

VADLEY FEVER

Statewide 2004

Syllabus

May 29-30, 2004

Dances for Triplets

presented by Marian and Ned Gault

Triplets Quadrille

Silver Thistles



Dances from Croatia

presented by Željko Jergan

Samoborski Drmeš *Circle*

Logovac *Two*

Mađarac *Cl*

Lički Tanac *Line*

Svatovski Drmeš *Cl*

Lenka *Line*



Oldies but Goodies

presented by Marian and Ned Gault

with Teddi and Al Wolterbeek

La Encantada Tango

Tuljak

Zaplet

Zaječarka

Marian & Ned Gault

Present

TRIPLETS QUADRILLE

&

SILVER THISTLE

New Trios Project

TRIPLETS QUADRILLE

Original dance by Ned Gault, part of the New Trios Project

Music: CD, *Gaults at Statewide 2004*, "Triplets Quadrille"

Formation: Four trios (W-M-W) in a square formation.

Basic Steps: Walking*, buzz swing*

2/4 meas

1 Chord INTRODUCTION

CHORUS:

- 1-8 8 W do Grand Square, beginning head W moving in to cntr, side W separate and move away from their M.
When the 2 W move to center, they join H's with M, who goes in with them (4 steps), then comes back out alone (4 steps). When the 2 W separate, the M goes in to center alone (4 steps), then join H's with 2 new W and go back with them to his place (4 steps).
- 9-16 REPEAT Grand Square, as above, beginning Side W in to cntr, head W separate, M in and out as before.

I. W CIRCLE, M PROMENADE

- 1-8 8 W join H's and circle L (CW) (16 steps), once around set, back to original places. At same time, 4 M promenade CCW around outside of set, back to original places.
- 9-16 Without releasing H's, the 2 W in each trio make an arch for their M to go under, then all W circle R (CCW) (16 steps), once around set, back to original places. At same time, M duck under own W's arch and make a RH star, turning it once around (16 steps), and ending all in original places, ready for Chorus.
- 1-16 CHORUS - Repeat Chorus, exactly as above.

II. DO-SA-DO

- 1-4 Head W move fwd, do-sa-do with opposite W, back to place (8 steps), while M stay in place and clap in rhythm.
- 5-8 All W do-sa-do with adjacent W (in next trio), back to place (8 steps). At same time, 4 M move in and do RH Star, 1/2 way around, to opp M's place (8 steps).
- 9-12 Side W move fwd, do-sa-do with opposite W, back to place (8 steps). M clap as before.
- 13-16 REPEAT meas 5-8, M ending in original places.
- 1-16 CHORUS - Repeat Chorus, exactly as above.

III. SMALL CIRCLES

- 1-4 Each M make a circle of 3 with the 2 W on his R and circle L once around (about 6 steps), then move CCW around set to the next 2 W (2 steps).
5-8 M circle L with these W and move on to next 2 W (8 steps).
9-16 Repeat meas. 5-8 two more times, ending all in own places, ready for Chorus.
- 1-16 CHORUS - Repeat Chorus, exactly as above.

IV. M STAR TO THE "FAR AWAY LADY"

- 1,2 4 M RH star 1/4 around to LW in the trio to the left of his home pos (the third W to his left around the set) (4 steps).
3,4 LH turn that W 1/2 way around (4 steps), then move to the RW in the same trio.
5-8 RH turn that W once around and move back to own LW (8 steps).
9-12 Swing own LW, about twice around, and move to own RW (8 steps).
13-16 Swing own RW, about twice around, ending all in original places.
- Note: After the 1/4 RH star, the M are moving CCW around the set, back twd their original home pos, one W at a time.
- 1-16 CHORUS - Repeat Chorus, exactly as above.

Dance Pattern: Chorus; Fig. I; Chorus; Fig. II; Chorus; Fig. III; Chorus; Fig. IV; Chorus

New Trios Project

SILVER THISTLES

Original dance and music written by Ned Gault, part of the "New Trios" Project.

Music: CD, *Gaults at Statewide 2004*, "Silver Thistles"

Formation: Trio (W-M-W)-facing-trio around the circle. H's joined at shoulder height in two facing lines.

Basic Steps: Basic Step (Strathspey Step)*, Strathspey Setting Step*

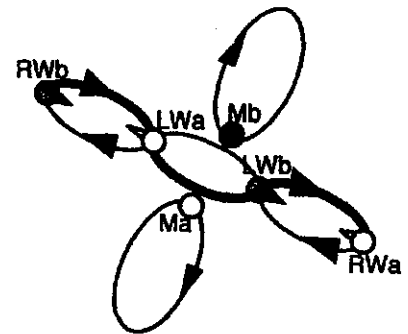
4/4 meas

INTRODUCTION

Chord Bows and Curtsies to facing set.

I. Set in Lines, RH Star, Set, LH Star

- 1,2 In two facing lines, Set to R, then L
- 3,4 M RH turn once around with RW (2 basic steps)
- 5,6 In two facing lines, Set to R, then L
- 7,8 M LH turn with LW, about 3/4, ending with LW in center, facing opposite RW (2 basic steps).

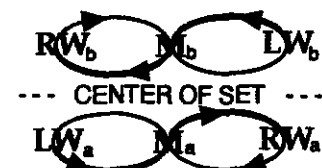


II. W Reel of Four/ M Loop

- 1-8 4 W do Reel of Four – the two inside W (the two LW) take LH's on meas 4 and on meas 8 with the men passing through the reel. At same time, M make a small CW loop (3 basics), then join in LH star to pass through the middle to the opposite side on the 4th basic. Repeat the loop on the other side and the LH star on the 8th basic, to original places.

III. Reels of Three in Own Lines

- 1-8 Reels of Three, beginning M passing R shoulder with his own RW (8 basics).



IV. Do-Sa-Do Opposite. Circle L Half way

- 1-4 R shoulder Do-Sa-Do with opposite person.
- 5-7 All join H's in circle of 6. Circle L half way around (3 basics).
- 8 Release H's and all turn to R (CW) 1/2 way around. Rejoin line, facing original direction, but facing a new group. (Note: the W have changed ends for the repeat of the dance.)

Dance goes through four times.

Chord – Bows and Curtsies to facing set at end.

