

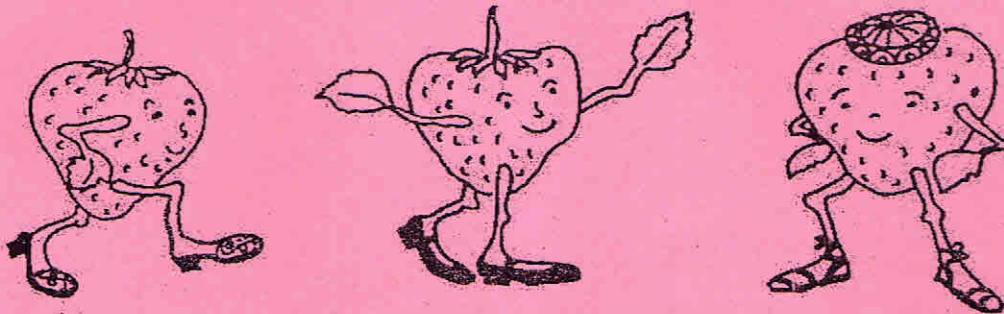
STRAWBERRY STATEWIDE

May 25 - 27, 2007
Oxnard, CA

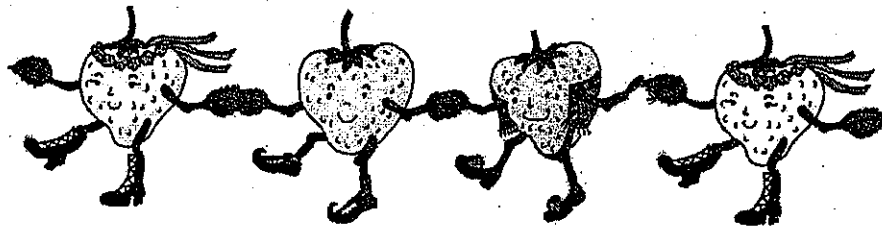
Zeljko Jergan
Dances of Croatia

Cristian Florescu & Sonia Dion
Dances of Romania

Institute Syllabus



Sponsored by the Folk Dance Federation of California, South



STRAWBERRY STATEWIDE

Dances of Romania

Presented by Sonia Dion & Cristian Florescu

Ardeleana din câmpie

Coconița

Hora de munte

Hora nuntașilor

Polca din bătrâni

Purtată de pe Mureș

Sârba bătută

Sârbeasca

Te aven baxtale

Dances of Croatia

Presented by Željko Jergan

Al Je Ljepo

Čizme Moje

Cupanica

Derite (Se Čizme Moje)

Goričani

Jabuke - Marice

Na Dvi Strane

Snešice

Šokačko kolo



Ardeleana din câmpie

From the region of Banat, Romania

Presented by Sonia Dion & Cristian Florescu

The Romanian part of Banat is mountainous in the south and southeast, while plains (*câmpie*) blanket the north, west and southwest. The climate is generally warm, favouring farming and grape production for wine. The region is full of rivers, streams and mineral springs, well known for their therapeutic qualities.

The *Ardeleana* family of dances are couple dances done in column formation. Partners face each other in two parallel lines, as in American contras and English country dances. *Ardelenele* are prevalent in the western part of Romania and found mostly in the regions of Bihor, Arad and Banat. There are many variations in the region of Banat: *Poarga*, *Ardeleana Iute*, *Mânâștelul* and *De Doi*. Couple dances there are elegant and usually involve sequences where the play of arms, circle movements, patterns and turns (by the woman) are harmonious. The style is characterized by small steps with knees flexed and on the balls of the feet, producing an effect of light, flowing movement.

Formation: longways set

Position: partners facing each other holding hands;

M's R hand holding W's L hand, arms down

M's L hand holding W's R hand, arms up

Pronunciation: ahr-deh-LEHAH-nah deen KEUM-pee-eh

Style: Couple dances from Banat are light-footed and graceful. Movements should be fluid and springy. Both partners are active, the man courteously helping the woman execute her turns. The arms are outstretched without being stiff or heavy. The couple circles the floor in perfect harmony.

