

Greg & Becky Deja

# Dance Syllabus



## Mendocino Folklore Camp

International Dance & Music Workshops

June 20<sup>th</sup> - 27<sup>th</sup>, 2009

# Moldavian dances (SOE)

Zdrobuleanka - circle

Csárdáska - couples in circle

Keresel - couples in circle

Hoina - couples varsuvian reposition

Tiszti Szerba - two lines

Románca - couples lots of turning

Botosánka - small circles

Banu Marucsini - circle / the couple  
NOT mixer

Gergely tánc - circle

Floricsika - couples

Gye doi - circle / couples

Buruleanka - couples - quick

KEZES (HORA) → circle  
facing band  
away from band

couple can  
dance in  
center of  
circle

## **MOLDAVIAN COMPILATION Mendo Folklore Camp 2009**

- |                              |          |                           |
|------------------------------|----------|---------------------------|
| 1. Banu Marocsini            | Track 1  |                           |
| 2. Keresel                   | Track 2  |                           |
| 3. Csárdáska                 | Track 3  |                           |
| 4. Romanca                   | Track 4  |                           |
| 5. Gye Doi                   | Track 5  |                           |
| 6. Nyelu                     | Track 6  |                           |
| 7. Floricsika                | Track 7  |                           |
| 8. Drumul Dracului           | Track 8  |                           |
| 9. Zrdobuleánka              | Track 8  |                           |
| 10. Hoina                    | Track 9  |                           |
| 11. Tiszti Szerba            | Track 9  |                           |
| 12. Gergely tánc             | Track 10 |                           |
| 13. Csobanás                 | Track 11 |                           |
| 14. Botosanka                | Track 12 |                           |
| 15. Öreg Magyaros            | Track 13 |                           |
| 16. Serény Magyaros          | Track 14 |                           |
| 17. Berladeanka (Buruleánka) | Track 15 |                           |
| 18. Kezes                    | Track 16 |                           |
| 19. Öves, then Kezes         | Track 17 | total time: approx 70 min |

### **Dances 1-7**

From cassette: **Klézsei tánczene 1.**

Produced /recorded by Róbert Kerényi, Tatros Band and Géza Péntzes  
Budapest 1994?

#### **Traditional musicians from Moldavia:**

András Hodorog - furulya, kaval  
László András Legedi – furulya  
László István Legedi – furulya, kaval  
Jean Panaite - violin  
Neculai Chiriac – violin, drum  
Ion Spiridon – cymbalom  
Vasile Paun – koboz, drum

### **Dances 8-12 and 19**

Moldvai Csángó Népzene / **Tatros Band**

Cassette produced by Tatros Band

Recorded by Géza Péntzes, Budapest 1991

Musicians: (Budapest „revival” musicians – students of the musicians above)

Róbert Kerényi - furulya, kaval

Gyula Horváth – koboz

Pál Havasréti - drum

Ferenc Ladányi – kaval

Ferenc Sara – drum

Ildikó Sándor - voice

Yells: Mária Hermann, Mária Moricz, Judit Plank

### Dances 13-14

**Csürröntő Band** – young „revival type” band from Budapest

Tánc Zene

Recorded live at dance houses in Budapest (Hungary) in March 2009.

Produced by Fakutya Bt CD03 (double album)

Musicians:

Viktor Havay – voice

Edit Szick – double bass, bass guitar

Zsolt Balázs – drum

György Barna – violin

Dániel Bolya – furulya, kaval

Bálint Karpáthegyi – koboz

Zoltán Székely – furulya, kaval

Fábian Gyurka – dance

### Dances 15-17

**Aurél Mandache** – traditional fiddler from Moldavia

2002 produced by Sándor Balogh, Ferenc Kiss

With:

Mátyás Bolya – koboz

Gratzy Benke – drum (also from Moldavia)

Dániel Bolya – furulya

Attila Búzás – double bass

Sándor Balogh – jews harp

### Dance 18

**Aurel Mandache** hegedül 2: Traditional musician from Moldavia

With traditional wooden flute players from Moldavia:

András Hodorog

László László István

with:

Mátyás Bolya – koboz

Gratzy Benke – drum (also from Moldavia)

Attila Búzás – double bass

Produced/ released in 2005 by Diálekton

Recorded in 2002, 2004 in Budapest

(Dances presented by Sue Foy)

# The Dances

## Nikola Krčadinac

*Dances of Vojvodina*

Map of Vojvodina  
Jovica  
Keleruj  
Kolo Na Jedu Stranu  
6-22 Logovac  
Madjarac  
Malo Banatsko Kolo  
Rukavice  
Santavi Madjarac  
•Sitno Banatsko Kolo  
Sremsko Kolo  
6-22 Veliko Banatsko Kolo  
6-22 Zurka

## Anindo Marshall

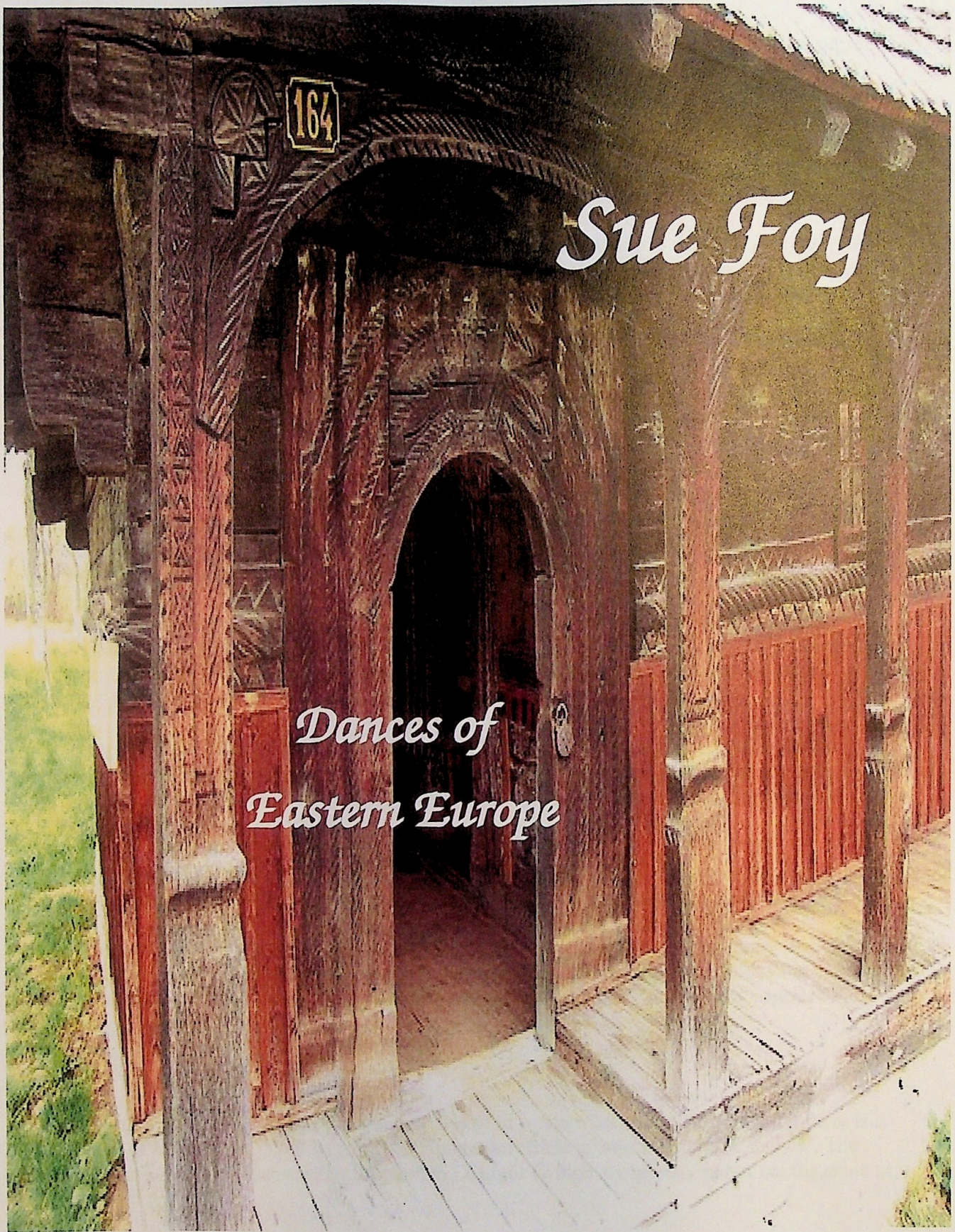
*Dances of West Africa*

Lamba

## Sue Foy

*Dances of Eastern Europe*

Banu Maracini  
Botosanka  
Buruleánka  
Csárdáska  
~~Csobanás~~  
~~Félöves~~  
Floricsika  
Gergely  
Gye Doi  
Hoina/Hojna  
Hora (Kezes tánc)  
~~Kedves útja~~  
Keresel  
~~Lapos/ Öreg magyaros~~  
Nyelu  
~~Öves~~  
6-22<sup>†</sup> Románca  
6-22<sup>†</sup> Serba oficeraska  
~~Serény magyaros/magyaroska~~  
(Klészse)  
Tulumba  
Zdrobuleánka



*Sue Foy*

*Dances of  
Eastern Europe*

**Moldavia** (Romanian: *Moldova*) (Russian: Молдавия) is a geographic and historical region situated today partially in Eastern Romania **and partially in the Republic of Moldova. It included the territory between the Eastern Carpathians and the Dniester river.** An initially independent and later autonomous state, it existed from the 14th century to 1859. At various times, the state included the regions of Bessarabia (with the Budjak) and all of Bukovina. The western part of Moldavia is now part of Romania and the eastern part belongs to the Republic of Moldova, while the northern and south-eastern parts are territories of Ukraine.

Geographically, Moldavia is limited by the Carpathian Mountains to the West, the Cheremosh River to the North, the Dniester River to the East and the Danube and Black Sea to the South. The Prut River flows approximately through its middle from north to south. Of early 15th century Moldavia, the biggest part is located in Romania (45%), followed by the Republic of Moldova (33%) and Ukraine (22%).

The region is mostly hilly, with a range of mountains in the west, and plain areas in the southeast.

#### **A different perspective:**

**On the other hand, Moldova,** officially the **Republic of Moldova** (*Republica Moldova*), is a landlocked country in Eastern Europe, located between Romania to the west and Ukraine to the north, east and south.

In the Middle Ages, most of the present territory of Moldova was part of the Principality of Moldavia. In 1812, it was annexed by the Russian Empire, and became known as Bessarabia. Between 1856 and 1878, the southern part was returned to Moldavia. In 1859 it united with Wallachia to form modern Romania.

Upon the dissolution of the Russian Empire in 1917, an autonomous, then-independent Moldavian Democratic Republic was formed, which joined Romania in 1918. In 1940, Bessarabia was occupied by the Soviet Union and was split between the Ukrainian SSR and the newly created Moldavian SSR.

After changing hands in 1941 and 1944 during World War II, the territory of the modern country was subsumed by the Soviet Union until its declaration of independence on August 27, 1991.

Moldova was admitted to the UN in March 1992. The country is a parliamentary democracy with a president as head of state and a prime minister as head of government. Moldova is a member state of the United Nations, Council of Europe, and so on. Moldova currently aspires to join the European Union<sup>[4]</sup>.

Around the town of **Bacău** (**Hungarian: Bákó**) in western Moldavia (in Romania) there is a series of villages inhabited largely by a Hungarian ethnic group called the 'Csángós'. The Hungarians refer to them as the Moldavian Csángós (which are related to, but not the same as,

for example, the Csángós of the nearby Gyimes region of Eastern Transylvania). This area of Moldavia was closed to any and all visitors before 1989.

Romanian is the main language of all of today's Moldavia – meaning both the part in Romania and in the Moldova Republic as well.

In the above-mentioned Moldavian Csángó villages, some of the people still speak Hungarian - and all of them speak Romanian.

The region is very poor. Many traditional customs are still alive there. The families in these villages are mainly Roman Catholic and deeply religious. These Hungarian Csángó people have been almost entirely assimilated into the Romanian culture.

The families or individuals that still speak Hungarian, speak an archaic dialect of Hungarian that some Hungarians have trouble understanding.

Preserving the Hungarian ethnicity of these people has become a kind of nationalistic crusade in some Hungarian circles. Though this is definitely not the point of my presentation here, my access to these dances and music has been through the Hungarians.

The regional costume looks „Romanian”. The dances and the music for the most part sound and look Romanian. The villages often have a vocabulary of some 40 traditional dances. The dances are very similar from village to village, may have the same names, but may be danced slightly differently. These dances and music are similar to, or the same as, what the Romanians dance in this part of Moldavia.