Taught by Marian & Ned Gault
 FDFC Statewide Festival, May, 2004
 Dance notes by Ned Gault — May, 1997



Folk Dance Federation of California, Inc

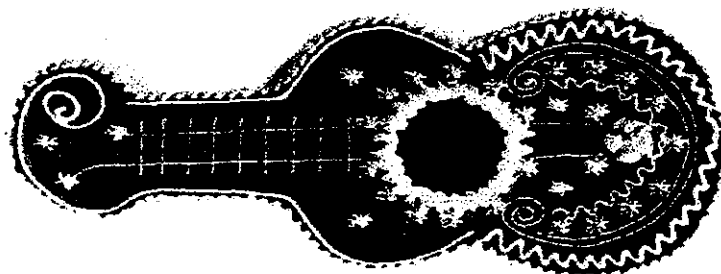
STATEWIDE 2004

May 28-29-30, 2004

Croatian dances: Željko Jergan

1. Samoborski Drmeš	(Samoborsko Prigorje)	# 18
2. Logovac	(Slavonija)	# 22
3. Mađarac	(Banat)	# 2
4. Lički Tanac	(Lika)	# 4
5. Svatovski Drmeš	(Pokuplje)	# 23
6. Lenka	(Lenka)	# 17

Music by "Skitnice" CD – "Sviraj Svirče Drmeša"



"For Croatians, folk traditions are like sacred flames never allowed to expire. They are transmitted from generation to generation, according to long-established rituals nobody would ever dream of changing."

DANCE ZONES OF

CROATIA



HRVATSKA plesna područja by Željko Jergan

Samoborski Drmeš

Samoborsko Prigorje, Croatia

In the western part of Croatia, between the Zagorje and Jaska Regions, near the Slovenian border, lies a 315 square kilometer area known as Samoborsko Prigorje. The town of Samobor nestles on the eastern slopes of the Samobor hills. The Samoborsko Prigorje Region has maintained its rich and ancient folklore traditions until today. The popular shaking dance (drmeš) is done in closed reels or fours and is a part of all festivities. The musical accompaniment for the dances of this region is by the tamburitza orchestra. Željko Jergan first researched rich cultural tradition of this region in 1976 and continues to this day.

TRANSLATION: A "shaking dance" (drmeš) from Samobor

PRONUNCIATION: SAHM-oh-BORH-skee DER-mesh

MUSIC: "Sviraj svirče drmeša," by Skitnice, track #18

FORMATION: Closed circle, facing ctr. Hands may be joined in V-pos, back basket (L over R), or M join hands in V-pos as W stand in front of M hands and place their hands on top of the M shldr on either side of them, from behind.

STEPS: Buzz to L:
Walk R across L (ct 1); step L fwd on ball of ft (heel only slightly off floor) (ct 2).
When moving to R use opp ftwk.

Buzz to L with stamp:
Same as buzz to L, except on ct 1 - stamp R across L on full ft.

Heel drmeš:
Moving sdwd L - step R beside L (ct 1); hop on R as L heel touches slightly fwd (ct 2); small step slightly fwd to L on L heel (ct &).

METER: 2/4

PATTERN

Meas.

INTRODUCTION: 4 meas

- A** FIG. I:
- 1-2 Facing ctr - stamp R,L in place, on ct 1 of each meas.
3-4 Stamp R,L,R,L in place.
- 5-8 Turning to face L of ctr - do 4 buzz steps to L, beg R across L.
9-12 Do 4 buzz steps with stamps to L, beg with stamp R across L.
- 13-24 Repeat meas 1-12.



B **FIG. II:**

- 1-8 Facing ctr - do 8 heel drmeš moving sdwd L.
- 9 Heel stamps: Facing ctr and moving sdwd L - step R beside L (ct 1); stamp full L ft slightly sdwd L (most of wt on heel) (ct &); repeat cts 1-& (step-stamp) (cts 2-&).
- 10-16 Repeat meas 9, 7 more times. (8 in all)

C **FIG. III:**

- 1-7 Facing L of ctr - do 7 buzz steps to L, beg R across L.
- 8 Step R across L (ct 1); pivot on R as L circles in front of R (ct 2).
- 9-16 Facing R of ctr - repeat meas 1-8, moving to R with opp ftwk.
- 17-24 Facing L of ctr and moving to L - do 16 light running steps, beg R.
- 25 Still moving to L - step R fwd (ct 1); hop fwd on R (ct 2); step L fwd (ct &).
- 26-32 Repeat meas 25, 7 more times. (8 in all).

Repeat dance from beg for a total of 3 times. End dance by repeating Fig. I, meas 1-4, except - stamp RL-RLR while coming to a stop; hold on last ct.

Dance notes by
Željko Jergan and Dorothy Daw,
11. 2001.

Presented by Željko Jergan



Logovac

Slavonija (Slavonia), Croatia

This trio dance is done in the Pannonian Zone of Croatia in the regions of Slavonija (Slavonia), Srijem, and in the Dinaric zone in the region of Lika, during holidays and festive occasions. At one time, the dance was done to the accompaniment of a two-piped wood wind instrument, tambura "samica," or bagpipe (gajde). Today it is done to the accompaniment of a tambura orchestra.

The dance was researched by Željko Jergan in both Slavonija and Baranja during 1978.

TRANSLATION: "Logov" means "spare horse"

PRONUNCIATION: LOH-goh-vahts

CD: "Sviraj Svirče Drmeša" CD by Skitnice, track 22

FORMATION: Trios (W-M-W) facing ctr. W inside hands on M shldr, M hand behind W back and joined with W outside hand.

STEPS: Basic: (Everyone beg with L ft)
Meas 1 - Step L-hop (cts 1-&); step R-hop (cts 2-&).
Meas 2 - Step L,R,L in place. When repeating use opp ftwk.
Step may be done fwd, bkwd or scwd in either direction.

HANDS: When M hands are free they are clasped behind his back, while W hands are on waist with fingers fwd.

METER: 2/4 PATTERN

Meas.

INTRODUCTION: 2 meas

FIG. I: TURN CW & CCW

1-4 With 2 basics (beg L), trios turn CW once in place (1/2 turn per basic).
5-8 Repeat meas 1-4, except turn CCW.

FIG. II: W TURN IN PLACE

1-4 Beg L, everyone does 8 step-hops in place, except M joins and raises inside hands of both W. M dance in place as W turn twice twd M (W on R turns CCW, W on L turns CW). 1 turn per 4 step hop (1/4 turn per step-hop).
5-8 Repeat ftwk of meas 1-4, except W turn in opp direction (away from M).

FIG. III: TRIOS DANCE SEPARATE

Trios release hands (M behind, W on hip)

MEN - Move in & out of ctr

1 Moving fwd ctr - do a long step-hop on L across R - upper body leans slightly scwd R (cts 1-&);
long step-hop on R across L - upper body leans slightly scwd L (cts 2-&).
2 Step on L across R - upper body leans slightly scwd R (ct 1);
step R behind and to outside of L ft - body leans L (ct &);
step L across R where it was - body leans R (ct 2).

