

The 64th Annual Kolo Festival



The Croatian-American Cultural Center
November 27-28, 2015

DANCE INSTRUCTORS

John Filcich - Kolos
Yannis Konstantinou - Greek Macedonia
Ahmet Lüleci - Turkey
John Morovich - Croatia



64th Annual Kolo Festival
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KOKONJEŠTE

Serbian

- PRONUNCIATION: koh-kohn-YESH-teh
- TRANSLATION: From the Romanian word "coconește" meaning "in the style of a young nobleman."
- SOURCE: Dick Oakes learned this dance from Dick Crum and John Filcich. In the early 1950s, Michael and Mary Ann Herman spread the dance from New York. Jane Farwell brought it to Texas. Rickey Holden described a significantly different version for Folkraft (LP) LP-53.
- BACKGROUND: Kokonješte or in dialect Kukunješće (also described as Kukunješte, Kukunješ, Kukunješće, and Kokonješće) is danced to many different tunes. The one that became most popular, and is associated most with the dance as brought to the United States by Serbs who lived in the Austro-Hungarian Empire, is titled "Arapsko Kokonješte (meaning Arabian, as in the horse). It as a favorite of turn-of-the-century ballrooms as well as village churchyards. By 1900, it had attained sufficient popularity among Serbs living in the Austro-Hungarian Empire that it was transplanted to the United States and Canada by immigrants.
- Dick Crum said, "The term "Kokonješte pattern" is often used by Yugoslav dance specialists with reference to a large group of kolos that share Kokonješte's basic structure. This group includes dances well known to many U.S. and Canadian folk dancers, such as Žikino Kolo, Čuješ Mala, and U Šest Koraka."
- The dance described here was commonly done at Serbian and Croatian dance events in the eastern United States during the early 1950's.
- MUSIC: Balkan Records (45rpm) 576B "Kokonješte Kolo"
NAMA 2 (LP) 1002, side B, band 2, "Kokonješte"
Folk Art (10" EP) LP-107 "Kokonješte"
Folk Dancer (45rpm) MH 1007, side b, "Kukunješće Kolo"
- FORMATION: Open cir of mixed M and W with hands joined and held down in "V" pos, end dancers have free hands at small of back.
- METER/RHYTHM: 2/4
- STEPS/STYLE: Steps are small.

MEAS

MOVEMENT DESCRIPTION

INTRODUCTION

1-12 No action during the first "Arapsko" theme.

I. KOKONJEŠTE

- 1 Facing slightly to R and moving in LOD, run R (ct 1), run L (ct 2),
 2 Facing ctr, step R slightly swd with R heel slightly turned outward (ct 1), step L next to R (ct &), step R next to L (ct 2),
 3 Reverse action of meas 2 to L with opp ftwk,
 4 Repeat action of meas 2,
 5-8 Reverse action of meas 1-4 to L with opp ftwk.
- 9-32 Repeat action of meas 1-8 three more times.

NOTE: On meas 1, some dancers exaggerate the two running steps by stepping outward from the ctr on the first ct and twd the ctr on the second ct, keeping the ft close together in a zig-zag motion.

II. ARAPSKO ("Arab style")

- 1 Facing slightly to R and moving in LOD, step R (ct 1), step L (ct 2),
 2 Facing ctr, step R slightly swd with heel slightly turned outward (ct 1), touch L next to R (ct 2),
 3 Reverse action of meas 2,
 4 Repeat action of meas 2,
 5-8 Reverse action of meas 1-4 to L with opp ftwk,
 9-12 Repeat action of meas 1-4.

NOTE: Some dancers like to raise their arms fwd to just below shldr height, elbows relaxed and rounded, during this fig.

Repeat entire dance from beg except that dance alternates to opp dir with opp ftwk.

KOKONJEŠTE Serbia

Stara baba stara je,	An old woman is old,
Kad se ljubi mlada je!	But when she makes love, she's young!
Tebe babo voleću,	Old woman, I'll love you,
Od ljubavi Umredću!	I'll die of love for you!

Cura gazi baricu	A girl stepped in a puddle
Uvatila žabicu!	And caught a little frog.
U Osijeku ćuprija;	There's a bridge in Osijek;
Tri se stup prebila!	Three of its supports (piers) are broken.

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Additional note from John Filcich:

The basic Kokonješte step pattern, with its perfect symmetry, is found in many dances, such as in Arapsko Kokonješte, Jeftanovićevo Kolo, Dorčolka, Mangupsko Kolo, Čukaričko Kolo, Ličko Kokonješte, Čuješ Mala, Susu Mile, Srpkinja, Žikino Kolo, and the popular U šest which is the current descendant. It is a favorite with folk dancers as it fits almost any 2/4 music.