I learned these dances first in Budapest in 1990 right after the iron curtain lifted. At the time, these dances had become rampantly popular in the Hungarian dance house movement as well as in the Hungarian performing groups – both of which I was involved in. There were kids from Moldavia studying in Budapest, that went to the dance houses. In Eastern Europe following the changes in 1990, travel was still cheap in the former eastern bloc, and traditional dancers and musicians from Transylvania/ Romania often showed up in the Budapest dance houses. Good dancers and musicians from the the Moldavian villages were invited to Budapest for festivals, camps and other events. I hosted people from Moldavia in my home in Budapest during this time. It had become easier to come and go to Moldavia.

The dances here are mainly from villages south of Bacău (Bákó): Cleja, Răcăciuna, Somoșca (in Hungarian: Klézse, Alsó-Rekecsin, Somoska). Like the villages, the dances have Romanian and Hungarian versions of the names. I provide the names I could find – some of them are Hungarian – some are Hungarian spellings of the Romanian names.

The music. Melodies fall in 8's. (okay I'm not a musician...)

The most traditional instruments are: violin, wooden shepherds flutes, kaval, tilinko, drum with cowbell or cymbal attached and koboz (a lute-like instrument used in the region). Often a band will consist of just violin, smaller flute, drum.

There are lots of great variations on this - with modern additions of : electric keyboard, electric guitar, accordion, brass instruments, etc.



These Moldavian dances exist today in at least the following situations:

1. At home in Moldavia – still danced at celebrations and other dance events in their traditional environment.
2. In Budapest in the dance houses (the social dance – folk revival movement)
3. All over Hungary in choreographies in the repertoire of folk dance performing groups.

The dances are relatively simple with mainly circle, or sometimes open circles, and couple dances.

When no men are available to dance a couple dance, the women do not hesitate for a moment to dance together.

In general the dances have fixed sequences and steps, though from dancer to dancer you will see different embellishments on the steps, and from village to village there may be variations on sequences, embellishments on steps.

Many of the dances have A and B sections in the music that correspond to A and B sections in the dances.

In general for the turning couple dances when a couple turns continuously there is a tendency: To travel around a circle in a CW direction, while the couple turns on its own axis CCW.

The couple hold is often a scapula/upperarm hold – which means that the man holds the woman on approximately the scapula /woman holds onto his upperarms. Sometimes the man just has one hand on woman's scapula and the other on the woman's upperarm.

The circles often have a W hand hold. But belt holds and hands held linked in back is also found. The Hungarians often use the expression „ti, ti, ta”: to indicate two quick steps and one slower one (short, short, long).

'Rida' means a continuous turning step, with emphasis either on inside foot ('down emphasis') or outside foot (so-called 'up-emphasis').

General style of steps is earth bound and flat-footed steps, or barely perceptible variations on flat-footed.

## BANU MARACINI

**Formation:** Begins as circle dance/has couple section – not a mixer, always same partner.

**Music :** Music has A and B sections. Dance has A and B sections. Music in „8”s

**The Dance:**

**A section:** Is done in a big circle.

W hand hold. The woman stands on the man's right. Travelling first to R (CCW). Then to left.

To right, starting with R foot. step close, 4 x, ends with a stamp on with L foot. Actually uses 8 counts - stamp is on 8.

Same back to left with opposite footwork.

Repeat to R and L. On last sequence the stamp is left out, as they prepare for next section.

**B section:** Couples turning in place.

Man drops left hand. Still holding his partner's left with his right, uses two slow steps to get into turn: R, L. Stepping on his R foot (1) across in front of woman, then L, while getting into in a scapula/upper arm hold. She holds his upper arms.

They do a smooth couple turning: first CW starting on inside foot (will be right foot) - with a down accent on inside foot (rida).

Uses 8 counts of the music. Slow (R), slow (L) (to get into the turn), then 6 „ridas”.

Then change direction and turn to CCW:

To change direction: The man steps out with left foot slow, then slow step on right back towards CCW direction (while changing hold to his left hand on her scapula, his right hand holding her forearm). 6 rida steps now with left foot on inside and down accent on the inside foot.

Ending with the girl on his right and back into big circle and W hold. For part A.

There is a nice continuation of movement from the couple turning CCW and getting back into the circle to the right (also CCW).

## BOTOSANKA

Formation: Circle: hand hold down, or waist level. Or linked behind back.

Structure: One step. Done same way to both directions. Starts to R.

### The Dance:

Step to R first with R foot mainly in place.

Left foot steps out and across. This is where the emphasis is. And is done with a nice swooping momentum.

Then a series of three 1,2,3-s which are done mainly facing center of circle. Or slightly turning body in direction of first step. For example to left if you are stepping first on the right(r,l,r)

These can also be three step close-s.

Or three step stamps.

Same to left.

## ÖVES

Formation: Small circle (about 10 people) hands crossed in back or belt hold. one step.

Music: The dance is 6/8. Music is 8.

Structure: One step. Done same way to both directions. Starts to R.

### The Dance:

Circle travels to right (CCW).

One two three four five six.

Travelling to R, Stepping with right to right to the side. Feet are facing into center of circle

Step, close, step, stamp (or close), step stamp. (or close).

### Many ways to vary step:

Can lift foot up to back- almost running the step (more or less in place of course) can swivel foot slightly.

Can do a grounded dragging, switch, switch.

Plain. With stamps, with swivel.

Can take one step towards center of circle on the 5.

In general there is a kind of leader in the circle (usually the best dancer) – that will start to use one variation, and the others will imitate, then change and so on...

## BURULEÁNKA

Formation: A couple dance. All couples facing music to start

Music : Melody falls in „8s”.

The Dance: Quick couple dance/ two parts.

### 1st part:

In partners. Starts in open V position. Man holds woman on scapula. Woman holds man on upper arm. Open couple hold. women on man's right.. Starting on outside feet - they both step forward Man starts with L, woman with R. 1, 2, (1,2,3) or just hold. Counts 1-4.

### 2nd part:

Then going into couple hold (upper arms) for two slow turning steps Man steps R, L. Woman has to step larger. L, R. to make a half turn. Counts 5-8. Turning in CCW. To end up facing the opposite direction with back to music and get the woman over on to man's left side and open up to V position.

Then do 1st part again starting with outside foot. 1,2, ti, ti ta.

Then the couple turns with two steps R, L - CW direction to get woman back to original position and open facing music on, and opening up with Woman on man's R.

## CSÁRDÁSKA

**Formation:** A simple couple dance/ man starts facing the music.

**Music :** Section A and B in music. Sections A and B in dance.

**The Dance:** Quick couple dance/ two parts.

### **A Section:**

Couple stand facing each other but right shoulders adjacent. Upper arms hold (man holds her with left hand on her back). Not looking at each other.

Man steps back with left (outside foot), just a little bit back but more to the side with right foot, left-right-left to get over to Women's other side. W. does the same starting also stepping back with left foot. That's counts 1-4. Same thing back to other side. That's counts 5-8.

Do another set.

### **B Section:**

Then man steps back with left , over with to the right (thats 1, 2) and goes into a CCW turning down rida step (with accent down, on inside foot - L) - that's six rida steps counts 3-8).

Then change direction. Direction change is a slow step back with free foot (will be right foot), then slow step with L foot to the L side (counts 1,2), while changing sides with the woman. Then into rida step x 6 to CW direction.

Then return to part A stepping back with L foot to back, etc...

## CSOBANÁS

**Formation:** Circle dance/ Holding hands in W throughout.

**Music :** Music and dance in short A and B sections in groups of 8.

**The Dance:**

**A section:** Stepping to right (CCW) – with R foot, three steps R. L. R. Hold (slight lift). (that's 4) On the hold, you turn to go back to the left:  
Left, right, Left, hold.(that's 4 more: total of 8)

Repeat. To R and L (that's a total of 8 more)

**B section:** Then stop and in place:  
Step on right, Slightly lift L to front though the L foot more or less on the ground in front of the R (that's 2 counts).  
Step on left foot and slightly lift R, in front of left, (that's counts 3,4)  
Then switching feet in front: LRL (q,q, s) (that's counts 5, 6, 7, 8)  
The same thing with opposite footwork: starting step on L – slightly lifting R in front...and so on. When changing feet in this section – can be a gentle, low hop.

Go back to section A, stepping out with Right foot to the R..

## FÉLÖVES

**Formation:** Small Circle - Hands crossed in back

**The Dance:**

**A section:** Starting with left foot crossing down rida to the right CCW for 8 counts, then starting with the right foot crossing over, to go back the other direction.

Repeat in both directions.

**B section:** Step swings for 2 x 8 counts with a little hop on supporting foot while swinging. Starting with step on left L, swing with R in front of L

## FLORICSIKA

**Formation:** Couple dance Couples in a circle. Woman with back to center of circle.

**The Dance:**

**A section:** Open couple hold. With hands on forearms of partner. Couple facing CW in circle. Man on outside of circle. Start on outside feet (woman left/ men right). walking forward, 2,3. Count four is a hold on which the couple turns to face opposite direction – that's CCW in circle.

This is done twice. Total of 16 counts.

**B section:** (Forearm /waist hold) couples turning CCW - travelling in CW direction around circle. Turning step is a relaxed ti/ti/ta (1,2,3), with each step the couple does approx. half a revolution. And there is a feeling of first the man pulling, giving the impulse for the half revolution, then the woman.  
Total of 16 counts.

## GERGELY

Formation: Circle or Open circle (couple variation exists). Holding hands in „w” position.

Music : Melody falls in phrases of 8.

The Dance: Quick couple dance/ two parts.

One step – starts to L, is mirrored back to R.

Heading in cw direction (to L)

Stamp with right foot across in front of L.

Take weight on right foot. Do small in place – quite on the ground – „and right” hiccup step („jump” onto L, end with weight on right).

Take weight on both feet. (or step –L)

Walk (step R), walk (step L), stamp right still heading CW direction.

Step on R turning back towards CCW direction (to R) on the „and”

Repeat the mirrored version to R with opposite foot.

And (and is a step to left direction with L foot) 1 (1 is stamp w Right foot toward L direction).

2, 3, 4, 5, 6, 7 (7 is stamp with right foot – still in direction of L or CW- but dont take wieight on it)

8 is a step back with R foot to change direction.



## GYE DOI

Formation: A couple dance: circle and couple figures, not a mixer.

Music : A and B sections of music/ A and B sections of the dance.

Note: Same step all the way through: step does NOT change.

Footwork: Step on L, lift R, Step R, L R. (Step lift, step, step, step) sin, co, patata  
doesnt matter if l or r start. Continuously up and down. Use the knees.

The Dance:

### A section (circle)

Starts in circle W hand hold, with hands held up high (head height or higher).  
Woman on Man's right.

In and out of circle 4 x. - travelling slightly to the right.

**B section: always the same step.** Circle breaks into couples. Three variations of couple figures:

**Var 1:** Couple turn – she holds on to this forearms. He holds on to her scapula with his right hand, her forearm with his left hand. Slightly askew (not really facing - right shoulders) Turning to CW first for 4. After 4 they simply stop in place and continue the same going backwards, no change in position, or step.

**Var 2:** Linking arms fw (cw) and bw ccw.

**Var 3:** Man does step in place, while holding W's L hand in his R, he turns her first CCW, then CW. She makes max. 4 turns in both directions.

**Alternate the circle sections with the couple sections.**

**HOINA/HOJNA**  
(Klészse, Rekecsin)

**Formation:** Couple in skating position. Couples in circle facing and travelling CW. Man on outside of circle.

**Music :** A and B music/ A and B dance sections

**The Dance:**

**A section:** Both M and W **Starts with L foot**, walking forward  
The step: 1,2,3 , close or touch, (can also ti, ti ta). **forward and back.** 4 times.  
Can be done smooth, or with gentle bouncing from the knee)

**B section:** in this section the couples stop and do the steps almost in place, turned slightly more towards center of circle. Skating position remains. Using the same step, just done almost in place now. And now ends with a stamp.  
The woman moves more in front of the man, with little quarter turns in place. The woman more less had her back to man, they do not look at each other. exact same step is used. the couple turns slightly more towrd center of circle. First lifting his left hand, then his right. now instead of going forward and back. Also four times.

In this section the man turns the woman in small quarter, third turns, in front of him. using exact same step. Woman steps out with left foot in front of man. She never really Turns woman to her right first. Man mostly stay in place. 4x.

**HORA**  
(Kezes tánc) (Klészse, Rekecsin)

Formation: Circle.

The Dance:

**Circle:**

Going to R (CCW). Hand hold W. Forward (and right) and back. With larger steps to forward so that circle advances to Right.

Starts with Left leading out to right. forward , 2, 3 close, (that's 4 counts)  
back ,2, 3. close. And so on.

**Couple variation:**

Then 1 or 2 couples can go in to the center at a time, while rest of people continue with the step above in the circle. Low back, upper arm/ hold. Relaxed turning to both directions with ti,ti, ta step.

