronunciation: PEHM-beh

Music: Fesitval Records FR-4014A

2/4 meter

Formation: Open circle, leader at R. W-pos or T-pos (men only).

Meas

Pattern

PATTERN

- 1 Facing slightly R of ctr, step on L across in front of R (ct 1); step fwd on R (ct 2).
- 2-3 Repeat meas 1.
- 4 Turning to face ctr, step fwd on L and in front of R (ct 1); step bkwd on R (ct 2).
- 5 Lift on R, raising L knee up and in front (ct 1); step on L to L (ct 2).
- 6 Step on R in front of L (ct 1); step bkwd on L (ct 2).
- 7-8 Repeat meas 5-6 with opp ftwk and direction.
- 9-10 Repeat meas 5-6.

To begin again:

- 1 Lift on L (R knee raised) and turn to face R of ctr (ct 1); step fwd on R (ct 2).
- 2-10 Repeat meas 2-10 above.

VARIATION

- 1-5 Repeat meas 1-5 of the basic pattern
- 6 Touch whole R ft fwd rotating R heel fwd and in (ct 1); hold (ct 2).
- 7 Repeat meas 6 of basic pattern with opp ftwk.
- 8 Repeat meas 6 of basic pattern.
- 9-10 Repeat meas 5-6 above.

MEN'S VARIATION I

- 1 Facing R of ctr, lift on L, R knee raised and in front (ct 1); step fwd on R (ct 2).
- 2 Still moving fwd, repeat meas 1 with opp ftwk.
- 3 Turning to face ctr, repeat meas 1.
- 4 Lift on R raising L ft up and in front (ct 1); bend R knee (ct 2).
- 5 Lift on R (ct 1); step on L to L (ct 2).
- 6-7 Repeat meas 4-5 with opp ftwk.
- 8-9 Repeat meas 4-5.
- 10 Repeat meas 6, turning to face R of ctr.

MEN'S VARIATION II

- 1 Facing ctr, hop on L and hook R fwd in front of L (ct 1); step on R to R (ct 2); step on L across in front of R (ct 2).
- 2 Repeat meas 1.
- 3-10 Repeat Men's Var I, meas 3-10.

Published in Let's Dance Magazine April, 1988

Rekansko

(Macedonia)

Rekansko (REH-kahn-skoh), from the region of Ovcepole-Stipsko, was taught at the 1987 University of the Pacific Folk Dance Camp, by Atanas Kolarovski. It has an interesting combination of meters.

MUSIC: AK-013 Side B/2

11/16 and 7/16 meter

FORMATION: Circle of dancers, facing ctr, hands joined "W" pos.

RHYTHM: 7/16 (a short measure) usually counted as S S Q S.
11/16 (a long measure) usually counted as 7/16 + 4/16 or S S Q S + S S.

STEPS: Run: (7/16) Face and move LOD: Step fwd R on R (S), step fwd on L (S), slight leap fwd onto R (Q), step fwd on L (S). Can be done in opp direction (with opp ftwk.)

Pas-de-basque: Face ctr, step R to R - how this step fits into the counts will be described with the figures (S, S); step on L in front of R (Q), step back to place on R (S). The last two steps (cross, step) remain consistant throughout the dance.

Grapevine: Face ctr, leap onto L to L (S), step onto R in front of L (S), step onto L to L (Q), step back on R (S). (Some other versions will be described in the text.)

Refrain: Face ctr, hop on R (S), step on L behind R (S), small leap onto R to R (Q), small leap onto L across R (S).

STYLE: Light, with flexible knees. As the music gets faster, extra little hops and skips are frequently inserted. In particular, on the Refrain during Figs V and VI, kick the L fwd on the first hop, and add a second, very small hop on the upbeat, just before stepping onto the L behind. On Fig IV, Atanas frequently did a double turn.

MUSIC 11/16 + 7/16

PATTERN

Measures

INTRODUCTION: Begin after zurna solo.

I. STEP-HOPS Long-Long-Long-Short-Short (x2)

- 1 Run, beg R (SSQS), step fwd on R, turning to face ctr (S), hop on R with L raised in front (S).
- 2 Repeat meas 1 in opp dir with opp ftwk.
- 3 Face ctr, step onto R to R, but leave some wt on L (S), put rest of wt onto R ft (S), Pas-de-basque ending (QS), hop on R in place (S), step onto L beside R (or S).
- 4 Hop on L (S), step on R to R (S), Pas-de-basque ending (QS).
- 5 Refrain.
- 6-10 Repeat meas 1-5.