JEFTANOVIĆEVO KOLO

Bosnia and Vojvodina (Yugoslavia)

Jeftanovićevo kolo (yef-TAH-noh-vee-cheh-voh KOH-loh, "Jeftanović's dance") was composed about 1901 in Sarajevo, the capital of Bosnia, which at the time was under Austro-Hungarian administration. The dance was created, by composer(s) unknown, in honor of Gligorije Jeftanović, a prominent public figure among the Serbs of the area and their spokesman in relations with the governing authorities. He had recently returned from a trip to Vienna, where he had sought autonomy for Serbian churches and schools in the districts of Bosnia and Hercegovina.

"Jeftanović's dance" was popular at Serbian social events in towns throughout Bosnia, Hercegovina and other areas of Austria-Hungary where, in the turbulent political atmosphere of the times, it contributed to the sense of identity of Serbs living there who aspired to unification with Serbia proper.

In the period between the two World Wars the popularity of *Jeftanovićevo kolo* declined. Old-time residents of Sarajevo recall that Jeftanović's eldest son traditionally led "his family's kolo" whenever it was played at a gathering where he was present. The dance is reported to have been last done in Sarajevo at a social event in the winter of 1941.

Shortly after its 1901 debut in Sarajevo, the dance spread among the Serbs of Vojvodina as well. There it underwent some changes in its music and steps. From Vojvodina it made its way to the U.S., via Serbian immigrant tamburitza players from that area who particularly liked its tune. (This was the case with the members of the "Banat" Orchestra who play on the Folk Dancer record listed below.) *Jeftanovićevo kolo* can still be seen occasionally in some Serbian communities in the eastern U.S. It is described below as it was learned and danced by Dick Crum in the 1950's at Serbian and Croatian dance affairs in Pittsburgh, Pennsylvania.

Recording: Folk Dancer MH 45-1012b, *Jeftanovićevo kolo*.

Meter: 2/4

Formation: Open circle, mixed M and W, hands joined and held down at sides.

MEAS

ACTION

Figure 1 - "Basic kolo step"

- 1 Facing ctr, low hop on Lft in place or moving very slightly R (1); step Rft (flat) sdwd R (&); close Lft beside Rft, taking wt (2).
- 2 Short step with Rft sdwd R (1); low hop on Rft in place (2).
- 3-4 Same mov'ts as meas 1-2, but to L with opposite ftwk.
- 5-16 Repeat mov'ts of meas 1-4 three more times (for total of four).

JEFTANOVIĆEVO KOLO (cont'd)

Figure 2 - "Basic *kokonješte* step"

- 17 Facing slightly R of ctr and moving in LOD: step Rft fwd (1); step Lft fwd (2).
- 18 Facing ctr, short step with Rft sdwd R (1); close Lft (no wt) beside Rft or slightly fwd (2).
- 19 Short step with Lft sdwd L or in place (1); close Rft (no wt) beside Lft or slightly fwd (2).
- 20 Short step with Rft sdwd R or in place (1); close Lft (no wt) beside Rft or slightly fwd (2).
- 21-24 Reverse direction and footwork of meas 17-20.
- 25-32 Repeat mov'ts of meas 17-24.

Figure 3 - "Hop-step-steps and stamps"

- 33 Facing almost directly in LOD, hop on Lft, extending Rft a bit fwd, low (1); step Rft fwd in LOD (&); close Lft beside Rft, taking wt on Lft (2).
- 34-38 Continuing fwd in LOD, repeat the mov'ts of meas 33 five more times (for total of six).
- 39 Stamp onto Rft, taking wt and facing ctr (1); pause (2).
- 40 Stamp Lft (no wt) beside Rft (1); pause (2).
- 41-48 Reverse direction and footwork of meas 33-40.

Description by Dick Crum

DORČOLKA KOLO

Serbian

- PRONUNCIATION: DOR-chol-kah KOH-loh
- TRANSLATION: Dance (or girl) from Dorćol, a Beograd suburb just north of old town.
- SOURCE: Dick Oakes learned this dance from Dick Crum who introduced it to folk dancers in the United States. Barry Glass taught Dorćolka Kolo at the 1996 Stockton Folk Dance Camp in California.
- BACKGROUND: Dorćol is the old section in the heart of Belgrade (Beograd), Serbia. Dorćol has narrow streets with family houses backed by yards and gardens. It roughly can be divided in two sections, Gornji (or Upper) Dorćol and Donji (or Lower) Dorćol. During the Turkish occupation of Belgrade, Dorćol was a well known trading center, with many markets and traders of different nationalities. After Belgrade became a capital of independent Serbia, Dorćol kept its multinational character for a long time. Eventually the old low houses and narrow streets were changed into modern buildings. Still, some parts, though vanishing one by one, resemble the old look.
- MUSIC: Folk Dancer (45rpm) MH 1011
- FORMATION: Open or closed cir of mixed M and W, hands joined and held down in "V" pos.
- METER/RHYTHM: 2/4
- STEPS/STYLE: STEP-CLOSE: Step R swd with R heel slightly turned out and facing slightly L with wt predominately on ball of ft (ct 1); close L to R without wt and bringing L heel to R (ct 2). Repeat is to L with opp ftwk.
- THREES: Step R in place with R heel slightly turned out and facing slightly L (ct 1); step L next to R (ct &); step R next to L (ct 2). Repeat is to L with opp ftwk.
- Style is easy and relaxed.