Meter: 4/4

Pattern of *Ardeleana din câmpie*

Meas. Count **Figure 1** (Description of M's ftwk)

- | | | |
|---|---|--|
| 1 | 1 | Step on R crossing in front of L ft turning slightly diag. to the left |
| | 2 | Step on L in place |
| | 3 | Step on R to the right, come back facing each other ??? |
| | & | Step on L close to R ft |
| | 4 | Step on R in place |

Rhythm for meas. 1: Slow-Slow-Quick-Quick-Slow

- | | | |
|---|---|---|
| 2 | 1 | Very small step bkwd on L |
| | & | Step on R in place |
| | 2 | Step on L in place |
| | 3 | Very small step on R diag. to the right |
| | & | Step on L close to R ft |
| | 4 | Step on R in place |

Rhythm for meas. 2: Quick-Quick-Slow-Quick-Quick-Slow

Meter: 4/4

Pattern of *Ardeleana din câmpie* (continued)

Meas. Count **Figure 1** (continued)

3-4 Repeat measures 1-2 with opposite ftwk and direction

5-7 Repeat measures 1-3

8 1 Step on R in place
 & Step on L in place
 2 Step on R in place
 3 Very small click (without noise) with L ft (with wt)
 4 Pause

9 1 Step fwd on R slightly diag. to the left
 & Step on L close to R ft
 2 Step fwd on R
 3 Step fwd on L
 & Step on L close to R ft
 4 Step fwd on L

(cts: 1&2 + 3&4 = two *two-step*)

10 1&2 Do one *two-step* (almost in place) starting with R
 3 Step fwd on L
 4 Step on R in place

Rhythm for meas. 10: Q,Q,S,S,S

11 Repeat measure 9 with opposite ftwk and direction,
 M drops gradually his L arm (still holding W's R hand) at shoulder height and
 raises in the same time his R hand (W's L hand free)

12 1&2 Do one *two-step* (almost in place) starting with L
 3 Step on R to the right
 4 Step on L in place

During meas. 11-12: M drops gradually his L arm (still holding W's R hand) at shoulder's level
 and raises in the same time his R hand (W's L hand free).
 M takes with his R hand the R hand of his partner.
 M's L hand on his waist.

13-15 Repeat measures 9-11 but ftwk almost in place

16 1&2 Do one *two-step* in place starting with L
 3 Very small click (without noise) with R ft
 4 Pause

During meas. 13-16: M leads with his R hand his partner to move around and turn.

Meter: 4/4 Pattern of *Ardeleana din câmpie* (continued)

Meas. Count **Figure 1** (Description of the W's ftwk)

1-8 Same as measures **1-8** of M's ftwk (starting with R ft), except
on ct 3 of meas. **8** do a very small click (without noise) with L ft (**no wt**)

9-16 Do opposite ftwk as measures **9-16** of M's ftwk (starting with L ft)

During meas. **9-10**: W moves also opposite direction
(starts moving bkwd on L slightly diag. to the right)

During meas. **11-12**: W does $\frac{3}{4}$ t. around her partner (RLOD), ending behind M at his L side.

During meas. **13-14**: W comes back same way around her partner (LOD), ending in front of M.

During meas. **15-16**: W turns 1 t. (CW) in place.

Figure 2 (Description of the M's ftwk, W does opposite ftwk)
(facing each other, arms bend and hold in W;
M's L hand holding W's R hand and M's R hand holding W's L hand)

1 1 Step on L to the left
 & Step on R close to L ft
 2& Step on L in place
 3 Step on R to the right
 & Step on L close to R ft
 4& Step on R in place

Rhythm of meas. **1**: Q,Q,S,Q,Q,S

During meas. **1** Hands do circle in front at chest height (like cleaning window);

1&2 L hand does almost 1 t. (CW) (up first, to the right,...)
3&4 R hand does almost 1 t. (CCW) (up first, to the left,...)

2 1 Turn $\frac{1}{4}$ t. to the left and step on L fwd, ending side by side and
 facing same direction (top);
 inside hands joined & held at shoulder height,
 outside hands joined & held at waist height, forearms parallel with the floor
 and twd partner.

