

The 65th Annual Kolo Festival



The Croatian-American Cultural Center
November 26-27, 2016

DANCE INSTRUCTORS

John Filcich - Kolos
Michael Ginsburg - Balkan
Yannis Konstantinou - Greek Macedonia
John Morovich - Croatia



65th Annual Kolo Festival
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Čukaričko Kolo

Source: This comes directly from Folk Dances of Yugoslavia, Vol, III by Michael Herman P.O. Box 201, Flushing L.I., N.Y., as printed in the album cover.

Music: Record: The Folk Dancer M.H. 1002

Measure

PART I

- 1-2 Facing center, take seven steps to E, sideways, thus: step on right to E (ct. 1), step on left in front of right (count and); right to side (ct. 2); left in front (ct. and); right to side (ct. 1); left in front (ct. and); right to side (ct. 2); pause (ct. and). Each step numbered makes 7 steps in all.
- 3 Three running steps in place (modified pas-de-bas), left to side (ct.1) right in front of left (count and); left in place (ct. 2); pause (ct.and)
- 4 Repeat Meas. 1-4 moving to left, starting L foot.
- REPEAT ALL FROM BEGINNING

PART II

- 9 Moving to R, bodies turned slightly to R, leap on R foot (ct. 1); leap on L (ct. 2)
- 10-12 Three running steps in place, beginning with R foot as in meas. 4; three more to the left, as in meas 3; three more to right as in meas 4.
- 13-16 Repeat meas. 9-12 moving to left, starting left foot.

DJURDJEVKA - KOLO

Djurjevka originated in central Serbia where it was danced in 3/4 time. Later it spread to Vojvodina in the north which favors tamburitza music and dances in 2/4 time. Hence the character of the dance was changed. This is one of the many versions danced at the 2/4 time.

Music: Record: XOPO 315-B "DJURDJEVKA -- KOLO"

Formation: Usual kolo broken circle, with leader at the right end. Joined hands are held low, comfortably straight down.

Measures Pattern

- PART I
- 1 Step on R ft across in front of L, raising L slightly off floor (ct 1). Return wt to L in place (ct &). Step on R behind L, raising L slightly off floor (ct 2). Return wt to L in place (ct &).
- 2 Step on R ft across in front of L, raising L slightly off floor (ct 1). Return wt to L in place (ct &). Step on R in place (ct 2). Hop on R (ct &).
- 3-4 Repeat action of meas 1-2 starting with the L ft.
- 5-8 Repeat action of meas 1-4.
- PART II
- 9 Step on R ft to R (still facing ctr of circle) (ct 1). Step L ft behind R (ct &). Step R ft to R (ct 2). Step L ft behind R (ct &).
- 10 Step R ft to R (ct 1). Step L ft behind R (ct &). Step R ft to R (ct 2). Hop on R ft (ct &).
- 11-12 Repeat action of meas 9-10 to the L, starting with L ft.
- 13-16 Repeat action of meas 9-12.

Continue dancing from the beginning.

ALTERNATE - PART II

Meas 11-12 and 15-16: Do not change direction to L, but continue moving R by crossing L ft over R. Action becomes:

L ft crossed in front of R ft (ct 1). R ft brought to place (ct &).

Presented by John Filcich

Drmeš for Three

DRMEŠ

(Croatian Shake Dance)

Description by John Filcic

Record: Balkan 506

Formation: One M, two W; W stand side by side, facing M. M's R hand is on the L hip of the W on his R, his L hand on the R hip of the W on his L; W's inside hands are on M's nearest shoulder. (This is position for Part I; for Part II set separates for czardas turn; dance may be done as a couple dance also)

Part I (simplified)

- Meas. 1 All hop on R ft (ct 1, and)
- Meas. 2 All hop on L ft (ct 1, and)
- Meas. 3 All step R, L, R.
- Meas. 4 All hop slightly on R ft, Pause.

Meas. 5-8 Repeat Meas. 1-4, starting with hop on L ft.

Meas. 9-16 Repeat all of above.

Note: The hop, as in meas. 1, may become a shuffle step, a hop with a chug forward, or the active foot may be thrust out to the side aided with a hop on the other foot at the same time. Sometimes, Part I is danced with a continual hop-shuffle 16 times consecutively without the R, L, R, breaks in Meas. 3 and 11 and L, R, L, in Meas. 7 and 15. The main object regardless of step used is to produce and maintain a continual shake of the body (upper part).

Part II - Czardas Turn

Meas. 17-24

All releasing hold, M turns with 8 czardas steps with W on his R. The 8th step is really a R, L, R turning to the L. L hand W usually retains drmes step of Part I, keeping time to the music.