Note: This is a rocking style of step.

- 3-4 Repeat meas 1-2 with opp ftwk. (1 basic, beg R)
- 5-6 Moving twd outside of circle, repeat meas 1-2 (beg L), except on ct 1 turn ½ R (CW) to face out of circle.
- 7-8 Repeat meas 3-4, moving twd outside of circle, except on ct 8 "&" (last step), hop on R, turning ½ R (CW) to face ctr.

WOMEN - Move out & in twd ctr

- 1-2 Do 1 basic (beg L), moving bkwd away from ctr.
- 3 Do 2 step-hops (R in place while turning ½ R (CW). End with backs to ctr.
- 4 Step R,L,R in place (cts 1-&-2).
- 5-6 Do 1 basic (beg L), moving bkwd twd ctr.
- 7-8 Repeat meas 3-4. (1 basic, beg R, turn ½ R) End facing ctr.

FIG. IV:

MEN - Move bkwd & fwd

- 1 Do 2 step hops (beg L), moving bkwd.
- 2 Step L,R,L in place.
- 3-4 Moving fwd - repeat ftwk of Fig. 3, meas 1-2 (beg L) only smaller and body does not leans sdwd. (Cross-hop/ cross-hop/ rock 3x)

WOMEN - Cross in front of M

- 1-4 Do 4 step-hops (L,R,L,R) moving sdwd in front of M (W back to M). W on R crosses in front of W on L.

TRIO

- 5 With 2 step-hops (L-R), M and W on R join in shldr-shldr/blade pos with R hips opp and turn CW once. W on L turns L (CCW) in place with same ftwk.
Shldr-shldr/blade pos: M: L hand high on W R shldr-blade, R hand under W R arm on her upper back (shldr/blade). W: L hand on M R forearm, R hand on M L shldr. Arms are lifted and parallel to floor.
- 6 M release W on R and moves to W on L - both do 2 step-hops (L-R).
- 7 With 2 step-hops (R-L), M and W on L join in opp pos of meas 5 and turn once. W on R turns R (CW) in place with same ftwk.
- 8 Do 2 step-hops (L-R) M release L W and move between both to and face ctr. Both W turn in place (R W - R (CW)/ L W - L (CCW)). Trio's end facing ctr in orig pos to begin dance again.

**** The dance is done 2 times in all.

Dance notes by Željko Jergan and Dorothy Daw
June, 2003

Presented by Željko Jergan



Mađarac (Madjarac)

Vojvodina, Yugoslavia

Croats came to the plains of Banat (the northeastern part of the Serbian Province of Vojvodina) from Lika, Dalmatia and Bosnia after the liberation of the Ottoman occupation in 1765. They lived in the Sečanj municipality, in villages called Boka, Neuzina and Radojevo. It is well known that the people from Banat are lighthearted and happy people. These characteristics are expressed in the men's dances. The women, with more restraint, accompany the men with shouts of encouragement, which motivates the men to dance more vigorously. Željko learned this dance in the Croatian State Ensemble LADO from Dobrivoje Putnik.

TRANSLATION: Hungarian style dance.

PRONUNCIATION: MAH-djah-ratsh

CD: "Sviraj Svirče Drmeša," by Skitnice, track #2

FORMATION: Cpls facing ctr of circle with W on M R side.
W L hand on M R shldr while R hand is in small of own back.
M L hand in small of own back with palm out while M R hand is joined with W R hand, behind her back.

STEPS: Running triplet: Small leap on R with slight plié (down) (ct 1); run L,R (up-up) (cts 2- &). (SQQ) Repeat with opp ftwk. Step can be done moving fwd or bkwd.

Triplet in place: Small step on R in place with slight plié (down movement) as L ft moves slightly fwd with heel turn in (ct 1); step L in place as R moves slightly fwd (up) (ct 2); step R in place as L move slightly fwd (up) (ct &). (SQQ)
Ftwk is very very small and close to floor.

Step-hop-step: With R toe pointed twd ptr and inside of ptrs R ft - step R in front of L (ct 1); hop on R moving slightly to L (ct 2); walking-step L fwd (walking-step: heel first then full ft) (ct &). (SQQ)

Ftwk same for both.

METER: 2/4

PATTERN

Meas.

INTRODUCTION: 4 meas

FIG. I: MOVING SDWD R

- 1 Facing ctr in orig pos and moving sdwd R - step R to R (ct 1); step L behind R (ct &); step R to R (ct 2). (QQS)
- 2 Touch L in front of R while bouncing on both ft (ct 1); small leap on L beside R as L lists slightly bkwd (ct 2).
- 3-8 Repeat meas 1-2. (Do a total of 4 times)

FIG. II: CPL TURN

- 1-8 Facing ctr in orig pos - cpls turn CW in place (M fwd, W bkwd) 4 times (½ turn per meas) with 8 "running triplets," beg R.

FIG. III-A: W CROSS OVER

Face ctr in orig pos.

MEN

1-8 Do 8 "triplets in place" (beg R).

WOMEN

1-4 With 4 "running triplets," (beg R) W cross in front of M to his L side, while slowly turning once CCW. W end on M L side with cpls facing ctr.

Hands-arms pos:

Meas 1 - M guides W with R arm as she beg to move across M while turning ½ L (CCW).

Meas 2-3 - Arms of both M and W are free as W move across in front of M. Cpls face.

Meas 4 - W completes turn, turning into M L side - both M and W join L hands behind W back; W R hand on M L shldr, M R hand in small of own back, palm out.

5-8 Repeat meas 1-4 with same ftwk as W again crosses in front of M to end on his R side in orig pos.

FIG. III-B: W CW AROUND M

Cpls facing ctr in orig pos.

MEN

1-8 Do 8 "triplets in place," (beg R).

WOMEN

1 With R hands joined - W do 1 "running triplet" (beg R), turning out ½ to R (CW) and beg to move behind M. Release hands at end of meas.

2-3 Do 2 "running triplets" moving behind M twds his L side.

4 Do 1 "running triplet" ending on M L side with L hands joined, and in same pos as meas 4, Fig. III-A (W on M L side).

5-8 Repeat meas 5-8 (4 running triplets), with W crossing in front of M to his R side. Cpls end in orig pos, facing ctr. (W cross over 2 times).

*** REPEAT FIG. I-II**

FIG. III-C: W CROSS OVER

MEN

1-8 Do 8 "triplets in place" (beg R).