2 Step fwd on R
3 Step fwd on L
4 Step fwd on R

3 Do 4 steps fwd starting with L ft

Meter: 4/4

Pattern of *Ardeleana din câmpie* (continued)

Meas.	Count	Figure 2 (continued)
4	1	Step fwd on L
	2	Step fwd on R
	3&4	Turn $\frac{1}{4}$ t to the right with one small <i>two-step</i> starting with L, ending face to face.
5-8		Repeat measures 1-4 with opposite ftwk and direction
9		Same as measure 1 (starting with L to the left)
10	1	Turn $\frac{1}{4}$ t. to the left and step on L fwd, ending same pos. as meas. 2
	2	Step fwd on R
	3&4	Turn $\frac{1}{4}$ t. to the right with one small <i>two-step</i> starting with L, ending face to face.
11		Same as measure 5 (starting with R to the right)
12	1	Turn $\frac{1}{4}$ t. to the right and step on R fwd, ending same holding pos. as meas. 2 but couple facing bottom.
	2	Step fwd on L
	3&4	Turn $\frac{1}{4}$ t. to the left with one small <i>two-step</i> starting with R, ending face to face.
13		Same as measure 1 (starting with L to the left)
14	1	Step on L to the left, M's R hand holding W's L hand
	2	Step on R close to L ft
	3&4	Do one <i>two-step</i> in place starting with L

During the measure W executes 1 t. (CW) and moves in the same time slightly to the right.

15-16 Repeat measures 13-14 with opposite ftwk and direction, but replace the last *two-step* of meas. 16 by a very small click with R ft.

Final pattern:

Introduction (4 meas.) no action
F1 (meas. 5-16) + F1 + F1 + F2 +
F1 + F1 + F1 + F2 + F2.

Coconița

From the region of Târnave in Transylvania, Romania
Presented by Sonia Dion & Cristian Florescu

Târnave is north of the county of Sibiu, on the Transylvanian Plain, between the two rivers in the region (Târnava Mica and Târnava Mare).

Coconița falls in the category of women's sung dances, very widespread in central Transylvania. It is a closed circle dance that generally moves in a clockwise direction. The CW direction indicates the archaic, ritualistic character of the dance. The verses sung are usually about marriage.

The word *coconița* derives from *cucoană* (lady), referring to an elegant, noble, distinguished woman who may or may not be married.

Formation: women in closed circle

Position: R hand on waist and L hand (arm extended in front) on R shoulder of the W in front, facing RLOD

Pronunciation: koh-koh-NEE-tsah

Meter: 2/4 Pattern of *Coconița*

Meas. Count

1-9 **Introduction** (no action)

First dance

(Dance with the slow song) (one step per measure)

Pattern:

1-4 Do 4 walking steps, starting with R, moving straight ahead, without waving

5-8 Do 4 small steps, starting with R, waving slightly in direction of Ft

9 1 Touch with R ball in place

 2 Pause

Repeat this pattern ten more times (11 total)

Meter: 2/4

Pattern of *Coconița* (continued)

Meas. Count

Second dance

(hands in V pos. moving RLOD and body facing slightly to the left)

Pattern:

- | | | |
|-----|-----|---|
| 1 | 1 | Step on R slightly diag. to the right (twd center) and starting swing arms twd center |
| | 2 | Touch with L ball close to R and swing arms twd center |
| 2 | 1&2 | Do one two-step starting with L; first step slightly diag. to the left, second one Close to L and the third one on place
Swing arms outside (slightly) |
| 3-8 | | Repeat measures 1-2, three more times (4 total) |

Style: The torso sways in an opposite direction to the movement of the feet (e.g., body sways backwards when dancer steps towards centre of circle).

- | | | |
|-------|---|---|
| 9 | 1 | Step on R fwd bending R knee slightly |
| | 2 | Step on L fwd |
| 10 | 1 | Step on R fwd bending R knee slightly |
| | 2 | Step on L fwd |
| 11-14 | | Repeat measures 9-10 two more times (3 total) |
| 15 | 1 | Step on R fwd bending knee slightly |
| | 2 | Step on L fwd |
| 16 | 1 | Step on R fwd bending knee slightly |
| | 2 | Lift L ft and turn with R to the right (end facing LOD) |

Note: 9-16 = seven *closed rida steps* with transition

17-32 Repeat measures 1-16 with opposite ftwk and direction

Do this pattern 2 ½ times.