Meas. 25-32 M turns as above with the W on his L, ending with a L, R, L in place and preparing to assume position for Part I.

Drmeš for Three

(Croatian-American)

The *drmeš* (shaking dance) is the most typical dance form in northwestern Croatia. In former days each village had at least one melody, and often several, to which the dancers did the same local *drmeš* movements. A typical *drmeš* consisted of a circle of dancers who alternated some sort of "traveling" steps with various types of "shaking" steps, either in place or moving in one direction or another.

In Croatian communities in the eastern U.S., a number of *drmeši* are reported to have been done in the early days of the "second immigration" (the period between 1890 and World War I). However, by the time the American-born grandchildren of those immigrants began to take interest in Croatian folk dances in the 1940s and 1950s, only one *drmeš* had survived. Known simply as "the *drmeš* *", it was done at least once during any full afternoon or evening of tamburitza music and dancing at Croatian clubs, church halls, and picnic grounds in the 1950s.

Its trio formation is unusual for a *drmeš* -type dance. Quite possibly it developed in the U.S. as a blend of the circular *drmeš* and some other South Slavic threesome dance such as *Milica* or *Logovac*. Its tune is a countermelody to that of *Turopoljski drmeš*, a dance still preserved and performed by Croatian village groups at folk festivals, but there is only a remote relationship between the movements of the two dances.

* The title "Drmeš for Three" has been chosen by Dick Crum purely for the convenience of folk dancers who are familiar with other *drmeši* that have been introduced into the U.S. since the mid-1950s.

Pronunciation: DUHR-mesh

Music: .

2/4 meter

Formation: Trio. 1 M between 2 W. W are facing in LOD, M is facing in RLOD. W's inside hands are on M's nearest shldr, their outside hands on own outside hip. M's arms reach across in front of W's waists, and he grasps the W's hands at their hips.

Meas

Pattern

I. TRIO MOVES IN LOD

- 1 M: Moving bkwd, step on ball of R ft behind L (ct 1); hop on R, bringing L ft around in back in air (ct 2).
- 2 M: Continuing bkwd, repeat meas 1 with L (step-hop in "reel" style).
- 3-16 M: Repeat meas 1-2 seven more times, for a total of 16 "reel"-style step-hops bkwd in LOD.
- (1-16) W: Moving fwd, 16 step-hops beg R, and on each "step" placing the active ft directly in front of the other ft.

Drmeš for Three—continued

II. MAN DANCES WITH EACH WOMAN

1-8 Release all hands. M faces W on his R and places hands on her hips; she places hands on his shldr. In this position they do a “buzz swing” as in a square dance, eight buzzes on R ft. Lone W dances in place using the “reel”-type step-hop done by the M in Part I, beg R.

9-16 M leaves R-hand W, takes the shldr-waist pos with the L-hand W and does identically the same buzz swing with her (8 buzzes on R ft), while lone W does the “reel”-type steps-hops in place.

Note: Sometimes, instead of the “buzz-step” swing, some dancers did “step-hop-steps” in cpl turn as follows:

In shldr-waist pos, with R shldr close to each other, step fwd on R, beginning to turn CW as a cpl (ct 1); hop on R, continuing CW turn (ct 2); step fwd on L, continuing CW turn (ct &). Do a total of 7 of these, spinning CW; instead of the 8th one, do two stamps, R, L, and break to get into position for the next movements.