WOMEN

1-2 Repeat movements of Fig. III-A, meas 1-4, except do with 2 "running triplets." (W cross in front of M, from his R side to his L side).

3-4 Repeat meas 1-2, with 2 "running triplets," except W crosses in front of M, from his R side to his L side.

FIG. III-D: W CW AROUND M

MEN

1-8 Do 8 "triplets in place," (beg R).

WOMEN

1-2 Repeat movements of Fig. III-B, meas 1-4, except do with 2 "running triplets." (W turns 1/2 R (CW) and moves behind M to his L side)

2-4 Repeat Fig. III-C, meas. 3-4. (W move across M to his R side)

1-8 **REPEAT FIG. III C-D**

*** REPEAT FIG. I-II**

FIG IV: FWD & BKWD

Cpls face slightly R of ctr in orig pos.

- 1 Step R-hop fwd as L lifts fwd (cts 1-&); step L fwd (ct 2).
- 2 Step L-hop fwd as R lifts fwd (cts 1-&); step R bkwd (ct 2).
Hands: During meas 1-2, M L arm is free and moves fwd in front of body when moving fwd, then swings down and bkwd of body when moving bkwd.
- 3 Step R,L,R in place, facing ctr (cts 1-&-2).
- 4-6 Repeat meas 1-3 with opp ftwk facing, slightly L of ctr.
- 7-12 Repeat meas 1-6 again. (2 times in all)

FIG. V: W TURN IN PLACE

Face ptr in orig pos. When hands are free, M L hand is in small of own back, palm out; back of W L hand on hip.

- 1 Do 1 "triplet in place" (beg R) - with R hands joined, swing arms in (twd cts) and up as M turns W 1/2 R (CW). Cpls end facing with M L and W R shldr twd ctr and arms swing in twd ctr.
- 2 Do 1 "triplet" in place (beg L) - arms swing out (away from ctr).
- 3 Do 1 "triplet" (beg R) - M dance in place while joined L hands in (twds ctr) then up as M turns W once to R (CW).
- 4-6 Do 3 "triplet in place" (beg L), - arms swing in (twds ctr), out (away from ctr), in (twd ctr).
- 7-8 With 2 "triplet," M dance in place while W turn L (CCW) 2 times under joined R hands - arms swing out then up as W turns. Cpls end in shldr-shldr/blade pos.

FIG. VI: CPL TURN

- 1-8 In shldr-shldr/blade pos - do 8 "step-hop-steps" (beg R).
Shldr-shldr/blade pos: Face ptr with shldr squared. W hands on ptrs shldr, M hands on W shldr-blades.

SEQUENCE: Dance sequence is done twice through as noted.



Dance notes by Željko Jergan & Dorothy Daw, May 2003

Presented by Željko Jergan



Lički tanac

Lika, Croatia

The enclosed plains of Lika are divided from the Adriatic coast by the Velebit mountain range to the south, on the east by Bosnia and to the north by the Pannonian plains. Despite centuries of Turkish domination, the inhabitants of the region have maintained their strong folk traditions, unchanged. The most popular dances are Ličko kolo and Lički tanac, which is done to the accompaniment of the dangubica (kind of a tambura). Željko Jergan researched this region from 1981 to 1983. He danced these dances while in Lado, the Croatian State Folk Ensemble, under the tutelage of Dr. Ivan Ivančan.

TRANSLATION: Dance from Lika

PRONUNCIATION: LEACH-key TAHN-nahts

MUSIC: "Croatian Folk Dances", Vol. 3, & "Treasury of Croatian Dances" by Jerry Grcevich
"Sviraj svirče drmeša", CD by Skitnice

FORMATION: Individuals or lines of M and W facing; closed circle (Fig 3 and Fig 5).

HANDS: Individuals - hands with back of wrists on waist and elbows pushed slightly fwd, OR M tuck their thumbs in front of their own belts.
Closed circle - hands are joined and down in "V" pos.

STEPS: Two-step beg L:
Meas 1: Step L fwd - turn almost 1/4 CW (R) to face in (ct 1); almost close R to L (ct 2); step L fwd (ct 3); hold (ct 4).
Meas 2: Repeat meas 1 with opp ftwk - turn almost 1/2 CCW (L) to face out.
Hands on waist.

STYLE: Very heavy and earthy.

NOTE: When two cts are noted together and one is underlined, the underlined ct is the action ct.

METER: 4/4 (fast)

PATTERN

Meas.

INTRODUCTION: 2 meas. - 4 chords

FIG I: TWO-STEPS

Individuals facing ctr, or if using lines twd ptr - hands on waist.

1 Moving L (RLOD) - beg L, do 1 two-step fwd - while turning to face in.

2-8 Repeat meas 1, continue to move to own L, alternating ftwk and direction facing (in or out).

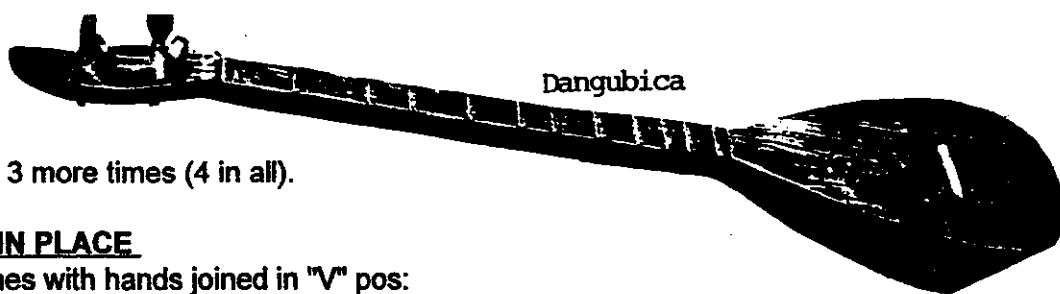
FIG. II: STEP-HOP IN PLACE

Individuals facing ctr with hands on waist and dancing in place:

1 Step-hop on L in place as R lifts in front of L (cts 1-2, 3-4).

Hands: On ct 3 raise hands to "W" pos and slightly fwd, and snap fingers on ct 3.

2 Repeat meas 1 with opp ftwk, returning hands to waist and no snap.



3-8 Repeat meas 1-2, 3 more times (4 in all).

