

Kolo Instruction Syllabus

Teachers:

Richard Crum

Dennis Boxell - John Filcich

Barry Glass - Nadine Krstic

Special Presentation:

Elsie Ivancich Dunin

1993 Tamburitza Extravaganza

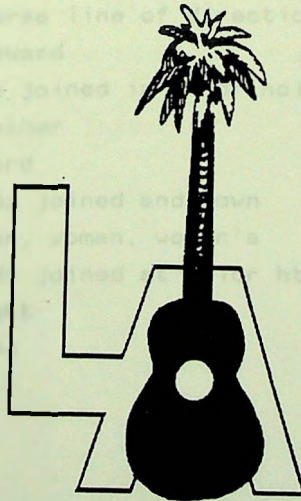
September 24 -- Los Angeles, California

TAMBURITZA EXTRAVAGANZA INSTITUTE

Los Angeles, California

September 24, 1993

ALAJ IMAM CURICU	Slavonija	1
CIGANČICA	Vojvodina	2
ĆIRO	Croatia	2-a
HAJD'NA LIJEVO	Croatia	3
IGRAJTE NAM MUZIKAŠI	Croatia	4
KOLO KALENDARA	Croatia	5
KRECAVI KETUŠ	Vojvodina	6
KRIČI, KRIČI, TIČEK	Croatia	7
MILANOVO KOLO	Serbia	8
NEBESKO KOLO	Vojvodina	9
POSAVSKI DRMEŠ	Croatia	10
RACA	Croatia	12
SLAVONSKO KOLO	Croatia	14
SUKAČICA	Croatia	16
TUROPOLJSKI DRMEŠ	Croatia	18
VUKOMERIČKI DRMEŠ	Croatia	19
KOLO ŽITA	Croatia	21



ABBREVIATIONS USED IN THIS SYLLABUS

beg	begin or beginning
bk	back
bkwd or bwd	backward
CCW	counter-clockwise
cp1(s)	couple(s)
ct(s)	count(s)
ctr	center
CW	clockwise
diag	diagonal
ft	feet or foot
ftwk	footwork
fwd	forward
H	hand(s)
ht	height
L	left (side or direction) ft, arm or hand
LOD	line of direction (CCW)
M	man, men, man's
meas	measure(s)
opp	opposite
pl	place
pos	position
ptr(s)	partner(s)
R	right
RLOD	reverse line of direction (CW)
sdwd or swd	sideward
"T" (arms)	arms joined in shldr hold
tog	together
twd	toward
"V" (hands)	hands joined and down
W	women, woman, women's
"W" (hands)	hands joined at shldr ht, usually slightly fwd
wt	weight
x	times

ALAJ IMAM CURICU

Slavonija

This dance was introduced in California in 1986 by Nena Šokčić who was a lead dancer with "LADO" of many years.

TRANSLATION: OH!! I have seen a girl

PRONUNCIATION: AH-lie EE-mahn TSOOR-eet-soo

MUSIC: KOLO K405-B

FORMATION: Closed circle of M and W joined in escort pos (R hand on own waist, L hand through R arm of dancer on L.

METER: 2/4

PATTERN

Meas.

INTRODUCTION:

DANCE:

- 1 Step L to L - entire body twists CW (ct 1); step R almost beside R - body turns to face ctr (ct 2).
- 2-8 Repeat meas 1, 7 more times (8 in all).
- 9 Moving diag L fwd into circle - step L fwd (ct 1); almost close R to L bouncing twice (ct 2-&).
- 10-12 Repeat meas 9, 3 more times (4 in all).
- 13-16 Repeat meas 9-12, moving diag R fwd into circle and beg R.
- 17 Facing ctr - step L to L (ct 1); almost close R to L bouncing twice (cts 2-&).
- 18-20 Repeat meas 17, alternating ftwk and direction.
- 21 Step L diag L bkwd (ct 1); almost close R to L bouncing twice (cts 2-&).
- 22-24 Repeat meas 21, 3 more times (4 in all).

1993 Tamburitza Extravaganza Institute
Los Angeles, CA
Sept. 24, 1993

CIRO
Croatia

Dick Crum learned the dance in the former republic of Yugoslavia in 1952, and presented the dance in California in 1958.