Original notes by Dick Crum
Presented by Dick Crum

MALO KOLO

Serbian

- PRONUNCIATION:** MAH-loh KOH-loh
- TRANSLATION:** Little circle (dance)
- SOURCE:** Dick Oakes learned the basic Malo kolo from members of the Serbian community in Los Angeles, California, in the early 1960s. Both Dick Crum and John Filcich have taught the dance and included embellishments.
- BACKGROUND:** Malo kolo is an old traditional dance from the Vojvodina region of Serbia. It is widespread throughout the area and is danced at nearly every Serbian gathering. The small orchestra stands in the middle of the circle as the dance begins and then moves around from one group of dancers to the other who then try to improvise on the basic step without losing the beat. It is customary to put money in the top of the bass player's instrument to either have the orchestra begin or continue playing Malo. The step-close-step-touch motif, alternating side to side, is basic to the dances of the Vojvodina area (thus it is known as "the basic kolo step," "basic step," or "kolo step.") and is found in many dances, including Bačko kolo, Čarlama, Jeftanovićevo kolo, Natalijino kolo, Seljančica, Srpkinja, Sremsko kolo, and Zaplet. It is interesting to note that the first migrants to the United States from Yugoslavia were from the Vojvodina area.
- MUSIC:** Festival Records "Kolo Party" (LP) FLP 1505
Kolo Festival (45rpm) KF 4802
Folk Dancer (78rpm) MH 1004
- FORMATION:** A. Closed cir of dancers with hands on shldr of neighbors (usually only if just M are in cir) in "T" pos; or
B. Closed cir of mixed M and W with hands joined down in "V" pos; or
C. Closed cir of mixed M and W with hands joined behind W backs, W hands on nearest shldr of the adjacent M.
Dancers should form a small cir.
- METER/RHYTHM:** 2/4
- STEPS/STYLE:** LIFT: Raise on ball of supporting ft without leaving floor.
- The dance described below is a higher-energy form of the basic step-close-step-touch "basic step" as danced by the Los Angeles Serbian community beg in the 1940s.
- The dance is done in place or moving slightly back and forth from R to L with a light feeling. All movement should be from the hips down. Malo kolo is subject to rich variations in styling. The M, in particular, traditionally embellish the fundamental pattern with subtle cross-kicks, tiny stamps, heel-clicks, leg-shakes, syncopations, etc.

MEAS

MOVEMENT DESCRIPTION

INTRODUCTION - None.

THE DANCE

- 1 Lift on L and, at the same time, place R on floor (ct 1); step on R (ct &); step L behind R (ct 2); pause (ct &);

NOTE: A tremor should be felt between the two actions of the R ft.

- 2 Step R to R (ct 1); Lift on R (ct 2).

- 3-4 Repeat action of meas 1-2 with opp ftwk.

Repeat entire dance from beginning, adding embellishments as desired.

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Milica

(Croatia and Serbia)

The trio dance Milica (a girl's name) became popular in Croatian and Serbian communities in the U.E. some time in the 1930s. According to the old-time tamburitza players (including members of the Banat Orchestra heard on the record listed below), the song whose melody accompanies the dance was a favorite among Croatian and Serbian immigrants to the U.S. many years before that, as early as the turn of this century.

Milica's exact origins are unknown. Variants of the dance have been recorded in numerous places in Croatia and Vojvodina (Serbia), and it is reported to have been popularized there by tamburitza orchestras in the period between World Wars I and II. It is described here as learned and danced by Dick Crum at Croatian and Serbian affairs in Pittsburgh, Detroit, Cleveland, and other eastern cities in the 1950s.

Pronunciation: MEE-lee-tsah

Music: 2/4 meter

Folk Dancer MH 1005, Milica

Formation: Trios scattered anywhere on the dance floor. Usually one M with two W, one on either side of him, all facing the same direction. His hands are around the back of their waists, holding their outside hands at their outside hips. Each W places the hand nearest the M on his nearest shldr. The formation just described is the oldest, basic form. It often happened, however, that more than three dancers (anywhere from four or five or even more!) would form one line and do the same steps as in the trio form.

Meas

Pattern

I. HOP-STEP-STEPS FORWARD

1 All dancers moving straight fwd, hop on L, bringing R ft slightly fwd low (ct 1); step fwd on R (ct &); close L fwd beside R, taking wt on L (ct 2).

2-4 Repeat meas 1 three more times (total of four).

Note: A common variation of Part I consisted of the group (trio or line) pivoting, either in place or moving fwd, using the same ftwk described above. The pivot could be a full turn or more, either CW or CCW.

II. BASIC KOLO STEP RIGHT AND LEFT

1 Low hop on L in place or moving very slightly R (ct 1); step sdwd (flat) on R (ct &); close L beside R, taking wt on L (ct 2).

2 Short step sdwd on R (ct 1); low hop on R in place (ct 2).

3-4 Repeat meas 1-2 with opp ftwk and direction.

5-8 Repeat meas 1-4.

Original notes by Dick Crum

Presented by Dick Crum

Words on next page.

Milica—continued

:There are many different lyrics to the song whose tune accompanies the dance Milica. Here are the verses sung by the Banat Orchestra on the Folk Dancer record listed above:

Milica je uranila i krevet je mamestila
/: pa čeka svoga dragana. :/

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

Milica je večerala i na sokak istrčala,
bez marama i bez kecelje,
da dočeka svoga dragana.