FIG. III: CHUGS IN PLACE

Closed circle or lines with hands joined in "V" pos:

- 1 Hop on R 3-times as L extends fwd and touches floor on each hop (ct 1-3); drop on L in place as R lifts bkwd high (lower R leg parallel to floor) - hands swing bkwd (ct 4).
- 2 Chug fwd onto both ft (ct 1); chug slightly bkwd on L as R lifts bkwd (ct 2); chug fwd onto both ft (ct 3); chug on R in place as L lifts bkwd high (ct 4).
Hands: Swing fwd (ct 1); bkwd (ct 2); fwd (ct 3); bkwd (ct 4). The arm movements are sharp with the accent being on the fwd movement.
Note: During the above 2 meas the knees are continuously bent and/or flexing.

3-8 Repeat meas 1-2, 3 more times (4 in all).

FIG. IV:

Individuals facing and moving twd ctr with hands on hips.

- 1 Drop fwd on R as L lifts bkwd high (cts 1-2); hop on R as L quickly lifts fwd in front of R with toe pointed diag L fwd (ft parallel to floor) (cts 3-4).
- 2 Hop fwd again on R as L remains lifted fwd (ct 1); step L fwd on heel then full ft (ct 2); step R fwd on heel then full ft, toe points twd R to beg a 1/2 CW (R) turn (ct 3-4).

Completing turn - drop on both ft with R in front of L (ct 1-2); drop fwd on R turning 1/2 CW (R) to face in (cts 3-4). You have now completed a full turn CW (R).
- 4 Leap L,R bkwd (ct 1-2); jump on both ft with R fwd of L (R heel at L instep with toes turned out (cts 3-4).
- 5-8 Repeat meas 1-4, moving away from ctr and returning to where you started the from.

FIG. V: MOVE L & R

Closed circle with hands joined in "V" pos.

- 1-2 Facing and moving in RLOD (to L) - walk R fwd (cts 1-2); close L to R with wt on balls of both ft (cts 3-4).
- 2 Repeat meas 1-2, except turn 1/2 CW (R) on cts 3-4. End facing LOD (R).
- 3 Step R, L bkwd in RLOD (cts 1-2); still moving bkwd - drop onto both ft (most of wt on R) with L fwd of R - R toe points diag R fwd, L toe straight ahead (cts 3-4).
- 4 In same pos - hop 2 twice on R as full L ft touches fwd on each hop (cts 1-2); drop onto L where it touched as R lifts bkwd high (cts 3-4).
- 5-8 Repeat meas 1-4 with same ftwk moving fwd in LOD, except on last 2 cts drop again on R as L lifts bkwd high. End facing RLOD with wt on both ready to beg dance again.

Repeat dance from beg (3 times in all).



Lički Tanac

The musical score consists of seven staves of music in 2/4 time, written in a single treble clef with a key signature of one flat (B-flat). The music is a rhythmic folk dance tune. The first staff begins with a repeat sign. The melody is primarily composed of eighth and sixteenth notes, often beamed together in groups. The piece concludes with a final double bar line.



Svatovski Drmeš

Pokuplje, Croatia

The region of Pokuplje is a picturesque territory in central Croatia situated near the Kupa river, south of the capital city Zagreb. This particular dance is from the village Kupinec. This small region has a wealth of different costumes, music and customs. This dance was usually done for all festivities, especially weddings. Musical accompaniment was traditionally with two violins, bugarija and brass, and at times with a tamburitza (tambura) orchestra. Željko Jergan first researched this region in 1976 and continues to this day. He first presented the dance in the U.S. in 2001.

TRANSLATION: Wedding Shaking Dance

PRONUNCIATION: svah-TOHV-skee DRR-mesh

CD: Skitnice, "A Road Less Travelled", #1 (Kupinečki Svadbeni Drmeš);
Skitnice, "Sviraj Svirče Drmeša", #23 (Svatovski Drmeš)

FORMATION: Cpls (alternating M and W) in a closed circle facing ctr. The most common formation is with M joining hands behind W, while W stand in front of M hands and place them on the M shldr; OR
With M hands joined in a closed circle and W in front of M hands, W hands are joined behind M at shldr-blade ht; OR
They may join in back basket (L over R) - most common; or some times in front basket (R over L).
** With any of the above hand holds in two or more mixed circles within a circle

METER: 2/4

PATTERN

Meas.

INTRODUCTION: 2 meas (4 beats)

A **FIG. I:**

- 1 Facing ctr and moving to L (CW) - step R in front of L, L remains bkwd and slightly off floor (ct 1); flex R knee (ct 2).
- 2 Step L diag L bkwd, R remains fwd and slightly off of floor (ct 1); flex L knee (ct 2).
Note: Style - R always remains fwd and L bkwd.
- 3-14 Repeat meas 1-2. (7 times in all)
- 15-16 Stamp R,L,R in place (cts 1-2-1); hold with wt on L (ct 2).

C **CHORUS: BUZZ**

- 1 Facing L of ctr and moving to L (CW) - step R across L (full ft) (ct 1); step L fwd on ball of ft (ct 2). Style: Ftwk is very smooth
- 2-7 Repeat meas 1.



Lenka

Slavonija, Croatia

Slavonija (Slavonia) is the richest agricultural region (known as the "bread basket") in Croatia. For this reason, folk traditions have remained unchanged for centuries. The wealth of this region is reflected in the dances, songs and costumes. Most of the dances in Slavonija surround the musicians, who are in the center of a circle. Musical accompaniment features the wooden flute (dvojnica), bagpipe (gajde) and tambura (samica), or a full tambura orchestra. Slavonian people dance to celebrate any occasion - weddings, harvest, church celebrations, or any other daily occurrence that merits a celebration.

The dance was learned by Željko Jergan in 1987 from the village group Bošnjaci.

TRANSLATION: Girl's name

PRONUNCIATION: LEHN-kah

CD: "Sviraj Svirče Drmeša" by Skitnice, track # 17

FORMATION: M and W in a circle facing center. The most common formation is front basket hold (R over L). Escort position is also used: R hand in front of waist with palm up (as if holding something), L hand grasps neighbor's R arm just above the elbow.

STEPS: Double Drmeš to L:

Meas 1: Moving sideward L - step L to L with knees bent slightly (down) (ct 1); close R beside L and bounce 2 times on both feet (up-up) (cts 2,&). (S,Q,Q)

Meas 2: Step L to L with knees bent slightly (ct 1); bounce on L as R lifts low toward L and slightly forward (ct 2).

When moving to R use opposite footwork.

Single Drmeš to L:

Meas 1: Moving sideward L - step L to L with knees bent slightly (down) (ct 1); close R beside L and bounce 2 times on both feet (up-up) (cts 2,&). (S,Q,Q)

When moving to R use opposite footwork.

STYLE: The drmeš (shaking dance) is done flat-footed with small steps and movements.