Final pattern:

Intro. + First dance + Second dance . .

Songs for Coconița

Transylvania, Romania

Slow song:

1.

**La portița uliță-ă, mireasă mirea
Șede mama miresă-ă, mireasă mirea**

At the gate to the lane, the bride, the bride,
The bride's mama stands ...

2.

**Se roagă la sfântu soare, mireasă mirea
Să facă ziuca mare, mireasă mirea**

She prays to the hallowed Sun,
Let the day be longer ...

3.

**Care-o fată ducătoare, mireasă mirea
Care-o fată ducătoare, mireasă mirea**

For she has a daughter leaving to be wed,
For she has a daughter leaving to be wed...

Repeat the three verses

Fast song:

**Fetelor dragile mele, fetelor dragile mele
Face-ți bine mă iertați, faceți bine mă iertați
2x**

My dearest girl friends,
Please forgive me...

**Că din iasa-r într-o seară, că din iasa-r într-o seară
Nu vă mai fac îmbulzeală, nu vă mai fac îmbulzeală
2x**

For evening after evening,
I will no longer delight in your presence...

**Fi voioasă soro mare,
căs la scale lângă vale
Și scaun în șezătoare,
și drăguțu-i ca o floare**

Be glad, big sister,
That I have left for the valley.
My chair at our gatherings will be free
And my beloved is so handsome!

Song for Hora de munte (Banat)

C-am venit cu voie bună hai bună seara
Să petrecem împreună hai bună seara (2x)
Vom petrece și-om juca hai bună seara
Inima ne-om bucura hai bună seara

I have gladly come, good evening
To rejoice with you
We will celebrate and dance
Our hearts will be very happy

C-am venit aici la voi hai bună seara
Să vă petreceți cu noi hai bună seara (2x)
C-am venit cu voie bună hai bună seara
Să petrecem împreună hai bună seara

I have come here
To rejoice together
I have gladly come
To rejoice with you

Haida oameni buni jucați hai bună seara
Și paharele-nchinați hai bună seara (2x)
Astă seară-i seară mare hai bună seara
Cu vin bun și lăutare hai bună seara(2x)

Let's dance good people
Take glasses of wine and cheers
This evening is a special evening
With great wines and musicians

Dragu mii unde-am venit hai bună seara
Și cu șin m-am întâlnit hai bună seara
Ca aici-as oameni buni hai bună seara
Nu moi duce până luni hai bună seara

I like this place where I came
And the people I have met
Because there are good people here
I don't leave this lovely place until Monday!

Hora de munte

From Banat region, Romania
Presented by Sonia Dion & Cristian Florescu

The *Hora* is danced by both men and women of all ages, at Sunday dances and weddings and is used as an introductory dance. There are various regional variants of the *Hora* and some have specific names, such as *Hora mare* (large hora), the most common version, or *Hora lente* (slow hora). *Hora de munte* (mountain hora) is coming from the Semenic Mountain. This dance is an open *Hora* and progresses to the right and to the left.

The Semenic Mountains are a part of the southern group of the Occidental Carpathians, culminating with the Piatra Goznei Peak (1447 m) and the Semenic Peak (1445 m) and representing an important hydrographical knot; 'the water castle of Banat.'

Located in the southwest corner of Romania, Banat is a distinct entity in terms of its folklore. The style there is characterized by elegant movements, a nice and proud attitude. The name Banat comes from *ban*, the Romanian word for the military leader of a region.

Formation: open mixed circle **Position:** Hands up in W pos., facing center

Pronunciation: HOH-rah deh MOON-the

Music: *Sonia Dion & Cristian Florescu Vol. 3, Band 6*

Style: All of the steps to the side, and the *two-steps* must be danced in a curved manner as if on the edge of a small circle, curving slightly in on the right and the left.