MEAS

MOVEMENT DESCRIPTION

INTRODUCTION

None.

I. SRBIJANKA R

- 1 Facing slightly R, step R (ct 1); step L (ct 2);
- 2 Facing ctr, dance 1 Step-Close R;
- 3 Dance 1 Step-Close L;
- 4 Dance 1 Step-Close R.

II. SEDAM L, R

- 1 Facing slightly L, step L swd (ct 1); step R in front of L (ct &); step L swd (ct 2); step R in front of L (ct &);
- 2 Step L swd (ct 1); step R in front of L (ct &); step L swd (ct 2); pause (ct &);
- 3-4 Dance 2 sets of Threes in place, beg R.
- 5-8 Repeat action of meas 1-4 to R with opp ftwk.

III. KOKONJEŠTE L, R

- 1 Beg L, lightly run L,R (cts 1,2);
- 2-4 Dance 3 sets of Threes in place, beg L.
- 5-8 Repeat action of meas 1-4 to R with opp ftwk.

SRBIJANKA, SEDAM, KOKONJEŠTE REPEATED

- 1-20 Repeat action of Fig I, II, III with opp ftwk.

IV. KOKONJEŠTE OSAM

- 1 Beg R, lightly run R,L (cts 1,2);
- 2-4 Dance 3 sets of Threes in place, beg R.
- 5-8 Repeat action of meas 1-4 to R with opp ftwk.
- 9-32 Repeat action of meas 1-8 three more times.

Repeat entire dance from beg.

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ČUKARIČKO KOKONJEŠTE

Serbia

Notes by Dick Crum, 6/94

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

Recording Folk Dancer MH 45-1002

Formation Open circle, mixed males and females, hands joined and held down at sides ("V" position).

Meter 2/4

Meas	Count	Action
------	-------	--------

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

Facing very slightly right of center and moving to right (counterclockwise around), and dancing entirely on balls of feet:

- | | | |
|------|---|--|
| 1 | 1 | Short, light step with Rft in this direction. |
| | & | Short, light step with Lft across in front of Rft. |
| | 2 | Short, light step with Rft in this direction. |
| | & | Short, light step with Lft across in front of Rft. |
| 2 | 1 | Short, light step with Rft in this direction. |
| | & | Short, light step with Lft across in front of Rft. |
| | 2 | Short, light step with Rft in this direction. |
| | & | Pause. |
| 3 | 1 | Facing directly center, step Lft in place or very slightly to L. |
| | & | Step Rft across in front of Lft. |
| | 2 | Step Lft in place. |
| | & | Pause. |
| 4 | 1 | Still facing center, step Rft in place or very slightly to R. |
| | & | Step Lft across in front of Rft. |
| | 2 | Step Rft in place. |
| | & | Pause. |
| 5-8 | | Reverse movements of meas 1-4, with opposite footwork and direction. |
| 9-16 | | Repeat movements of meas 1-8. |

Čukaričko kokonješte - concluded

Part 2 - Running *Kokonješte*

- 17 1 Light running step with Rft in this direction.
 2 Light running step with Lft in this direction.
- 18 1 Turning to face center, step Rft in place or very slightly to R.
 & Step Lft in place beside Rft or across in front of Rft.
 2 Step Rft in place.
- 19 1 Still facing center, step Lft sideward to L.
 & Step Rft in place beside Lft or across in front of Lft.
 2 Step Lft in place.
- 20 1 Still facing center, step Rft sideward to R.
 & Step Lft in place beside Rft or across in front of Rft.
 2 Step Rft in place.
- 21-24 Reverse movements of meas 17-20 with opposite footwork and direction.
- 25-32 Repeat movements of measures 17-24.

KLUB KUKUNJESTE KOLO

There are many Kokonjesce kolo (spelled several different ways) melodies, some with two parts of the music, A and B with corresponding different dance steps, but the one part, such as this one from Lika is the original. Typical in that area are the humorous couplets sung while dancing. This one is typical with the added “beat box” and unusual surprise, suggesting that it would be done at clubs such as young people everywhere go to for nightlife.

Formation: Normally, kolos are danced without gender formality although man-woman is more desirable. Here it is suggested because of the “surprise” which occurs $\frac{3}{4}$ down in the music. This is an open-circle kolo with the leader at the right end, secondary leader (“kec”) at the opposite end.

The Dance: Kukunjeste pattern executed to the right and left, starting facing slightly right of center and moving to the right (counterclockwise), hands held down (V position):

Meas. 1 Ct. 1 Light running step with right foot diagonally to the right.

