

# OJAI -80 INSTITUTES

March 29 Ojai, Valley Art Center



## BORA GAJICKI

### Yugoslavia

VRANJANSKI ČAČAK  
Serbia

The steps of Vranjanski Čačak (Vrahn-yahn-ski Chah-chahk) is from Vranja in the South Serbia area, while the dance was arranged by Bora Gajicki.

RECORD: Borino Kolo Folk Ensemble, BK 678 (LP)

FORMATION: A line facing ctr in belt hold (L over R).

METER: 4/4

PATTERN

Meas.

No introduction.

FIG. I

- 1 Stepping R to R (leave L in place), rock onto R with a double bounce (cts 1-2, 3-4).
- 2 Rock onto L with a double bounce.
- 3-4 Bending fwd slightly, do 4 small running steps - step R to R (cts 1-2), step L across R (cts 3-4). Repeat cts 1-2, 3-4.
- 5-16 Repeat meas 1-4, 3 more times (4 in all).

FIG. II

- 1 Moving and facing LOD, jump on both ft, wt mainly on R (ct 1), step fwd L,R (cts 2-3), hold (ct 4).
  - 2 Repeat meas 1, with opp ftwk.
  - 3 Step fwd R,L (cts 1,2,3,4).
  - 4 Face ctr and in place step R,L,R, hold.
  - 5 Repeat meas 4 with opp ftwk.
  - 6 In place step R,L,R, hold
  - 7 Step L to L (ct 1-2), step R across L (cts 3-4).
  - 8 In place step L,R,L, hold.
  - 9-16 Repeat meas 1-8, 1 more time.
- Note: Ftwk is almost flat footed during this Fig.

FIG. III

- 1 Facing ctr and moving slightly to R, hop on L (ct 1), step R to R (ct 2), step L next to R (ct 3), hold (ct 4).
- 2 Repeat meas 1.
- 3 Facing ctr, in place jump on both ft (ct 1), hold (cts 2-4).
- 4 Jump onto R as L moves up and thrusts fwd (cts 1-2), in place, step L,R (cts 3-4).
- 5 In place, step on L (cts 1-2), bounce on L as R moves up and thrusts fwd (cts 3-4).
- 6 In place, step R,L,R (cts 1-3), hold on R as L moves twd back of R calf (ct 4).
- 7 In place, hop on R (ct 1), stamp L (cts 2), stamp L, with wt (ct 3), hold (ct 4).
- 8 Hop on L (ct 1), hold (ct 2), stamp R, without wt (ct 3), hold (ct 4).
- 9-16 Repeat meas 1-8, 1 more time.

Repeat dance from beginning until end of music.

SASIMO KOLO  
(Yugoslavia)

Bora Gajicki learned this Serbian dance from the local people while living in Beograd in the early 1960's.

RECORD: Jugoton LP YV S-60941 ; **8K 576**

FORMATION: Broken circle, hands joined and held down.

MUSIC 4/4

PATTERN

Meas.

FIG. I

This figure is done facing the center of the circle, in place.

- 1 Hop on L (ct 1), step R beside L (ct 2), step L beside R (ct 3), step R beside L (ct 4), hop on R (ct 4).
- 2 Repeat meas 1 with opp ftwk.
- 3-8 Repeat meas 1-2 three times

FIG. II

- 1 Turning body to R and moving LOD, step fwd with R (ct 1), step fwd with L (ct 2), step fwd with R (ct 3), hop on R (ct 4).
- 2 Still moving LOD, step fwd with L (ct 1), step fwd with R (ct 2), step fwd with L (ct 3), hop on L (ct 4).
- 3 Repeat meas 1.
- 4 Stamp lightly with L, placing weight on L, simultaneously turning body to face ctr of circle (ct 1), stamp lightly with R, placing weight on R (ct 2), stamp lightly with L, placing weight on L (ct 3), hold (ct 4).
- 5-8 Repeat meas 1-4, except you turn to the L (RLOD) on first ct and proceed through meas 8, face ctr of circle on meas 8.