Partners start facing each other, do a couple of ti,ti ta steps with get into it and then start turning. Freely turning for 8 or 16 counts in both directions/improvised and led by the man as to when to change.

Opening up for example on last count (8 or 16), then turning in opposite direction.

This couple version can turn in to a wild rock and roll feeling dance, once the partners get used to the ti,ti ta - turning and direction change.

**HORA**  
(Kezes tánc) (Klészse, Rekecsin)

Formation: Circle.

The Dance:

**Circle:**

Going to R (CCW). Hand hold W. Forward (and right) and back. With larger steps to forward so that circle advances to Right.

Starts with Left leading out to right. forward , 2, 3 close, (that's 4 counts) back ,2, 3. close. And so on.

**Couple variation:**

Then 1 or 2 couples can go in to the center at a time, while rest of people continue with the step above in the circle. Low back, upper arm/ hold. Relaxed turning to both directions with ti,ti, ta step.

Partners start facing each other, do a couple of ti,ti ta steps with get into it and then start turning. Freely turning for 8 or 16 counts in both directions/improvised and led by the man as to when to change.

Opening up for example on last count (8 or 16), then turning in opposite direction.

This couple version can turn in to a wild rock and roll feeling dance, once the partners get used to the ti,ti ta - turning and direction change.

## KEDVES ÚTJA

Formation: Circle. W hand hold

Music: Alternating sections of A and B music, A and B dance sections.

The Dance:

### A section:

Travelling to the side.

Start with R foot to R

Step close, x 4, end w stamp with L foot (on count number 8).

Repeat back to L starting w L foot.

Again to R , again to L.

End with weight on L foot.

### B Section:

Not travelling. In place facing center (or only very slightly moving to R) :

Twelve steps starting with R foot stepping almost in front of L.

Step on L foot. Left foot always steps in place.

Step in front with R foot (while pick up L foot slightly).

Step in place. For 12 steps. Ending with weight on L. Then stamp w R foot '1, 2, 3.

Repeat

## KERESEL

**Formation:** Couple dance relaxed ballroom position. Man has L hand on her scapula, W holds on to his upper arm with her right hand. Other hands are up at shoulder level. Couples in a circle. Man facing CW.

**Structure:** Three dance sections:

**The Dance:**

**1st section:** 4 tiny 'step-close-es' (8 counts) to center of circle,  
4 tiny 'step-closees' back out. (In and out of circle). 2 x. Ballroom hand can do little pumping movement.

**2nd section:** Now the 'ballroom hand' goes up to head height. Then 4 flat footed, very even 'waltz-like' steps. Man starts forward w R foot - man travelling forward, women travelling backward (starting back w her L foot). Travelling around the circle CW.

**3rd section:** Ballroom hand stays up at head level. Then four flat-footed relaxed turning waltz steps turning CCW – but travelling CW around the circle. Turning approx half a turn w every waltz step.

## LAPOS/ ÖREG MAGYAROS

**Formation:** Small circles or stars of 3 4,5, couples. Couples start facing CCW. Man on inside of circle. Couples hands are crossed in back. Side by side.

**Note:** Same step used all the way through. Continuously. Step never changes.

**The Dance:**

**The step:** One(R), two (L), three (R), 4. Count 4 is a stamp. Can be done like: step close step and. All very flat footed.

Can be done with an „and step”, 2, 3, 4. Some versions bend the knees more.

In general pick one version of step and stick with it throughout the dance. Practice the basic step in circle. Moving. And in place. First without bending the legs.

Relaxedly with the music. Bending kness. Stamp on the 4.

**After at least 8 counts:** a leader type dancer stamps a louder stamp at end of a phrase to initiate: Rotation of the couples inward never changing step - to all turn and travel in CW direction.

Now woman is on the inside of the circle again. Always continueing the step. Until...

**The leader type person stamps several times while yelling something like: hope, hope, hope.... to signal a rotation back to original direction.**

Now woman is on the outside of circle again. (the rotations are slow, never breaking the step takes at least two to three of the steps to get around to opposite direction).

Continue travelling forward CCW.

**Variation: Turning the woman in front of man.**

When travelling in CCW direction, Man lets go of his left hand. Gently pushes the woman on small of her back with his right hand to position in front of him. Then his right hand goes up above her head. The step never changes. The couple must still travel in direction of circle. Takes two steps for girl to get in front of man. Then W begins to turn to her R - towards outside of circle. Slowly. This is not a fast turn. Maximum half turn with each step. After a few turns, get back into couple with arms crossed in back.

## NYELU

- Formation: Circle. W hold.
- Music : A and B sections of music/ A and B sections of the dance.
- Note: Same step all the way through: step does NOT change.
- Footwork: Step on L, lift R, Step R, L R. (Step lift, step, step, step) sin, co, patata  
doesnt matter if l or r start. Continuously up and down. Use the knees.

The Dance:

### Section A:

To the R with R foot, walk two steps (R,L), stepping out with longer steps.  
Then 1 (this step can also be longer) ,2,3 (right, left right) (long, long. short, short,  
short). One the 1, 2, 3 is when you turn your body to go back in other direction.  
and then back to left, same step stepping with L foot first,

Repeat to R and L:

### B section:

In place facing center of circle. And 1, and 2, and stamp, stamp  
Stepping on right, stamp with left, at the stamp bend the knees.  
step on left - stamp with right, step right - stamp, stamp with left; (variation: can  
lift foot slightly after final stamp)

Repeat with opposite footwork. Four sets:



## ROMÁNCA

Formation: Couple dance. Couples in a circle.

Music : A and B sections of music/ A and B sections of the dance.

Note: Same step all the way through: step does NOT change.

Footwork: Step on L, lift R, Step R, L R. (Step lift, step, step, step) sin, co, patata  
doesn't matter if l or r start. Continuously up and down. Use the knees.

The Dance:

### A. section:

Couple starts traveling forward in circle facing in clockwise direction  
Man is on the center of the circle. Woman on outside.  
Open V position, man holds woman on back (scapula), woman holds forearm of  
man with her right hand.

Walk, forward with two steps: both starting on outside foot. End with a ti.ti ta to  
get into upperarm/scapula couple hold.  
Then 2 x 'ti,ti,ta' turn CW to face opposite direction (that's half a turn). To here:  
that's 8 counts in the music. Woman ends up on outside of circle.  
Then walk forward starting again on outside foot. Two steps. Ending with a 'ti, ti,  
ta'.

During the ti, ti, ta, They prepare for the turn, which this time goes CCW to man's  
left for 2 x ti, ti, ta to get back to original position.

Repeat this section in both directions.

### B section:

Following the 2nd 'ti it, ta' above: continue turning same direction with same  
turning/ ti,ti, ta, steps/ (back-forearm hold.) The couple is turning CCW, travelling  
CW around the circle. For 4 x eight counts of the music (16 x ti ti ta). Turning  
approx half turn with each „ti,ti,ta” step.

End facing in starting position with man on center of circle, opening into V  
position to walk forward in CW direction on circle.

## SERBA OFICERASKA / TISZTI SERBA

Formation: Two short lines – 4-6 people. Facing each other, hands crossed in back.

Music : A and B sections of music.

Note: Same step all the way through: step does NOT change.

Footwork: Step on L, lift R, Step R, L R. (Step lift, step, step, step) sin, co, patata  
doesnt matter if l or r start. Continuously up and down. Use the knees.

The Dance:

### A section:

8 times. Both lines starting to right. 4 steps to the side. Can lift on 4, or stamp on 4.  
Or can cross in back side on 2nd step, Kicking out in front on 4th step.

### B section:

Fwd and back, 2x. One of the lines goes foward first, the other backwards. The line going forward can yell.  
R, L R,LR. Long, long short, short long  
Step hop, step hop, walk 2,3. R, L RLR, L, R, RLR  
May stamp, stamp, stamp on the walk 2,3.

## TULUMBA

Formation: Section A in a circle and B in couples.

Music : A and B sections of music and dance.

Note: The basic step is a more shooshing version (flat foot on the gound) of the 'ti,ti ta' step. And it is used all the way through the dance.  
Same step all the way through: step does NOT change.

Footwork: Step on L, lift R, Step R, L R. (Step lift, step, step, step) sin, co, patata  
doesnt matter if l or r start. Continuously up and down. Use the knees.

The Dance:

**A section:** in circle with W hand hold.

To right first, then back to left, continuous basic step all the way through. Four steps, in each direction

**B section:** in couple upper arm/ back hold first going in CW direction. Then CCW. Same tep. But the step is continous. (step needs to be practiced to egt used to not changing directions, but continuously)

## SERÉNY MAGYAROS/MAGYAROSKA (KLÉZSE):

Formation: Small circles. 4, 6, people in circle. belt hold.

Music : A and B sections of music/ A and B sections of the dance.

Note: Travels to right : either continuously or stops more or less for last portion of the step sequence..

The Dance:

**A. section:** Resting step: so-called „double csárdás”. Step(R) close (L), step(R) stamp.(4 beats.) Very small steps feet right next to one another.

Start to R with Right foot. Then back to L . Can do slight swivel the heel of foot just a bit as you step. 4 sets.

**B section:** Circle turns: To right first. Stepping out with R foot. **Up emphasis.** Accent on outside foot (R foot when circle travels to R). A running 'rida' step. Turning rida like step. 16 in each direction. Lean out just slightly on the turn (while body straight: not just butt out, nor just upper body).

To change direction. Stamp On 16. and turn body other direction. 16 other direction.

A BB A.

Version from other town: splits the turning section in two. A,B, A, B

## ZDROBULEÁNKA

Formation: Circle. W hold.

Music : A and B sections of music/ A and B sections of the dance.

Note: Travels to right : either continuously or stops more or less for last portion of the step sequence..

The Dance:

One step sequence:

W hand hold at mid-level or head level. Some movement of hands w music (Slight pumping forward with forward step). The hips don't move.

14 fourteen steps:

While circle moves to the right /CCW:

3 sets of 4 steps. Left foot, stays under body, the right foot steps in front.

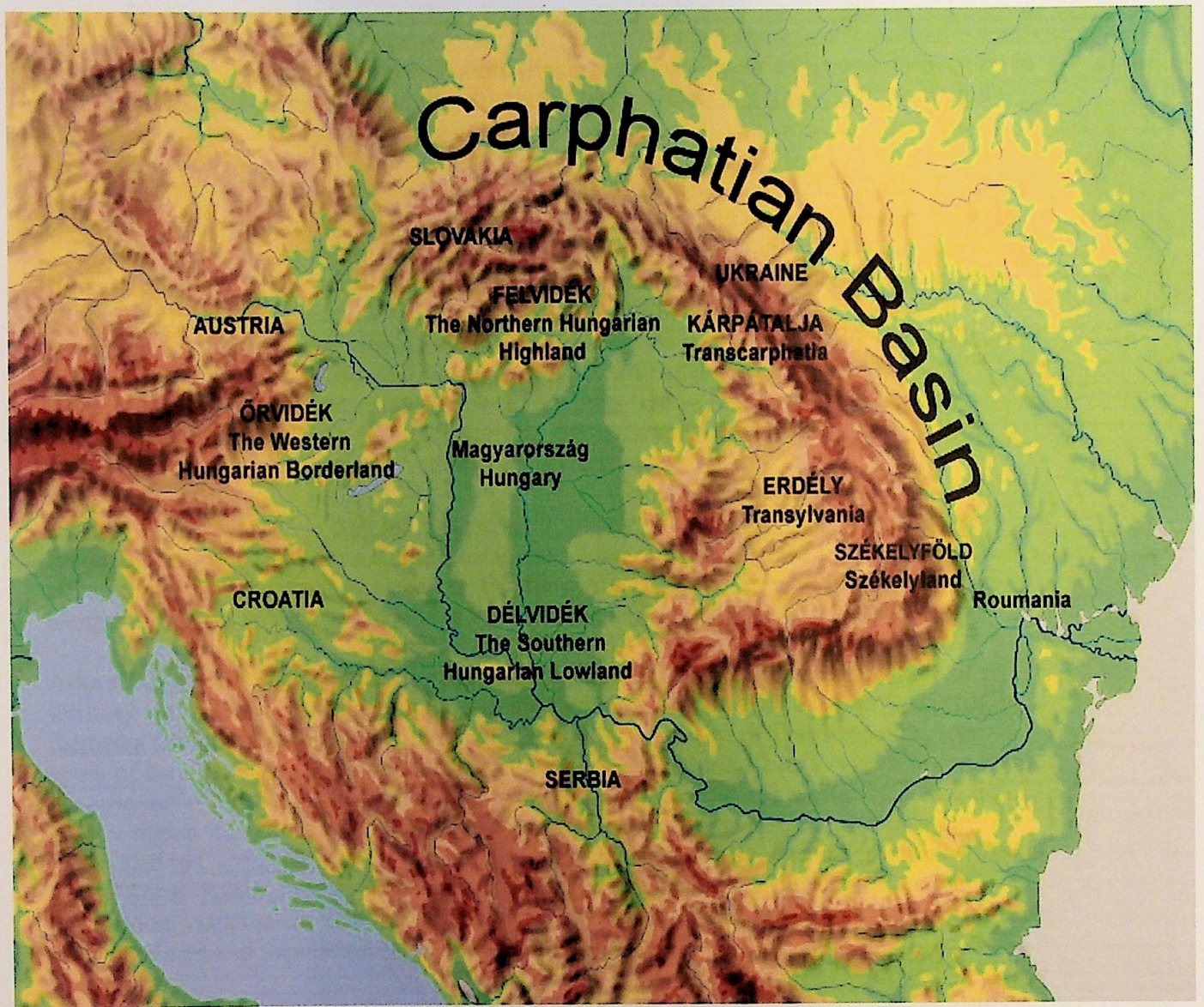
1-12 are quick steps.