TRANSLATION: A man's name

PRONUNCIATION: CHEE-roh

RECORD: Folk Dancer, MH 3024-B

FORMATION: Closed circle of mixed M and W joined in front basket hold with middle fingers joined (R arm over L).

STEPS: Step-bounce-bounce:

Step L, flexing knee and bringing R very slightly off ground (ct 1); slight rise on L, straightening knees and closing R beside L (ct &); come down (bounce) twice on both heels, knees straight (cts 2-&).

METER: 2/4

PATTERN

Meas.

INTRODUCTION: None

PART I: Triangle step

Face ctr throughout

Dancer should imagine himself standing at the R-hand corner of a triangle.

- 1 Beg L, do 1 step-bounce-bounce mvoing diag L twd peak of triangle.
- 2 Beg L, do 1 step-bounce-bounce diag L bkwd twd L hand corner of triangle.
- 3-4 Repeat meas 1-2 with opp ftwk and direction (diag R fwd and diag R bk).
- 5-8 Repeat meas 1-4.

PART II:

- 1 Low leap L on L (ct 1); close R to L (ct 2); step L in place (ct &).
- 2-3 Repeat meas 1, twice more, alternating ftwk (leap R; leap L)
- 4 Low leap R on R (ct 1); hold (ct 2); quick hop on R (ct &).
- 5-8 Repeat meas 1-4.

HAJD' NA LIJEVO
Croatia

Dances with this name are found throughout Slavonia (eastern Croatia) and parts of Serbia. The version described here was learned by Dick Crum in 1954 and first presented by him in California in 1958.

TRANSLATION: Let's go to the left

PRONUNCIATION: ideh nah LYEH-voh

RECORD: KOLA E-404 A, "Hajd' na lijevo;
Jugoton EPY-S-4427, side A, band 1, "Ajd na lijevo"
FORMATION: Nonesuch H-72042, "Village Music of Yugoslavia," side 1,
band 5, "Hajd' na levo."

FORMATION: Closed circle of mixed M and W joined in front basket hold (R arm over L), sometimes middle fingers are joined rather than hands.

METER: 2/4

PATTERN

Meas.

INTRODUCTION:

PART I: Bold walking steps L & R

- 1 Facing and moving diag L twd ctr - step L diag L fwd, boldly (ct 1); step R diag L in front of R, boldly - turning to face diag R (ct 2).
- 2 Facing diag R and moving away from ctr - step L bkwd with long step (this brings circle back to its original circumference (ct 1); close R beside L, no wt (ct 2).
- 3-4 Repeat meas 1-2 with opp ftwk and direction. End facing ctr.

PART II: Drmeš in place

- 1 Fall on L in place with bent knee as R ft lifts slightly off floor beside L (ct 1); raise very slightly onto ball of L ft, knee straight (ct &); with ft tog, bounce twice on both ft, knees straight, (release R at very last moment in prep for next step (cts 2-&)).
- 2-8 Repeat meas 1, alternating ftwk 7 more times (8 in all).

1993 Tamburitza Extravaganza Institute
Sept. 24, 1993
Los Angeles, CA
1993 Tamburitza Extravaganza Institute
Los Angeles, CA
Sept. 24, 1993

IGRAJTE NAM MUZIKAŠI

Croatia

The dance was first presented by Nena Shokčič former lead dancer and singer of LADO in 1987.

TRANSLATION: Musicians now it is time for you to dance for us.

PRONUNCIATION: EE-grrigh-teh nahm MOO-ZHEE-kah-shee

RECORD: Aman (LP) 102

FORMATION: Closed circle of M and W dancers with arms around each others shldrs, no lower than shldr-blades.

METER: 4/4

PATTERN

Meas.

INTRODUCTION: Beg with vocal

VARIATION I: (Vocal)

- 1 Facing ctr - step L to L (ct 1); close R to L (ct 2); with wt on both ft, flex knees twice (cts 3-4).
- 2-8 Repeat meas 1, 7 more times (8 in all).
- 9 Lift on R as L steps sdwd L (ct 1), close R to L (ct 2); repeat (cts 3-4).
- 10-11 Repeat meas 9, twice.
- 12 Stamp L-R-L in place (cts 1-3); hold (ct 4).