FIG. III

- 1 Turning LOD, hop on L, simultaneously touch floor with R heel in front of L (ct 1), place R on floor, lifting L behind R (ct 2), hop on R, simultaneously touching floor with L heel in front of R (ct 3), place L on floor, lifting R behind L (ct 4).
- 2-3 Repeat meas 1.
- 4 Stamp R,L,R.
- 5-8 Repeat meas 1-4 with opp ftwk, except you turn L to face RLOD on the first count and proceed through meas 8, facing ctr of circle on meas 8.

Presented by Bora Gajicki

GRUŽANKA  
Serbia

The steps of Gružanka (Grew-zahn-kah) are typical of ones done in the Sumadija region in Central Serbia, while the dance was arranged by Bora Gajicki.

RECORD:       Horino Kolo Folk Ensemble, BK 678 (LP)

FORMATION:   A line in escort pos (L hand on hip, R hand thru L and resting on forearm).

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METER:   4/4

PATTERN

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Meas.

No Introduction

FIG. I

- 1   Moving and facing LOD, step fwd R with bounce (ct 1), with wt on R, bend R knee (ct 2), repeat cts 1-2, with opp ftwk (cts 3-4).
- 2   Step fwd, R,L,R, hold.
- 3   Step fwd, L,R,L, hold.
- 4   Jump fwd off of L (ct 2h), land on both ft in plie, with R fwd of L (ct 1), shift wt to R (ct 2), jump fwd off of R (ct 2h), land on L (ct 3), step R fwd (ct 4).
- 5-8   Repeat meas 1-4 with opp ftwk, but still moving LOD.
- 9-16   Repeat meas 1-8, 1 more time.

FIG. II

- 1   Repeat meas 1, Fig. I.
- 2   Jump on both ft with slight plie - wt mainly on R (ct 1), start to lift L behind R (ct 2), bounce on R, continue to move L behind R (ct 3), with wt on ball of R ft, L is tucked close behind outside of R heel (ct 4).
- 3   Step R in place (ct 1), step L in front of R (ct 2), step R in place, lift L slightly in front of R (ct 3), hold (ct 4).
- 4   Step L to L with bent knee (ct 1), lift R slightly bkwd (ct 2), touch ball of R ft fwd, straighten L leg (ct 3), hold (ct 4).
- 5-16   Repeat meas 1-4, 3 more times (4 in all).

Repeat dance from beginning until end of music.

V  
STRUMICKA PETORKA  
(Macedonia)

Pronunciation:

Music: BK 576 or Jugoton LP YV S-60941 5/8 meter (2/8+3/8)

Formation: Segregated lines. Hands are held at shldr height, body is turned slightly to R.

Meas

Pattern

PART I.

- 1 Lift R ft in front of L leg, L heel goes up and down (ct 1); hold (ct 2). Step on R ft, lift L leg (ct 1); hold (cts 2,3).
- 2 Lift L ft in front of R leg, R heel goes up and down (ct 1); hold (ct 2). Step on L ft, lift R leg (ct 1); hold (cts 2,3).
- 3 Step on R (ct 1); bring L leg in front of R with leg almost straight (ct 2). Step on L, lifting R ft off floor (ct 1); place R leg behind L ankle (ct 2); hold (ct 3).
- 4 L heel goes up and down (ct 1); hold (ct 2). Step back with R ft placing wt on it, lifting L leg with knee bent in front of R leg (ct 1); hold (cts 2,3).
- 5 R heel goes up and down, lift L leg with bent knee in front of R leg (ct 1); hold (ct 2). Step back with L ft, lift R ft off floor (ct 1); hold (cts 2,3).
- 6 Continuing to move in RLOD, step R, lift L slightly (ct 1); hold (ct 2); turning to face ctr step on L (ct 1); hold (cts 2,3).
  