Starts with R foot stepping in front of L foot (that's count 1) (with very tiny leap onto R , then lifting the left foot slightly in back). Then stepping onto left foot (that's 2). Repeating this while travelling to the right for counts 3-12.

Counts 13 and 14 are two slower steps: R, L.

13 is an emphasized step down with R in place.

Now here's the relief: 14: L steps across in front of R.



## Kolomeyke – a dance done in Transcarpathia

Presented by Sue Foy - 2009 Folklore Camp – Mendocino

Before describing the dance, some information on the cultural and historical complexity of the region is useful (mostly stolen from Wikipedia).

**Transcarpathia** or Transcarpathian Ukraine (Zakarpattia) is a historical-geographic region in southwestern Ukraine, incorporating the southern slopes of the Carpathian Mountains and a portion of the adjoining Tysa Lowland.

**Territory.** Transcarpathia is the only part of Ukraine located beyond the Carpathian Mountains that makes up part of the Pannonian Basin. Accessible to the main territory of Ukraine through numerous mountain passes, it joins Ukraine with that part of East-Central Europe. Moreover, along the southern rim of the Carpathians and the upper Tysa River (the Maramureş Basin) a route connects Transcarpathia with Slovakia to the west and with Transylvania and Moldova (within Romania) to the east. As a small region located off major routes Transcarpathia constituted a marginal province of Hungary for many centuries. Moreover, it was subdivided into a number of counties (Hungarian names: Máramaros, Ugocsa, Bereg komitat, Ung, Zemplén komitat, Sáros, Szepes) that incorporated parts of Hungarian, Slovak, and Romanian ethnographic territories.

Until 1919 Transcarpathia denoted that part of Hungary where Ukrainians lived, and the synonymous terms Hungarian Ruthenia (Uhorska Rus') and Hungarian Ukraine (Uhorska Ukraina) were widely used. Bounded by the ethnographic boundary with Romanians and Hungarians in the south and Slovaks in the west, the region encompassed 15,600 sq km.

After the First World War Transcarpathia was separated from Hungary, and the bulk of its territory was formed into an autonomous region within Czechoslovakia called Subcarpathian Ruthenia (Pidkarpatska Rus') or Carpatho-Ukraine. A small part of Transcarpathia, located south of the Tysa River within the drainage basin of the Vyshava River (Vişeu in Romanian), became part of Romania (see Maramureş region); in Transcarpathia's western reaches, the Prešov region was allocated to Slovakia. A narrow strip of Hungarian ethnographic territory was added to Carpatho-Ukraine with the intent of securing an east-west railroad link (Koşice-Chop-Khust-Rakhiv) for direct communication with the rest of Czechoslovakia and a connection, via a branch line, to Romania. Transcarpathia's status for the 1918-38 period with respect to area and population is summarized in Table 1.

**Carpathian Ruthenia, aka Transcarpathian Ruthenia, Rusinko, Subcarpathian Rus, Subcarpathia** (Rusyn and Ukrainian: Карпатська Русь, romanised: *Karpats'ka Rus'*; Russian: Карпатская Русь, romanised: *Karpatskaya Rus'*; Slovak and Czech: *Podkarpatská Rus*; Hungarian: *Kárpátalja*; Romanian: *Transcarpatia*; Polish: *Zakarpacie*; Yiddish: קאַרפּאַטן רוס (רוסי)) is a small region in Central Europe, now mostly in western Ukraine's Zakarpattia Oblast (Ukrainian: *Zakarpats'ka oblast*'), easternmost Slovakia (largely in Prešov kraj and Košice kraj), Poland's Lemkovyna and Romanian Maramureş. It is inhabited by Ukrainian, Rusyn, Lemko, Hungarian, Romanian, and Russian populations. Before World War II, there was a significant Jewish population.

The nomenclature of the region depends on geographic perspective and point of view. Thus from a Hungarian, Slovak, Czech perspective the region is described as Sub-Carpathia, (i.e. below the Carpathians) while from a Ukrainian and Russian perspective it is referred to as Trans-Carpathia (on the other side of the Carpathian Mountains). The use of Carpathian Ruthenia is an attempt to provide a neutral term.

During the region's period of Hungarian rule lasting approximately a thousand years, it was officially referred to by Hungarians as *Subcarpathia* (Hungarian: *Kárpátalja*) or *North-Eastern Upper Hungary*.

After the Treaty of Trianon of 1920 and the break up of Austria-Hungary the region became part of Czechoslovakia until 1938-9, and it was referred to as *Subcarpathian Rus* (Czech and Slovak: Podkarpatská Rus) or *Subcarpathian Ukraine* (Czech and Slovak: Podkarpatská Ukrajina), and from 1927 as the *Subcarpathian Land*<sup>[1]</sup> (Czech: Země podkarpatoruská, Slovak: Krajina podkarpatoruská).

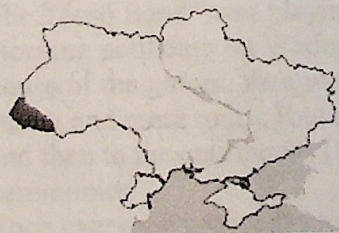
Alternative, unofficial names used in Czechoslovakia before World War II included *Subcarpathia* (Czech and Slovak: Podkarpatsko), *Transcarpathia* (Czech and Slovak: Zakarpatsko), *Transcarpathian Ukraine* (Czech and Slovak: Zakarpatská Ukrajina), *Carpathian Rus/Ruthenia* (Czech and Slovak: Karpatská Rus) and, rarely on occasion *Hungarian Rus/Ruthenia* (Czech: *Uherská Rus*; Slovak: *Uhorská Rus*).

The region briefly declared its independence in 1939 as *Carpatho-Ukraine*.

Since 1945, as part of the Ukrainian Soviet Socialist Republic and the subsequent independent state of Ukraine, the region has been referred to as *Zakarpattia* (Ukrainian: Закарпаття) or *Transcarpathia*, and on occasions as *Carpathian Rus'* (Ukrainian: Карпатська Русь, translit. "Karpats'ka Rus'"), *Transcarpathian Rus'* (Ukrainian: Закарпатська Русь, translit. "Zakarpats'ka Rus'"), *Subcarpathian Rus'* (Ukrainian: Підкарпатська Русь, translit. "Pidkarpats'ka Rus'").

## Geography

Transcarpathia rests on the southern slopes of the Eastern Carpathian Mountains, bordered to the east by the Tisza River, and to the west by the Hornád and Poprad Rivers, and makes up part of the Pannonian Plain.



Main cities and towns: Uzhhorod, Mukachevo, Khust, Berehovo, Vynohradiv, Chop, Svaliava, Rakhiv, Tiachiv, Irshava

**The dance in question: Kolomeyke**

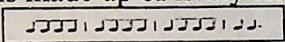
A quick, Ukrainian folk dance in 2/4 time.

**Kolomyjka** (Ukrainian: Коломийка; also referred to as **kolomeyka** or **kolomeike**) is a Ukrainian folk dance especially popular in the southwestern part of Ukraine. It originated in the East Galician town of Kolomyia (Hutsulshchyna). It was historically popular among Poles and Ukrainians.

Kolomyjkas are still danced in Ukraine, as a tradition on certain holidays, during festivities, or simply for fun. In Ukraine's rural west, they are popular dances for weddings.

Translation of excerpt from the Hungarian Ethnographic Lexicon:

### **kolomejka, kolomyjka**

„The most characteristic dance type of the Carpathian-Ukrainian Rusyns and Ukrainians. It includes both circle and couple forms, and is related to the so-called kolomejka melodies. The melody is made up of lively tempoed 2/4, generally two tetrapodic lines (phrases). The rhythm: . The name kolomyjka, is attributed either to the geographical name kolomea, or the dance: kóló (circle dance). Bartók identified kolomejka as belonging to the swineherd dance (in Hungarian *kanásztánc*) and the Transylvanian ardeleana rhythmic types and considered it to be one of the roots of the instrumental *verbunkos* music. The goliard rhythm type of the Western European medieval and renaissance dance music is, to this day, intertwined in old dance melodies of Eastern European peoples. Sources: Lud' keveč, Sz.: Halečko-ruški narodni melódiji (Lemberg, 1906); Bartók Béla: A magyar népdal (Bp., 1924); Bartók Béla: Népzénék és a szomszéd népek népzeneje (Bp., 1934); Harasymczuk, W.: Tance huculskie (Lwów, 1939); Gumenjuk, A. I.: Narodnye horeograficsnye misztecvo ukrajni (Kijev, 1963); Kodály Zoltán: A magyar népzene (Bp., 19694).” (translation by Sue Foy)

**I first saw and danced this dance in its natural habitat when I was at a wedding in the village of Taracköz/Tereszva near the town of Técső [Tyacsiv, Tačová, Teceu Mare] in Transcarpathia in late October 2006. Both Técső and Taracköz are on the border of Romania - or to be more precise: on the border of the Maramures region of Transylvania. The Técső Band\* was playing at the wedding. They played from about 9am on a Tuesday morning until 5am on Wednesday morning. First they played (and were fed great food) at the house of the groom, then went in procession on foot to the house of the bride, where there was eating and more music (but no dancing). Then there was a procession (in cars) to the church, and then to the courthouse (for the civil wedding). The musicians did not attend these ceremonies.**

Then everyone proceeded to the place where the party was held from about 4pm until 5am the next morning. The Técső Band played long (about 20-30-40 minutes) sets of traditional kolomeyka tunes, which alternated with sets where a guy joined them (or played by himself) on electric keyboard/synthesizer to play and sing local popular standards. The wedding guests and bride and groom spent the time milling back and forth between the large room with long tables where they ate and drank (continuously) and a bright blue tent outside where they



danced, stood around, talked and smoked. They danced to both kinds of music. Sometimes the band played in the hall where the tables were and sometimes in the dancing tent.

When playing the traditional music, the band used violin, bayan (button accordion), drum with a cymbal attached to the top, small lap cymbalom. The drummer also sings (in Rusyn language) and/or more or less whistles along with the melody with a „plonka” – a small piece of plastic in the mouth.

\* The Técső Band are Rusyn speaking Gypsy musicians who actively serve the traditional music needs of all the ethnic groups in the region.

**To the kolomeyka tunes they danced** in small circles of 3-6 people and/or in couples. All of which are scattered about the dance floor. No circle or couple is doing the same thing at the same time.

The man of the couple dancing in front of the band often sings and/or yells a kind of rhythmic verse-like text, while doing resting steps.

The couple uses a ballroom position with the woman holding on to the man's upper arm - or the scapula /upper arm hold.

In the circles the people link hands behind the back, or hang on to the next person's shoulders. In both the circle and couple formations the dance is improvised and led by the man (in the couple) or by 'someone' in the circle.

In both the couple and the circle formations, there are resting steps alternate with sequences of turning steps.

Both the couple and circle generally turn CW first, then some resting steps and then turn back in the other direction (CCW).

The sequence is usually: resting steps, then turning (travelling CW first), some resting steps while changing direction, then turning CCW. Some resting steps and then turning CW again and so on, until the band stops playing.

Sometimes the turning starts slow and then speeds up, before slowing down again, then some resting steps more or less in place, then starting out slow in the other direction, speeding up and so on. Depending on mood and music.

Travelling/turning usually happens for at least 8 counts of the music in one direction – often more: 16 to 32 – especially if starting out with slow travelling steps speeding up, slowing down.

A change in direction or step is usually initiated on a new phrase in the music – but this is loosely interpreted.

There is no set combination of the steps: since it is improvised – though I try to provide the guidelines for what is usually done.

People danced either in the small circles or in a couple. They danced in the same formation they started out in - for the duration of a set. Couples for example did not break off from circles, nor did couples join circles.

**Turning steps:** usually a so-called „down rida” step which means that the „inside foot” (when turning CW the stepping on right foot, when turning CCW – the left foot), gets the emphasis on the 1 count.