Ct. 2 Light running step with the left foot in line of direction.*

Meas. 2 Ct. 1 Turning to face center, step with the right foot in place.

Ct. & Step left foot in place or slightly forward.

Ct. 2 Step right foot in place with a slight accent.

Meas. 3 Repeat all of meas. 2 using opposite footwork

Meas. 4 Repeat all of meas. 2

Meas. 5-8 Repeat all of above with opposite footwork in opposite direction.

* These light running steps are often done in a zig-zag style with the free foot following the active foot, often called the “Banat” step.

Aj kukunješće lipo kolo naše
Aj tebe vole i cure i snaše

Oh Kukunjesce our beautiful kolo
You are liked by both girls and women

Aj koja cura ne zna Kukunješće
Aj nemože se udati u Lešće

Whichever girl doesn't know the Kukunjesce
Cannot get married in the Lešće

Aj mala moja visoki jablane
Aj ki ce tvoje povijati grane

My girl, tall as the poplar
Who will braid your branches? (hair)

Aj imam curu imam i tamburu
Aj curu volim tamburom se olim

I have a girl and I have a tambura
The girl I like and with the tambura I pass the time

Aj Ličko Lešće, Otočac i Brinje

Oh Ličko Lešće, Otočac and Brinje (towns in Lika)

Aj mala moja ne zaboravi me

Oh my girl, don't forget me!

Each line is sung twice: first by the leader, then by all. After the last verse comes the "surprise" (do your thing!) for 16 measures, the dance steps then resume and the last verse is sung again.

Presented by John Filcich

Arcata Folk Dance Festival 2012

YANNIS KONSTANTINOU
2015 KOLO FESTIVAL PROGRAM
DANCES FROM GREEK MACEDONIA

Florina, West Macedonia

1. ***Syrtos Horos***: A Panhellenic dance in 7/8 rhythm. One of the most common rhythms in all of Greece and the Balkans, but with varying step patterns and names depending on the specific region. In Florina it is danced with 12 steps and arms in W-position.
2. ***Zaramo / Zamiski***: One of the most popular rhythms and dances of Florina, done at festivals, ceremonies and glendia. There are many tunes with different tempos and dance styles. Though today in mixed line, men often dance with shoulder holds, to a slow tempo that sometimes develops into a faster 2/4 rhythm. The name 'Zaramo' refers to the men's shoulder hold. The name 'Zamiski' refers to the way the women held the arm openings of their traditional long wool vests.
3. ***Omorfoula / Tsotso***:
From the villages Alona (Armensko) and Akritas (Bouf) in the Florina region.
Omorfoula is an energetic dance in 4/4 rhythm, danced in an open circle with the arms down. The dance is called *Tsotso* when danced to a specific tune with the dance styling of the Tsotso family.
4. ***Levendikos / Poustseno - Bairatse***:
The dance *Levendikos/Poustseno* is danced in the villages of the Florina region of northwest Greece. The dance is done to many tunes that have complex rhythms of 16/8, 12/8, or 11/8 an instrumentation unique to the area and played by brass ('halkina') instruments which the local musicians adopted from Turkish military bands during the occupation. *Levendikos* is also done in other northwest villages in the regions of Kastoria, Amyntio and Prespa but with different step patterns and arm holds. The dance also is known by its Macedonian name, *Poustseno*, and *Berache* by the Arvanites. *Bairatse* is a variant of *Levendikos* danced in the village of *Flambouro* in Florina. It is danced typically with the arms up in W-position.

North Macedonia

6. ***Tikfesko (Krivo)***: A dance consisting of a slow (4/4) and a fast (2/4) part . There are two or three versions of this dance, varying from village to village, but always in the same rhythm and often to the same melody.
7. ***Baidouskino***: *Baidouskino* is danced in the villages of the Aridaia, in northern Macedonia. There can be variations in the step patterns from village to village. The dance usually begins in 2/4 or 4/4 rhythm but depending on the musicians, it can change to 7/8 with syncopated steps.

8. ***Stankena / Marena / Molaivo / Soulemanovo***

A dance done by men and women from north Macedonia. It has slow and fast part and is popular among the good dancers. The slow part is 11/8 and the fast is danced in 7/8, or sometimes, 2/4. The dance, which is accompanied by many tunes, goes by many names, and the style and exact steps vary by village in the region.

9. ***Trite Pata or Zavlitsena – Yiantsiska***

Danced in the villages of Aridea, this is a “mixed” dance in 11/8 rhythm that has a slow and a faster part. There is a variant danced by women called Yiantsiska.

Central and East Macedonia

10. ***Papadokori or Popova Kerka***

The dance is from the area of Naoussa and takes its name from the song, which in Greek, or Slavic, means the priest’s daughter. The dance is in 4/4 and 2/4 rhythm, with varying step patterns depending on the leader or village.