VARIATION II: (Instrumental)

- 1 Continuously moving sdwd L - fall on R with bent knee (ct 1); step L slightly L with straighter knee (ct &); repeat cts 1-&, 3 more times (cts 2-&-3-&-4-&).
- 2-3 Repeat meas 1 twice more (3 in all).
- 4 Stamp R-L-R in place (cts 1-3); hold (ct 4).

1993 Tamburitza Extravaganza Institute
Sept. 24, 1993
Los Angeles, CA

KRECAVI KETUŠ

Vojvodina

Barry Glass learned the dance at a seminar on Yugoslavia dance in Badija. He presented the dance in California in 1991.

PRONUNCIATION: KREH-tsay-vee KEH-toosh

RECORD: Aman 101, FR-4105, side A

FORMATION: Open circle with hands joined down in "V" pos.

STYLE The steps are done almost flat footed, are small and done close to the floor

METER: 2/4

PATTERN

Meas.

INTRODUCTION: None or wait 32 meas

DANCE:

- 1 Facing ctr and moving sdwd to R - step lightly on R to R as L lifts up slightly (ct 1); step L beside R as R lifts up slightly (ct &); repeat (cts 2-&).
- 2-4 Repeat meas 1, 3 times (4 meas or 8 side-closes in all).
NOTE: Variation for M - Free ft is lifted bkwd sharply.
- 5 Still moving R - step R slightly fwd (ct 1); step L sdwd R (ct &); step R slightly bkwd on outside of circle (c 2); step L sdwd R (ct &).
NOTE: The R moves in and out of circle while the L moves sdwd to R
- 6-7 Repeat meas 5 twice more (3 in all).
- 8 Bounce 3 times on both ft (cts 1,&,2). Bounce comes from ankles, knees are stiff.
- 9-16 Repeat meas 1-8 with opp ftwk and direction.
- 17 Lift on L (ct &); gradually come down onto R in place (Note: This is the same kind of step found in Veliko Kolo) (ct 1); repeat with opp ftwk (from R to L) (cts &-2); lift on L (ct &).
- 18 Repeat meas 8 (3 bounces) (cts 1-&-2).
- 19-24 Repeat meas 17-18 alternating ftwk, 3 more times (4 in all).
- 25 Hop on L in place as ball of R ft touches beside L (ct 1); hop on L as heel of R ft touches beside L (ct 2)
- 26 Hop 2 times on L as R moves behind L (cts 1-&); step R behind L (ct 2).
- 27-32 Repeat meas 25-26 alternating ftwk 3 more times (4 in all).

1993 Tambruitza Extravaganza Institute
Los Angeles, CA
Sept. 24, 1993

KRIČI, KRIČI, TIČEK
Croatia

This dance was learned by Richard "Dick" Crum in the former republic of Yugoslavia during the 1950s, and was presented by him in California in 1955.

TRANSLATION: Whistle, whistle, little birdie

PRONUNCIATION: KREE-chee, KREE-chee, TEE-chek

RECORD: Folk Dancer, MH 3021A, by the Duquesne University Tamburitians

FORMATION: Closed circle alternating M and W, 8 or under is preferable. W on M R. W join hands behind M backs. M join hands over W arms, forming a back basket hold. However, it is not important as to whose hands are on top. The dance may also be done by cpls in shldr-waist pos.

NOTE: M hands joined as flat as possible. DO NOT use finger or knuckle grasp as a fist is extremely uncomfortable in the back.

STEPS & STYLING: When dancing Fig. I, lean slightly twd ctr with R ft remaining inside the circle and the full L ft stepping (walking) on the outside of the circle when moving to L (CW). Reverse ftwk when moving to R (CCW). The circle moves at a rapid tempo.

METER: 2/4

PATTERN

Meas.

INTRODUCTION: None

FIG. I: HOP-STEP-STEP

- 1 Face L of ctr and moving twd L (CW) - hop on R as L moves fwd close to floor (ct 1); step L-R fwd, heel first then the full ft (cts &-2).
- 2-8 Repeat meas 1, 7 more times (8 in all).