[But it should be pointed out that the „up rida” (stepping on the „outside foot” on count of 1 in the music - that's the L foot when going CW, etc) is also found – even in the same circle if someone just happens to start out on the other foot. But no one cares as long as the rhythm is there and the circle or couple is moving together. Out of practicality – in a couple or circle usually everyone does one version of the rida or the other.]

While doing the rida turning, there can be series of stamps done by the man (or 'hop step, steps' mixed with stamps), during which time the woman goes into the double-time version of the same rida step (can be called a buzz step).

Or one can start the turning with just walking steps, or series of step-closes, then going into the 'rida step', then the double time (buzz step for women/series of stamps for men as above), then back into the rida, then back to the walking steps before doing restings steps, and then starting out in the other direction.

### **Resting steps - done in place 'resting' between turning sequences:**

Resting step can be 'single csárdás' – that's „step (R)- close/ step(L)- close, etc

„Double csárdás” – that's step, close, step, close (to right) – then same back in the other direction

or ti-ti- ta (1,2,3 /R,L,R,/ L,R, L, etc) basically „short , short, long”

### **During the resting step, a series of rhythmic stamps can be done:**

#### **In a couple:**

Can be done while in usual couple hold more or less facing one another, or the man may let go of the woman's right hand, so they open out having her stand on his right side, holding on to upper arms.

Both of them may do series of stamping. Or just the man may do the stamping while woman does simple restings step.

In a circle: this may be done while doing the resting steps in place before/after turning sequence, according to mood and may be done only men and/or woman.

The stamping: can be „train-rhythm” (ta, ti, ti). Mixing „train rhythm” with other familiar rhythms. All done very flat footed.

„Oasul” rhythm also fits in here.

### **Comments on style points:**

The whole style is rather jiggly and „up” – not smooth.

The men actually seem to be shrugging their shoulders on the „up”- but they are not really (and it shouldn't turn into that). The shrug-look comes mainly as an extension of what's going on in the feet and legs, along with a bit of help occasionally from slight wing action in the elbows or sometimes along with help from the back or scapula region on the up.

In the couple formation, after turning when stopping for the resting step, there is often a kind of almost rocking in the upper body that is slight (shouldn't be overdone), which works best when done with either the 'single csárdás' or the 'ti, ti,ta' resting steps.

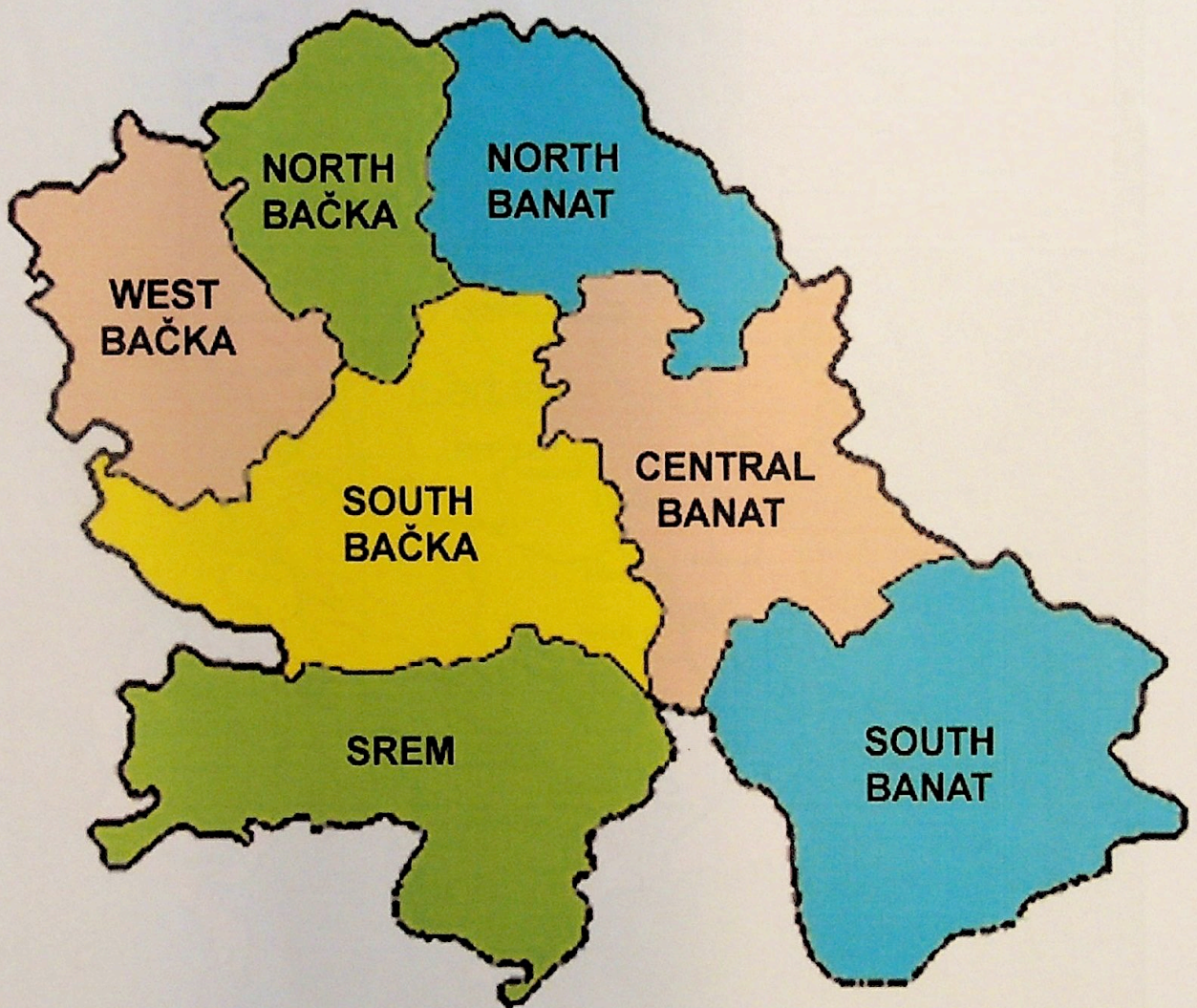
In most cases the steps are done very flat footed / not jumpy, but the feeling is definitely up and almost jiggly (say....approaching a 'drmes' feeling – but not as regular) as mentioned above.

# Nikola Krcadinac

## Dances of Vojvodina



# REGIONS OF VOJVODINA





**JOVICA or JA SAM JOVICU** ("Jovica", a man's name)

TRANSLATION	"I tricked my boy friend, Jovica". Song (Ja sam Jovicu šarala, varala..)
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 Patron Saint Day celebrations (Slava). It is a well known song throughout Vojvodina and Slavonia.
MUSIC	Dances of Vojvodina FA-46 – Tamburitza orchestra
FORMATION	Couples holding hands, facing each other.
METER/RHYTHM	4/4

**DANCE – MOVEMENT DESCRIPTION**

<u>Measure</u>	<u>Count</u>	
		I. CROSSING STEP (Step-hop-step, step-cross-step or S-Q-Q, Q-Q-S)
1	1	Couple holding hands, facing each other, step on Rft diag. R, traveling step, (S)
2	2	A quick hop on Rft, (Q)
	&	Step on to Lft crossing in front Rft, (Q)
3	1	Turning face to center, step on Rft, in place, (Q)
	2	Cross and step Lft in front of Rft, (Q)
4	3	Step on Rft in place, (S)
5-8		Repeat measure 1-4 opp/ftwk/dir.
		II. SIDE STEP (FLICKS & STAMPS)
1	1	Facing partner, small leap on Rft sideward R, tucking Lft close to R cuff.
2	2	Small leap on Lft sideward L, tucking Rft close to L cuff.
3	1	Step on Rft, in place, (Q)
	2	Step on Lft in place, next to Rft, (Q)
4	3&	Step on Rft, in place, (S)
5	5	Stamp on Lft in front, or as variation, jump and land on both feet, bending knees
		slightly, Lft crossed in front of Rft ankle.
6	6	Hold.
7-12		Repeat measure 1-6 opp/ftwk/dir.

## KELERUJ

PRONUNCIATION KEH-leh-rooey.

TRANSLATION Kohlrabi.

SOURCE Keleruj is an old couple dance from Srem notated by the Janković sisters in the 1930s. The dance was popular throughout Vojvodina at weddings and dance events. It was danced mainly as a couple dance or occasionally in a trio formation. Sometimes several couples would dance together forming small circles of their own. Nikola first learned the dance from Dobrivoje Putnik who introduced it to the folklore world in the former Yugoslavia after World War II.

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 (*Sondorgo* Hungarian band)

FORMATION Couples in Polka Style, "trios" or in small closed circles, "Kolo" style (3-4 couples) man's hands behind women, woman's hands on man's shoulder to each side of her. Everyone starts on same foot.

METER/RHYTHM 2/4

STEPS/STYLE Very dynamic dance with slight shaking of all body

### DANCE – MOVEMENT DESCRIPTION

#### Measure

#### Count

---

		I. BASIC VARIATIONS "Music A"
1	1	Facing partner, step sideward R on Rft.
	&	Close and step on Lft next to Rft.
2	2	Facing partner, step sideward R on Rft.
	&	Close and step on Lft next to Rft. (don't take weight).
3-4		Repeat measures 1-2 with opp/ftwk and direction.
5-8		Repeat measures 1-4.

#### II. TURNING Music "B" (Clockwise)

- & Hop on Rft, Lft slightly lifted behind Rft.  
 2 Step on Lft, in place.  
 3-6 Rpt measure 1-2 two more times for a total of four.  
 7 Step on Rft.  
 8 Hop on Rft.  
 9-16 Repeat measure 1-8 opp/ftwk/dir (CCW)

### III. ALTERNATE VARIATIONS "Music A"

- 1 Facing partner or in small circle (2-4 couples), step-hop on Lft, Rft small lift.  
 2 Step-hop on Rft, Lft small lift.  
 3 Step on Lft.  
 & Step on Rft, close next to Lft.  
 4 Step-hop on Lft, Rft small lift.  
 5-8 Repeat measure 1-4 opp/ftwk/dir.

### Keleruj Song Words from Sombor & Subotica

#### *K E L E R U J*

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 lepša 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



Presented by Nikola Krčadinac



## 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 Patron Saint Day celebrations (Slava).
MUSIC	Dances of Vojvodina FA-46 – Tambura orchestra of Sonja Marinkovic
FORMATION	Open circle. (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.

### DANCE – MOVEMENT DESCRIPTION

<u>Measure</u>	<u>Count</u>	
		I. SIDE STEP (strong jiggle on all steps)
1	1	Facing center, step sideward R, on Rft.
2	2	Close and step on Lft, next to Rft.
3	3	Step on Rft, sideward R.
4	4	Close and touch Lft, next to the Rft, do not take weight.
5	5	Suddenly reversing direction, step sideward L on Lft.
6	6	Suddenly reversing direction again, step sideward R on Rft to continue R.
7	7	Lft close next to the Rft.
	&	Rft take weight, next to the Lft.
8	8	Step on Lft, in place.

## II. FASTER WITH "CROSSING" STEPS

- 1            1        Facing and moving diag. R, step fwd on Rft, in this direction.  
              &        Hop on Rft.
- 2            2        Continuing in this direction, step fwd on Lft, in front of Rft.  
              &        Hop on Lft.
- 3            3        Turning to face center, step on Rft, in place.  
              &        Hop on Rft, in place.
- 4            4        Facing center and moving backward out of circle, step backward on Lft.  
              &        Hop on Lft.

### "TROKORAK" in place (R-L-R)

- 5            1        Facing center, step on Rft in place.
- 2        Cross and step on Lft, in front of Rft.
- 6            3        Step on Rft, in place.  
              &        Hop on Rft, in place.

### "TROKORAK" in place (L-R-L)

- 7            1        Facing center, step on Lft in place.
- 2        Cross and step on Rft, in front of Lft.
- 8            3        Step on Lft, in place.  
              &        Hop on Lft, in place.

Presented by Nikola Krčadinac

## 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

### DANCE – MOVEMENT DESCRIPTION

Measure	Count	
		I. BASIC STEP (forward and back),
1	1	Facing center, step forward on Rft,
	&	Hop on Rft, in place,
2	2	Step in front of Rft on Lft, forward,
	&	Hop on Lft, in place,
		“TROKORAK” in place crossing feet (R-L-R)
3	1	Facing center, step on Rft in front of Lft.
	2	Step on Lft, in place.
4	3	Step on Rft, in front of Lft in place.
	&	Hop on Rft, in place
5-8		Repeat action 1-4, opp/ftwk, going backwards,
9-16		Repeat action 9-16,

### II. STEP IN PLACE

- 1            1        Step on the Rft, in place,  
              &        Hop on Rft,  
2            2        Step on the Lft, in place,  
              &        Hop on Lft,  
3-6                    Repeat 1-2, four times,  
              "TROKORAK" in place (R-L-R)  
7            1        Facing center, step on Rft in place.  
              2        Step on Lft, next to the Rft.  
8            3        Step on Rft, in place.  
              &        Hop on Rft, in place  
9-16                    Repeat action 1-4, opp/ftwk/dir,

NOTE. Variations - 1. W spinning around, men holds one hand,  
2. M going around (couple) with W on left first and with W on right, holding hands (polka style).  
3. M holding one hand of each W going around man, on front and back (pretzel).