METER: 2/4

PATTERN

Meas.

INTRODUCTION: 4 meas (2 slow beats + 3 faster beats)

A FIG. I: (Instrumental)

1-8 Facing center - do 4 double drmeš, L,R,L,R.

B

- 9 Step L on L with knees bent slightly (ct 1); bounce on L as R lifts slightly fwd (ct 2).
10-12 Repeat meas 9, alternating ftwk, 3 more times. (4 times in all)
13-14 Stamp L beside R, 3 times (cts 1-2, 1); hold (ct 2).
15-16 Clap hands, 3 times, at chest ht (cts 1-2, 1); hold (ct 2).

A

FIG. II: (Vocal)

- 1-3 Facing ctr and moving sdwd to L - do 3 single drmeš
4 Step L to L with bounce (ct 1); bounce on L as R lifts slightly fwd (ct 2).
5-8 Repeat meas 1-4, with opp ftwk. (3 single drmeš to R + step-lift)

B

- 9 Step L to L with bounce (ct 1); bounce on L as R lifts slightly fwd (ct 2).
10-12 Repeat meas 9, alternating ftwk, 3 more times. (4 in all)
13-16 Repeat Fig. I, meas 13-16. (Stamp L 3x, clap 3x)

Pattern: Introduction

Fig. 1 & Fig. 2 & Fig. 1 – 3 times!

Kaži mi kaži, 'ko svira u gajde? /2x
Gajde svira čića Joza, a kraj njega igra koza.

Šta će meni mamu šlingana rubina?
Da je meni mamu kakav bečarina!
Lenka, Lenka, Lenka, Lenka, hop, hop, hop, sijeno, slama, zob.

Kaži mi kaži ' ko voli gajdaša? /2x
Njega voli seka Kera, ona sive koze tjera, tra la la, tra la la

Dance notes by Željko Jergan and Dorothy Daw, 11-01

Presented by Željko Jergan.



Oldies but Goodies

presented again

by

Marian & Ned Gault

and

Teddi & Al Wolterbeek

La Encantada Tango

La Encantada Tango was arranged by Ned and Marian Gault and presented by them at the 1963 University of the Pacific Folk Dance Camp. It is based on American Ballroom Tango.

MUSIC: National N-4572 (45); National N-457A (45); Decca 9-54105 "Rio Negro" (45);
CD, *Gaults at Statewide*, "La Encantada"

FORMATION: Cpls in a circle, in Open Pos*, facing LOD (CCW).

STEPS: Grapevine*.

Semi-open Pos: (SOP) Similar to Closed Pos* except ptrs are turned 1/8 twd the joined hands (ML,WR); MR and WL hips are adjacent.

Pivot: A smooth CW turn in Closed Pos using two steps for one full turn. Dancers progress LOD while turning.

Tango Close: Step L fwd (ct 1); step on R ft to R, M leading W to Closed Pos (ct &); draw L ft (no wt) to R instep (ct 2). Timing is quick, quick, slow.

Flare: A swing of the ft, usually pivoting on the supporting ft, with the other ft held out and moved with a circular motion.

Corté: A dip in Closed Pos. M step bkwd on L with knee bent and toe turned out, keeping R ft on the floor; W step fwd on R, knee bent, keeping L ft on the floor and L knee straight. Each keeps back straight.

Backbend: From a corté, then... M twist body to L, turning W to face ceiling. MR, WL ft remain on the floor. Note: M must turn L knee out to support W.

Rock: Shift of wt to one ft while keeping other ft in place.

STYLING: All steps are smooth and gliding (no bounce). Steps are described for the M; W use opp ftwk unless otherwise noted.

MUSIC 2/4

COUNT

Measures

INTRODUCTION

1-4	No action.	
5	Step L,R in LOD.	SS
6	Assume Closed Pos and Pivot once with two steps, L, R.	SS
7	In SOP step L,R in LOD.	SS
8	Tango Close to end M facing LOD.	QQS

A I. PIVOTS

1	Both face LOD in SOP and step L,R (W step R,L, changing to SOP on first step).	SS
2	Assume Closed Pos and Pivot twice around with four steps L,R,L,R.	QQQQ
3	Repeat meas 1.	SS
4	Tango Close to end M facing LOD.	QQS
5-8	Repeat meas 1-4.	

B II. ROCK AND CORTÉ

1	Step L in LOD, remaining facing ptr, and bring following ft near supporting ft; rock on R to R side; step L in place.	SQQ
2	Step through on R ft twd ctr to end into SOP (ct 1); W Flare CCW to face ptr in Closed Pos (no step)(ct &); Corté back on L twd wall.	QQS
3-4	Recover on R twd ctr; Tango Close to end M facing ctr; hold.	SQQSS
5	Step sideward on L twd RLOD; turn to SOP, facing RLOD and step on R.	SS

6	In SOP step L (twd RLOD); Rock back R; Rock fwd L; touch toe to floor behind L ft.	QQQQ
7	<u>M</u> : Step R in place; step L in place turning CW to face LOD, leading W across to MR side in SOP; step through with R twd LOD in SOP. <u>W</u> : Step L,R while turning CW to end at M's R side in SOP; cross through with L ft twd LOD.	QQS
8	Tango Close turning 1/4 CCW to end with M facing ctr.	QQS
9	Corté away from ctr; Backbend.	SS
10	Recover on R; touch L toe beside R to end in Closed Pos with M facing ctr.	SS
C	III. CROSS AND GRAPEVINE	
1	Step sideward on L twd RLOD; turn to SOP facing RLOD and step on R.	SS
2	Face ptr and Rock on L ft to L; step on R; step on L across R twd LOD.	QQS
3	<u>M</u> : Step R in place; step L in place turning CW to face LOD, leading W across to MR side in SOP; step through with R twd LOD in SOP. <u>W</u> : Step L,R while turning CW to end at M's R side in SOP; cross through with L ft twd LOD.	QQS
4	Tango Close to end M facing LOD.	QQS
5	In Closed Pos step L twd LOD; step fwd on R ft while turning 1/4 CW as a cpl to end M facing wall.	SS
6	<u>M</u> : Step on L ft twd LOD; step on R across L; step on L twd LOD; step on R across L (R heel leads on the crossing steps). <u>W</u> : Step R,L,R,L turning twice CW under joined ML, WR hands.	QQQQ QQQQ
7	Grapevine step moving LOD: step sdwd on L, step R behind L, step sdwd L, step R in front of L.	QQQQ
8	Tango Close to end M facing LOD.	QQS
D	IV. RUN AND LUNGE	
1	Step on L twd ctr; turn to SOP and step on R twd ctr.	SS
2	Continue twd ctr, step L,R; lunge fwd on L with R knee almost touching floor, back straight.	QQS
3	Recover on L ft while swinging R fwd twd ctr; swing R back and around behind L (no step).	SS
4	Step on R behind L while turning to face ptr; step on L (twd ctr); step on R across in front of L (twd ctr) into SOP facing ctr.	QQS
5	Face ptr in Closed Pos and Rock on L to L side; Rock on R while lowering joined hands to waist level; step on L across in front of R moving away from ctr.	QQS
6	<u>M</u> : Step R,L in place while leading W to roll across in front to end at MR side; step R across L to end facing out in SOP. <u>W</u> : Cross to MR side with L,R (turn once CW); step L across R twd wall in SOP.	QQS QQS
7	Continue away from ctr L,R, turning W once CW (R,L) under joined hands to end in SOP facing wall.	SS
8	Tango Close to end M facing out.	QQS
9-12	Repeat meas 1-4, but moving in LOD.	
13	Step L,R in LOD; Flare to face RLOD (no step).	SQQ
14	Step through on L ft twd RLOD; Flare to face LOD; step LOD with R ft; <u>W</u> Flare to face RLOD to end with R hips adjacent (Banjo Pos*).	QQQQ
15	<u>M</u> : Corté (in Banjo Pos) back on L ft while facing LOD; recover fwd on R. <u>W</u> : Corté fwd on R ft while facing RLOD; recover back on L.	SS SS
16	Tango Close to end M facing LOD.	QQS
17-32	Repeat meas 1-16.	