FIG. II: WALK & TURN

- 1-3 Still moving twd L (CW) - beg L, do 6 smooth walks fwd.
- 4 Step L fwd (ct 1); pivot on L to face R of ctr (ct 2).
- 5-8 Moving to R (CCW) - beg R, do 8 smooth walks fwd. End with wt on L.

REPEAT DANCE FROM BEG with opp ftwk and moving in opp direction.

NOTE: In Fig. I the L leg is straight, but not stiff. When changing directions do NOT leave "whorls" on the floor. In Fig. II the walking steps are smooth and the circle remains completely level throughout.

MILANOVO KOLO

Serbia

The dance was first presented in California by John Filcich in 1953, the dance description came from his book "Igra Kolo."

PRONUNCIATION: mee-LAH-noh-voh

RECORD: Stanche1 1011E

FORMATION: A line of dancers with hands joined and down. Leader at R end. Free hand of lead dancer and end dancer behind back in a fist.

METER: 2/4

PATTERN

Meas.

PART I: STEP-HOP-WALK

- 1-2 Beg R, move diag R fwd with 2 step-hops (R-hop, L-hop).
- 3-4 Move bkwd diag R with 3 walking steps (R-L-R) (cts 1,2,1); lift on R, L moves twd R ankle (ct 2).
- 5-6 Beg L, repeat meas 1-2. (L-hop, R-hop)
- 7-8 Beg L and moving diag L bkwd away from ctr, repeat meas 3-4 (With fwd action of meas 1-2, all joined hands are extended and raised fwd and brought downward to sides with a bkwd movement of meas 3-4).

PART II: CROSS & CHANGE

- 1 Step R across L, L lifts very slightly off floor where it was (ct 1); step L bkwd in place (ct 2).
- 2 Step R across L, L lift very slightly off floor where it was (ct 1); hop on R as L lifts and beg to move fwd (ct 2).
- 3-4 Repeat meas 1-2 with opp ftwk.
Note: Meas 1-4 move slightly twd ctr.
- 5 Step bkwd on R with R crossed behind L (ct 1); step L fwd across R (ct 2).
- 6 Step bkwd on R with R crossed behind L (ct 1); hop on R as L lifts and beg to move bkwd (ct 2).
- 7-8 Repeat meas 5-6 with opp ftwk.
Note: Meas 5-8 move slightly bkwd away from ctr.

Rev. slightly by dd, 2-93

1993 Tamburitza Extravaganza Institute
Los Angeles, CA
Sept. 24, 1993

NEBESKO KOLO

Vojvodina

This dance came from Vojvodina to this country after WWII and was brought to California by Milan Pakaski in 1949.

TRANSLATION: Heavenly dance

PRONUNCIATION: NEH-beh-skoh koh-loh

RECORD: Balkan 513 (78 rpm);
Folkcraft (78 rpm);
Folk Dancer 1003 (78 rpm)

FORMATION: Open circle of M and W dancers facing R of ctr. Hands are joined in "V" pos.

STEPS: Pas de basque (PDB):
Small leap on R slightly to R (ct 1); step L in front of R (ct &); step R back in place (ct 2). Repeat with opp ftwk. The steps are small and done close to the floor.

METER: 2/4 PATTERN

Meas.

INTRODUCTION: None

FIG. I: TWO-STEP

- 1-2 Facing and moving in LOD (CCW) - beg R, do 2 two-steps fwd (cts 1-&-2; 1-&-2).
3 Small leap R diag R fwd (twd outside of circle), free ft follows leaping ft (ct 1); repeat with L leap (ct 2).
4 Step R-L-R in place turning to face L of ctr (cts 1-&-2).
5-8 Repeat meas 1-4 with opp ftwk and direction. End facing ctr.

FIG. II: FWD & BACK

- 1 With wt on L, touch R toe fwd on floor (ct 1); touch R toe bkwd on floor (ct 2).
2 Repeat meas 1.
Hands: Arms gently swing fwd when toe touches fwd and bkwd when toe touches bkwd.
3-6 Beg R, do 4 PDB in place.
Hands: Arms gently swing fwd when doing a R-PDB and bkwd when doing a L-PDB.
7 Stamp R in place (ct 1); hold (ct 2).