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

Mati viče, mati kara: "Ajde kudi, pile moje,
/: večeraj, lolu ne čekaj!" :/

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

Milica je lepo date, zašto j' momci ne ljubite?
/: Haj, Milica, jedinica! :/

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

SARAJEVKA KOLO

Source: This comes directly from Folk Dances of Jugoslavia, Vol. III by Michael Herman P.O. Box 201, Flushing L.I., N.Y., as printed in the album cover

Music; Record: The Folk Dancer M.H. 1002

Measure

- 1 Circle moves to the right, bodies turned to right; while hands are held. Step on R (ct. 1), hop on R (ct. 2)
- 2 Circle still moving to right, step on Left (ct. 1, hop off L (ct. 2)
- 3 Facing center now, step on R to R side (ct. 1), step on L in back of R (ct. 2)
- 4 Three running steps in place thus: R foot to R side, L in front of R, R in place (modified pas-de-bas step)
- 5 Same as meas 4 starting L foot
- 6 Same as meas 4
- 7-8 Turn bodies to face left, but retain hold on hands, walk forward to left around circle three steps, L,R,L, then hop on L, as preliminary step to start dance all over again.

Album, music, arrangements, directions copyright 1949 by Michael Herman.

Stockton Folk Dance Camp 1950

SLAVONSKO KOLO (slah-VOHN-sko KOH-loh)
(Croatia)

Slavonsko Kolo means "Kolo from Slavonia" and is native to that region of Croatia. This dance was introduced by John Filcich at University of the Pacific Folk Dance Camp in 1956.

Music: Record: Woodlands 45-6805; Jugoton J6003-B'; Corona C-401A
"Mi Cigani"; Kolo K-49-B 2/4 meter

Formation: Closed circle, no ptrs necessary, M together in one portion of circle, W together in other portion. Join hds in front by locking middle fingers with the second person on either side; L arm under and R arm over the arms of the persons adjacent.

Steps: Basic Step: 2 meas to complete

Meas 1: Step on R, flexing knee (ct 1); lift on ball of R ft and straighten R knee, placing L on floor about 10 inches to L (ct &); wt still on R, lower R heel twice -- bounce (cts 2, &).

Meas 2: Transfer wt to L, flexing L knee (ct 1); rise on ball of L ft and straighten L knee, closing R to L (ct &); wt still on L, lower L heel twice -- bounce (cts 2, &).

Note: There should be a relaxed lean of upper portion of body twd ctr of circle. Entire body should vibrate during bounces.

Walking-Rest Step: 4 meas to complete. Face ctr throughout.

Meas 1: Step R across in front of L.

Meas 2: Step on L to L, flexing knee slightly to emphasize step.

Meas 3: Step R across behind L.

Meas 4: Step on L to L.

Vrtanje Step: Step R across in front of L, flexing R knee (ct 1); step on L to L (ct 2).

Note: During this step, point R ft twd ctr; lean upper body twd ctr; keep knees flexible throughout.

Meas

Pattern

4 meas

INTRODUCTION

A 24

I. BASIC STEP

With 12 Basic Steps, circle to L (CW).

B 12

II. WALKING-REST STEP

With three complete Walking-Rest Steps, circle to L (CW).

SLAVONSKO KOLO (continued)

III. VRTANJE STEP

C 16 With 16 Vrtanje Steps, circle to L (CW). During the first 8 meas keep steps short; during the last 8 meas, lengthen steps to revolve circle more rapidly.

Repeat dance three more times.

IV. FINALE

A 28 With 14 Basic Steps, circle to L (CW).

SONG TEXT

Hej ni momka kad naših seljaka
// Nit curica kad naših sokica //

Hej kad za igra pusta Slavonija
// Podnjima se zemlica uvija //

Hej gospodine, i gospodski sine
// Čini mi se da ćeš čuvat svinje //

Hej u moj dike porcelanski zube
// Kad me ljubi sve selo probudi //

Bolji me nego vi vi ste malo sasavi
Vidi se po ogama da ne znate igrat znamo
Bolji naši nego vaši, naši vaši nad igraše

Usa baba vriću maka da
Metnula kraj didaka
Kad se kikod probudio
Vriću maka zagrlio
Tud su rukse tud je glava
Kom je brasu mege dala

Presented by John Filcich

VELIKO KOLO
(Serbia)

Veliko (VEH-lee-ko) Kolo was learned by Dick Crum from members of the Banat Tamburitza Orchestra and from native dancers in Zrenjanin (Banat), Yugoslavia. It was presented by Dick Crum at the 1960 Folk Dance Camp at the College of the Pacific, Stockton, California.

Record: MH 1004

Formation: Closed or open circle, arms on neighbors' shoulders.