11. ***Tis Lissavos***: A women’s dance in 7/16 rhythm, named for the woman who danced it and for whom the song later was written. The steps and style are characteristic of other dances from the region of Goumenissa (e.g., Bela Olimpia and Sofka).

12. ***Sofka***: From Goumenissa, Sofka takes its name from a very old song to which many dances were done, e.g. Tis Lissavos. The most common step pattern danced today is danced first in the line of direction, then the same pattern repeated in the reverse line of direction, followed by two ‘step-holds’ going toward the center. There is no exact rule about the arm-hold/swings, the first dancer decides his/her preference.

13. ***Karatzova***: A two-part women’s dance from the villages of Goumenissa done at ceremonies, festivals and glendia. It is danced to a specific tune of the same name and has a slow (4/4) part and a fast (7/8) part.

14. ***Gaida Vasi - Nastrizini***:

Gaida Vasi: The name comes from the traditional instrument (‘gaide’) that accompanies the dance. It is typically a man’s dance, in 4/4, and consists of a slow and fast part. In the fast part, the first dancer adds improvisations, syncopations and takes the dancers in various directions. The fast part is often danced to the tune *Nastrizini*.

Nastrizini: the name means slippery steps, describing the style. The steps of Nastrizini are the basis of the second parts of many dances in N. Serres (e.g. Gaide Vasi) danced to 7/8 rhythm. The melody Nastrizini is the most widespread and beloved tune of the inhabitants of Serres, especially in the Sidirokastrou-Heraclea area and, depending on the musicians, is often part of long medley of songs of the same rhythm.

ELMAS

(Turkey)

This dance comes from Kars, Eastern Turkey

Rhythm: 6/8 (1 2)

Starting position: R hand on front peron's L palm, L hand by own L shoulder, palm up

Fig. 1

- 1 Facing CCW, Step on R toe fwd(ct.1); Step on L toe next to R(ct.&); Step on R flat fwd(ct.2)
- 2 Repeat Meas.1 with opp. ft.
- 3-16 Repeat Meas.1-2, seven more times

Fig. 2

- 1 Facing ctr. hands on "W" hold, Step on R to R(ct.1); Step on L next to R(ct.&); Step on R to R(ct.2)
- 2 Bounce on R, bring L knee up in front(ct.1); Hold(ct.2)
- 3-4 Repeat Fig.2 Meas.1-2 with opp. ft. and direction
- 5-8 Repeat Fig.2 Meas.1-4

Fig. 3

- 1 Using same step as Fig.1, Meas.1, move fwd to the ctr.(cts.1,2)
- 2 Using same step as Fig.1, Meas.2, half turn to L, facing outside(cts.1,2)
- 3-4 Facing outside, Repeat Fig.2, Meas.1-2
- 5-6 Repeat Fig.3, Meas.1-2 with opp. ft. twd outside, half turn should be to L
- 7-8 Repeat Fig.3, Meas.3-4 with opp. ft. and direction

Fig. 4

- 1 Facing ctr., Step on R to R(ct.1); Step on L in front of R(ct.2)
- 2-3 Repeat Fig.4, Meas.1 two more times
- 4 Step on R to R(ct.1); Touch L next to R(ct.2)
- 5-8 Repeat Fig.4, Meas.1-4 with opp. ft. and direction
- 9-16 Repeat Fig.4, Meas.1-8
- 17 Step on R,L,R in place and turn to CCW(ct.1&2)
- 18 Step on L,R,L in place, hands back to original position

GÜVENDE, KÜÇÜK OYUN

(Turkey)

These dances are from Bursa-Northwestern part of Turkey, done playing spoons in hands.

Rhythm: 4/4 (1, 2, 3, 4)

Formation: Individual, hands are on shoulder level, facing CCW

Güvende

Fig. 1

- 1 Step on R heel fwd(ct.1); Step on L right behind of R, bend both knees (ct.&); Repeat cts.1-& one more time(cts.2,&); Step on R, L fwd, bring arms down(cts.3, 4)
- 2-4 Repeat Meas.1-2 three more times

Fig. 2-women

- 1-2 Facing ctr. Step on R heel(ct.1); Step on L in place(ct.&); Repeat cts.1&, seven more times and make full turn to CCW. L hand-shoulder level, R hand waist level move out on ct.1, in on ct.&.

