

the 57th Annual

Kolo Festival



Syllabus

of Dance Descriptions

November 28-29, 2008
I.D.E.S.S.T. Hall - Sausalito, CA

Dance Instructors

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BURIANO, BURIENKE**Bulgaria**

Buriano, Burienke, /2/ mene me maistor provodi
da dadesh kontsi tanani, mari, tanani kontsi ibrishim.
Momchentse, garchentse /2/, shto ti sa kontsi tanani,
tanani kontsi ibrishim, ludo, tanani kontsi ibrishim?
Buriano, Burienke, /2/ maistor ti skroi zlat kozhuh,
zlat kozhuh, dalag do peti, mari, zapretnat na dva skutove.
Momchentse, garchentse, /2/ de mai vidial tvoi maistor?
Ot de e miarka toi vzemal, ludo, da mi ushie zlat kozhuh ?
Buriano, Burienke, /2/ nal mina vchera krai diukian,
sianka ti miarna v diukiana, mari, maistor ia s arshin otmeri.

(Buriano, Burienke, my master sent me to you to give me thin threads of sewing cotton. Little boy, why you want thin threads of sewing cotton? Buriano, Burienke, my master cut a golden furcoat for you, long to the heels, in two layers. Little boy, where has your master seen me? How did he take my measure to cut out a golden fur-coat for me? Buriano, Burienke, yesterday when you passed by the shop, my master saw your shadow and took the measures.)

The song was sung by: Mita Jordanova Koparanova, born in 1907; Ana Avramova Licheva, born in 1912.

It is a horo at the accompaniment of a song from the village of Ressen, Veliko Turnovo region. It is danced only by women, holding arm-in-arm. At the performance one group of women sings, the other group chimes in. The horo is calm, in a moderate tempo.

Rhythm — 2/4.

Description of the movements

Movement 1. *"Swing forward"*

It is done in one time

At "one" — a step on left foot forward, the body slightly twists to the right.

At "two" — the left foot takes the body weight, the body sways slightly backward, the right foot is raised from the ground.

Movement 2. *"Move to the right with a drawing"*

It is done in one time

At "one" — a step on right foot to the right.

At "two" — a step on left foot beside the right.

Movement 3. *"Swing to the right"*

It is done in one time

At "one" — a step on right foot to the right.

At "two" — the body weight is transmitted to the right foot, while the left one slightly raises from the ground.

Description of the horo

- | | |
|-----------|--|
| 1 measure | — movement 1. "Swing forward" |
| 2 measure | — movement 2. "Move to the right with a drawing" |
| 3 measure | — movement 3. "Swing to the right" |

HASKOVSKO (Indže Prez Gora Varveše)

Bulgaria

TRANSLATION : "Line-dance from the region of the town of Haskovo" in
& *Iztočna Trakia* or Eastern Thrace, Bulgaria.
BACKGROUND Haskovsko, like many other slow *Pravo* type of dances from Trakia is done to the accompaniment of a song. Characteristic for the performance of the *Pravo Horo* from the Haskovo region are the smooth bouncy steps followed by short abrupt stamps at the closure of the dance pattern.
Another dance with this feature is *Haskovska Lesa*.

METER : 2/4  or 

MUSIC Cassette "FOLK DANCES FROM BULGARIA" - JL1998.02 with Jaap Leegwater. Side B, Nr.18.

STYLE : *Trakijski*, and for the performance of this dance in particular:
- a relaxed, bouncy and feminine character (Part 1)
- small lift on cts & before each measure
- steps are done mainly with the wt on the whole ft
- slight knee-bent position
- smooth movements alternated with short marked stamps (Part 2)

SOURCE : Learned and notated in the spring of 1992 from Maria Eftimova, danceresearcher and instructor at the State Choreographer's School in Sofia, Bulgaria.

FORMATION : Open or half circle. Hands held at W-position.

INTRODUCTION: Instrumental part (20 bars)


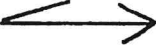
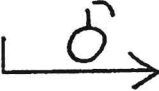
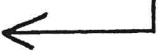

DIRECTION	MEAS	CT	PATTERN	Part 1 "Indže Prez Gora Varveše"
←	1	1	step on R ft in front of L ft	
		2	step on L ft sdwd L	
	2	1	bounce on R ft, placing L toe fwd	
		2	hold	
3	1	step on R ft behind across L ft		
	2	step on L ft sdwd L		
4	1	step and close R ft next to L ft, slightly bouncing on both ft		
	2	small bounce on both ft		
	&	take wt off R ft		

DIRECTION MEAS CT PATTERN Part 1 (Cont.)

5-30 repeat action of meas 1-4 six more times

31-32 repeat action of meas 1-2

Part 2 "Instrumental"

	1	& 1 2	lift L knee in front stamp R ft next to L ft hold
	2	1 2	step on R ft step on L ft
	3	1 2	step on R ft step on L ft
	4	1 2	step and balance on R ft sdwd bounce on R ft
	5	1 2	step on L ft step on R ft behind L ft
	6	1 2	step on L ft stamp R ft next to L ft
	7	1 2	stamp R ft next to L ft lift R ft off the floor
	8-19		repeat action of meas 2-7 two more times
	20	1 2 &	stamp R ft next to L ft hold & take wt of R ft

The dance end with Part 1 at the end of the fourth and last verse of the song as follows:

 last cord gently close R ft next to L ft, slighty bending both knees

Indže Prez Gora Vârveše

Trakia, Bulgaria

Indže prez gora vârveše, mâri*,
Indže prez gora vârveše,
I si na gora dumaše, mâri:
"Goro le, goro zelena,
Goro le, goro zelena, mâri,
I ti vodica studena.

Ima li v tebe hajduti, mâri,
Ima li v tebe hajduti,
I az pri tjah da otida?" mâri,
Gorata mâlci, ne duma,
Gorata mâlci, ne duma, mâri,
Vodata šumi, ne čuva.

Naj go začulo slavejče, mâri,
Naj go začulo slavejče,
To si na Indže produma, mâri:
"Indže le, Indže vojvoda,
Včera ottuka minaha, mâri,
Dor sedemdeset junaka.

Včera ottuka minaha, mâri,
Včera ottuka minaha,
Dor sedemdeset junaka, mâri,
Za tebe, Indže, pitaha,
"Kâde e Indže da dojde, mâri?
Družina da ni povede".

Indze Was Walking Through The Forest

Indze was walking through the forest,
And was talking to the forest, -
'Hey you, green forest,
And you, spring water.

Are there in you any hajduti *,
So I can join them?'
The forest was silent, didn't answer,
The water was gurgling, didn't hear.



Only a nightingale bird heard him,
It said to Indze, -
'Hey you, Indze captain,
Yesterday,
Up to seventy brave men passed through here.
















Yesterday,
Up to seventy brave men passed through here,
And were asking about you, Indže, -
'Where is Indze? We want him to come
And lead out team!.'

* mâri - colloquial address, like 'you know', to the person listening.





* hajduti - respected Bulgarian freedom fighters against the Turkish occupation.