<u>Meas</u>	<u>Ct</u>	<u>Pattern</u>
1	1	Step L with L ft.
	2	Continue moving L, stepping on R ft.
2	1	Step L with L.
	2	Point R toe in front of L ft.
3	1	Step R with R.
	2	Point L toe in front of R ft.
4	1	Hop on R ft (stress this hop).
	&	Step on L ft in place.
	2	Hold.
	&	Hop on L ft.
5	1	Step on R ft in place (stress this step).
	&	Hop on R ft.
	2	Step on L ft in place.
	&	Hold.
6	1	Step R ft in place.
	&	Step L ft in place of R.
	2	Step R ft in place.

NOTE: The above description is, by necessity, only approximate, since native dancers embellish the dance with many tiny syncopations and bounces which cannot be reduced to written description.

Presented by Dick Crum

AJD' NA LJEVO (Mista Kolo)
Croatia

A circle dance from Slavonija (Slavonia), Croatia. This dance is also commonly known as "Mista Kolo", and is done throughout the Slavonija area.

This dance was learned by Michael Ginsburg from Gundinci villagers at a Smithsonian Festival in Washington, D.C. in the early 1970's.

TRANSLATION: Line 1: "Ajd' na ljevo" - "Let's go to the left;"
Line 2: "Ajd na djesno." - "Let's go to the right."
"Mista Kolo means. circle dance done in place.

PRONUNCIATION: id nah LEH-voh MEE-stah

MUSIC: Record: Jugoton, (EP) EPY S-4427, "Kud Sokadija";
or Special Statewide '93 cassette by Michael Ginsburg

FORMATION: Mixed, closed circle, joined in front basket hold (R over L) by linking middle fingers.

STYLE: The dance is done in place.

METER: 4/4 PATTERN

Meas.

INTRODUCTION: None

DANCE:

- 1 Step L to L (ct 1); step R behind L (ct 2); step L to L (ct 3); small hop on L as R quickly moves fwd (ct 4).
- 2-4 Repeat meas 1 alternating ftwk and direction. (4 times in all)
- 5 Closing ft tog. jump onto both ft with bent knees (ct 1); do 2 quick bounces straightening knees somewhat (cts 2.&). repeat cts 1,2,& (cts 3,4.&).
- 5-8 Repeat meas 5 (4 times in all). except on meas 8. ct 4. do a small hop on R as L moves slightly fwd (no double bounce).
- Repeat dance from beg to end of dance.

Presented by Michael Ginsburg

Dance notes by Michael Ginsburg, 4-93

CHANGULOVO ORO

MACEDONIAN DANCE FROM BEROVO
LEARNED IN BEROVO
MOST OFTEN DANCED WITH SHOULDER HOLD
METER: 2/4

Fig. 1 (Basic)

Meas. 1 – Facing and moving R. step RL (1,2)
Meas. 2 – Step R (1), step L behind R (2), step R in LOD (&)
Meas. 3 – Step LRL in LOD (1,2,&)
Meas. 4 – Face center and step R to R (1), lift L (2)
Meas. 5 – Step L to L (1), bounce on L (2), step R across L (&)
Meas. 6 – Step L to L (1), lift R (2)
Meas. 7 – Step R beside L (1), lift L (2)
Meas. 8 – Step L beside R (1), lift R

Fig. 2 (Zhelio's step)

Meas. 1-2 – Same as fig. 1
Meas. 3 – Step LRL in LOD (1,&.2) note different rhythm from fig. 1
Meas. 4-6 – Same as in fig. 1
Meas. 7 – Step R back (1), step L behind R (&), step R forward to place (&)
Meas. 8 – Step L forward (1), hook R in front of L knee while bouncing on L (2)

Fig. 3 (Baba Fima's step)

Meas. 1-6 – Same as in fig. 2
Meas. 7 – Jump with feet together (1), land on R with L knee bent and L foot back (2)
Meas. 8 – Hop on R while bringing L foot around and in front of R (1), leap L across R (2)

Djosino Tursko Kolo

Serbian Line Dance from Vranja region

Hands held in W position

Meter: $\frac{3}{4}$

Dance starts on beat 3 and uses beats 3 and 1

Beginning with R, 7 steps to R and then lift L

Step L to L, R across L, and L back to place, lift (basic to L)

Step R to R, left across R, R back to place (basic to R)

Repeat basic to L

DOLGOTO

MACEDONIAN LINE DANCE
METER: 12/8
HANDS HELD DOWN

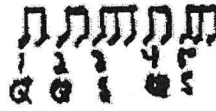


Figure 1

Measure 1 (facing R and traveling R)

- 1- lift R
- 2- step R in LOD
- 3- step L in LOD
- 4- small leap onto R
- 5- step L

Measure 2 (facing center)

- 1- lift R
- 2- step R to side
- 3- step L forward
- 4- step R back in place
- 5- hop R

Measure 3 - same as measure 2 using opposite foot.