### SONG WORDS

Teraj, kume, logova,  
Preko toga korova,  
Daleko je Meirovica,  
Gde se kuva kiselica,  
Još je dalje Sent-Ivan,  
Gde se ljube svaki dan!

Best man, drive the spare horse,  
over the weedy fields,  
it's a long way to Mitrovica,  
where they make sour wine,  
and further still to Sent-Ivan,  
where they make love every day!

Metla nogu na potegu,  
Pa sve vice: "Neću!"  
A na kuma namiguje,  
Da se kola krecu.

[The bride] put her foot up on the footboard,  
And shouted, "I don't want to go!"  
Then she winked at the best man to,  
Get the wagon going.

Jeli kćeri, jel' to taj,  
Hulja i bećar?  
Jeste, majko, on je taj,  
Al' nije bećar!

Tell me, daughter, is he the one,  
That scoundrel, and bachelor?  
Yes, mother, he's the one,  
But he's not a bachelor!

Presented by Nikola Krčadinac

## MADJARAC

PRONUNCIATION	Mah-JAR-ahts
TRANSLATION	The Hungarian
SOURCE	Dance from Banat, introduced and explained by Dobrivoje Putnik
BACKGROUND	Madjarac (The Hungarian) was a traditional Serbian dance from Banat, Vojvodina that spread throughout the region, danced at most Serbian Weddings and Holidays. Whoever would want to do the dance would pay money to the band by tucking cash onto the end of the neck of one of the tamburas or any another instrument. The earliest research on this dance was done by Dobrivoje Putnik.
MUSIC	Dances of Vojvodina FA-46 ( <i>Sondorgo</i> Hungarian band)
FORMATION	Couples in shoulder-waist position (Polka) or one man with two women with one woman on either side of man
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

### DANCE – MOVEMENT DESCRIPTION

Measure	Count	
I. "TROKORAK" STEP or SLOW-QUICK-QUICK "MADJARAC" STEP		
1	1	Facing partner, step in place on Rft, bending right knee slightly, (S)
2	2	Cross and step on Lft slightly behind of Rft, (Q)
	3	Step on Rft in place, (Q)
3-4		Repeat measure 1-2 opp/ftwk/dir.

NOTE. W has same step with opposite foot.

Presented by Nikola Krčadinac

## 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 Patron Saint Day celebrations (Slava). When men dance together with women they dance with smaller and more subdued steps.
MUSIC	Dances of Vojvodina FA-46 ( <i>Vujicsics</i> 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.

### DANCE – MOVEMENT DESCRIPTION

Measure	Count	
		I. BASIC STEP (Hop-Step-Step-Step-Hop)
1	1	Facing center, and moving sideward R, hop on Lft, in place.
	&	Step on Rft, slightly on front R.
	2	Cross and step Lft next to Rft or slightly behind Rft.
2	3	Step on Rft sideward R.
	4	Hop on the Rft, in place.
3-4		Repeat measure 1-2 opp/ftwk/dir.

Presented by Nikola Krčadinac

- & Hop on Rft.
- 2 Continuing in this direction, step fwd on Lft, in front of Rft.
- & Hop on Lft.
- 3 Turning to face center, step on Rft, in place.
- & Hop on Rft, in place.
- 4 Facing center and moving backward out of circle, step backward on Lft.
- & Hop on Lft.

“TROKORAK” in place (Measures 5-6, R-L-R)

- 5 1 Facing center, step on Rft in place.
- 2 Cross and step on Lft, in front of Rft.
- 6 3 Step on Rft, in place.
- & Hop on Rft, in place.

“TROKORAK” in place (Measures 7-8, L-R-L)

- 7 1 Facing center, step on Lft in place.
- 2 Cross and step on Rft, in front of Lft.
- 8 3 Step on Lft, in place.
- & Hop on Lft, in place.

III. “ROCK-STEP (right, left)”

- 1 1 Facing center, step and rock sideward R on Rft.
- 2 2 Step and rock sideward L on Lft.
- 3 3 Turning to face diag, R, step fwd R on Rft.
- 4 4 Cross and step on Lft in front of Rft.

“TROKORAK” in place (R-L-R)

- 5 1 Facing center, step on Rft in place.
- 2 Cross and step on Lft, in front of Rft.
- 6 3 Step on Rft, in place.
- & Hop on Rft, in place.

“TROKORAK” in place (L-R-L)

- 7 1 Facing center, step on Lft in place.
- 2 Cross and step on Rft, in front of Lft.
- 8 3 Step on Lft, in place.
- & Hop on Lft, in place.

II. “CROSSING TRAVELING STEPS”

NOTE. Pattern of the steps is I. II. III. II. (II. “CROSSING TRAVELING STEPS” repeats after first and third steps)

Presented by Nikola Krčadinac

## RUKAVICE S' PRSTIMA

TRANSLATION	Gloves with fingers
SOURCE	Dance from Banat, introduced explained and demonstrated by Dobrivoje Putnik
BACKGROUND	Dance from Vojvodina and Slavonia that was danced at Serbian gatherings and celebrations as late as the 1960s. It was thought to be originally from Banat and was researched by Dobrivoje Putnik. The dance was also known as "Haj, haj, Bozhe daj".
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.

### DANCE – MOVEMENT DESCRIPTION

<u>Measure</u>	<u>Count</u>	
		I. BASIC STEP (Music "A" ), (Step-Hop, Step-Hop, Step, Step, Step)
1	1	Facing R, moving to the R, step on Rft, in that direction.
	&	Hop on Rft.
2	2	Step forward on Lft, same direction.
	&	Hop on Lft.
		"TROKORAK" in place (R-L-R)
3	1	A quick step on Rft.
	2	A quick step on Lft.
4	3	Step on Rft.
5-8		Continuing to face R, repeat measure 1-4 opp/ftwk, moving backwards.
9-16		Repeat measures 1-8.



## II. COUPLES (Music "B")

- 1 1 Holding hands at eye level, elbows slightly bent, moving counter clockwise, in circle, step fwd on Rft.  
& Hop on Rft.  
2 2 Continue to circle CCW step fwd on Lft.  
& Hop on Lft.  
3-6 Repeat pattern of measures 1-2 continuing CCW in circle.  
"TROKORAK" in place (R-L-R)  
7 1 A quick steps on Rft in place.  
2 Step on Lft in place.  
8 3 Step on Rft.  
9-16 repeat measures 1-8 opp/ftwk/dir.

### VARIATIONS

1. In the circle by the circle, forward and back, couples the same.
2. Forward to the center of the circle and back, couples the same.
3. In a circle continuously forward, couples the same.

### Song Words

Rukavice s prstima,  
Mara šiške nosila,  
Ha, haj, Bože daj,  
Lepša cura nego raj!

Gloves with fingers,  
Mara wore spit-curls,  
Hey, hey, by God,  
A girl is better than heaven!

Presented by Nikola Krčadinac

## 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. Whoever wished to do the dance would pay money to the band by tucking cash onto the end of the neck of one of the tamburas or any another instrument in the group.
MUSIC	Dances of Vojvodina FA-46 - FKUD <i>Stanko Paunović</i> 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.
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.

### DANCE – MOVEMENT DESCRIPTION

Measure	Count	
		I. "ES-TAM" STEP
1	1	Facing center, a quick hop in place on Lft, at the same time STAMP Rft and
		slightly raise forward, without taking weight, bending left knee slightly.
	&	Small hop on Lft in place.
2	2	Step on Rft behind.
3	3	Stamp on Lft in place, raising Rft slightly forward.
	&	Small hop on Lft in place.
4	4	Step on Rft behind.
5-6		4 small steps forward Lft, Rft, Lft, Rft.
7-12		Repeat measure 1-6 opp/ftwk/dir.
12-24		Repeat measure 1-12.
		II. VARIATION same as MADJARAC

NOTE. Facing center, M & W has a same step on the same foot.

## SITNO BANATSKO KOLO

TRANSLATION	“Tiny (steps) Banat Dance”. The full original name is “Veliko Sitno Banatsko Kolo” which means “The Grand (circle) Tiny (steps) Banat Dance.
SOURCE	Dance from Banat, introduced by the Dobrivoje Putnik.
BACKGROUND	Traditional dance from Banat region, danced at Weddings and Patron Saint Day 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 ( <i>Tambura orchestra</i> )
FORMATION	Open or closed circle (same as Keleruj “kolo” position) Dance moves to the left.
METER/RHYTHM	4/4
STEPS/STYLE	Small steps, syncopations and bounces, picking up knees.

### DANCE – MOVEMENT DESCRIPTION

<u>Measure</u>	<u>Count</u>	
----------------	--------------	--

---

#### I. BASIC STEP “Seven Quick Steps Side R”

1	1	Facing center, step sideward R on Rft.
	&	Close and step on Lft next to Rft.
2-3		Repeat measure 1 two more times for a total of seven steps..
4	4&	Step and lift on Rft side R, (S).
5	1&	A slow step and lift on Lft in place, (S).
6	2&	A slow step and lift on Rft in place, (S).
7	1,2	Facing center and moving side L, step sideward L on Lft, a quick close and step on Rft next to Lft, (Q,Q).
8	3	Step on Lft in place, (S).

#### II. “CROSSING TRAVELING STEPS”

1	1	Facing and moving diag. R, step fwd on Rft, in this direction.
	&	Hop on Rft.
2	2	Continuing in this direction, step fwd on Lft, in front of Rft.
	&	Hop on Lft.
3	3	Turning to face center, step on Rft, in place.

Mendocino Folklore Camp 2009.

- & Hop on Rft, in place.
- 4 4 Facing center and moving backward out of circle, step backward on Lft.
- & Hop on Lft.

“TROKORAK” in place (Measures 5-6, R-L-R)

- 5 1 Facing center, step on Rft in place.
- 2 Cross and step on Lft, in front of Rft.
- 6 3 Step on Rft, in place.
- & Hop on Rft, in place.

“TROKORAK” in place (Measures 7-8, L-R-L)

- 7 1 Facing center, step on Lft in place.
- 2 Cross and step on Rft, in front of Lft.
- 8 3 Step on Lft, in place.
- & Hop on Lft, in place.

### III. “ROCK-STEP (right, left)”

- 1 1 Facing center, step and rock sideward R on Rft.
- 2 2 Step and rock sideward L on Lft.
- 3 3 Turning to face diag, R, step fwd R on Rft.
- 4 4 Cross and step on Lft in front of Rft.

“TROKORAK” in place (R-L-R)

- 5 1 Facing center, step on Rft in place.
- 2 Cross and step on Lft, in front of Rft.
- 6 3 Step on Rft, in place.
- & Hop on Rft, in place.

“TROKORAK” in place (L-R-L)

- 7 1 Facing center, step on Lft in place.
- 2 Cross and step on Rft, in front of Lft.
- 8 3 Step on Lft, in place.
- & Hop on Lft, in place.

### II. “CROSSING TRAVELING STEPS”

NOTE. Pattern of the steps is I. II. III. II. (II. “CROSSING TRAVELING STEPS” repeats after first and third steps)

Presented by Nikola Krčadinac

## 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, danced originally by men only, spread throughout region and is danced at most Serbian events i.e. Weddings and Patron Saint Day 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.

### DANCE – MOVEMENT DESCRIPTION

<u>Measure</u>	<u>Count</u>	
<hr/>		
I. SMALL STEPS TO THE SIDE		
1-4		Facing center, moving gradually sideward to R, four small steps, Rft, Lft close, Rft, Lft shake in front.
5-8		Repeat measures 1-4 to L, four small steps sideward L, Lft, Rft close, Lft,
Rft		shake in front.
9-16		Repeat measures 1-8
1-16		Repeat measures 1-16
II. PIGEON TOE - DOUBLE BOUNCE” (SLOW-QUICK-QUICK)		
1	1	Toes together, push heels out, bending knees slightly, (S)
2	2	Heels together, bounce in place, (Q)
	3	Heels together, bounce in place, (Q)
3-8		Repeat measure 1-2 three times, (Q)

### III. "QUICK PIGEON TOES"

- 9            1        Toes together heels out, (quick bounce steps).  
              2        Heels in (quick).  
10-16       Repeat measure 9 **seven** times.