Meter: 2/4

Pattern of *Hora de munte*

Meas. Count

- | | | |
|-----|---|--|
| 16 | | Introduction (no action) |
| | | Figure 1 (singing) |
| 1 | 1 | Step on R swd to R |
| | 2 | Close L next to R (no wt) |
| 2 | 1 | Step on L swd to L |
| | 2 | Close R next to L (no wt) |
| 3 | 1 | Step on R to R (body facing slightly LOD) |
| | 2 | Step on L to R |
| 4 | 1 | Step on R (facing center) |
| | & | Step on L ball |
| | 2 | Step on R |
| | | (1&2 = one two-step) |
| 5-8 | | Repeat measures 1-4 with opposite ftwk and direction |

Meter: 2/4

Pattern of *Hora de munte* (continued)

Meas. Count **Figure 2** (instrumental melody)

1-2 Do 4 walking steps twd center, starting with R ft (R, L, R, L)

3 1 Step on R to R (slightly)
 & Step on L ball next to R ft
 2 Step on R
 (1&2 = one two-step)

4 Repeat measure 3 with opposite ftwk and direction

5-6 Repeat measures 1-2 bkwd

7-8 Repeat measures 3-4

Final pattern: (according to the singing and instrumental music)

F1 + F1 + F1 + F2 +
F1 + F1 + F1 + F2 +
F1 + F1 + F1 + F1 + F2 + F2 +
F1 + F1.

Presented by Sonia Dion & Cristian Florescu, © 2006

Hora nuntașilor

From Timiș (Banat), Romania
Presented by Sonia Dion & Cristian Florescu

The word *nuntașilor* means wedding guests. Whether in western Romania (Banat) or any other region in the country, marriage is a commitment that still today is an important stage in people's lives. Marriage is synonymous with a multitude of rituals and customs, which vary from region to region, but everywhere weddings are always celebrated with a lot of spirit and given much importance. Due to the significance of the event, everyone prepares for it long in advance.

In Romania, two crucial people must be chosen: the witnesses, referred to as the "godfather" and "godmother." They become members of the family and play a major role in all the wedding preparations, the civil and religious ceremonies, and the celebrations.

In the city, organizing a wedding can give rise to arguments about the guest list (you mustn't forget anyone but you can't invite everyone!), the date, the priest, the invitations, the hall, and so on. In the country, some of the problems are easily solved. For example, the invitations may be extended by the *vorniceii* (best men), who go around to all the houses, their flasks of *țuica* (brandy) in hand, announcing the wedding in song and inviting everyone that way.

An occasion for merrymaking and countless feasts in the country, the wedding begins with the matchmakers' meal followed by the engagement or "fir tree" feast (the fir tree symbolizes fertility), which reaches dizzying heights of partying, as does the wedding banquet proper. The wedding will begin to wind down with the meal for the *vorniceii* and *druște* (bridesmaids), one for the in-laws, another for the cooks, the meal of *colaci* (a kind of Romanian bagel) and finally the meal held a week after the wedding at the bride's parents' to thank them for their daughter's purity.

At the wedding banquet, guests are welcomed with bread and salt, and in some places, with an offering of *colaci*. Each guest is greeted with a musical march and then takes his or her place before a first course—usually an appetizer: sausage, salami, *mici* (meat croquette), *cașcaval* (cheese), olives, *icre* (fish roe spread), tomatoes, spring onions and a small glass of *țuica*. The best dishes—*ciorbe* (soups), *sarmale* (cabbage rolls), *mamaliga* (Romanian polenta), veal escalope, fish, etc.)—painstakingly prepared by the village women, are set down, one after the other, for hours as lively traditional tunes are played. Amidst all these dishes, roast fowl will be presented as people dance and the "godfather" is teased. At all times drink flows, whether it is *Murfatlar* wines or different kinds of brandy such as *țuica*.

One of the most important customs, which is still very much alive today, usually comes after the first coffee and the cake (*cozonac*) are served: the gifts are announced. The *vorniceii* go from table to table announcing aloud the offers of gifts. The "godfather" will be generous so as to raise the stakes. The grander a wedding, the more guests must loosen their purse strings. Each gift is followed by exclamations and musical approval, depending on the size of the present.

Throughout the wedding, dance has pride of place, of course. In some regions, the dances are done in a precise order and will always be done following the tradition. *Hora nuntașilor* is usually done after the newlyweds' dance. All the guests must join in and the accompanying lyrics sing the praises of the main celebrants. *Trăiască mirii!* Long live the bride and groom!