LJAŠKIBulgaria

- TRANSLATION AND ORIGIN : Ljaški or Ljaškovsko means dance from the village of Ljaškovo in the Gotse Delčev district in South Pirin or Bulgarian-Macedonia.
- The dance is also known as Rusanka and Nevrokopsko (the old name of the town of Gotse Delčev).
- It is a mixed line dance done by both man and women together.
- MUSIC : Cassette "FOLK DANCES FROM BULGARIA" - JL1992.02 Side A, Band 2
- METER : 8/8  or 
- The composition of this 8/8 meter (2-3-3) is very unusual and rare in the Bulgarian folk dance repertoire.
- SOURCE : - Learned from Maria Eftimova, choreographer and dance instructor from Sofia, Bulgaria in June 1992.
- Similar variations are also described in Kostadin Rujčev's ethnographic study of Pirin dances and songs published in the Tansovo Izkustvo magazine 1-2, 1977.
- STYLE : Pirinski:
- light and bouncy
 - slight knee bend position throughout most of the dance
 - the arms swing continuously fwd low (ct 1), bkwd low (ct 2) and down at the sides (ct 3) on measures 1-4 and are in W-position on measures 5-6
- The dance has a 6 measure phrase and is performed to a musical accompaniment consisting of 8 measure phrases.
- FORMATION : Open or half circle.
The hands are joined at sides in V-position.
- MUSICAL INTRODUCTION :

<u>DIRECTION</u>	<u>MEAS</u>	<u>CT</u>	<u>PATTERN</u>	<u>Part 1</u>	
	1	1		hop on L ft, lifting R knee	
		2		step on R ft	
		3		fall onto L ft	
	2	1		hop on R ft, bring L ft in arc around	
		2		step on L ft behind R ft	
		3		hop on L ft, touch R toes slightly fwd across in front of L ft	
	3	1		hop on L ft	
		2		step on R ft	
		3		hop on R ft	
	4	3		touch L toes fwd in front of R ft	
					repeat action of meas 3 with opp ftwk & directions
	5	1		hop on L ft	
		2		jump on both ft together in which R ft slides bkwd and l heel turns out in front	
		3		light chuck on both ft together, slightly bkwd, wt mostly on R ft	
6				repeat action of meas 5 with opp ftwk & directions	
	7-24				repeat action of meas 1-6 three more times

Part 2

	1	1		hop on L ft
		2		step on R ft
		3		hop on R ft, extending L leg fwd low across in front
	2	1		hop on R ft
		2		step on L ft
		3		hop on L ft, lifting R ft behind
	3	1		hop on L ft
		2		step on R ft
		3		hop on R ft
	4	1		hop on R ft
		2		step on L ft
		3		touch R toe fwd in front of L ft
5-6				repeat action of meas 5-6 of P art 1
7-24				repeat action of meas 1-6 three more times

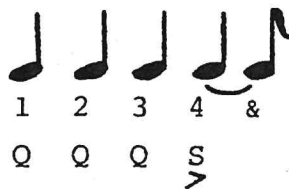
SVORNATO

SOURCE : This version of *Svornato Horo* is done to the song "*Gajda na sviri, horo se vije*" (a gajda plays, a dance is whirling). It was taught at the Fourth Annual Summer Dance Seminar 1986 in Plovdiv, Bulgaria by Stanka Petrova.

MUSIC : Cassette "Bulgarian Folk Dances - 2" JL1986.02 by Jaap Leegwater.

ORIGIN : Rhodope Mountain Region

METER : 9/8



FORMATION : Open circle. Hands held in V-position (down at sides)

INTRODUCTION : 4 measures

<u>MEAS</u>	<u>PATTERN</u>	<u>Part 1 "Gajda na sviri"</u>
1	facing diag R and moving in LOD, fall onto R ft, bending R knee and swing L heel up (ct 1), step on L ft (ct 2), step on R ft (ct 3), step on L ft (ct 4)	
2	repeat action of meas 1	
3	repeat action of ct 1-2 of meas 1 (ct 1-2), turning face ctr and step on R ft sdwd R (ct 3), close and step on L ft, without wt, next to R ft (ct 4)	
4	facing ctr moving sdwd L, step on L ft (ct 1), step on R ft next to L ft (ct 2), step on L ft (ct 3), step and close R ft, without wt, next to L ft (ct 4)	
5-8	repeat action of meas 1-4	
9	facing and moving twd ctr 4 steps R,L,R,L, bringing arms gradually fwd and up (ct 1-4)	
10	3 steps R,L,R, continue bringing arms up to W-position (ct 1-3), step and close L ft, without wt, next to R ft (ct 4)	
11-12	repeat action of meas 9-10 bkwd with opp ftwk, bringing arms slowly down to V-position	
13-24	repeat action of meas 1-12	

SVORNATO (continued)

<u>MEAS</u>	<u>PATTERN</u>	<u>Part 2 "Eh mârî Gano"</u>
1	facing diag R, moving in LOD, fall onto R ft, swing L heel up (ct 1), step on L ft across in front of R ft (ct 2), turning fact to ctr, step on R ft sdwd R (ct 3), step and close L ft, without wt, next to R ft (ct 4)	
2	repeat action of meas 1 with opp ftwk and direction	
3	facing and moving twd ctr, step on R ft (ct 1), step on L ft (ct 2), step on R ft (ct 3), step and close L ft, without wt, next to R ft (ct 4)	
4	Bring arms up to W-position during this meas repeat action of meas 3 bkwd with opp ftwk, bringing arms slowly down to V-position	
5-8	repeat action of meas 1-4	

Part 3 "Instrumental"

1	facing ctr, moving diag R fwd, step on R ft (ct 1), hop on R ft, swinging L ft in an arc close to the floor fwd (ct 2), step on L ft (ct 3), hop on L ft, swinging R ft in an arc close to the floor fwd (ct 4), low leap onto R ft, swinging L heel up (ct &)
2	facing ctr, moving diag L bkwd, step on L ft (ct 1), step on R ft (ct 2), step on L ft (ct 3), step on R ft across in front of L ft (ct 4), step back on L ft (ct &)
3	facing and moving twd ctr, repeat ftwk of meas 7
4	facing ctr, moving bkwd, step on L ft (ct 1), step on R ft (ct 2), step on L ft (ct 3), step on R ft next to L ft (ct 4), step on L ft next to R ft (ct &)
5-8	repeat meas 1-4

Repeat the whole dance sequence one more time from the beginning.

SVORNATO


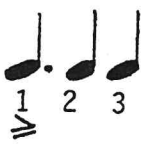
<i>Gajda na sviri, horo se vi-e</i> <i>horo se vi-e, moma go vodi</i>	/2 } /2 } 2	A gajda is playing, a horo dance is winding a horo dance is winding, a young girl is leading it
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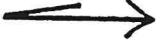



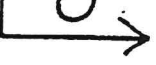





<i>Eh mârî Gano, belo Gano</i> <i>izgori ma, izsuši mâ</i>	} 2	Eh Gano, you beautiful Gano light my fire, make me glow
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Description by Jaap Leegwater © 1986 Presented by Jaap Leegwater

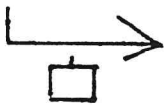
KIRČO NA ČARDAK SEDEŠE

Pirin, Bulgaria




- TRANSLATION : "Kirčo was sitting on the balcony".
This is the first line of the accompanying song.
- ORIGIN : Southern Pirin, Bulgarian Macedonia.
- MUSIC : Cassette "FOLK DANCES FROM BULGARIA" - JL1991.01
Presented by Jaap Leegwater.
Side A, Nr. 10.
- METER : 7/8  counted here as 
- SOURCE : This dance is a variant of Širto.
It is composed of traditional steps learned in Bulgaria and arranged to the accompanying recording by Jaap Leegwater.
- STYLE : Pirinski or Makedonsko
- light and bouncy
- steps are done on the ball of the ft
- liftings by bending and straightening ankle and knees
- FORMATION : Open or half circle.
Hands held in W-position.
- INTRODUCTION : 16 measures.