### IV. CROSSING STEPS (QUICK-SLOW)

- 1            1        Facing center, a quick step sideward R on ball, on Rft, (Q)  
              &        Cross and step on Lft in front Rft traveling R, (S)  
2            2        A quick step sideward R on ball, on Rft, (Q)  
              &        Cross and step on Lft in front Rft traveling R, (S)  
3            3        A quick step sideward R on ball, on Rft, (Q)  
              &        Cross and step on Lft in front Rft traveling R, (S)  
4            4        Step sideward on Rft (Drop)  
              &        Hold.  
5-8           Repeat measure 1-4 opp/ftwk/dir.  
9-16        Repeat action 1-8

### V. CROSS STEPS WITH HOLD

- 1            1        Facing center, a quick step sideward R on ball, on Rft, (Q)  
              &        Cross and step on Lft in front Rft traveling R, (S)  
2            2        A quick step sideward R on ball, on Rft, (Q)  
              &        Cross and step on Lft in front Rft traveling R, (S)  
3            3        DROP step on Rft, extending Lft in front in air to shake.  
              &        Continue shaking Lft in air.  
4            4        Continue shaking Lft in air.  
5-8           Repeat measure 1-4 opp/ftwk/dir.  
9-16        Repeat action 1-8

Presented by Nikola Krčadinac

## 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 Patron Saint Day 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.

### DANCE – MOVEMENT DESCRIPTION

Measure	Count	
		I. BASIC STEP (one to the R and three to the L),
1	1	Facing center, step on Rft, sideward R.
	2	Lft shake in front.
2	3	Step sideward L on Lft.
	4	Close and step on Rft, next to the Lft.
3	5-6	Same as measure 2.
4	7	Step sideward L, on Lft.
	8	Rft shake in front.
5-12		Repeat measure 1-4, two times.
1	1	Facing center, step on Rft, sideward R.
	2	Lft shake in front.
2	3	Step sideward L on Lft.
	4	Close and step on Rft, next to the Lft.
3-5	1-6	In place six "Sink-hops" steps, Lft, Rft, Lft, Rft, Lft, Rft.
6	1-2	Two "Quick-steps" Lft, Rft in place, (Q, Q). "TROKORAK"

3 Step on Lft in place, (S).

### INTERMEDIATE (Step-hop-swings)

1 1 Step on Rft.  
& Hop on Rft and lift/swing Lft forward in front of Rft.  
2 2 Step on Lft.  
& Hop on Lft and lift/swing Rft forward in front of Lft.

### II. BASIC WITH THREE QUICK-STEPS

1 1 Facing center, Step on Rft, in place.  
2 Hop on Rft and lift/swing Lft forward in front of Rft.  
2 3 Step on Lft, sideward L.  
4 Close and step on Rft next to Lft.  
3 5-6 Same as measure 1-2.  
4 7 Two "Quick-steps" Lft, Rft in place, (Q,Q) "TROKORAK"  
8 Quick step on Lft in place, (S)  
5-12 Repeat measure 1-4, two times.

1 1 Step on Rft.  
2 Hop on Rft and lift/swing Lft forward in front of Rft.  
2 3 Step on Lft, sideward L.  
4 Close and step on Rft next to Lft.  
3-5 1-6 In place six "sink-hops" steps, Lft, Rft, Lft, Rft, Lft, Rft.  
6 1-2 Two "Quick-steps" Lft, Rft in place, (Q,Q) "TROKORAK"  
3 Step on Lft in place, (S).

### INTERMEDIATE (Step-hop-swings)



III. GRAPEVAINE (traveling steps are quick hops or skips)

- |      |     |  |
|------|-----|--|
| 1    | 1   | Facing center, step on Rft in place.                           |
|      | 2   | Hop on Rft and lift/swing Lft forward in front of Rft.         |
| 2    | 3   | Facing slightly L and moving L, step on Lft in this direction. |
|      | 4   | Cross and step on Rft in front of Lft in this direction.       |
| 3    | 5   | Step on Lft in this direction.                                 |
|      | 6   | Cross and step on Rft behind Lft.                              |
| 4    | 7   | Facing center, Step on Lft in place, (Q)                       |
|      | &   | Cross and step on Rft on front of Lft, (Q)                     |
|      | 8   | Step on Lft in place, (S)                                      |
| 5-12 |     | Repeat measure 1-4, two times.                                 |
| 1    | 1   | Facing center, step on Rft in place.                           |
|      | 2   | Hop on Rft and lift/swing Lft forward in front of Rft.         |
| 2    | 3   | Facing slightly L and moving L, step on Lft in this direction. |
|      | 4   | Cross and step on Rft in front of Lft in this direction.       |
| 3-5  | 1-6 | In place six "sink-hops" steps, Lft, Rft, Lft, Rft, Lft, Rft.  |
| 6    | 1-2 | Two "Quick-steps" Lft, Rft in place, (Q,Q) "TOKORAK"           |
|      | 3   | Step on Lft in place, (S).                                     |

Presented by Nikola Krčadinac

## ZURKA

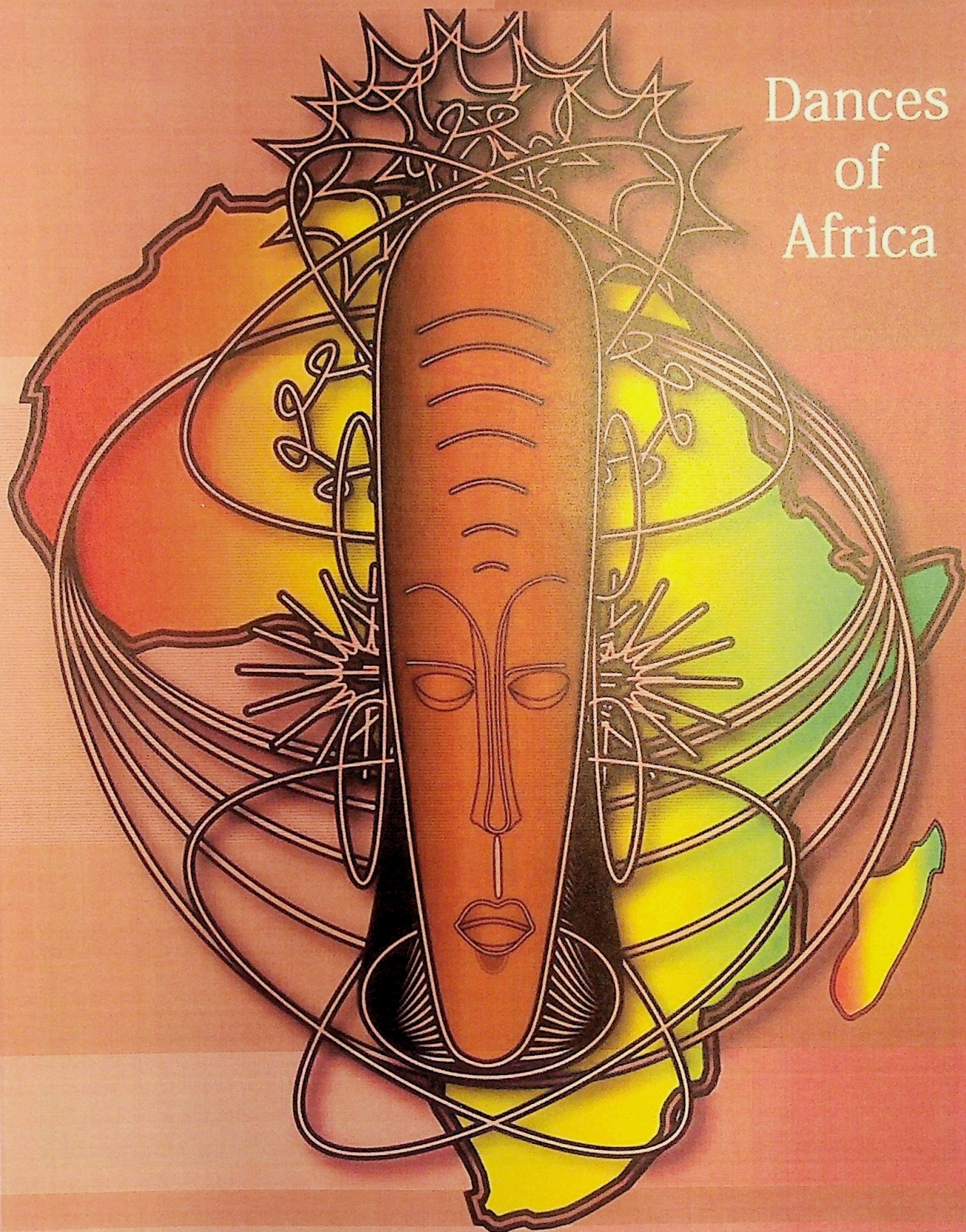
TRANSLATION	“Peephole”
SOURCE	Dance from Srem, introduced Janković Sisters and explained by Dobrivoje Putnik.
BACKGROUND	Traditional couple dance from Srem, It is part of the repertoire of the region spread throughout Vojvodina and is danced at most Serbian events i.e. Weddings and Patron Saint Day celebrations (Slava).
MUSIC	Folklore Adventures FA-46F (KUD Sonja Marinković orchestra)
FORMATION	Couples hands, facing couples or closed circle .
METER/RHYTHM	4/4

### DANCE – MOVEMENT DESCRIPTION

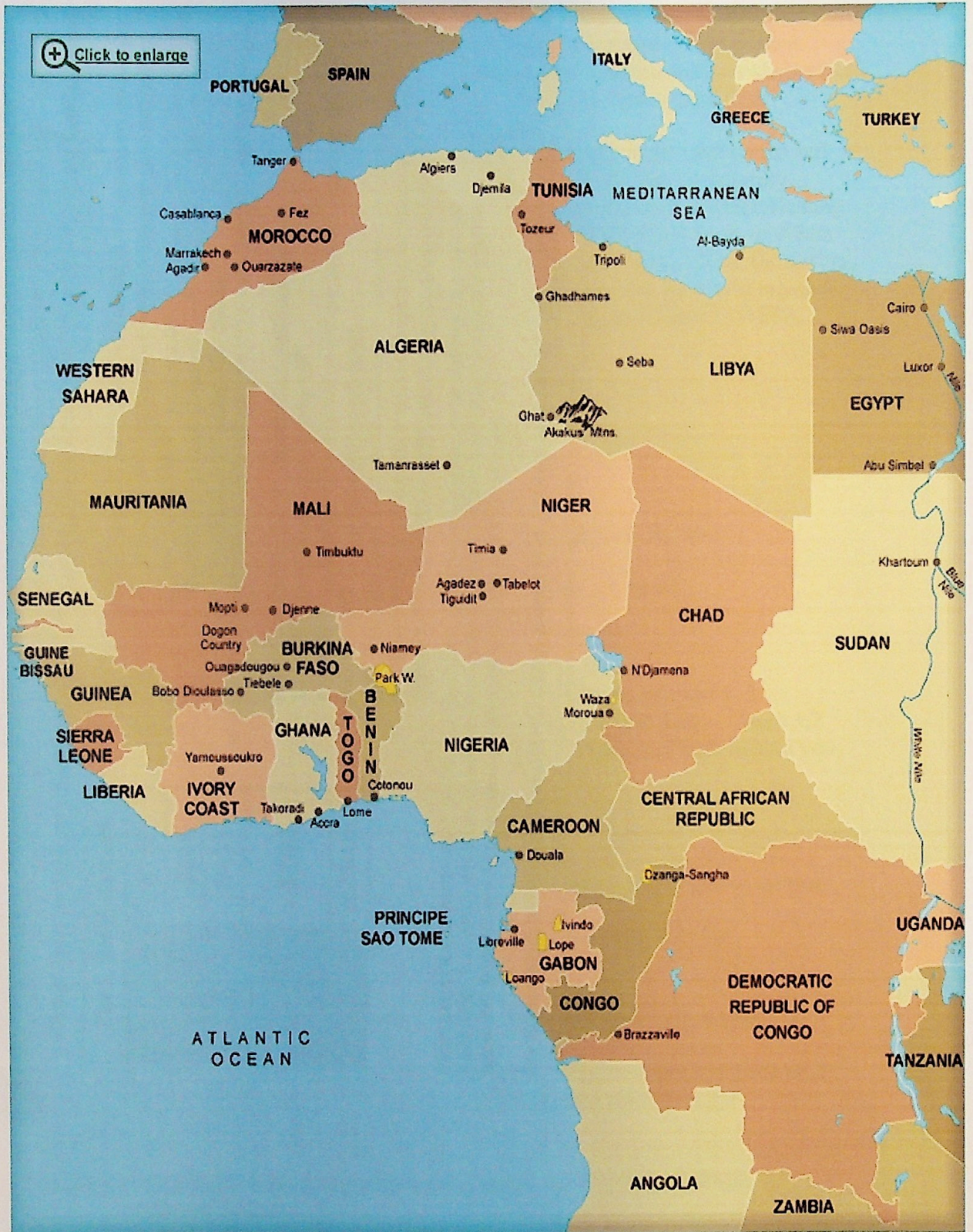
Measure	Count	
		I. ZIG-ZAG STEP (pigeon-toe in rotate ankle to turn out)
1	1	Facing partner, hop on Lft, at the same time swinging, Rft “pigeon-toe” L, low
		in front of Lft ankle.
2	2	Hop on Lft again, rotating R ankle to turn out to swing R, in front of Lft.
3	1	Step on Rft in place next to the Lft, (Q)
	2	Step on Lft next to the Rft, (Q)
4	3	Step on Rft next to the Lft, (Drop),
5-8		Repeat measure 1-4 opp/ftwk/dir.
9-16		Repeat measure 1-8.
		II. JUMP-HOLD AND “TROKORAK”
1	1	Jump and land on both ft with Rft crossed in front, knees slightly bent.
2	2	Hold position.
		“TROKORAK” in place (R-L-R)
3	1	A quick step on Rft in place, (Q).
	2	A quick step on Lft, (Q).
4	3	Step on Rft, in place, (S).
5-8		Repeat measure 1-4 opp/ftwk/dir.
9-16		Repeat measure 1-8.