- 7 L heel goes up and down, R leg with bent knee is lifted in front of L leg (ct 1); hold (ct 2). Hold (cts 1,2,3).
- 8 Release hands of persons next to you, leaving hands at shldr height; make a half turn to R by stepping on R ft, lifting L ft slightly (ct 1); hold (ct 2). Complete turn by stepping on L ft, lifting R ft off floor in front of L leg (ct 1); hold (cts 2,3).

Part II.

- 1-7: Repeat action of Part I, meas 1-7.
- 8 Step on R beside L, lifting L off floor slightly, and bring hands down to sides (ct 1); hold (ct 2). Step on L in place, raise hands to shoulder level (cts 1,2,3).

Interlude: Twice during music an interlude of 4 meas occurs. Lower hands, move in LOD with 8 walking steps in quick-slow rhythm (cts 1,2) (cts 1,2,3). Begin R. Accent step on L by bending knee slightly.

Presented by Bora Gajicki

PIPERANA

Line dance from Pirat, Serbia. Danced by Rora in the 1960's as part of the Pirat Suite of Ensemble "Kolo".

Record: BK576

Formation: Lines, belt handhold. Position - body bent slightly at waist  
Rhythm 4/8

Meas	Ct	Pattern
1	1	R to right, lift L
	2	Hold position
	3	L to right, crossing in front of right foot
	4	Hold position
2&3		Same as Measure 1
4	1	Jump on both feet (dropping like), body is straight
	2	Hold position
	3	Step on R (small jump)
	4	Hold position
5	1	Lift L, hop on R
	2	Step on L
	3	Step on R, lift L
	4	Hold position
6		Same as Measure 5
7	1	Small jump on both feet (most of weight on L)
	2	Hold position (R is just barely touching the floor)
	3	Lift R, hop on L; begin making a small circle with R
	4	Complete the small circle with R beside L
8		Mirror version of Measure 7
9		Same as Measure 7
10&11		Mirror versions of Measures 5 and 6
12	1	Step on R, lift L
	2	Step on L, lift R
	3	Step on R, lift L
	4	Hold

Repeat Measures 1-12 with opposite footwork in Opposite L<sup>0</sup>.

Step II

1	1	With body turned slightly to the left, step with R, crossing in front of L, lift L
	2	Hold position
	3	Hop on R, turning to the right
	4	Complete turn
2		Mirror version of Measure 1
3&4		Same as Measures 1 and 2
5	1	Step on R, crossing slightly behind L, lift L
	2	Hold position
	3	Hop on R, turning body slightly to the left
	4	Complete turn
6		Mirror version of Measure 5
7&8		Same as Measures 5 and 6

Repeat Measures 1-8.

BAČKO KOLO  
Serbia

The steps of Bačko Kolo (Bahch-koh Kolo) are done in the province of Vajodina. Both the music and dance were composed by Bora Gajicki.

RECORD: Borino Kolo Folk Ensemble, BK 678 (LP)

FORMATION: A line in shldr hold pos, facing ctr.

METER: 4/4

PATTERN

Meas.

Introduction: 16 meas (no action)

FIG. I

- 1 Moving to R, hop on L (ct 1), step R to R (ct 2), step L next to R (ct 3), hold (ct 4).
- 2 Repeat meas 1.
- 3 In place, step on R with plie - lifting L leg, L ft moves diag bkwd L (ct 1-2). hop on R and swing L ft across R (cts 3-4).
- 4 In place, step L,R,L, hold.
- 5-16 Repeat meas 1-4, 3 more times. except on meas 16, ct 4, stamp L next to R - end with wt on R.

FIG. II

- 1 Step L next to R with plie (ct 1), step R to R with straight knee and stamp lightly (ct 2), repeat cts 1-2 (cts 3-4).
- 2-7 Repeat meas 1, 6 more times.
- 8 In place, step L,R without wt.
- 9 Step on R with plie and swing L leg behind R knee (cts 1-2), repeat cts 1-2 with opp ftwk (cts 3-4).
- 10 Step R to R (ct 1), step L across R (ct 2), step back on R (ct 3), hold (ct 4).
- 11-12 Repeat meas 9-10 with opp ftwk.
- 13-16 Repeat meas 9-12.