Fig. 2

Measure 1 - same as in fig. 1

Measure 2 (facing center)

- 1- lift R
- 2- step R diagonally forward to R
- 3- close L to R with "click" while putting weight onto L
- 4- step R back
- 5- hop R

Measure 3- same as meas. 2 using opposite foot.

GAJDA/MALISHEVSKO

LINE DANCE FROM PIRIN, MACEDONIA
LEARNED FROM NINA KAVARDZIKOVA
HANDS HELD DOWN

METER: 5/8 !! !!!(GAJDA), 2/4 (MALISHEVSKO)

1 2

GAJDA

- Meas. 1 - Moving in LOD, step R (1), bounce on R (2)
- Meas. 2 - Step L in LOD (1), bounce on L
- Meas. 3 - same as meas. 1
- Meas. 4 - Lift L behind R while bouncing on R(1), swing L around to front of R (2)
- Meas. 5 - Step left in LOD (1), hold (2)
- Meas. 6 - step RL in LOD (1,2)
- Meas. 7 - Step R to R and face center (1), hold (2)
- Meas. 8 - Lift L while bringing hands to shoulder height. (1), hold
- Meas. 9 - Step L to L (1), bounce on L (2)
- Meas. 10 - Step R across L, (1), bounce on R (2)
- Meas. 11 - Step L to L (1), hold (2)
- Meas. 12 - Lift R in front of L (1), hold (2)
- Meas. 13 - Step R in place (1), hold (2)
- Meas. 14 - Lift L in front of L (1), hold (2)
- Meas. 15 - Step L in place (1), hold
- Meas. 16 - Lift R in front of L (1), hold

As a variation on meas. 12-16, lifted leg may swing around behind standing leg, and then step slightly behind standing leg. Instead of holding leg in front, and stepping in place.

MALISHEVSKO

- Meas. 1 - Step R in LOD, fall onto L beside R (1,2)
- Meas. 2 - Step RLR in LOD (1,&2)
- Meas. 3 - Step LRL in LOD (1,&2)
- Meas. 4 - Step R, step L across R, step R back to place (*pas-de-basque*) (1,&2)
- Meas. 5 - Moving L, step LR (1,2)
- Meas. 6 - Swiveling to face center, step L across in front of R, step R behind L, step L in place (1,&2)
- Meas. 7 - Leap onto R in front of L, step L behind R, step R in place (1,&2)
- Meas. 8 - hop on R while swinging L in front of R (1), step L across R (2)

KAKO KOSTADINO

WEST BULGARIAN LINE DANCE

HANDS HELD DOWN

METER: 9/8+7/8 !! !! !! !!! / !! !! !!!

1 2 3 45 1 2 34

Meas. 1 – Facing and moving in LOD, step RLR(1,2,3), hopR(4), step L (5)/ step RL (bloop bloop) (1)
RL (bloop bloop, 2), run RL (3,4)

Meas. 2 – 1,2,3,45 /1,2 same as in meas. 1, face center, leap onto R (3), stamp L next to R(4)

Meas. 3 – Facing and moving reverse LOD, hop R (1), step LR (2,3), hop R (4), step L (5) /
facing center dancing in place , step RL (bloop bloop, 1), leap onto R while throwing L leg
forward in the air(2), leap onto L in place(3), stamp R beside L (4)

PROLETNO HORO FROM SELO MALO KONARE

BULGARIAN THRACIAN LINE DANCE

BELT HOLD

METER: 7/8 (RUCHENITSA) !! !! !!!

1 2 3

Fig. 1

Meas. 1 – Facing and moving in LOD, hop on L (1), step RL (2,3)

Meas. 2 – repeat meas 1

Meas. 3- Facing center, step R to side (1), step L in front of R (2), step R back to place (3)

Meas. 4 – Same as meas. 3 with opposite footwork

Meas. 5 – Same as meas. 3

Meas. 6 – Step L with closing movement beside R (1), hop L while kick R back (2), step R across L (3)

Meas. 7 – Hop R (1), step L side (2), step R behind L (3)

Meas. 8 – Jump on both (1), hop on L while lifting R (3)

Meas. 9 – Step R in place (1), hop on R while lifting L (3)

Meas. 10 – Step L in place (2), hop on L while lifting R (3)

Fig. 2

Meas. 1-8 – same as in fig. 1

Meas. 9 – Step R to side (1), step L behind R (2), step R behind L (3)