<u>DIRECTION</u>	<u>MEAS</u>	<u>CT</u>	<u>PATTERN</u>	<u>Part 1 "SONG"</u>		
	1	1	 lift on L ft followed by a	} "Širto-step"		
		2	step on R ft			
		3	step on L ft			
	2	1	 lift on R ft followed by a		} "Širto-step"	
		2	step on L ft			
		3	step on R ft			
	3	1	 lift on L ft followed by a	}		
		2	step on R ft			
		3	step on L ft in front of R ft			
	4		step back on R ft		}	
	5-8		repeat action of meas 3 with opp ftwk & directions			
	9-10		repeat action of meas 1-4			}
	11	1	lift on L ft followed by a			
	12	2-3	lift on R ft followed by a	}		
		1	step on L ft			
		2	lift on L ft followed by a			
	12	2	lift on R ft followed by a		}	
		3	step on L ft			

KIRCO NA ČARDAK SEDEŠE

<u>DIRECTION</u>	<u>MEAS</u>	<u>CT</u>	<u>PATTERN</u>
	13		repeat action of meas 12
	14	1	step on R ft bending R knee
		2	step on L ft behind R ft
		3	step on R ft across in front of L ft
	15	1	step on L ft in front of R ft
		2-3	step back on R ft, lifting L ft off the floor
	16-22		repeat action of meas 9-15 with opp ftwk & directions

Part 2 "INSTRUMENTAL"

	1	1	step on R ft
		2	lift on R ft, lifting L knee in front
		3	step on L ft in front of R ft
	2	1	step on R ft
		2	bounce on R ft, lifting L knee front
		3	hold
	3	1	lift on R ft followed by a
		2	step on L ft
		3	lift on L ft followed by a
	4	1	step on L ft bending L knee
		2	step on R ft behind L ft
		3	step on L ft in front of R ft
	5-16		repeat action of meas 1-4 three more times

KIRČO NA ČARDAK SEDEŠE

Pirin-Macedonia

The musical score is written on four staves. The first staff is labeled 'Inst' and contains a melodic line with a key signature of one sharp (F#) and a 7/8 time signature. Below the notes are the chords: D, A D, A D, G, and E_{mi}. The second staff is labeled 'Vocal-A' and shows two first endings (1. and 2.) with a repeat sign. Below the notes are the chords: A, A, D A, D G, D, A, D, G A. The third staff is labeled 'Vocal-B' and contains a melodic line with a repeat sign. Below the notes are the chords: D, G A, D, A, and E_{mi}. The fourth staff is a single line with the chord A.

1. KIRČO NA ČARDAK SEDEŠE
PEČENO JAGNE JADEŠE
PEČENO JAGNE JADEŠE
ČERVENO VINO PIJEŠE } 2x
2. OT DOLU IDE KALUKA
KALUKA MOME UBAVA
KIRČO NA KALUKA DUMAŠE
KALUKA MOME UBAVO } 2x
3. ZAŠTO SI TOLKO UBAVA
UBAVA OŠTE GISDAVA
NA LICE BELA CERVENA
NA SNAGA TANKA VISOKA } 2x

1. Kirčo was sitting on the balcony
And was eating roasted lamb
He was eating roasted lamb
And drinking red wine
2. Down from the valley came Kaluka
Kaluka, the beautiful girl
Kirčo spoke to Kaluka,
Kaluka, the beautiful girl
3. "How beautiful you are
Beautiful at first sight
With your fair skin and red cheeks
And your slender waist".

Presented by Jaap Leegwater.



Transcription by Barbara McOwen & Jaap Leegwater ©1990

Music on Cassette "FOLK DANCES FROM BULGARIA" - JL1991.01

Side A / Nr. 9.

DIMITROVSKO HORO - TROJČE
(Димитровско Хоро - Тройче)

Bulgaria

- ORIGIN : Girl's dance from the ethnographical region of Šopluk, Western Bulgaria. This dance is an excellent example of the style and characteristics of the Šop region. The dance has two parts, the first part is slow and consists of the typical  Graovo rhythm. It also is the introduction for the faster, vivid second part which is of the *Sitno Šopsko* type (small stepped Šop dance).
- MUSIC : Cassette "BULGARIAN FOLK DANCES" -
- METER : 2/4 
- STYLE : "Šopski": small energetic steps. The upper part of the body moves slightly fwd in coordination with the lifting of the knees. Keep the shoulders relaxed so that they bounce naturally on the rhythm of the steps. The Bulgarians call this "natrissané".
- SOURCE : Jaap Leegwater learned this dance from Maria Eftimova at the *Choreografski Učilište* (choreographer's school) in Sofia, Bulgaria in 1969-70.
- FORMATION : Long line or half circle. Hands at belt hold position, L over.
- INTRODUCTION: 16 measures

Slow Part

<u>MEAS</u>	<u>PATTERN</u>	<u>"Introduction"</u>
1-2	facing and moving LOD, four walking steps, R,L,R,L	
3	small lift on L ft immediately followed by a step on R ft, slightly bending both knees	
4	small lift on R ft, immediately followed by a step on L ft, slightly bending both knees	
5-6	repeat action of meas 1-2	
7	small step on R ft (ct 1), small step on L ft (ct &) big step on R ft (ct 2)	
8	small step on L ft (ct 1) small step on R ft (ct &) big step on L ft (ct 2)	
9-10	repeat action of meas 3-4	
11-12	repeat action of meas 1-2	
13-14	repeat action of meas 7-8	
15-16	repeat action of meas 3-4	
17-144	repeat action of meas 1-16, eight more times	

DIMITROVSKO HORO - TROJČE

(Димитровско Хоро - Тройче) (Continued)

Fast Part

<u>MEAS</u>	<u>PATTERN</u>	<u>Part 1 "Nabivané"</u>
1-2		facing ctr, dancing in place, two "šopska" steps
3		leap onto R ft sdwd R (ct 1), leap onto L ft across behind R ft (ct 2)
4		facing and moving twd ctr, leap onto R ft (ct 1), leap onto L ft (ct 2)
5		hop on L ft, swinging R heel across in front of R leg (ct 1) step on R ft (ct 2)
6		repeat action of meas 5 with opp ftwk
7		facing ctr, dancing in place, leap onto R ft, lifting L knee in front (ct 1), strike L heel next to R toes (ct 2)
8-9		facing ctr, moving bkwd, four running steps L,R,L,R
10		leap onto both ft together in place (ct 1) hop on L ft, lifting R knee in front (ct 2)
11-20		repeat action of meas 1-10

Part 2 "Trojna Nabivané"

1-7		repeat action of meas 1-7 of Part 1
8		repeat action of meas 7 with opp ftwk
9		repeat action of meas 8
10-12		repeat action of meas 8-10 of Part 1
13-24		repeat action of meas 1-2

Part 3

1-4		repeat action of meas 1-4 of Part 1
5		facing ctr, dancing in place, hop on L ft, lifting R leg straight up pointing diag R (ct 1), swing R leg by bending R knee across in front of L leg, ball of R ft touches the floor momentarily (ct 2)
6		leap onto R ft, lifting L ft behind (ct 1) extend L ft fwd (ct 2)
7		hop on R ft, swinging L ft in horizontal arc bkwd (ct 1) step on L ft behind R ft (ct 2)
8		facing ctr, moving sdwd R, step on R ft (ct 1), step on L ft in front of R ft (ct 2)
9-12		repeat action of meas 5-8
13-18		repeat meas 5-8 of Part 1
19-36		repeat action of meas 1-18

Part 4

1-12		repeat action of meas 1-12 of Part 3
13-20		repeat action of meas 5-12 of Part 2
21-40		repeat action of meas 1-20


DIMITROVSKO HORO - TROJČE
(Димитровско Хоро - Тройче) (Continued)

<u>MEAS</u>	<u>PATTERN</u>	<u>Part 5</u>
1-4	repeat action of meas 1-4 of Part 1	
5	turning to face diag L, close R ft with a sharp click against L ft "hlopka" (ct 1), take wt off R ft (ct &), big step on R ft in front L ft (ct 2)	
6	repeat action of meas 5 with opp ftwk	
7-10	repeat action of meas 7-10 of Part 1	
11-20	repeat action of meas 1-10	

Description by Jaap Leegwater © 1988

TRANSLATION: Mitra is a girl's name. The dance is done to the accompanying song (*horovodna pesen*) "*Mitro Mitro Kadon Mitro*" - Mitro, Mitro, dear Mitro - a capella or played by a *kaba gajda*. When played as an instrumental the dance is sometimes called *Mitrino Horo* (Mitro's dance).