Repeat dance from beg to end of music.

1993 Tamburitza Extravaganza Institute
Los Angeles, CA
Sept. 24, 1993

POSAVSKI DRMEŠ

Croatia

Posavski drmeš, the "Kiša Pada" drmeš, was learned by Richard "Dick" Crum in the former republic of Yugoslavia, and comes from the region of Posavina, Croatia. It was first presented in California by John Filcich in 1959.

TRANSLATION: Drmeš from Posavina

PRONUNCIATION: POH-sahv-skee DER-mesh

RECORD: Epic LN 3571, side 1, band 1 (4th dance), "Drmeš";
Festival Records, FM 4003

FORMATION: Closed circle of mixed M and W, of not more than 10 people that are joined in front basket hold (L arm over R).

STEPS: Drmeš: (1 per meas)

All movements are small, light, quick and subtle.

Basically the step consist of:

Meas 1: Step R in place with bounce as L touches floor
sdwd L (ct 1); with wt still on R, bounce twice,
knees straight (cts 2-&).

Meas 2: Step (transfer wt) on L sdwd where it touched
with bounce (ct 1); close R to L bouncing swice,
knees straight (cts 2-&).

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

Stamping: (2 per meas)

Stamp R in place, bend knee slightly (ct 1); stamp L very
slightly to L, straighten knees (ct &); repeat (cts 2-
&). Stamp on ct 1 is louder.

Buzz step: (2 per meas)

Step R across L, bend knees (ct 1); step on ball of L to
L, straighten knees (ct &); repeat (cts 2-&).

METER: 2/4

PATTERN

Meas.

INTRODUCTION: None

DANCE:

1-7 Do 7 "drmeš" steps moving sdwd L (CW).

8 Stamp R-L in place (cts 1-2).

1-8 Do 14 "stamping" steps moving sdwd L (CW).

1-16 Continuing to move CW doing 32 "buzz" steps.

Repeat the dance 2 more times (3 in all). Repeat 4 times for Festival Records recording.

VARIATION

Delete 8 meas from the "buzz" step. Music now will not match Pattern. Folk Dance Camp 1972; John Filcich

Published in Let's Dance Magazine, Aug/Sept 1973

1993 Tamburitza Extravaganza Institute
Los Angeles, CA
Sept. 24, 1993

The KOLO FESTIVAL

the premier Balkan / International Folkdance festival of the West Coast
is back in San Francisco again this year!

WHEN: Thursday, November 25 (Thanksgiving evening) thru Saturday, November 27, 1993

WHERE: At the San Francisco Russian Center, 2450 Sutter Street, near Divisadero

TEACHERS:

Dick Crum	<i>from Los Angeles</i>	Kolo / Balkan Dances
Joe Graziosi	<i>from New York</i>	Greek Folk Dance
Josko Caleta	<i>from Croatia</i>	Klapa singing, Balkan 4 and 5 part music
Katalin Juhász	<i>from Hungary</i>	Hungarian partner and non-partner dances
Zoltán Nagy	<i>from Hungary</i>	Hungarian partner and non-partner dances

- * Thursday evening pot luck and dancing to tapes and records (7 PM on)
- * Friday night folkdance party with continuous live music in two rooms till 2 AM
- * Saturday evening concert: Music and Folk Dance (see schedule for times)
- * Saturday night folkdance party with continuous live music in two rooms till 2 AM
- * Live music: George Chittendon, BABES, Hasegana, Medna Usta, Nestinari and TAMBURITZA!
- * Instruction for new folk dancers and family Folk Dance
- * Vendors for music, instruments, costumes, accessories and folk craft
- * Sessions on building your Folk Dance group.
- * Childcare on premises at nominal fee
- * Half Price for those 18 or younger
- * Ethnic foods on premises



For pre-registration forms, to be put on our mailing list, or for information on scholarships, write or call: Asha Goldberg, 811 Arlington Avenue, Oakland, CA 94608, phone 510-547-6355

- 9 Repeat meas 8 with opp ftwk and direction (sdwd R).
- 10 Stamp R fwd (no wt) (ct 1); bending fwd from waist - fall heavily onto R with bent knee as L lifts up bkwd (ct 2).
- 11 Step L bkwd with slight knee bend (ct 1); stamp R slightly fwd briefly (ct &); step L back in place with slightly bent knee (ct 2); stamp R to R - straighten body (ct &).
- 12 Step L in place (ct 1); step R in front of L (ct &); step L back in place (ct 2); step R to R and slightly fwd (ct &).
- 13 Repeat meas 13.
- 14 Stamp L-R in place.