A V. PIVOTS

1-8 Repeat Fig I.

B VI. ROCK AND CORTÉ

1-10 Repeat Fig II, except after backbend W recover on L; step on R and turn 1/2 CW to end in Courtesy Turn Pos*, facing ctr.

A VII. TO CENTER

NOTE: M and W use same footwork in this figure.

- | | | |
|-----|---|------|
| 1 | Step L,R to ctr with long, gliding steps. | SS |
| 2 | Step on L and each ptr quickly turn 1/2 CW to face wall (hands stay joined, but hand position reverses); step R in place; step L,R almost in place. | QQQQ |
| 3 | Step L,R away from ctr with long, gliding steps. | SS |
| 4 | Step on L fwd and each ptr turn 1/4 CCW (hands stay joined); step on R back twd wall and each ptr turn 1/4 CCW; draw L to R (no wt) to end facing ctr in same position as at beginning of figure. | QQS |
| 5-7 | Repeat meas 1-3. | |
| 8 | <u>M</u> : Repeat meas 4, but release R hands and end in Closed Pos facing LOD. | QQS |
| | <u>W</u> : Turn 3/4 CCW in place with steps L,R,L, draw R to L (no wt). | QQQQ |

B VIII. ROCK AND CORTÉ, WRAP-UP

- | | | |
|-----|--|------|
| 1-8 | Repeat Fig II, meas 1-8, but end M facing LOD. | |
| 9 | Move in LOD stepping L,R (W must quickly open 1/4 CW to SOP on first step.)
On ct 2&, M lead W back into Closed Pos, M facing LOD. | SQQ |
| 10 | <u>M</u> : Lead W into CW turn, release hands and step in place L,R,L; join MR, WL hands and point R ft twd ptr (no wt).
<u>W</u> : Release joined hands and turn once CW away from ptr, twd LOD with steps R,L,R; join MR, WL hands and point L twd ptr (no wt). | QQQQ |
| 11 | <u>M</u> : Step R in place; point L diag fwd to L. Hold pose. | SS |
| | <u>W</u> : Turn CCW twd ptr with steps L,R, "wrapping up"; point L diag fwd to L. Hold pose. | QQS |

Original notes by Ned Gault, 1963. This description follows fairly closely the one published in *Let's Dance* magazine, September, 1987, written by Folk Dance Federation of California Research Committee – Bruce Wyckoff & Virginia Wilder

TULJAK

(Estonian)

- MUSIC:** Record—Imperial 1207
Piano—Old Folk Dances from New Nations, Clayton F. Summy Co.
- FORMATION:** Couples in single circle facing CCW, W in front of M. *Important*—Throughout dance W has *hands on hips* and M has *arms folded* at chest level, unless otherwise stated.
- STEPS:** Polka*, walk*, balance*.
On each step W begins R, M L. At all times they are on opp. ft.
On all polka steps the ft. remain close to the floor.