ORIGIN AND STYLE: This dance is from the Rhodope Mountain Region in Southern Bulgaria and has all the characteristics of the Rhodope dance style. Typical is the step-horo basic step by which the step is stressed and the hop is performed as a subtle "chuck" in Bulgarian called "*čukče*".

METER: 2/4 

SOURCE: Learned and notated by Jaap Leegwater from Danja Djankova in Smoljan, Rhodope Region, Bulgaria, in the winter of 1975.

MUSIC: Cassette "BULGARIAN FOLK DANCES -

FORMATION: Open circle, hands held in W position, the arms rocking gently on the rhythm of the beat. This dance is a *Vodeno Horo*, which means a "lead-chain-dance". The first dancer (*Vodač* or *Horovodec*) winds the circle into itself and back out again.

INTRODUCTION: None

MEAS PATTERN

- | | |
|-----|---|
| 1 | facing and moving LOD, step on R ft (ct 1), "čukče" on R ft (ct 2) |
| 2 | step on L ft (ct 1), "čukče" on L ft (ct 2) |
| 3 | step on R ft, (ct 1), step on L ft (ct 2) |
| 4-6 | repeat action of meas 1-3 |
| 7 | turning body, face ctr, step on R ft sdwd R (ct 1), bounce on R ft (ct 2) |
| 8 | rock fwd by stepping on L ft (ct 1), bounce on L ft (ct 2) |
| 9 | rock back by stepping on R ft (ct 1), bounce on R ft (ct 2) |
| 10 | facing ctr, moving sdwd L, step on L ft, swinging arms fwd low (ct 1), step on R ft, swinging arms down (ct 2) |
| 11 | step on L ft, swinging arms bkwd low (ct 1), bounce on L ft, bringing arms back to W pos and turning to face LOD (ct 2) |

MITRO

This song originates from the Turkish-Bulgarian time, and it is performed by the *Pomaci*, Bulgarian Moselems in the Rhodopes. This is the *horovodna pesen* or accompanying song to the dance "Mitro".

Mitro, Mitro, kadon Mitro

tornala e kadon Mitra

ot saraen do bunaren

studna voda da notoči

Mitro, Mitro, dear Mitro

she came from the

harem to the well

to pour cold water

De ja sreošna ludo mlado

toj na mitra progovarja

"Mitro, Mitro, kadon Mitro

kade ti e kolančeno ?

Kolančeno ot korčeno

Gerdančeno ot šijikana"

there she met a young lad

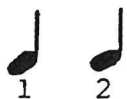

who spoke to her

"Mitro, Mitro, dear Mitro

where is your belt ?

your belt of leather

your vest of silk "

- TRANSLATION : "Small stepped line-dance from the Danube river area in North Bulgaria, als called the ethnographical region of *Severnjaško*.
- BACKGROUND : The Danube river forms the natural border between Romania and Bulgaria. The influence of the *Vlach* minorities is very present in both the musical- and the dance folklore of North Bulgaria.
- MUSIC : Cassette "BULGARIAN FOLK DANCES" - JL1987.01 by Jaap Leegwater
- METER : 2/4  also counted as 
- SOURCE : Learned during a fieldresearch trip with Ivan Donkov, danceresearcher and specialist in North Bulgarian village dances, from Veliko Târnovo in 1979.
- FORMATION : Half or open circle.
Hand joined in W-position.
- INTRODUCTION : 16 measures.

<u>MEAS</u>	<u>PATTERN</u>	<u>Part 1 <i>Napred - Nazad</i> ("Fwd - Bkwd")</u>
1	hands held in W-position, facing & moving twd ctr, step on R ft (ct 1), step on L ft (ct 2)	
2	step on R ft (ct 1), lift L knee in front (ct 2)	
3	facing ctr and moving bkwd, step on L ft (ct 1), step on R ft (ct 2)	
4	step on L ft (ct 1), swing R heel behind (ct 2)	
5-7	repeat action of meas 1-3	
8	jump on both ft together in place (ct 1), come up with a hop on L ft, swinging R ft in an arc from behind through sdwd fwd	

Part 2 *Sitno* ("Small")

1	facing ctr and dancing in place, small step on R ft fwd (ct 1), step back on L ft (ct &), small step on R ft sdwd in front (ct 2), step back on L ft (ct &)
2	small step on R ft fwd (ct 1), step back on L ft (ct &), hop on L ft, lifting R knee in front (ct 2), step on R ft next to L ft, taking L ft off the floor (ct &)
3-4	repeat action of meas 1-2 with opp ftwk & directions
5-8	repeat action of meas 1-4

MEAS PATTERN

Part 3 "Hej"

- 1 facing ctr, strong step on R ft fwd (ct 1),
hop on R ft, turning body face diag R and swing L heel
sdwd up (ct 2),
step back on L ft across behind R ft (ct &)
- 2 repeat action of meas 1
- 3 facing ctr, step on R ft sdwd R (ct 1),
step on L ft behind R ft (ct &),
step on R ft in place (ct 2),
step on L ft sdwd L (ct &)
- 4 step on R ft behind L ft (ct 1),
step on L ft in place (ct &),
step on R ft sdwd R (ct 2),
step on L ft behind R ft (ct &)
- 5-16 repeat action of meas 1-4 three more times

Part 4

- 1 facing ctr, hop on L ft, quickly swinging R ft
in an arc through sdwd behind (ct 1),
step on R ft behind L ft (ct &)
step on L ft sdwd L (ct 2) } "Reel-Step"
- 2 step on R ft across in front of L ft (ct 1),
step back on L ft in place (ct 2),
- 3 facing ctr and moving sdwd R, step on R ft (ct 1),
step on L ft across behind R ft (ct &),
step on R ft (ct 2)
- 4 step on L ft across in front of R ft (ct 1),
step back on R ft in place (ct 2)
- 5 hop on R ft, quickly swinging L ft in an arc
through sdwd behind (ct 1),
step on L ft behind R ft (ct &),
leap onto R ft in place, sharply lifting L knee
in front (ct 2) } "Reel-Step"
- 6 facing ctr and moving sdwd L, step on L heel (ct 1),
step on R ft behind L ft, slightly bending L knee and
lifting R knee in front (ct &),
repeat action of ct 1-& (ct 2-&)
- 7 facing and moving twd ctr,
low leap onto R ft, swinging L heel behind (ct 1),
low leap onto L ft, swinging R heel behind (ct 2)
- 8 step on L ft (ct 1), step on R ft (ct &), step on R ft (ct 2)
Note: this three-step fwd has the character of stamps.
- 9-16 repeat action of meas 1-8

Repeat the whole dance from the beginning two more times,
finishing with a stamp on L ft next to R ft.

MAKAMLIJSKA RÂČENICA

Bulgaria

TRANSLATION : The word *makam* is of Turkish origin and translates to rare or seldom. *Makamlija* means melodious or in the context of the dance: with expression and feeling.
The word *Râčenica* is derived from the Bulgarian noun *Râka* (sg), *Râce* (pl) meaning hand or forearm. Often the dance is performed with waving hand and arm gestures or the twirling of a *Râčenik* (a scarf or handkerchief) high above the head.
In dance and music terminology the term *Râčenica* is used to indicate a dance 7/8 meter (2-2-3) and it is also the name of its basic three-step.

ORIGIN : Eastern Trakia

METER :



MUSIC

- any good Thracian Râčenica can be used.
- A Thracian Râčenica distinguishes itself by its:
 - slower to moderate tempo
 - rhythmic emphasis on cts 1 and 3
 - rich melodic patterns
 - "lyrical" character

- Cassette "FOLK DANCES FROM BULGARIA" - JL1997.04
with Jaap Leegwater Side A, Nr, 1.