Meas. 10 – Step L to side (1), step R beside and slightly in front of L (2), step L across R (3)

Fig. 3

Meas. 1-5 – same as in fig. 1

Meas. 6,7,8 – same as meas. 8,9,10 in fig. 2

Meas. 9,10 – same as meas. 9,10 in fig. 2

SBORENKA

NORTHEAST BULGARIAN LINE DANCE

BELT HOLD

METER: 2/4

- Meas. 1 – Step R to side, step L across R (1,2)
Meas. 2 – Step R to side, step L behind R (1,2)
Meas. 3 – Same as meas. 1
Meas. 4 – Step R to side (1), stamp L twice beside R (&,2)
Meas. 5 – moving forward, step L, stamp R beside L (1,&), step R, hop on R while kicking L across R (2,&)
Meas. 6 – same as meas. 5
Meas. 7 – Step L back, stamp R beside L (1,&), step R back, stamp L beside R (2,&)
Meas. 8 – Running steps in place, LRL (1,&,2)
-

SELSKO SHOPSKO HORO

BULGARIAN LINE DANCE FROM SHOP REGION

BELT HOLD

METER: 2/4

Fig. 1 (slow)

- Meas. 1,2 – Facing and moving in LOD – Step R, bounce on R (1,2), step L, bounce on L (1,2)
Meas. 3,4 – Turn to face reverse LOD – step backward RLRL (1,2,1,2)
Meas. 5 – Step R back, bounce (1,2)
Meas. 6 – Step L back, bounce (1,2)
Meas. 7 – Face center, Step R to side, (1), lift L in front of and across R (2)
Meas. 8 – Step L to side (1), step R across L (2)
Meas. 9 – Step L to side (1), step R behind L (2)
Meas. 10 – Step L to side (1), lift R in front of L (2)

Fig. 2 (fast)

- Meas. 1 – Lean onto R (1), bounce on R (2)
Meas. 2 – Lean onto L (1), bounce on L (2)
Meas. 3 – Facing and moving R, run RL (1,2)
Meas. 4 – Continue running RL (1,2)
Meas. 5 – Continue in LOD, RL (bloop bloop- &,1), leap onto R (2)
Meas. 6 – Continue in same direction with same footwork on opposite foot
Meas. 7 – Face center, step R to side (1), hop on R while kicking L across R (2)
Meas. 8 – Step L to side (1), step R across L (2)
Meas. 9 – Step L to side (1), step R behind L (2)
Meas. 10 – Step L to side (1), hop on L while lifting R in front of L
Meas. 11 – Step R to side (1), step L across R (&), step R back to place (2)
Meas. 12 – Same as meas. 11 with opposite footwork

SHIRA HORO

NORTH BULGARIAN LINE DANCE

HANDS HELD DOWN (SWING BACK AND FRONT)

METER: 4/4

Meas. 1 – Three slide steps to R (1,2,3), step L across R (4)

Meas. 2 – Same as meas. 1

Meas. 3 – Step R to side, hop R while lifting L, step L, hop L while lifting R (1,2,3,4)

Meas. 4 – Step R to side, step L across R, step R back to place, step L to side, step R across L, step L back to place, stamp R beside L (1&,2&,3&,4)

SKUDRINKA (Turkey)

MACEDONIAN LINE DANCE, done by Macedonians in Turkey

SHOULDER HOLD

METER: 4/4

Meas. 1 – Moving in LOD and facing slight R, lift R, step R, lift L, step L (1,2,3,4)

Meas. 2 – Facing center, lift R, step R beside L, touch, L across R, touch L to side (1,2,3,4)

Meas. 3 – Touch L forward, touch L back, step L forward, step R back to place (1,2,3,4)

Meas. 4,5 – Same as meas 2,3 with opposite footwork

Meas. 6 – Hop on L, step R beside L, close L to R, hold – or a small step on R(1,2,3,4)

Meas. 7 – Same as meas. 6 with opposite footwork

When music get faster, instead of touching foot to the floor, simply do same movements, but keep foot above the floor so as to be able to move more quickly.

TESKO "PUCE PUSKA"

SOUTH SERBIAN LINE DANCE

LEARNED FROM ALEX MARKOVIC

METER: 7/8 !!! !!!