Repeat dance from beginning until end of music.

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*BORA SAICKI*

*Yugoslavia*



RUSTEMUL SUCIT

Romania

As taught by Sunni Bloland at the OJAI-80 institute, March 29, 1980. The dance comes from the Oltenia region of Romania.

Record: Noroc - HAI LA JOC Volume 1, side B, band 1. 6/8 meter.

Formation: Short mixed lines, "W" position, all facing center

MEAS	CTS	PATTERN	
1-4	--	<u>INTRODUCTION</u> - no action, wt on L.	Hop on L on ct 6, meas 4
		<u>FIGURE 1</u>	<u>Hand and Arm Action*</u>
1	1-2	R to R	Hands swing down to "V" pos
	3	L XIF	Hands swing slightly fwd
	4-5	R in place	
	6	Hop on R	
2	1-6	Same as meas 1, opp ftwrk.	Hands swing slightly bk & fwd
3	1-6	Repeat meas 1.	Hands swing slightly bk & fwd
4	1-2	L to L	
	3	Step R in front of L	Hands stay in "V" pos
	4-5	L in place	
	6	R to R	
5	1-2	L in place	
	3	Step R in front of L	
	4-5	L in place	
	6	Hop on L, arcing R straight back ready for first reel step.	
6	1-2	Step back on R	Hands come back to "W" pos
	3	Hop on R, arc L straight back	
	4-5	Step back on L	
	6	Hop on L	
7	1-2	R to R	Hands make small side circles
	3	Close L to R	
	4-5	R to R	Hands make small side circles
	6	Close L to R	
8	1-2	R to R	
	3	Close L to R	Hands make small side circles
	4-5	R to R	
	6	Hop on R	Hands make small side circles
9-16	-	Repeat meas 1-8, with opp ftwrk	

FIGURE 2 ON NEXT PAGE

RUSTEMUL SUCIT ---- FIGURE 2

MEAS	CTS	PATTERN	HAND & ARM ACTION*
1	1-3	Sway to R, with feet astride.	
	4-6	Sway to L, leaving feet in place.	
2	1-2	Pas-de- Basque: R to R	
	3	L XIF	
	4-6	R in place	
3-4	-	Repeat Fig. 2, meas 1-2, with opp ftwrk	
5	1-2	R to R	Hands down to sides
	3	L XIF, turning L shldr diag L twd ctr.	
	4-5	Moving diag R out of circle, R to R	
	6	Close L to R	
6	1-2	R to R	
	3	Close L to R, no wt	
	4-5	Turning to face ctr, L to L	Hands up to "H" pos
		Raising R knee XIF	
	6	Hop on L, opening out R knee	
7	1-2	R to R	
	3	Close L to R	
	4-5	R to R	
	6	Close L to R	
8	1-2	R to R	
	3	Close L to R	
	4-5	R to R	
	6	Touch L along R	
9-16	-	Repeat Fig 2, meas 1-8 with opp ftwrk.	

RESTART DANCE

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\* All arm swings, up and down, are in a forward arc.

SIRBA IN SIR DE LA TISMANA

(Surhbah (i)n sheer day lah Teesmahnah)

**Origin:** Sirba is a basic dance type, however, this Sirba in Sir (sirba in a line) is not typical because of its directional flow and unique formation. The dance comes from Tismana, a village in Gorj. Oltenia famous for beautiful embroidered blouses.