STYLE :

- Trakijski:*
- slight knee bent position
 - steps are mainly done on the whole foot
 - the *Râčenica*, or basic three-step has the character of a "Pas-des Basques"
 - fluent and "lyrical" movements

SOURCE :

Todor Karapčanski, ex-dancer, long time soloist and now choreographer with the Bulgarian State Ensemble "Philip Kutev" in Sofia, Bulgaria

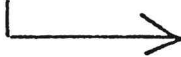
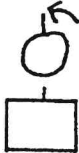
FORMATION

Open or half circle.. Hands held at W-position.

INTRODUCTION

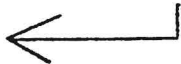

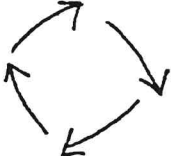
3 bars

MAKAMLISKA RÂČENICA (page 2 of 3)

<u>DIRECTION</u>	<u>MEAS</u>	<u>CT</u>	<u>PATTERN</u>
	1	1-2 3	step on R ft hop on R ft
	2	1-2 3	step on L ft hop on L ft
	3	1-2 3	leap onto R ft sdwd R, swinging both arms down step on L ft across behind R ft, swinging arms bkwd low
	4	1-2 3	step on R ft in LOD, swinging arms down at sides hop on L ft, swinging L leg first with the heel turned out to straight in LOD, the arms move up to W-position
	5	1 2 3	low leap onto L ft step on R ft next to L toes, wt is momentarily on both ft low leap or "fall" onto L ft
	6	1 2 3	low leap onto R ft step on L ft next to R toes, wt is momentarily on both ft low jump on both ft together
	7	1 2 3	hop on R ft, turning L knee out and abruptly swinging both arms down step on L ft bkwd, swinging arms bkwd low step back on R ft in place
	8	1 2 3	hop on R ft, extending L leg fwd low and swinging arms fwd low step on L in front of R ft, moving arms up to W-position hop on L ft, sharply flicking R leg fwd low with ft lightly flexed

trakijska rāčenica
LRL

MAKAMLIJSKA RÂČENICA (page 3 of 3)

<u>DIRECTION</u>	<u>MEAS</u>	<u>CT</u>	<u>PATTERN</u>
	9	1 & 2 3	low hop or bounce on L ft R heel bounces on the floor without wt, moving upperbody and arms slightly fwd step on R ft in front on L ft, moving body and arms back to starting position step on L ft
	10		repeat action of meas 9
	11-12		two <i>trakijska râčenica</i> steps in place RLR, LRL
	13-16		four <i>trakijska râčenica</i> steps RLR, LRL, RLR, LRL, describing an oval figure facing the circle center Repeat the dance from the beginning.

Dance description and presentation Jaap Leegwater © 1998

DVAŠTI TRIŠTI

- TRANSLATION : "Two times, three times"
The title of the dance refers to the meter pattern of the music in Part 1 i.e. : two times 5/8 beat and two times 9/8 beat.
- MUSIC : Cassette "Bulgarian Folk Dances"
Jaap Leegwater JL1984.02.
- BACKGROUND : This dance is from the village of Kela in the Rhodopes Mountains region. It is done by men and women especially on sunday gatherings, holidays and engagements celebrations.
The musical accompaniment is mostly played on the *Kaba Gaida*, the low pitched Rhodope bagpipe (recording # 1).
They also perform the dance to the song *Karai Maičo* (recording # 2).
Other names : *Kûršalama* and *Svornato Horo*.
- FORMATION : Open circle. Hands in W position.
- METER : Part 1 9/8 + 9/8 + 5/8 + 5/8 + 9/8 Counted here as:
1234 1234 12 12 1234
QQQS - QQQS - QS - QS - QQQS
Part 2&3 9/8 Counted here as 1 2 3 4 or Q Q Q S
- INTRODUCTION : Recording # 1 : tuning of the bagpipe.
Recording # 2 : no introduction.

<u>MEAS</u>	<u>PATTERN</u>	<u>Part 1</u>
1 9/8		facing diag R and moving in LOD, fall on R ft, bending R knee and swing L ft bkwd (ct 1), three small walking steps starting with the L ft (L,R,L) (ct 2-4)
9/8		fall on R ft , bending R knee and swing L ft bkwd (ct 1), step on L ft (ct 2), turning face ctr and step on R ft sdwd R (ct 3), close and step on L ft, without wt, next to R ft (ct 4)
5/8		facing ctr and moving sdwd L, lift on R ft immediately followed by a step on L ft sdwd L (ct 1), close and step on R ft next to L ft, bending both knees (ct 2)
5/8		repeat action of previous 5/8 pattern
9/8		turning face diag L, step on L ft sdwd L (ct 1), stamp with R whole ft three times next to L ft, bending both knees (ct 2-4)

(continued)

DVAŠTI TRIŠTI (continued)

MEAS PATTERN Part 2

1-4 9/8 repeat action of Part 1, first 9/8 pattern, four times

Part 3a

- 1 9/8 facing ctr, fall on R ft sdwd R, raising bottom half of L leg diag L bkwd (ct 1), cross and step on L ft in front of R ft (ct 2), step on R ft sdwd R (ct 3) , close and step on L, without wt, next to R ft (ct 4)
- 2 repeat action of meas 1, reversing ftwk and direction
- 3-4 repeat action of meas 1-2


Part 3b

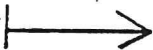

















direction and ftwk as Part 3a, now swinging arms from W-position down to V-position (ct 1-2) and back to W-position (ct 3-4)


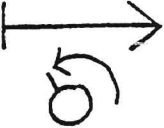


SEQUENCE OF THE DANCE

<u>Recording # 1 "Kaba Gaida"</u>		<u>Recording # 2 "Karai Maičo"</u>	
Part 1	6x	Part 1	2x
Part 2	1x	Part 2	1x
Part 3b	1x	Part 3a	1x
Part 1	2x	Part 3b	1x
Part 2	1x		
Part 3b	1x	Part 1	2x


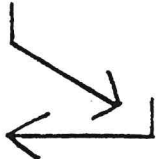

BÂČVANKABulgaria

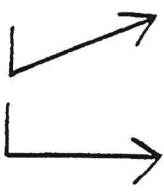






- TRANSLATION : Wooden barrel.
- ORIGIN : Women's dance from the Vidin and Kula districts in N.W. Bulgaria.
- MUSIC : Cassette "FOLK DANCES FROM BULGARIA" - JL1996.01
Presented by Jaap Leegwater
- METER : 2/4 
- STYLE : Severnjaški
- light on the ball of the ft
- bouncy and jumpy character
- feminine
- SOURCE : This version of Bâčvanka is composed of traditional steps learned in Bulgaria and arranged to the accompanying recording by Jaap Leegwater.
- FORMATION : Lines or open circle.
The dancers stand fairly close to each other and the hands are held down at the sides in V-position.
- MUSICAL INTRODUCTION : Bavna Pesen, the slow Air preceding the dance.