VARIATION II: MOVE L & R

- 1 Facing L of ctr and moving twd L - step L fwd (ct 1); scuff R heel sharply fwd beside L with accent, leg straight (ct &); bounce on L while stepping fwd on R heel (ct 2); put wt onto full R ft (ct &).
- 2 Repeat meas 1.
- 3 Step L fwd (ct 1); pivoting 1/2 on L to face R of ctr, scuff R heel fwd beside L with accent (ct &); hit R heel beside L, 2 more times (3 in all) (cts 2-&).
- 4 Repeat meas 1 with opp ftwk and direction.
- 5 Turning to face ctr - step R-L in place (cts 1-2).
- 6 Touch R heel fwd (ct 1); lower onto full R ft on floor where it touched, bend knee (ct 2).
- 7 Stamp L back in place (ct 1); stamp R slightly fwd (ct &); step L back in place (ct 2); step R beside L (ct &). Cts 1-& are noisy.
- 8-14 Repeat Var. I, meas 8-14. (L to L with dbl bnc; R to R with dbl bnc; stamp R, fall R fwd; L bk, stamp R fwd, step L in pl, R to R; L in pl, R in front, L in pl, R to R & fwd; L in pl, R in front, L in pl, R to R and fwd, L in pl, R in front; stamp LR)

Repeat from beg to end of music.

Published in Let's Dance, Dec. 1987

1993 Tamburitza Extravaganza Dance Institute
Los Angeles, CA
Sept. 24, 1993

SLAVONSKO KOLO

Croatia

This dance was first presented in California by John Filcich in 1956.

TRANSLATION: Kolo from Slavonia

PRONUNCIATION: SLAH-vohn-skoh koh-loh

RECORD: Jugoton J6003-B (used for teaching)
Woodlands 6805 (45 rpm);

FORMATION: Closed circle, M tog on one side of the circle, W tog on the other side. Everyone faces ctr with hands joined in front basket (L arm over R) by locking middle fingers.

STEPS: Drmeš: 2 meas to complete
All movements are small, light, quick and subtle. Basically the step consists of:
Meas 1: Step R in place with bounce as L touches floor sdwd L (ct 1); with wt still on R, bounce twice, knees straight (cts 2-&).
Meas 2: Step (transfer wt) on L sdwd where it touched with bounce (ct 1); close R to L bouncing twice, knees straight (ct 2-&).

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

Walking - rest: 4 meas to complete. Smooth steps, facing ctr throughout.

Meas 1: Step R across L.
2: Step L to L.
3: Step R behind L.
4: Step L to L.

Vrtanje (Buzz):

Facing L of ctr and moving twd L - step R across L, with bent knee (ct 1); step on ball of L ft to L (ct 2).

NOTE: During this step, point R toe twd ctr, upper body leans slightly twd ctr, knees flexible throughout.

METER: 2/4

PATTERN

Meas.

INTRODUCTION: 4 meas

A

FIG. I: DRMEŠ

1-24

Do 12 basic steps moving to L (CW).

B

FIG. II: WALKING - REST

1-12

Do 3 complete walking - rest steps, moving to L (CW).

C FIG. III: VRTANJE
1-16 Do 16 Vrtanje steps, moving to L (CW). During the first 8 meas keep steps short; during the last 8 meas, lengthen steps so that the circle moves faster.

Repeat dance 3 more times (4 in all)

A FIG. IV: FINALE
1-28 Do 14 basic steps, moving L (CW).

LYRICS:

1. Hej, ni momka kod naših seljaka
// Nit curica kod naših totica. //

2. Bolji mi nego vi
Vi ste malo šašavi
Vidi vam se po nogama
Da ne zynate slozit s' nama
Bolje naši nego vaši
Naši vaše nadigraše.