Fig. 2-men

- 1-2 Facing ctr., slowly bend knees, body twist to R (cts.1,2); Touch L knee on floor(ct.3); Slowly twist body to L(ct.4); Touch R knee on floor(ct.5); Slowly stand up(cts.6-8)

Küçük Oyun

- 1 Facing ctr., Step on R heel, toe twist to L, in front of L(ct.1); Step on L toe behind of R, keep R fw fwd and R toe twist to R(ct.&); Repeat cts.1&, three more times(cts.2&,3&,4&)
- 2 Repeat Meas.1
- 3 Step on R slightly inside, swing R arm down, L arm keep up(ct.1); Step on L behind of R, swing L arm down, R arm up(ct.2); Step on R to R(ct.3); Step on L in front of R, swing R arm down(ct.4)
- 4-6 Repeat Meas.3, three more times
- Women
- 7-8 Repeat Fig.2
- 9 Repeat Meas.3 in place
- 10 Small Step on R,L,R,L in place (cts.1,2,3,4)
- Men
- 7 With Step on R,L,R,L, make one turn to CCW(cts.1,2,3,4,)
- 8 Repeat Fig.2
- 9 Still keep standing up and Hold (cts.1,2,3,4)
- 10 Small Step on R,L,R,L bkwd (cts.1,2,3,4)
- 11-16 Repeat Meas.1-6
- Women
- 17-18 Repeat Fig.2 but last ct. Step on R in place, extend L to L and bring arms down to side
- Men
- 17-18 Repeat Fig.2 but stay down

HELEF (Turkey)

This dance comes from Siirt, Southeastern Turkey, done by Kurdish people.

Rhythm: 10/8 (1 2)

Formation: Hands held at waist level, elbows bent, long line or open circle.

Fig.

- 1 Facing ctr., Touch R heel slightly fwd(ct.1); Step on R diag.R fwd(ct.2)
- 2 Repeat Meas.1 with opp. ft – moving diag. R
- 3 Step on R bkwd(ct.1); Step on L nex to R(ct.2)
- 4 Step on R bkwd(ct.1); Bounce on R, bring L next to R(ct.2)
- 5 Step on L to L(cts.1,2) - L knee should be bouncing
- 6 Close R to L(cts.1,2) - both knees should be bouncing
- 7 Step on R to R(cts.1,2) - both knees should be bouncing
- 8 Step on L next to R(cts.1,2) - both knees should be bouncing

Extra-during the singing,

- 1-8 Repeat Fig.
- 9 Step on R fwd, keep L in the place(ct.1); Step back on L(ct.2)
- 10 Close R to L(ct.1); Hold(ct.2)

During the singing, alternate 8 Meas. and 10 Meas. each time.

İNCE MEMED

(Turkey)

This dance comes from Aydin, Western Turkey. This is a women's dance.

Rhythm: 9/8 (1 2 3 4 5 6 7 8 9)

Formation: Individual, Hands are at shoulder level, elbows bent "W"

Fig. 1

- 1 Facing ctr, Small steps on L,R,L,R,L fwd(cts.1-5); Lift on L, bring arms in front of chest(ct.6); Small step on R fwd, arms back to original position(ct.7); Step on L fwd(ct.8)
Step back on R in place and start turning to L(ct.9)
- 2 With small steps on L,R,L,R,L twd outside-turn twice and face ctr.,(cts.1-5); Lift on L, bring arms in front of chest(ct.6); Step on R,L,R in place(cts.7-9)
- 3 Step on L in place and bounce twice, R toe touch next to L(cts.1,2); Repeat cts.1,2 with opp. ft(cts.3,4); Touch L ft to L and bounce on R three times, bring L arm back (cts.5,6,7)
Step on L behind of R(ct.8); Step back on R(ct.9)

Fig. 2

- 1 Facing CCW, Small steps on L,R,L,R(cts.1-4); Step on L and face ctr.,(ct.5); Lift on L, bring arms in front of chest(ct.6); Step on R,L,R in place(cts.7-9)
- 2 Repeat Fig.2, Meas.1
- 3 Repeat Fig.1, Meas.3

Fig. 3

- 1
- 2 Step on L to CCW and face outside(ct.1); Step on R behind of L(ct.2); Repeat cts.1-2 (cts.3,4); Repeat Fig.2, Meas.1, cts.5-9(cts.5,6,7,8,9)
- 3 Repeat Fig.3, Meas.1
- 4 Repeat Fig.1, Meas.3

Presented by Ahmet Lüleci

YAĞMUR YAĞAR

(Turkey)

This dance is from Trakya-Northwestern part of Turkey, done by immigrants from Macedonia.

Rhythm: 7/8 (1, 2, 3)

Formation: “W” hold, open circle

Intro.

1-8 Wait

Fig. 1

1-2 Facing CCW, Step on R(cts.1,2); L(ct.3) fwd; Step on R,L fwd (cts.1,2); Step on R fwd (ct.3)

3-4 Repeat Meas.1-2, with opp. ft

Fig. 2

1-4 Facing and moving to ctr., Repeat Fig.1, Meas.1-4

5 Step on R fwd, arms down to waist level(cts.1,2); Step back on L, arms back on “W” hold (ct.3)

6 Step on R,L in place(cts.1,2); Step on R slightly fwd (ct.3)

7-8 Repeat Fig.2, Meas.3-4 with opp. ft

9 Step on R to R, start moving arms down(cts.1,2); Step on L to R (ct.3)

10 Step on R next to L, bring arms up to “W” hold(ct.1); Step on L next to R (ct.2); Step on R in place (ct.3)

11-12 Repeat Fig.2, Meas.7-8 with opp. ft and direction

13-16 Repeat Fig.2, Meas.9-12

17-32 Repeat Fig.2, Meas.1-16 but meas.1-4 should move bckwd (twd. outside)

Presented by Ahmet Lüleci

ZILLIDE MAŞA DARBUKA

(Turkey)

This dance is from Silivri, Trakya-Northwestern part of Turkey. This is a women's dance.