<u>DIRECTIONS</u>	<u>MEAS</u>	<u>CT</u>	<u>PATTERN</u>	<u>Part 1</u>
	1	1	 step on R ft	
		2	 step on L ft	
	2	3	 step on R ft	
			 step on L ft	
		4	 step on R ft	
			 step on L ft	
	3	5	 step on R ft across in front of L ft	
			 dip on R ft	
		6	 step on L ft	
	4		 step on R ft next to L ft	
		7	 step on L ft	
	5	8	 step on R ft across in front of L ft	
		 dip on R ft		
6	9	 step on L ft		
		 step on R ft next to L ft		
	10	 step on L ft		
	11-12	repeat action of meas 3		

<u>DIRECTIONS</u>	<u>MEAS</u>	<u>CT</u>	<u>PATTERN</u>	
	7	13	step on L ft	"Pas-de-Basque" RLR
		14	low leap onto R ft	
			step on L ft next to R ft	
			fall onto R ft	
	8	15	low leap onto L ft	"Pas-de-Basque" LRL
			step on R ft next to L ft	
			fall onto L ft	
			step on R ft	
	9	17	step on L ft	
		18	pivot on L ft lifting R knee straighten (pump) R leg down	
	10	19	step on R ft	
			step on L ft	
		20	step on R ft	
			step on L ft	
	11-20		repeat action of meas 1-10	

Part 2

	<u>STEPS</u>	<u>ARMS</u>
	1	reach to horizontal fwd
	2	drop arms slow to V-position
	3	
	4	
	5	
	6	
	7	swinging arms fwd low
	8	swinging arms down
	5-8	repeat action of meas 1-4

<u>DIRECTIONS</u>	<u>MEAS</u>	<u>CT</u>	<u>PATTERN</u>	<u>Part 3</u>	<u>ARMS</u>
	1	1	 step on R ft lift (hop) on R ft		reach to horizontal fwd
		2	 step on L ft lift (hop) on L ft		
	2	3	 leap onto R ft  step on L behind R ft		pull arms in to W-position
		4	 leap onto R ft  step on L ft behind R ft		
	3-8		repeat action of meas 1-2 three more times		

SEQUENCE OF THE DANCE PATTERNS

<u>MUSIC MEASURES</u>	<u>PATTERN</u>	<u>TIMES</u>
A 10 } A 10 }	Part 1	2 x
B 8	Part 2	2 x
A 10 } A 10 }	Part 1	2 x
B 8	Part 2	2 x
C 8	Part 3	4 x
D 8	Part 2	2 x
E 8	Part 3	4 x
A 10 } A 10 }	Part 1	2 x
B 8	Part 2	2 x

Nikola Krcadinac



MADJARAC

PRONUNCIATION	Mah-JAR-ahts
TRANSLATION	The Hungarian
SOURCE	Dance from Banat, introduced and explained by Dobrivoje Putnik
BACKGROUND	Traditional old dance from Vojvodina, widespread throughout region and is danced at most Serbian events i.e. Weddings. Holidays. Usually whoever orders the dance pays money to the band by tucking it onto the end of the neck of one of the tamburas or on another of the instruments.
MUSIC	Dances of Vojvodina FA-46 (<i>Sondorgo</i> Hungarian band)
FORMATION	Couples in shoulder-waist position (Polka)
METER/RHYTHM	2/4
STEPS/STYLE	part one (A Music) W dancing around M Part two (B music) closed "Polka position. Very dynamic dance with variations, M improvises with ft twists

ŠANTAVI MADJARAC

- PRONUNCIATION SHAHN-ta-vee Ma-JAR-ahts
- TRANSLATION The Limping Hungarian
- SOURCE Dance from Banat, researched and introduced by Dobrivoje Putnik
- BACKGROUND A traditional dance from Vojvodina, widespread throughout the region and danced at many Serbian festive events like weddings. Usually whoever orders the dance pays money to the band, putting it on the end of the neck of one of the tamburas or any instrument.
- MUSIC Dances of Vojvodina FA-46 - FKUD *Stanko Paunović* orchestra
- FORMATION Couples - A. Open Polka style, man's R hand on woman's back. holding woman's R hand, woman's L hand on mans R shoulder. Closed couple or "Polka" position – part two
- METER/RHYTHM 4/8
- STEPS/STYLE Part one – two times stamp with hops, alternate ft,
Part two – same as Madjarac
Very dynamic dance with numerous variations. Men use fancy ft-twists freely.

KELERUJ

PRONUNCIATION	KEH-leh-rooey
TRANSLATION	not known
SOURCE	Dance from Srem, first introduced and explained by Jankovic sisters.
BACKGROUND	Traditional dance from Srem / Vojvodina, spread throughout region and is danced at most Serbian events especially at Weddings. Danced with one or more couples in one bigger circle.
MUSIC	Dances of Vojvodina FA-46 (<i>Sondorgo</i> Hungarian band)
FORMATION	Couples in Polka Style, or in small closed circles, "Kolo" style (3-4 couples) man's hands behind woman's, woman's hands on man's shoulder to each side of her.
METER/RHYTHM	4/4
STEPS/STYLE	Very dynamic dance with slight shaking of all body

Keleruj Song Words from Sombor & Subotica

KELERUJ

Dodji diko ranije makar preko kapije	2x
Uješće te naša kera šarena i bela	2x
Sidila sam na stazi gde moj dragi prolazi	2x
Kad naidje da me vidi pa da se zastidim	2x
Oj devojko čikina što me nisi viknula	2x
Kad su otšli volovi kroz duboki dolovi	2x
Ja sam tebe viknula samo nisam ciknula	2x
Kad su otšli volovi kroz duboki dolovi	2x
Keleruj keleruj bila suknja na moluj	2x
Opa cupa dragi šta moj dragi sada radi	2x
Keleruj keleruj bolja šunka neg' pasulj	2x
Opa cupa dragi šta moj dika sada radi	2x
Imala sam dilbera pa ga nisam volela	2x
Opa cupa dragi šta moj dika sada radi	2x
Sinoć meni moj dilber došo rano pod pendžer	2x
Opa cupa draga kad siveć zaspala	2x



SREMSKO KOLO

TRANSLATION	Circle dance from Srem
SOURCE	Dance from Srem, introduced by the Jankovic Sisters and explained by Dobrivoje Putnik
BACKGROUND	Traditional dance from Srem, spread throughout region and is danced at most Serbian events i.e. Weddings and celebrations (Slava). Sometimes men dance holding shoulders and women holding hands.
MUSIC	Dances of Vojvodina FA-46 (FKUD Sonja Marinkovic orchestra)
FORMATION	Open or closed circle. Hands same as Keleruj in „kolo“ section, or men use the “T” hold and women hold hands separately in “V” position..
METER/RHYTHM	4/4
STEPS/STYLE	Small steps with twists and shakes.

VELIKO BANATSKO KOLO

TRANSLATION	Big circle dance from Banat
SOURCE	Dance from Banat, introduced by the Jankovic Sisters, explained and demonstrated by Dobrivoje Putnik.
BACKGROUND	Traditional dance from North Banat Subotica region, danced at Weddings and celebrations (Slava). Men dance holding hands behind the girls and girls hold hands on shoulders of neighbors (man's)
MUSIC	Dances of Vojvodina FA-46 (FKUD <i>Stanko Paunovic</i> orchestra)
FORMATION	Open or closed circle (same as Keleruj „kolo“ position) Dance moves to the left.
METER/RHYTHM	4/4
STEPS/STYLE	Small steps with foot-shakes, syncopations, bounces and with fancy crossing footwork.

MALO BANATSKO KOLO

- TRANSLATION Small circle dance from Banat
- SOURCE Dance from Banat, introduced by the Jankovic Sisters, explained and demonstrated by Dobrivoje Putnik
- BACKGROUND Traditional dance from Banat region, danced at Weddings and celebrations (Slava). When men dance together with women they dance with smaller and more subdued steps.
- MUSIC Folklore Advenures FA-46 (*Vujicsics* orchestra)
- FORMATION Open or closed circle. Men hold hands behind the woman's back and women hold hands on neighbor's shoulders (man's) or Separate men and women, men holding shoulders (T) and women holding hands behind back (basket)
- METER/RHYTHM 4/4
- STEPS/STYLE Native dancers embellish the dance with many tiny syncopations and bounces.