**Record:** HAT LA JOC Noroc Vol. 1 side B band 3

**Music:** 2/4 19 meas introduction

**Formation:** men & women in an open or closed circle facing LOD

**Position:** hands held in "W"

**Measure**      **Pattern**

- A**
- With hands held in "W" position face and move in LOD
- 1-2      Step R (ct 1) hands down to "V" position  
hop R (ct 2), step L (ct 1) hands rise to "W" position  
hop L (ct 2)
- 3-4      Step R, L, R hop R (cts 1,2,1,2)
- 5-6      Moving left toward center of circle step L (ct 1)  
close R (ct 2) step L (ct 1) hop L (ct 1)
- 7-8      Repeat meas 5-6 opp ftwk and dir
- 9-12      Moving forward in LOD repeat meas 1-4 opp ftwk
- 13-24      Repeat meas 1-12 same ftwk but begin by moving backwards
- B**
- 1-2      Facing center in place  
step R across in front (ct 1), step L in place (ct 2)  
step R slightly bkwd (ct 1), step L in place (ct 2)
- 3-4      Moving PLOD step R across in front (ct 1)  
step L (ct 2), step R (ct 1), hop R (ct 2)
- 5-8      Repeat meas 104 opp ftwk and dir
- 9-10      Step R across in front (ct 1) step L (ct 2)  
step R (ct 1), hop R (ct 2)
- 11-12      Repeat meas 9-10 opp ftwk
- 13-14      Stamp R 2x (cts 1,2)  
stamp R (ct 1) hold (ct 2)

- 15-16 Turning clockwise  $180^{\circ}$  to face outside step R (ct 1)  
step L (ct 2), step R (ct 1), hold (ct 2)
- 17-32 Repeat meas 1-16 opp ftwk and dir while facing outside of circle
- C 1-2 Shouting "i-auzi una" facing slightly to the left  
step diag fwd R (ct 1), step L in place (ct 2), close R to L (ct 1)  
step L (ct 2)
- 3-4 "i-auzi doua" repeat meas 1-2
- 5-6 "i-auzi trei" repeat meas 1-2
- 7-8 Shouting "si-i schimba" move sideways in RLOD step R across  
in front (ct 1), close L (ct 2), step R across in front (ct 1)  
facing center hop R (ct 2) lifting left leg in front
- 9-16 Repeat meas 1-8 opp ftwk
- D 1-2 Facing slightly to the left leap slightly fwd R (ct 1)  
stamp L (ct 2), leap slightly bkwd L (ct 1), stamp R (ct 2)
- 3-4 Repeat meas 1-2
- 5 Repeat meas 1
- 6 Moving diag bkwd to left step L (ct 1) click R to L (ct 2)
- 7 Repeat meas 6
- 8 Accented step L raising right knee in front (ct 1), hold (ct 2)
- 9-10 Facing slightly to the right leap R (ct 1), stamp L (ct 2),  
leap L (ct 1), stamp R (ct 2)
- 11-12 Repeat meas 9-10
- 13-14 Moving in LOD step R (ct 1), close L (ct 2)  
accented step R lifting left knee in front (ct 1), hold (ct 2)
- 15 Moving to the right step across left in front (ct 1) "UNA"
- 16-18 Continue repeating meas 15 (3x) shouting "DOUA," "TREI," "PATRU"
- 19 Step L across in front "CINCI" (ct 1), hold (ct 1) .

# MINDRELE

(Hun drel ay)

**Origin:** Mindrele is a Hora type which means pretty girls and comes from the village Obirsia (Oh bur she uh) Dolj, Oltenia. It is a dance for "older" women and originally had a ceremonial function