Rhythm: 9/8 (1-2, 1-2, 1-2, 1-2-3 or 1 2 3 4)

Starting position: "V" hold

Intro.

1-4 Wait

Fig. 1

1 Facing CCW, Step on R,L,R fwd (cts.1,2,3); Lift on R, slightly hook L ft in front of R(ct.4); Step on L fwd (ct.&)

2-8 Repeat Meas.1, seven more times

Fig. 2

1 Still facing CCW, Step on R to R (ct.1); Step back on L (ct.2); Step on R fwd (ct.3); Repeat cts.4& of Meas.1 (cts.4,&)

2-8 Repeat Fig.2, Meas.1 seven more times and face ctr.

Fig. 3

1 Facing ctr., Step on R twd ctr. and rise hands to "W" hold(ct.1); Step back on L (ct.2); Step on R bkwd(ct.3); Lift on R (ct.4); Step back on L (ct.&)

2-6 Repeat Fig.3, Meas.1, five more times

7 Close R to L and start rotating hips horizontaly(cts.1,2); Repeat cts.3-4& of Fig.3, Meas.1 (cts.3-4,&)

8 Repeat Meas. 7

Fig. 4

1 Facing ctr., Half step on R to R(ct.1); Step on R (ct.2); Step on L behind of R, leave R ft in place(ct.3); Lift on L(ct.4); Step back on R (ct.&)

2 Repeat Fig.4, Meas.1 with opp. ft and direction

3-8 Repeat Meas.1-2, three more times

9 Step on R,L,R twd diag.R fwd (cts.1,2,3); Touch L next to R (ct.4)

10 Repeat Meas.9 bkwd twd L and back to original spot

11-12 Repeat Meas.9-10 to oppt direction

Improvisational Part-couple (comes only once, after Fig.1-4 first time)

Basic steps are always R,L,R,Ltouch R (cts.1,2,3,4); L,R,L,Rtouch L (cts.1,2,3,4)

1-2 R side person move twd inside to face L side person with basic steps

L side person do basic steps in place

3-4 Both backs up with R,L,R,Ltouch R and in place L,R,L,Rtouch L

5-8 Repeat Fig.4, Meas.9-12 facing each other

9-10 With basic steps, switch places through L shoulders

11-12 Repeat Meas.3-4

13-16 Repeat Meas.9-12 (back to original place)

17-18 Repeat Meas.9-10

19-20 R side person do basic steps in place, L side person move to L side of R side person with basic steps and hold hands down

Presented by Ahmet Lüleci

ŠTIRI SNEHE
Four Sisters in Law
Medjimurje, Croatia

Dance position: Closed circle W hold

Line of direction to the left

Music: Štiri Snehe LADO, Zagreb or LINDJO, Dubrovnik

PART A ELEVEN STEP FIGURE #1

MEASURE

- 1 Step left to the left
Step right in front of left to the left
- 2 Step left in place
Lift right
- 3 Step right in place
Lift left
- 4 Step left to the left
Step right in front of left to the left
- 5 Step left in place
Lift right
- 6 Stamp right foot
hold

PART B ELEVEN STEP FIGURE #2

- 1 Bend both knees and kick left foot forward close to the ground
Hold
- 2 Two small bounces keeping toes on the floor
- 3 Step left to the left
step right crossing over left
- 4 Step left in place
Lift right
- 5 Step right in place
Lift left
- 6 Stamp left foot in place
hold

PART C SEVEN STEP FIGURE

- 1 Step left LOD
Step right LOD
- 2 Step left in place
Lift right
- 3 Step right in place
Lift left
- 4 Stamp left
Hold

REPEAT PART B ELEVEN STEP FIGURE #2

- 1 Bend both knees and kick left foot forward close to the ground
Hold
- 2 Two small bounces keeping toes on the floor
- 3 Step left to the left
step right crossing over left
- 4 Step left in place
Lift right
- 5 Step right in place
Lift left
- 6 Stamp left foot in place
hold

ČAJ ČIRO Slavonija, Croatia

Dance Formation; Closed circle Front Basket

Music: Caj Ciro by Krunoslav Slabinac Kićo and others

Time 2/4

Measure 1: In a quick, quick slow pattern, step left in to the center, right to close, step left