1 2 3

Meas. 1 – Step R to R (1), lift L (2), step L across R (3)

Meas. 2 – Step R to R (1), lift L (2), bounce on R (3)

Meas. 3 – Step L beside R (1), lift R (2), bounce on L (3)

Meas. 4 – repeat meas. 2

Meas. 5 – Step L across R (1), step RL in LOD (2,3)

YANNIS KONSTANTINOU
2016 KOLO FESTIVAL PROGRAM
DANCES FROM MACEDONIA, GREECE

Central – East Macedonia

1. *Arap Havasi / Arapaki:*

A local dance from Hrakleia (Tzoumagias) in the region of Serres. The name derives from the Turkish term for young black horses. It is danced by men and women, with arms in W-position.

2. *Ormanli:*

From the village of Vamvakofito in Serres, the name derives from the Turkish words for trees/woods. It is danced by men and women, in 9/8, with arms down except for the first two counts where they gently swing up and down following the movement of the left leg.

3. *Arnaout Havasi:*

Danced by men and women in the region of Serres in 7/8 rhythm. Depending on the locality, it can be known also as 'Arnaouta', Arnaouto' and 'Baidouska'.

4. *Gaida Havasi:* 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.

5. *Bela Olimpia:* A women's dance in 7/16 rhythm, named for the woman who danced this particular step pattern to this melody. The steps and style are characteristic of other dances from the region of Goumenissa (e.g., Tis Lissavos and Sofka).

6. *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 or swings, the lead dancer decides his/her preference.

7. *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.

North Macedonia

8. *Marena*

9. *Karsilamas – Tveta Momi Stankena*

These dances widely referred to as “Stankena” are done by men and women from north Macedonia. It is accompanied by many tunes, is known by many names (e.g., Marena, Sulemanovo, Molaivo, etc.) and has styling and step patterns that vary by village in the region. 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.

West Macedonia

10. *Syrto*: 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.

11. *Poustseno – Florina, Prespes, Kastoria*: 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. It is danced typically with the arms up in W-position.

12. *Poustseno Karvana – women’s style*: Danced in the same rhythms as the Poustseno described above but in the specific styling of the women in the region of Florina.

13. *Leonidas*:

Traditionally a man’s dance, it is favored by older people and excellent dancers. In the ‘sta duo’ rhythm, Leonidas is enhanced by many improvisations and always danced to this specific tune. Arms are in W-position.

14. *Tis Petheras*

A Vlach dance from West Macedonia comprised of three 12-count Syrto patterns in 7/8. The first pattern is the typical W. Macedonian Syrto; the second is four S-Q-Q steps alternately crossing the Slow step, ‘in place’ and facing the center; and the third, is danced free (drop hands), begins with a ¾ turn to the right, then continues facing and moving in LOD. Arms are up throughout the dance. The name means “of the mother-in-law”.

15. *Tsamiko W. Macedonia*:

The Tsamiko steps as danced in areas of W. Macedonia like Grevena and Kozani, typically begin with the left foot. The specific step patterns vary by area or village and include improvisations by the first dancer. The arms are in W-position.

PODRAVSKI DRMES[✓]
(Podravina, Croatia)

Pronunciation: POH-drahv-skee DUR-mehsh
Music: Festival Records FR 4106-A (45 rpm) 2/4 meter
Formation: Cpls in shldr-waist pos. The back of M hands are on ptr waist. Ptrs are fairly far apart. Dance is performed on full foot.

Meas

Pattern

BASIC - MAN

1 Bounce 3 times on both ft, L in front of R (cts 1,&,2).
2 Repeat meas 1 with R in front of L (cts 1,&,2).
3 Repeat meas 1.
4 Bounce 3 times on both ft, stepping directly side R (cts 1,&,2).
5 Bounce 3 times on both ft, L directly behind R (cts 1,&,2).
6 Repeat meas 4.
7 Repeat meas 5.
8 Stamp R (cts 1,&,2,&).
9-10 M turns halfway (in cpl pos) CW with 3 steps beg L (cts 1,&,2). And 3 more beg R (cts 1,&,2).
11-15 Turn back CCW 1/4 as a cpl with same ftwk as meas 9-10.
16 Stamp R (ct 1); stamp L bringing ft through slightly (ct 2).

BASIC - WOMAN

1-8 Same as M, but with opp ftwk and direction.
9-15 Same as M.
16 Stamp once on R (ct 1); step on L (ct 2).

VARIATION - M AND W

1-14 Same as Basic.
15 M: Step L (ct 1); hit R (ct &); lift L (ct 2); hit R (ct &).
16 M: Same as 15 with opp ftwk.
(15) W: Step L (ct 1); hit R (ct &); lift L (ct 2) hit R (ct &).
(16) Repeat meas 15, cts 2,& twice.

Presented by Nena Shokčić^{✓✓}