# Anindo Marshall

Dances  
of  
Africa



# WEST AFRICA



## LAMBA

### "Healing and Giving Thanks"

The dance is LAMBA from The Old Great Mali Empire. LAMBA - (Dance of Spirit Appreciation) The word "Lamba" means "Spirit" When the chief of the village, elders and Griot, come before the people on important occasions such Giving thanks for good fortune and asking for wisdom and knowledge to live a good life. The people dance the "Lamba," in honor of The Creator and their Ancestors.

It is the dance of the Jalis (Keepers of the Oral Tradition.) A spiritual dance and rhythm, that is also used in healing to promote a sound mind, body and community.

Colors should be red, green and yellow. I will have a Mendocino Village Healing and Giving Thanks Ceremony acted out. We will cast a village chief, his court of elders and the village Griot, who we villagers go to in this time in our history, asking for healing of the global economy and peace. Wanting to bring communities and the world together through this LAMBA ceremony, as we play our drums and sing and dance LAMBA, sending the message out to the universe.

### THE DANCE

1. **Feet** - Right, Left, Right, Left, Right, Left - Counts - 1,2,3, &  
**Arms** - Open - In 3 count  
**Head** - Down to Up - In 3 count, on & Head down  
**NOTE:** On 1,2,3 Knees bend in 3 count, on &, stretch legs (on releve)
2. **Feet** - Touch right, Step right, Step Left, Step Right - 2 Count  
Touch left, Step left, Step right, Step Left  
**NOTE:** Hips go forward on 1 then Hips go back on 2
3. **Feet** Option 1: Step Right, Step Left, Step Left, Step Right - Count 1, 2  
**Feet** Option 2: Jump - Right, Left, Right, Jump - Left, Right, Left - Count 1,2  
**Arms** - Throw away in front of you on count 1, Push back and high behind you on count 2.  
**Torso** - Back on count 1, Forward on count 2  
**Head** (Optional) Back on count 1, Down on count 2
4. **Feet** - Right, Left, Right, Together on toes, Left, Right, Left, Together on toes  
4 Count  
**Arms** - Swing opposition on 1,2, Together Right, Bow with left, 3,4  
Repeat to left.
5. **Feet** - Step Right front straight knee on 1, Step Left. Right, Left, Right  
Repeat on Left.  
**Arms** - Swing together down and forward on 1, Swing together and back on 2  
Bring arms together by yours side, up towards ceiling on 3,4  
**Head** - Down on 1,2, Up and back on 3,4
6. **Feet** - Step Right front straight knee on 1, Step Left. Right, Left, Right  
Repeat on Left.  
**Arms** - Swing together down and forward on 1, Swing together and back on 2

Bring arms together by yours side, up towards ceiling on 3,4 and turn on 3,4, (which can be also counted as 1,2,3)

**Head** – Down on 1,2, Up and back on 3,4

7. **Feet** – Step Right, turn in leg, Step Right, Step Left, turn in leg, Step Left 4 Count  
**Arms** – Swing right arm in on 1, swing right arm out on 2 REVERSE  
**Head** – Down on 1, Up and back on 2  
**Torso** – Bend down and forward, on 1, bend back on 2
8. **Feet** - Right, Left, Right, Left, Right, Left– Counts – 1,2,3, &  
**Arms** – Reach right up on (&), pull down on 1,2,3 Reverse  
Next set, reach out to right side on (&), pull in on 1,2,3 REVERSE
9. **Feet** – Step right, step Left 2 Count  
**Arms** – Holding an imaginary plate, both hands go right, then left. 2 Count  
**Head** – Half circle to the right, half circle to the left.  
**Torso** – Bend over  
**NOTE** Make sure your knees are bent.
10. **Feet** – Kick Ball Change Right, Kick Ball Change Left 4 Count  
**Arms** – Circle around the ear and throw arms in front of you  
**Head** – Down on all &s, Up on 1,2,3,4
11. **Feet** – Step right, Step Left, Step Right, Bend your knees – 4 Count  
**Arms** – Circle right hand, Circle left hand, Throw both hands up and forward, throw both hands back. 8 Count.  
**Torso** – Back on 5, Down on 7
12. **Feet** – With Right foot slightly in front of the left, take small steps – Right, Left, Right, Left, Right, Left, Right, Left, Right - on 1, &, 2, &, 3, &, 4, &, 5. On 6 Hop on the right leg and Twist Left leg to face the back, place it down on 7 hold 8. Big Step on right on 1, Left on 3, Right on 5.  
**Arms** – In a fist in front of chest, make small circles out, down and out – 5 Counts, on 6 slow it down on 6, as foot steps arms go up on 7, 1, 3, Circle Arms out on 5 all the way around and back, finishing on count 8.  
**Torso** – Stays up until the last 7, it goes down and 8 up and back.  
**NOTE:** Knees must remain relaxed and bent throughout this step.
13. **Feet** – Step right back on &, step Right on 1, Step Left back on &, step Left on 2 2 Count  
**Arms** – Holding an imaginary plate, both hands go right, then left. 2 Count  
**Head** – Half circle to the right, half circle to the left.  
**Torso** – Bend over  
**NOTE** Make sure your knees are bent.

**I WILL HAVE ADDITIONAL STEPS AT THE CAMP, DEPENDING ON HOW WE MASTER ABOVE STEPS.**

## SONGS

### YE JALI

**YE, JALIYAA, ALLA LE YE KA JALIYAA DA**  
(Ah, jaliyaa, it was God who created jaliyaa)

**ALLA NUNG KA MANSAYAA DA, ATE LE NATA BANNAYAA DA**  
(It was God, too, who created kingship, and then wealth) (Morikeba Kouyate)

**YE, JALIYA-O, ALLA LE YE KA JALIYA DA**  
(Oh music, God created music) (Jali Kunda)

### OH LIBO

**OH LIBO MANSANYA**

**NYE KILEBO LA ILA**

**SIMBO MANSANYA**

**E YE DJALLIA (LASENSUA)**

### COSTUMES



**WOMEN**



**MEN**

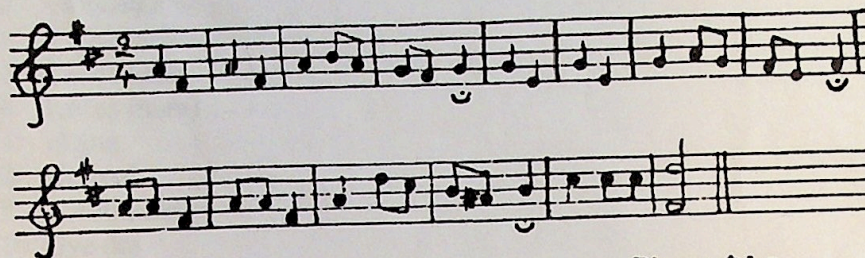
Polish Songs  
presented by Aola

3.10

Orzewanowska (1977)

STO LAT

①



lat, sto lat, niech żyje, żyje nam,  
lat, sto lat, niech żyje, żyje nam.  
jzoz raz, jzozoz raz, niech żyje, żyje nam,  
ch żyje nam.

[May you live a hundred years,  
May you live once more.]

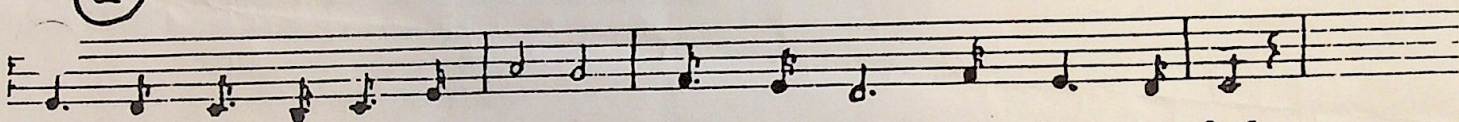
Phonetic

:Stoh laht stoh laht nyech zhih-yeh zhih-yeh  
nahm:  
yehsh-ehh rahs yehsh-ehh rahs nyech zhih-ye  
zhih-yeh nahm  
nyech zhih-yeh nahm.

NA ZIELONEJ UKRAINIE

(A nonsense song)

②



Na zie- lo- nej U- kra- i- nie, gdzie hi-szpań- ski ży- je lud,  
[Nah zye-h-loh-ney oo-krah-ee-nyeh g'jeh hee-shpahn-skee zhih-yeh loot]

tam, gdzie rze-ka Gan-ges ply- nie i Ja- poń- czyk spi- ja miód.  
[tahm g'jeh zheh-kah gann-gues pwih-nyeh ee yah-pohn-chik spee-yah myoot]

Faj-du-li faj-du-li faj-du-li faj-du-li faj-du-li faj-du-li u-ha-ha-ha-ha-ha  
[fi-doo-lee .... oo-hah ...] ha-ha

Faj-du-li faj-du-li faj-du-li faj-du-li faj-du-li faj-du-li bec.  
[fi-doo-lee .... bents]

Translation

In the green Ukraine, where Spanish people live,  
where the river Ganges flows and the Japanese people drink honey.



## 13 Moldavian dances taught by Sue Foy – Mendocino Folklore Camp 2009

1. Botosanka
2. Banu Marucsini
3. Floricsika
4. Tiszti szerba
5. Buruleánka
6. Kezes (hora)
7. Hojna
8. Keresel
9. Zdrobuleánka
10. Gye doi
11. Romanca
12. Csardáska
13. Gergely tánc (singing first, followed by the dance)

### Dances 1-6:

**Aurél Mandache**– traditional fiddler from Moldavia

2002 produced by Sándor Balogh, Ferenc Kiss

With:

Mátyás Bolya – koboz

Gratzy Benke – drum (also from Moldavia)

Dániel Bolya – furulya

Attila Búzás – double bass

Sándor Balogh – jews harp

### Dances number 7-9:

**Aurel Mandache** hegedül 2: Traditional musician from Moldavia

With traditional wooden flute players from Moldavia:

András Hodorog

László László István

with:

Mátyás Bolya – koboz

Gratzy Benke – drum (also from Moldavia)

Attila Búzás – double bass

Produced/ released in 2005 by Diálekton

Recorded in 2002, 2004 in Budapest

### Dance number 10:

**Csürrentő Band** – young „revival type” band from Budapest

Tánc Zene

Recorded live at dance houses in Budapest (Hungary) in March 2009.

Produced by Fakutya Bt CD03 (double album)

Musicians:

Viktoria Havay – voice

Edit Szick – double bass, bass guitar

Zsolt Balázs – drum

György Barna – violin

Dániel Bolya – furulya, kaval

Bálint Karpáthegyi – koboz

Zoltán Székely – furulya, kaval

Fábian Gyurka – dance

**Dances 11, 12:**

From cassette: **Klézsei tánczene 1.**

Produced /recorded by Róbert Kerényi, Tatros Band and Géza Péntzes

Budapest 1994?

**Traditional musicians from Moldavia:**

András Hodorog - furulya, kaval

László András Legedi – furulya

László István Legedi – furulya, kaval

Jean Panaite - violin

Neculai Chiriac – violin, drum

Ion Spiridon – cymbalom

Vasile Paun – koboz, drum

**Dance number 13:**

Moldvai Csángó Népzene / **Tatros Band**

Cassette produced by Tatros Band

Recorded by Géza Péntzes, Budapest 1991

Musicians: (Budapest „revival” musicians – students of the musicians above)

Róbert Kerényi - furulya, kaval

Gyula Horváth – koboz

Pál Havasréti - drum

Ferenc Ladányi – kaval

Ferenc Sara – drum

Ildikó Sándor - voice