II. HOLD Short-Short-Short-Short (x4)

- 1 Run, beg R.
- 2 Face ctr, step on R to R (S), hold (S), Pas-de-basque ending (QS). (Variation: Step to R on R heel (S), bring ball of R ft down, with accent (S), Pas-de-basque ending (QS).)
- 3 Grapevine.
- 4 Refrain.
- 5-16 Repeat meas 1-4 three more times.

III. TRIPLES Short-Long-Short-Short (x2)

- 1 Run, beg R.
- 2 Running step on R to R (Q), running step on L to R (Q) running step on R to R, facing ctr (S), Reel step (with hop at end) as follows: lift on R (Q), step slightly back on L (S), lift on L (Q), step slightly back on R (Q), hop in place on R (S).
- 3 Facing diag L, hop on R (Q), step on L to L (Q), step on R across L (S), Grapevine ending (QS).
- 4 Refrain.
- 5-8 Repeat meas 1-4.

IV. URNS Long-Long-Long-Short-Short (x2)

- 1 Run, beg R (SSQS), take 3 running steps, RLR, turning to face RLOD (QQS).
- 2 Run, beg L, moving RLOD (SSQS), turning to face ctr, step onto L to L (Q), step R next to L (Q), step L beside R (S).
- 3 With wt on both ft, bounce 3 times in place (QQS), Pas-de-basque ending (QS), hop on R (S), step L next to R (S).
- 4 With wt on both ft, bounce 3 times in place (QQS), Pas-de-basque ending (QS).
- 5 Dance the Refrain while turning CCW in place, turning entirely on the hop-step (S-S).
- 6-10 Repeat meas 1-5.

TRANSITION - Short

- 1 Run, beg R.

V. STEP-BEHIND Short-Short-Short-Short (x6)

- 1 Run, beg R.
- 2 Face ctr, step R to R (Q), step L behind R (Q), step R to R (S), Pas-de-basque ending (QS).
- 3 Grapevine.
- 4 Refrain.
- 5-24 Repeat meas 1-4 five more times.

VI. ENDING Short-Long-Short-Short (x2)

- 1 Run, beg R
- 2 Repeat Fig V, meas 2 (QQSQS), hop on R in place (S), step on L next to R (S).
- 3 Repeat Fig I, meas 4.
- 4 Refrain.
- 5-8 Repeat meas 1-4.

HINTS:

Rekansko is a long and involved dance. It is hard to remember the details of the steps, partly because they don't have names. In an attempt to help dancers remember the sequences, we have attached names to each of the steps and figures. Some other things that may help:

- All figures begin with a Run and end with a Refrain. Whenever there is a Grapevine, it is always directly followed by the Refrain.

- Rhythmic Structure - calling 11/16 "L" (for long) and 7/16 "S" (for short), the figures have the patterns:

I and IV: LLLSS

II and V: SSSS

III and VI: SLSS

- The second measure of Figure III is the most difficult to teach. It may be easier to think of the first Triple-step as part of the preceding measure, even though this is technically incorrect.

- Most long measures end in hop-step or step-hop. (The exception is in Fig IV, where the first two measures end with three quick running steps.)
- Figs II and V are essentially the same, with slight variations in the Pas-de-basque.
- There are essentially only four steps in this dance (plus meas 2 of Fig III). We have called them *RUN*, *PAS-DE-BASQUE*, *GRAPEVINE*, and *REFRAIN*. They are described above, under "STEPS".

CUE SHEET: (L is for Long measure, 11/16 rhythm. S is for Short measure, 7/16 rhythm.)

I. STEP-HOPS LLLSS (x2)

- 1 RUN + STEP-HOP
- 2 Repeat meas 1 opp
- 3 HALF-STEP PAS-DE-BASQUE + HOP-STEP
- 4 HOP-STEP PAS-DE-BASQUE
- 5 REFRAIN
- 6-10 Repeat meas 1-5.

II. HOLD SSSS (x4)

- 1 RUN
- 2 HOLD PAS-DE-BASQUE or HEEL-FLAT PAS-DE-BASQUE
- 3 GRAPEVINE
- 4 REFRAIN
- 5-16 Repeat meas 1-4 three more times.