OJ STARI STARČE

TRANSLATION	Hey old man
SOURCE	Origin unknown
BACKGROUND	Humorous dance
MUSIC	Dances of Vojvodina FA-46 (Sondorgo orchestra)
FORMATION	Open circle, (V) position.
METER/RHYTHM	4/4
STEPS/STYLE	Similar to Devojačko kolo with variations.

POŠLA RUMENA

- PRONUNCIATION POE-shlah ROOM-en-nah
- TRANSLATION From the song, "Rumena went to fetch water early one morning."
- SOURCE Dance from Ponišavlje, introduced by Janković Sisters.
- BACKGROUND Traditional dance from Niš region, danced at Serbian gatherings (poselo) Weddings and celebrations (Slava).
- MUSIC Serb Country FA – 30(R) – RTV Beograd orchestra- supervised by Desa Đorđević.
- FORMATION Open circle
- METER/RHYTHM 2/4
- STEPS/STYLE Step hops, cross fit steps and running steps with body turning in the direction of movement.

Song Words

Pošla Rumena, nane, rano na vou, *
Rano na vodu, nane, po ladovina, *
Poladovina, nane, po mesečina. *
Vodu da vadi, nane, grlo da ladi, *
Vodu da lije, nane, lice da mije. *

* Of le-lele rano na vodu (repeat after each line)

RUKAVICE S' PRSTIMA

TRANSLATION	Gloves with fingers
SOURCE	Dance from Banat, introduced explained and demonstrated by Dobrivoje Putnik
BACKGROUND	Dance from Banat region, danced at Serbian gathering and celebrations (Slava).
MUSIC	Dances of Vojvodina FA-46 – Tambura orchestra
FORMATION	Open circle of couples. First part hands down (V) , second part couple hands up (eye level).
METER/RHYTHM	4/4
STEPS/STYLE	Small quick steps. (I) In the circle back and forth, couples the same (II). Forward to the center of the circle and back, couples the same (III). In a circle continuously, couples the same

Song Words

Rukavice s prstima	Gloves with fingers,
Mara šiške nosila	Mara wore spit-curls,
Ha,haj, Bože daj,	Hey, hey, by God,
Lepša cura nego raj!	A girl is better than heaven!

KOLO NA JEDNU STRANU

TRANSLATION	One Way Kolo
SOURCE	Dance from Vojvodina Srem region, introduced explained and demonstrated by Dobrivoje Putnik.
BACKGROUND	Dance from Vojvodina region, danced at Serbian gathering (prela, moba) and celebrations (Slava).
MUSIC	Dances of Vojvodina FA-46 – Tambura orchestra of Sonja Marinkovic
FORMATION	Open circle and couples. (Hands same as Keleruj „kolo“) open circle, or semicircle. Mans hands behind woman's, women hands on man's shoulder.second fast part hands down (V).
METER/RHYTHM	4/4
STEPS/STYLE	Small quick steps and step-hops.

JA SAM JOVICU or JOVICA

TRANSLATION	From the song "I tricked my boy friend, Jovica". (Ja sam Jovicu varala, šarala...)
SOURCE	Dance from Bačka introduced and explained by Dobrivoje Putnik
BACKGROUND	Traditional dance from Bačka, spread throughout region and is danced at most Serbian events i.e. Weddings and celebrations (Slava).
MUSIC	Dances of Vojvodina FA-46 – Tamburitza orchestra
FORMATION	Couples holding hands, facing each other.
METER/RHYTHM	4/4
STEPS/STYLE	Small steps.

ZURKA

TRANSLATION	<i>"Peephole"</i>
SOURCE	Dance from Srem, introduced Janković Sisters and explained by Dobrivoje Putnik.
BACKGROUND	Traditional dance from Srem, spread throughout region and is danced at most Serbian events i.e. Weddings and celebrations (Slava).
MUSIC	Folklore Adventures FA-46F (KUD Sonja Marinković orchestra)
FORMATION	Couples Hands, facing couples or closed circle
METER/RHYTHM	4/4
STEPS/STYLE	Small steps.

STARA ŠAPČANKA

TRANSLATION	Old dance from Šabac
SOURCE	Dance from Serbia, introduced and explained by Dobrivoje Putnik
BACKGROUND	Originally from Mačva region in North West Serbia, and spread throughout the region.
MUSIC	Dances of Vojvodina FA-46 – FKUD Sonja Marinković orchestra
FORMATION	In line or open semi-circle.
METER/RHYTHM	4/4
STEPS/STYLE	Small steps, step-hops.

LOGOVAC

- TRANSLATION "The Spare Horse"
- SOURCE Dance from Bačka, introduced by Sister Jankovic and explained and demonstrated by Dobrivoje Putnik
- BACKGROUND Trio dance from Vojvodina. Originally from the Bačka region, but spread throughout Vojvodina and was even known among American Banaćani who danced it up to the 1950s.
- MUSIC Dances of Vojvodina FA-46 – FKUD Stanko Paunovic orchestra
- FORMATION One man with two women with one woman on either side of man. Women place the hand nearest the man on his nearest shoulder. They place their outer hands on their outside hips where the man grasps them with his outstretched hands from around in back of their waists.
- METER/RHYTHM 4/4
- STEPS/STYLE Small steps, step-hops

SONG WORDS

Teraj, kume, logova,	Koom, drive the spare horse over the weedy
Preko toga korova,	fields; it's a long way to Mitrovica. where
Daleko je Metrovica	they make sour wine, and further still to
Gde se kuva kiselica,	Sent-Ivan, where they make love every day!
Još je dalje Sent-Ivan	
Gde se ljube svaki dan!	

Metla nogu na potegu,	[The bride] put her foot up on the footboard
Pa sve vice: "Neću!"	And shouted, "I don't want to go!"
Pa na kuma namiguje.	Then she winked at the best man to
Da se kola krecu..	Get the wagon going.

Jeli kćeri, jel' to taj,	Tell me, daughter, is he the one.
Hulja i bećar?	That scoundrel, that bećar?
Jeste, majko, to je taj,	Yes, mother, he's the one.
Al' nije bećar!	But he's not a bećar!

John Filcich



KOLO

This simple "walking kolo" is commonplace, sometimes the only dance done, in the Dinaric zone, Lika, Bosnia, and Hercegovina. It is done to any suitable song, with or without musical accompaniment.

My favorites are "U Ponedeljak Rano" (On a Monday Morning) and "Lipo j' Naso Licko Polje" (Our Beautiful Lika Field)

Formation: Open circle, "W" position, leader at right end.

Meas. 1 Facing diagonally right, step right foot to right. (ct. 1)
Continuing, step left foot to right, crossing over right (ct. and)

Meas. 2 Step on right foot to right (ct. 1)
Step on left foot towards center, knee straight. (ct. and)
(weight remains on right foot)

Meas. 3 Repeat meas. 2 to left, with opposite footwork.

Note: Format is essentially the same as in Lesnoto but with step-points and dance steps are lively with some arm movements.

Presented by John Filcich

Two Croation Dance Songs
"Oj Ivane Ivaniću and Lipo j' naše Ličko Polje

OJ IVANE IVANIĆU

Oh, John, Johnny-

STANI MALO DIVANIĆU

Stay a while, let's chat.

NIJE MENI DO DIVANJA

I'm not up to chatting,

NI MOM KONJU DO STAJANJA.

Nor my horse for standing around.

DA JE MENI ČAŠA VINA,

Now if there was a glass of wine

I MOM KONJU SAKA SINA,

for me, And some hay for my horse..

ONDA BI JA JUNAK BIO

Then I would feel "manly",

PA BI STOBOM DIVANIO.

And would chat with you..

LIPO J' NAŠE LICKO POLJE

*Beautiful is our Lika meadow,**

LIPE NAŠE LIVADICE.

Beautiful is our field.

TU MI RASTU BJELE RUŽE

There bloom white roses,

BJELE RUŽE IVANČICE.