3. Hej kad zaigra pusta Slavonija
// Pod njima se zemljica uvija. //

4. Uze baba vriću maka
Metnula kraj didaka
Kad se didak probudio
Vriću maka zagrlio
Tud su ruk tud je glava
Kom je vragu noge dala

1993 Tambruitza Extravaganza Institute
Los Angeles, CA
Sept. 24, 1993

FIG. II: DRMEŠ BACK TO BACK & FACE TO FACE

Cpls side by side facing fwd (W on M R side) with inside hands joined in "V" pos, free hand down by side.

Ftwk described for M, W use opp ftwk.

- 1 Turning somewhat away from ptr - step L slightly to L - inside arms swing slightly fwd (ct 1); step R-L in place turning somewhat to face ptr (cts 2-&). Knees are stiff during steps
- 2-12 Repeat meas 1 for a total of 12 times, alternating ftwk, arm movements, and direction facing. On last ct of last meas (12) M hold with wt on L as R touches beside L with no wt in preparation for next step.

FIG. III: CPLS SIDE TO SIDE FACING PTR

Cpls face with R hands joined, and lean slightly fwd from waist with free hand (fist) on hip.

Ftwk described for M, W use opp ftwk.

- 1 Step L to L (ct 1); close R to L (ct 2).
- 2-3 Repeat meas 1, twice more (3 in all).
Arms: Joined hands (arms) swing to L when stepping on L and R when stepping on R.
- 4-12 Repeat meas 1-3, alternating ftwk and direction (4 times in all).

FIG. IV: DRMEŠ IN PLACE

With cpls facing and standing erect with R hands joined (free L hands (fist) on hip), dancers do drmeš (trembling) in place for either 12 (finishing with chorus - cpl turn) or the full 28 meas.

SEQUENCE:

Each figure is done once as notated followed by the chorus. The figures were given numbers only for ease of notation. The dance is free style and may be done in any order.

1993 Tamburitza Extravaganza Institute
Sept. 24, 1993
Los Angeles, CA

TUROPOLJSKI DRMEŠ

Croatia

This dance comes from the region of Turopolje, just southeast of the Croatian capital of Zagreb. It is a fine example of the typical Croatian "drmeši (shaking dances). This dance was originally presented in California by Dick Crum at the 1988.

TRANSLATION: Drmeš from Turopolje

PRONUNCIATION: too-roh-poly-skee DRR-mesh

RECORD: DU-TAM 1002-B

FORMATION: Closed circle of dancers. When possible, alternate M-W-M-W, etc., with M joining hands firmly behind W backs while W place their hands on nearest M shldr. When the ration of M and W is uneven, dancers randomly join hands in back basket hold

METER: 2/4

PATTERN

Meas.

INTRODUCTION:

PART I: DRMEŠ

- 1 Step L on L, bend knees slightly (ct 1); rise on ball of L ft as R steps beside L, straighten knees (ct &); bounce on both ft twice with accent - most of wt is on L during second bounce (cts 2-&).
- 2 Step R in place, bend knees slightly (ct 1); rise on ball of R ft as L touches sdwd L, straighten knees (ct &); bounce on both ft twice with accent, most of wt on R during 2nd bounce (ct 2-&).
- 3-15 Repeat meas 1-2, 6-1/2 times more (7-1/2 in all), continually moving sdwd L.
- 16 Step L to L, bend knee slightly (ct 1); hop on L as R circles fwd - turning to face slightly L (ct 2).

PART II: TRAVELING (Buzz step)

- 1 Traveling fwd in a CW circle - step R across L, bend R knee (ct 1); step L fwd, straighten knees (ct 2).
- 2-16 Repeat meas 1, 15 more times (16 in all).

After doing Parts I & II as described above, the whole dance is repeated in the opp direction with opp ftwk.

NOTE: The dance may also be done in cpls. In this case W places hands on ptrs shldr, M place hands just below W shldr blades. M use the above ftwk, W use opp ftwk during Part I, M moving fwd, W moving bkwd. During Part II, W must quickly shift wt so that she begins the buzz with the same ft as M.

1993 Tambruitza Extravaganza Institute
Los Angeles, CA
Sept. 24, 1993