Measure 2 QQS pattern step right, step left, step right out of the circle

Measure 3 Slow, Slow step left to the left, step right to the right

Measure 4 repeat measure one

Measure 5 repeat measure two

Measure 6 repeat measure three

Measure 7 repeat measure one

Measure 8 repeat measure two

Measures 16-32 Step lifts

Measure 16: Step to the left, while hopping on the left, lift right

Measure 17: Step on the right while hopping on the right, left left

18-32 repeat 16 and 17

AJD ZA MILIM, AJD ZA DRAGIM

Gundinci, Slavonija, Croatia

Dance position: Closed circle, front basket hold

Music: Ajd Za Milim, Ajd Za Dragim: KUD Gundinci, Croatia

Time: 4./4

LOD Left

Measure 1: Stepping to the left in a quick, quick, slow, slow rhythm step left, step right, step left, hop left

Measure 2: Stepping to the right, in a quick, quick, slow, slow rhythm, step right, step left, step right, hop right

Measure 3: Stepping to the left, step left, cross right

Measure 4 Stepping to the left, step left to the side, step right back

LYRICS:

*Ajd za milim, ajd za dragim,
same noge skaču*

*Za ne milim za ne dragim
jedva se privlaču*

*Zovem diku zovem diku
da beremo lalu*

*A on mene, a on mene
da valjamo travu*

KRALJEVAČKI DRMEŠ

Kupinečki Kraljevac, Pokuplje, Croatia

Dance formation: Closed circle, front basket hold

Music: Kraljevački Drmes, LADO Zagreb

2/4

Measures 1-16 quick buzz step with a slight lift off the ground. Almost running

Measures: 16-32 Drmes step. Step, hop step (slow quick quick) Left leg alternates between center and to the side.

KABANICA I SEKSERERA

Djakovo, Slavonija

Dance Position: Closed circle men holding hands behind women . Women's hands on men's shoulders

Music: Kabanica i Seksera: Krunoslav Kićo Slabinac

2/4 time

LOD Left

Measure 1: Moving to the left, in a quick, quick slow rhythm .Step left to the left , step right to close step left in place

Measure 2: In place in a quick, quick slow rhythm, step right, step left, step right

Measure 3: Two slow jumps in place

LYRICS:

*Kabanica i seksera, haj, haj
Doće dika dok vecera haj haj*

*Kabanica u dvi pole haj haj
idi diko do nevolje haj haj*

*Kabanica od seksera haj haj
moja dika isprošena haj haj*

*Kabanica i na njoj su rojste
oj čobani kise se ne bojte*

POSAVSKI DRMEŠ

Posavski Bregi, Posavina, Croatia

Dance Position: Closed back basket hold in 4, 6 or 8 people

Music: Posavski Drmes KUD Seljačka Sloga, Posavski Bregi

PART A CROSS RIGHT FOOT OVER LEFT ON THE BEAT OF THE MUSIC FOR 16 MEASURES IN A FAST SPIN CLOCKWISE.

PART B: CROSS LEFT OVER RIGHT. REVERSE DIRECTION FOR 16 MEASURES

PART C: STEP HOP, STEP, STEP PATTERN FOR 16 MEASURES

REPEAT A, B, C

TANDORA

Slavonija, Croatia

Dance position: Closed circle, front basket hold
Music: Tandora Krunoslav Kico Slabinac
Time 2/4

PART A Measure 1 and 2 Basic Slavonsko Kolo pattern Slow, Quick, Quick. Step left to the left. step right to close and step left in place
Measure 3 and 4 QQS step right two bouces
Repeat measures 1-4

PART B Measure 8 -16

Measure 1 In a moving grapevine pattern, moving left, step left, hop left,
Measure 2 continuing in the LOD Cross right over left with a step right, hop right
Measure 3-16 repeat measures 1 and 2

LYRICS

*Tan tan, Tandora, sijela cura pod ora
Sijela cura pa šije, prid njom litra rakije*

*Tan tan, Tandora, nema cura lavora
Nema cura kopanje pa iskala od Franje*

*Tan tan, Tandora, sijela cura pod ora
Sijela cura na vreću, svi je ljube ja neću*

DESINEČKI DRMEŠ

Donji Desinec, Pokuplje

Dance Position Closed Circle Back Basket
Music Desinečki Drmeš KUD Donji Desinec

PART A Cross figure

Measure 1 Step left to the left, close right to left
Measure 2 Step right to the right, close left to right
Measure 3 Step left to center, close right to left
Measure 4 Step right out from center, close left to right

Measures 5 through 8. Using the same choreographic pattern dance it with a quick, quick slow

PART B

Measure 1 Turn body slightly to the left. Stamp the left foot at a 45 degree angle slight behind the Right and a slight hop in order to shift the body weight onto the left foot, slightly swing the right foot in front of the left
Measures 2 through 15 aggressive buzz step. Almost a running step.
Measure 16 Stamp the right foot once