White roses and daisies.

SVAKA DRAGA BERE SVOME

Every "draga" picks a bouquet*

A JA JADNA NEMAM KOME.

for her own "dragi". But poor me, I have no one.

DRAGI ME JE POLJUBIO

Dragi kissed me,

PA ME JADNU OSTAVIO.

And he left me.

A JA NJEGA NIKAD NEĆU

And I will never forget him,

ZABORAVITI I UMRET ĆU.

till the day I die.

LIPO J' NASE LIČKO POLJE

Beautiful is our Lika meadow.

LIPE NAŠE LIVADICE.

Beautiful is our field.

**LIKA is a province in central Croatia.*

*** Draga, (f) and dragi (m) are terms of endearment, here girl-friend and boy-friend*

Presented by John Filcich

DERE (SLAVONIA)

Pronunciation: DEH-reh, the r rolled

Dere is one of the easier standard dances in Slavonia., learned by John Filcich at the Winter Folklore Seminar in Croatia in 2008. Given below is the standard version, with alternate following.

Music; CD; CROATIAN DANCES, FOLKLORE SEMINAR, 2008, number. 12

Rhythm: 4/4

Formation: Closed circle, hands in "W" position with middle fingers hooked

Meas. Pattern

- 1 Facing slightly left, step left on left foot.
Facing slightly left, step right foot left, crossing in front of left. foot.
Step left on left foot.
Close right foot to left without taking weight, facing center.
- 2 Repeat action of measure 1 to the right using opposite footwork.
- 3.....Facing slightly left, step left, right, moving left and using two tiny flat-footed, stiff kneed steps.(count 1, and) (left, right)
Repeat beat (count 1,and) of meas of above (count 2, and)
" " " " " " (count 3, and)
4 " " " " " " (count 4, and)
" " " " " " (count 1, and)
" " " " " " (count 2, and)
Turning to face center, bounce-bounce on both feet (count 3,4)
- 5-6 Repeat patter of measures 3 and 4, reversing direction and footwork.
- 7-8 Repeat measures 1, 2
- 9-10.....Repeat measures 3,4, except moving forward towards center of circle, starting on left foot.
- 11-12 Repeat measures 5,6, except moving backward, starting on right foot.
(these are essentially 10 small steps done quickly, plus the two bounces)

ALTERNATE VERSION:

Formation: Front basket, can be joined by linked middle fingers, left hand under right

- Meas. 1 :Step left with left, close right to left, taking weight, facing center
Step left with left, close right to left taking no weight.
- Meas. 2 Repeat to right with opposite footwork, facing center
- 3 4 Take 12 small, quick steps to the left starting with left foot still facing center.
- 5-6.....Take 12 small, quick steps to the right, starting right foot, still facing center.

Note: Alternate to meas. 3-4: Do four step-closes to the left, ending with weight on left
Meas 5-6: same as in original version, the 12 quickies.

Presented by John Filcich

OJ IVANE, IVANICU...

This is a simple walking or running dance, done in an open line led from the left, which has countless verses which may be sung along to it. Form in a front basket hold (R arm over) in a single line. The leader, at the left end, will take the line around in semi-circles, curlicues, and various serpentine forms at his/her will.

Begin with the Right foot stepping in front of the left in the left LOD, then step left with the left foot. Different varieties of the step are as follows, and can be changed by the leader in mid-dance (no "calls", just watch!).

1. Simple walk, as above. Put a little lilt in it so it's a dance, too! R - L - ...
2. Turn it into a grapevine: R in front, left to side, R behind, L side,...
3. Make it like prancing: do the first step as a little leap that you sink into, then just push off upwards with the left foot, making the whole movements DOUBLE-TIME from normal.
4. Do it at a quick even run (double-time).

The song is first sung by the leader, then the dancers repeat it. This is the pattern for each line of text. The leader sings the eight syllable line once, then everyone repeats it after him singing the harmony. The following is a characteristic set of verses:

Oj Ivane, Ivaniću,
stani malo, divanit ću.

Nije mene do divana,
ni mom konju do stajanja.

Da je mene litra vina,
mom konjiću štranga sena,
onda b' mogo divaniti
i moj konjić postajati.

Nastale su zle godine,
nema vina ni rakije,
ni dobroga djuvegije.

Oh John, Johnny,
stop for a bit, I'll chat.

I don't want to sit around
and talk,
nor is my horse for staying.
If I had a liter of wine,
and my horse a handful of
hay,
then I could sit and chat,
and my horse stay.
Bad years have come,
there's neither wine nor
brandy,
nor good bridegrooms.

Dance description by Frank Dubinkas
Presented by John Filcich

HAJD' NA LIJEVO
(Croatia)

Pronunciation: Hide nah LYEH-veh

Various dances with this name ("Hajd' na lijevo" means "Let's move to the left") are found throughout Yugoslavia, especially Serbia and Croatia. The version described here is from Slavonia (eastern Croatia), and was learned there by Dick Crum in 1954.


Music: KOLA E-404 A, "Hajd' na levo." 2/4 meter.
Nonesuch H-72042 "Village Music of Yugoslavia", Side I, Band 5.
"Hajd' na levo."
Jugoton EPY-S-4427, Side A, Band 1. "Ajd na lijevo"

Formation: Closed circle, mixed M and W. Front basket hold, hands (sometimes middle fingers) joined with 2nd person over on either side, R arm over, L arm under.

Meas Rhythm

PATTERN

Part A - Bold walking steps L and R

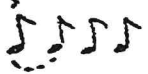
1  Facing diag fwd L, step boldly in this direction with L ft (ct 1). Step boldly in this direction with R ft in front of L ft, turning to face diag fwd R (ct 2).



Still facing diag fwd R, take a long step bkwd with L ft (this brings circle back to its original circumference) (ct 1). Close R ft beside L ft without taking wt on R ft (ct 2).

3-4 Repeat action of meas 1-2, but moving R with opp ftwk. End facing ctr of circle.

Part B - 8 "drmeš" steps in place

5  Fall onto flat L ft in place, bending knee slightly and bringing R ft very slightly off floor beside L ft (ct 1). Rise very slightly onto ball of L ft, straightening knees (ct &). Come down twice ("bounce") on both heels together, knees straight, and release R ft at the very last moment in preparation for the next step (cts 2, &).

6 Repeat action of meas 5, Part B, in place with opp ftwk.

7-12 Repeat action of meas 5-6, Part B, three more times (4 in all).

NOTE on Part B: In some villages, meas 5-8 are done moving fwd twd ctr, and meas 9-12 are done bkwd away from ctr to return to orig place.

Dance description by Dick Crum
Presented by John Filcich

MMJ=138

HAJD' NA LEVO

SLAVONIJA

mf Hajd' na le- vo bra- te Ste- vo, hajd' na de- sno mi- la se- stro.

mp Nit' u le- vo, nit' u de- sno, već na i- sto me- sto,

mp Nit' u le- vo, nit' u de- sno, već na i- sto me- sto.

Il' ti tamo il' onamo,
 Ti si moja od svakamo.
 Il' ti tuda il' onuda,
 Ti si moja od svakuda.
 Il' ti tuda il' onuda,
 Ti si moja od svakuda.

Tvoja mama ijuju,
 Zatvorila kapiju.
 Idi kući pitaj mame
 Bi l' te dala za me,
 Idi kući pitaj mame
 Bi l' te dala za me?

MMJ=92

OJ IVANE, IVANIĆU

SLAVONIJA

mf Oj I- va- ne I- va- ni- ću, oj I- va- ne I- va- ni- ću.

Oj Ivane, Ivaniću,
 Stani malo divanit ću.

Nije meni do divana,
 Ni mom konju do stajanja.

Da je meni čaša vina,
 I mom konju šaka sina.

Onda bi ja junak bio,
 Pa bi s tobom divanio.