III. TRIPLES SLSS (x2)

- 1 RUN
- 2 TRIPLE-STEP + HOP-STEP + STEP-HOP
- 3 HOP-STEP-STEP GRAPEVINE
- 4 REFRAIN
- 5-8 Repeat meas 1-4.

IV. TURNS LLLSS (x2)

- 1 RUN + TRIPLE-STEP (TURNING)
- 2 Repeat meas 1 opp
- 3 TRIPLE-BOUNCE PAS-DE-BASQUE + HOP-STEP
- 4 TRIPLE-BOUNCE PAS-DE-BASQUE
- 5 REFRAIN WITH TURN
- 6-10 Repeat meas 1-5.

TRANSITION - S

- 1 RUN

V. STEP-BEHIND SSSS (x6)

- 1 RUN
- 2 STEP-BEHIND PAS-DE-BASQUE
- 3 GRAPEVINE
- 4 REFRAIN
- 5-24 Repeat meas 1-4 five more times.

VI. ENDING SLSS (x2)

- 1 RUN
- 2 STEP-BEHIND PAS-DE-BASQUE + HOP-STEP
- 3 HOP-PAS-DE-BASQUE
- 4 REFRAIN
- 5-8 Repeat meas 1-4.

o Folk Dance Federation of California, Inc. February 22, 1988

Stan Isaacs

Presented by Suzanne Rocca-Butler at Kolo Festival 2006 in San Francisco, CA

TRESENICA

(East Serbia)

Tresenica (Treh-sehn-eet-sah), a dance from East Serbia, was presented at the 1963 University of Pacific Folk Dance Camp by Dennis Boxell, who learned it from the Yugoslav Dance Group in England in 1961.

MUSIC: Record X0PO X312A

FORMATION: Open line of 5 to 8 people, leader at R end. All dancers -- men and women -- wear a belt, and a "belt hold" is used as follows: R hand under, L hand over neighbor's similar grip of belt. Dancers at ends of line put free hand in back, over hip pocket.

STEPS AND STYLING: Serbian Running Threes: Three small running steps to a meas (cts 1, &, 2), hold (ct &). Feet are kept close to floor. "Threes" are used as a traveling step, to go fwd, bwd, and to dance in place. Steps are always very small.

Scissors Step (2 per meas): Small leap in place onto L ft, while thrusting R ft fwd (ct 1); small leap onto R, thrusting L fwd (ct 2). Keep extended ft low and parallel to floor, knee straight.

Leap*, walk*

*Described in volumes of "Folk Dances From Near and Far" published by the Folk Dance Federation of California, Inc., 1095 Market St., San Francisco, California 94103

MUSIC 2/4

PATTERN

Measures NO INTRODUCTION. Dance begins on any measure determined by leader.

I. STEP-CLOSE

- 1 Facing R, step fwd in LOD on R heel, taking wt, with R knee stiff (ct 1). Close L to R heel, bending L knee slightly (ct 2).
- 2 Repeat action of meas 1.

II. RUNNING THREES

- 3 Continuing in LOD, dance one "Running Threes" (R,L,R) (cts 1, &, 2), hold (ct &).
- 4 Repeat action of meas 3, beginning L (L,R,L).
- 5-6 Moving twd ctr, dance two "Running Threes" (R,L,R L,R,L). This movement is not abrupt, but a gradual curving in twd ctr of circle. → LOD ↗
- 7-8 Moving bwd out of ctr and slightly diag to L, dance two "Running Threes" (R,L,R L,R,L).
- 9-11 In place, dance three "Running Threes" (R,L,R L,R,L R,L,R).

III. HOP, STEP, CLOSE

- 12 Hop on R in place (ct 1), step on L while moving very slightly to L (ct &); close R to L, taking wt (ct 2).
- 13 Repeat action of meas 12.

IV. SCISSORS STEP, AND THREES IN PLACE

- 14 Still facing ctr, dance two Scissors Steps, starting with leap on L ft with P thrust fwd.
- 15 Dance one "Threes" in place (L,R,L).
- 16 Dance two Scissors Steps, starting with leap on R ft, L thrust fwd.
- 17 Dance one "Threes" in place (R,L,R).