**Record:** HAI LA JOC Noroc Vol 1 side B band 9

**Music:** 6/8 counted  $\int\int$  = slow (ct S)  
 $\int$  = quick (ct Q)  
 $\int\int$  = slower (ct S.)

**Formation:** open or closed circle of women

**Position:** hands held in "W"

**Measure**      **Pattern**

- A**
- 1 Facing slightly to rt and moving rt, step R (ct S)  
close L (ct Q), step R (ct S.)
  - 2 Repeat meas 1, with opp ftwk
  - 3 Step R, while turning CCW approx 180° to face RLOD (ct S.),  
step backward L (ct S), step R (ct Q)
  - 4 Step L (ct S), step R (ct Q), step L, turning CW 90° to face center (c.)
  - 5 In place sway to rt, stepping R (ct S.), sway to left, stepping L (ct S.)  
step R across in front (ct Q)
  - 6 Step sideways L (ct S), step R across in back (ct Q), step sideways L (ct S.)
  - 7-12 Repeat meas 1-6
- B**
- 1 Plie on weighted lft foot, while raising rt leg across in front of  
lft (ct S.), with rt hip leading backwards in LOD step R (ct S),  
step L (ct Q)
  - 2 Continuing to move LOD, step RLR (cts S,Q,S.)
  - 3-4 Repeat 1-2, with opp ftwk and direction
  - 5-6 Grapevine in RLOD, step R across in front (ct S.)  
step sideways L (ct S.), step R across in back (ct S.),  
step sideways L (ct S.)
  - 7 Swaying to rt, step R (ct S), step L, sideways lft (ct Q),  
step R across in front, beginning to move RLOD (ct S), step L (ct Q)

- 8 Continue grapevine stepping R across in back (ct 5)  
step L (ct Q), step R across in front (ct S.)
- 9-16 Repeat meas 1-8 with opp ftwk and direction
- C 1-2 Moving toward center; walk in an elegant manner  
stepping R (ct S.), L (ct S.), R (ct S.), L (ct W), R (ct S.)
- 3 Standing in place touch L across in front (ct S.)  
touch L, Ride lft (ct S.)
- 4 Touch L across in front (ct S.)  
moving backward step L (ct S), step R (ct Q)
- 5 Step backward L (ct S.) and touch R across in front (ct S.)
- 6 Step backward R (ct S), step L (ct Q), step R (ct S.)
- 7 With slight left on R (virf-toc) (ct Q), step sideways L (ct S)  
step R across in front (ct Q), step L (ct S)
- 8 Repeat meas 7 with opp ftwk
- 9-16 Repeat meas 1-8 with opp ftwk

TRAI PAZESTE DE LA BISTRET

(tray puli zeshtay day la beentret)

Origin: Trai Pazeste means "three times be careful"; it is a common dance type with many variants. This Trai Pazeste comes from the village Bistret in Oltenia.

Record: HAI LA JOC Noroc Vol. 1 side A band 3

Music: 2/4 32 count introduction

Formation: short lines of men & women

Position: hands on shoulders "T"

measure pattern

- A
- 1 step bkwd R (ct 1) step bkws L (ct 2), step fwd R (ct 2) scuff L fwd (ct 4)
  - 2 stamping step L fwd (ct 1), stamp R (ct 2)
  - 3-8 repeat meas 1-2 3 x (4x in all)
- B
- 1 facing center grapevine RLOD stepping R across in front (ct 1), step L (ct 2), step R across in back (ct 2), step L (ct 4)
  - 2 continue grapevine by repeating meas 1
  - 3 continuing RLOD step R across in front (ct 1) step L (ct 2), step R across in front (ct 2), step L (ct 4)
  - 4 step R across in front (ct 1), step L (ct 2), step R in place (ct 2)
  - 5-6 repeat meas 3-4 opp. ftwk & dir
  - 7-8 repeat meas 3-4
- C
- 1 facing center leap L in place as R leg circles from back to front (ct 1) step R across in front (ct 2), step L (ct 4)
  - 2 step R next to L (ct 1), step L across in front (ct 2), step R in place (ct 2)
  - 3-4 repeat meas 1-2
  - 5 repeat meas 1
  - 6 step R slightly back (ct 1), cross L in front (ct 2) step R in place (ct 2), step L next to R (ct 4)
  - 7-8 repeat meas 3-4 of B (seven crossing steps to L)
- D
- 1-8 repeat meas 1-8 of B opp ftwk & dir