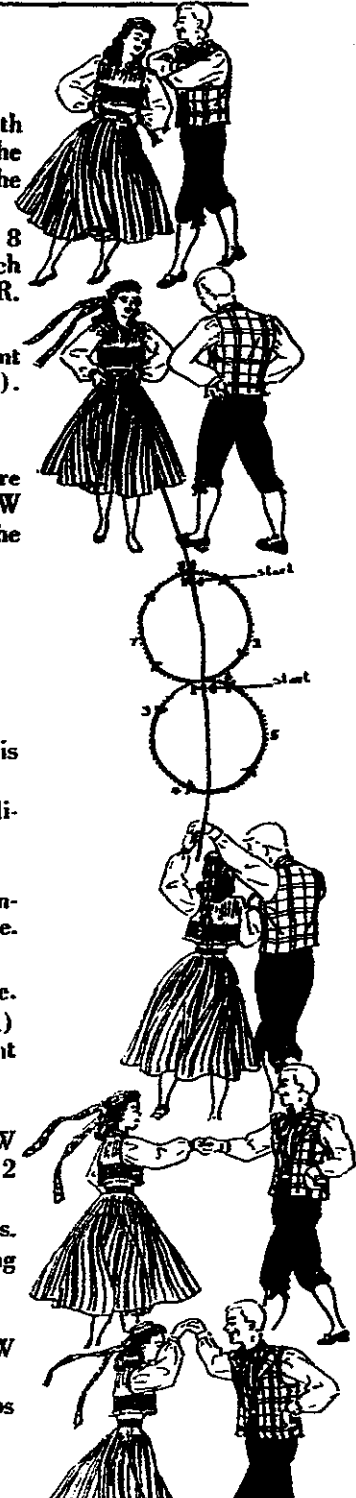
MUSIC 4/4

PATTERN

Illustrations by Carol Gove

Measures

- 4 INTRODUCTION.
- I. *Polka and Knock Elbows.*
- 1-8 (a) With 8 polka steps, all move fwd. CCW in circle. As W takes the step with her R she looks back at the M over her L shoulder; as she steps with L she looks back over her R shoulder. With each step M leans fwd. slightly as he tries to look into her eyes.
- 1-8 (b) W turns CW to face partner and M drops his hands to his hips. With 8 polka steps they move CCW in the circle, M going fwd, W bwd. On each step they turn slightly to knock elbows together—first the L and then the R.
- II. *W Turns and Knocks Elbows*
- 9-16 (a) Continuing in LOD, M moves fwd with 8 polka steps. W, who is in front of M, turns continuously to her R (CW) with 8 polka steps (2 to each turn).
- 17-24 (b) Repeat action of Fig. I, b.
- III. *Figure Eight and Knock Elbows.*
- 25-32 (a) W turns R to face CW and with M following her she describes a "Figure Eight" with 8 polka steps. Since this imaginary eight lies on the circle W travels in a CW direction against LOD in describing the first half of the Figure Eight and CCW twd LOD for the second half.
- 33-40 (b) Repeat action of Fig. I, b.
- IV. *Balance, Cross and Point.*
- 41 Facing fwd (CCW) in varsouvienne position, balance fwd. M L, W R.
- 42 Bal. bwd, M R, W L.
- 43-44 Repeat action of meas. 41-42.
- 45-46 M takes 3 steps (L, R, L) in place as he leads W across from his R to his L side, and then points his R toe fwd on floor.
Simultaneously W walks across in front of M (R, L, R), turns to face diagonally R of L O D and points L toe fwd on floor.
NOTE: As M and W point toe on floor they look at each other.
- 47-48 Repeat action of meas. 45-46, M beginning R and pointing L; W beginning L and returning to M R side as she turns slightly CCW to point R toe.
- 49-52 Repeat action of meas. 41-44.
- 53-54 Still in varsouvienne position, M and W walk 4 steps fwd (CCW) in circle.
- 55-56 M and W put hands on hips and turn away from each other (M to L, W to R) with a 4 step turn to finish facing each other in a single circle, W in front of M with her back to L O D.
- V. *Change Places and Around Each Other.*
- 57-58 (a) With L hands on hips and extended R hands joined at chest level, W travels bwd (M fwd) as couple progresses CCW on rim of circle with 2 polka steps.
- 59-60 Moving CW around each other M and W exchange places with 2 polka steps.
- 61-62 With L hands joined and R H on hips, M travel bwd (W fwd), repeating action of meas. 57-58.
- 63-64 Repeat action of meas. 59-60, circling CCW to own place.
- 65-68 With L hands on hips, R hands joined with forearms upright, circle CW around each other with 4 polka steps.
- 69-72 With R hands on hips and L hands joined, circle CCW with 4 polka steps to finish in own place.



TULJAK (Continued)

MUSIC 4/4

PATTERN

Illustrations by Carol Gove

VI. *Push-Pull Polka.*

- 1-8 (a) Partners face to face in single circle (M facing CCW, W CW) with both hands joined and arms extended, move fwd in circle (CCW) with 8 polka steps.
On first step they both push L arms fwd and pull R arms back; on second step they both push R arms fwd and pull L arms back, turning slightly from side to side with each step and continuing alternating push-pull.
- 1-8 (repeat) (b) Assuming waist-shoulder position* partners take 8 polka steps turning CW as they progress in L O D.
Repeat entire dance. On final polka step M lifts W high into the air and places her on outside of circle. W assists M by jumping at the proper moment.



Presented by:
Al and Teddi Wolterbeek
Statewide 2004

ZAPLET
(Kolo from Slavonia)

Record: Yugoton C-6259 or any American made recording of "Zaplet."
Music: Lj. M. Bošnjaković, "Narodne Igre," page 22, dance number 29.
Time: 2/4

Formation: Open kolo, leader at right end. Arms may be extended and interlaced with other dancers, left hand over right, or arms may be held straight down, hands joined with neighbors'.

Meas. Part I,

- 1 Step-hop on R ft to the R.
- 2 Step-hop on L ft to the R, crossing in front of R ft
- 3 Step-hop on R ft to the R.

Part II,

- 4 Step L with L ft. Step R ft in back of L ft.
- 5 Step L with L ft. Close R ft to L ft, hopping lightly on L ft.
- 6-7 Repeat action of meas 4-5 to the right, reversing footwork.
- 8-9 Repeat action of meas 4-5.

Verses for Zaplet

- | | |
|---|--|
| <p>1.
Desna
Noga
Kreće,
A ma leva neće,
A ma leva neće,
A ma leva neće.</p> | <p>4.
Kruske
Jabuke,
Tresnje,
Samo volim tebe,
Samo volim tebe,
Samo volim tebe.</p> |
| <p>2.
Kruske
Jabuke
Grođje
Mene voli Djordje,
Mene voli Djordje,
Mene voli Djordje.</p> | <p>5.
Kada
Čes mi
Doći,
Dragi u polnoći?
Dragi u polnoći?
Dragi u polnoći?</p> |
| <p>3.
Vino
Rakija
Piva,
Mene voli Iva,
Mene voli Iva,
Mene voli Iva.</p> | <p>6.
Oj cu-
Rice
Mala,
Što si obećala?
Što si obećala?
Što si obećala?</p> |

ZAJEČARKA
(Zah-yeh-char-ka)
(Serbia)

Source: Learned at Folk Dance House, New York, from members of Banat Orchestra.

Music: Folk Dancer MH 1013 a

Formation: Open Circle

Meas.

- Part I--Hands joined and held low at sides.
- | | | |
|-------|--|--------------------------------|
| 1 | ct. 1 Moving to the R. step with R ft. | |
| | ct. 2 Continue to the R, stepping on L ft. | |
| 2 | ct. 1 Step to R with R ft. | } 3 "threes"
RLR, LRL, RLR. |
| | ct. & Step on L ft in place | |
| | ct. 2 Return weight to R ft. | |
| | ct. & Pause. | |
| 3 | Same as Meas. 2, but opposite footwork. | |
| 4 | Same as Meas. 2. | |
| 5-8 | Same as Meas. 1-4, but to the L with opposite footwork. | |
| | <u>Part II</u> --Raise hands (still joined) up to head level. | |
| 9 | ct. 1 Moving to R, step with R ft. | |
| | ct. 2 Continue to R, stepping on L ft. | |
| 10 | ct. 1 Step to R with R ft. | |
| | ct. 2 Point L ft either in front of R ft, or simply close L ft to R ft | |
| 11 | Same as Meas. 10, but opp. dir. and footwork. | |
| 12 | Same as Meas. 10. | |
| 13-16 | Same as Meas. 9-16. | |