V. STAMP AND THREES

- 18 Bending fwd at waist and watching ft, stamp L (flat on floor), pointing L toe to R (near R toe -- "Pigeon-toed") (ct 1). Stamp L again, pointing L toe to L (L heel near P toe) (ct 2).
- 19 Dance one "Threes" in place (L,R,L).
- 20 Repeat Stamps of meas 18, reversing ftwork and stamping with R.

TRESENICA (continued)

21 Dance one "Threes" in place (R,L,R).

22-23 Repeat action of meas 18-19.

VI. WALK AND TURN

24-25 Return to erect pos and swinging R ft across in front of L to face RLOD, take 3 large steps fwd, R L R (cts 1, 2, 1); lift on R, and swing L across in front of R, turning 1/2 CW to face LOD (ct 2).

26-27 Repeat the 3 steps and turn of meas 24-25, using opp ftwork and moving LOD.

28-31 Repeat action of meas 24-27.

Repeat dance from the beginning.

Presented by Suzanne Rocca-Butler at Kolo Festival 2006 in San Francisco, CA

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ŽENSKO ČAMČE
(ZHEN-sko CHAHM-cheh)
(Macedonia)

Žensko Čamče, a woman's dance from Macedonia, was taught by Atanas Kolarovski at the University of the Pacific Folk Dance Camp at Stockton in 1971.

Record: Worldtone WT-LP-64-701, Side 1, Band 2

Formation: W in broken circle, facing ctr with hands joined and held at shoulder height, elbows bent.

Rhythm: 7/16 meter - 1, 2, 3 (SQQ: 123, 12, 12)

<u>Meas</u>	<u>Pattern</u>
	<u>PART I</u>
1	Hold
2	Step fwd on L (ct 1), step back on R, L knee bent and raised in front of R leg (ct 2), bring L ft around to back of R (ct 3).
3	Lift twice on R, L raised slightly in back of R, L knee bent (cts 1, 2), step L in place (ct 3).
4	Step fwd on R in front of L (ct 1), step back on L, R knee bent and raised in front of L leg (cts 2, 3).
5-6	Repeat action of meas 3-4, reversing ftwork and keeping R leg raised in front in meas 5.
7-8	Repeat action of meas 3-4.
9	Lift on L (ct 1), moving in LOD, lift on L and touch floor with R heel (ct 2), roll onto full ft (ct 3).
10	Continuing in LOD, step L (ct 1), lift on L and touch floor with R heel (ct 2), roll onto full ft (ct 3).
11	Repeat action of meas 10.
12-21	Face ctr and repeat action of meas 2-11.
22-28	Face ctr and repeat action of meas 2-8, adding a lift on L on last ct of meas 18.
	<u>PART II</u>
1	Facing and moving in LOD, step R (ct 1), step L (ct 2), step R (ct 3)
2	Step L (ct 1), step R (ct 2), step L (ct 3).
3	Lift on L, R knee bent and raised slightly (ct 1), facing ctr, step drag fwd R on R (cts 2, 3).
4-6	Repeat action of meas 2-4, Part I.
7	Lift on L (ct 1), step slightly sdwd R on R, L knee bent and raised across R leg (cts 2, 3).
8	Step L next to R (ct 1), lift on L, R knee bent and raised across L leg (cts 2, 3).
9-16	Repeat action of meas 1-8, Part II.
	<u>PART III</u>
1-2	Repeat action of meas 1-2, Part II.
3	Continuing in LOD, step R (ct 1), step L (ct 2), hold (ct 3).
4	Facing ctr, step sdwd R on R (ct 1), step L behind R (ct 2), step sdwd R on R (ct 3).

ŽENSKO ČA MČE (Continued)

- 5 Bend R knee, L leg held in front of R leg, L ft just off ground, L knee bent (ct 1), straighten R knee and bring L leg around to back (cts 2,3).
6 Repeat action of meas 5, Part III, with L held in back.
7 Step back on L (ct 1), step R next to L (cts 2,3).
8 Step L across R (ct 1), lift on L, R knee bent and raised across L leg (cts 2,3).
9-32 Repeat action of meas 1-8, Part III, three more times.
33-35 Repeat action of meas 1-3, Part III.
36 Facing ctr, step sdwd R on R (ct 1), lift on R, L knee bent and raised across R leg (cts 2,3).

As presented by Atanas Kolarovski
at Stockton Folk Dance Camp, 8/7/71

Notes by Marcel Vinokur with assistance of
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Presented by Suzanne Rocca-Butler at Kolo Festival 2006 in San Francisco, CA