Formation: mixed open circle
Position: hands in W pos, facing center
Pronunciation: HOH-rah noon-TAH-chee-lohr

 Meter: 2/4 Pattern of *Hora nuntașilor*

Meas. Count

1-16 **Introduction** (no action)

Figure 1 (with singing)

- | | | |
|------|--------|---|
| 1 | | Do one <i>two-step</i> starting with R ft facing and moving LOD |
| 2 | | Do one <i>two-step</i> starting with L ft facing and moving LOD |
| 3 | 1
2 | Step on R to the right and turn facing center
Touch with L ball close to R ft |
| 4 | 1
2 | Step on L to the left facing slightly RLOD
Touch with R ball in front of L ft |
| 5 | 1
2 | Step on R crossing in front of L ft
Step on L to the left |
| 6 | 1
2 | Step on R crossing in front of L ft
Touch with L ball close to R ft |
| 7 | 1
2 | Step on L to the left and turn facing center
Touch with R ball close to L ft and turn slightly facing to the right |
| 8 | 1
2 | Step on R bkwd
Step on L bkwd (very slightly) |
| 9-32 | | Repeat measures 1-8, three more times (4 total) |

Figure 2 (instrumental)

- | | | |
|-----|----------|--|
| 1-2 | 1-3
4 | Do 3 steps R, L, R twd center
Touch with L ball (no wt) next R ft |
| 3-4 | 1-3
4 | Do 3 steps L, R, L bkwd
Touch with R ball (no wt) in place |
| 5 | 1
2 | Step on R across in front of L ft
Step on L to the side |
| 6 | 1
2 | Step on R behind L ft
Step on R to the side |
- (5-6 = one *grapevine* step)

Meter: 2/4

Pattern of *Hora nuntașilor* (continued)

Meas. Count

Figure 2 (continued)

7-8 Repeat measures 5-6

9-10 Do 2 *two-steps* starting with R ft facing and moving RLOD

11-12 Repeat measures 5-6

13-16 Repeat measures 1-4

Final pattern:

Repeat 4 times; F1 + F2

Presented by Sonia Dion & Cristian Florescu, ©2007

Song for Hora nuntașilor

Banat, Romania

1.

**Bună seara dragi nuntași
Mândre nașe și nănași
Gazdelor ce ne primiți
Și cu drag ne omeniți**

Good evening, dear wedding guests,
The proud “godmother” and “godfather,”
The host receiving us
with love and honour.

Chorus:

**Asta-i nuntă ca-n povești
Miresucă să trăiești
Asta-i nuntă nu-i orice
Să traiască mirele
Asta-i nunta nunților
Voie bună tuturor
Și la miri și la nănași
Dar și nouă la nuntași**

This is a fairy tale wedding
Long live the bride!
A wedding unlike any other
Long live the groom!
The wedding of all weddings.
Joy and happiness to all,
To the couple and to the “godparents”
But to us, the wedding guests, also!

2.

**Î-i cea m-ai frumoasă nuntă
Mireasa i-așa de scumpă
De mire nu-i ce vorbi
Ca el altu n-ar m-ai fi**

This is the loveliest wedding
The bride is fabulous!
The groom? It goes without saying,
There’s no one else like him!

3.

**La cea-ți venit oameni buni
Hai petrecem până luni
Să bem și să chefuim
Cu horinca și cu vin**

Why have you come, good people?
Let’s party until Monday,
Let’s drink and celebrate
With brandy and wine!

4.

**Ni-om porni cu toți la joc
Haide-ți sus nu stați pe loc
Muzica-i frumoasa tare
Ne ridică în picioare**

Let’s start the dance all together
Stand up, you can’t just sit there
The music is very beautiful
And urges us to get up.

The chorus is sung after each verse
and twice (2x) at the end.

Presented by Sonia Dion & Cristian Florescu, 2007

Polca din bătrâni

From Bucovina (northern Moldavia), Romania
Presented by Sonia Dion and Cristian Florescu

It is usually rare to find polka type dances in Romania (the word is spelled with a "c" instead of a "k" in Romanian). This form of couple dance is a relative newcomer in the history of dance in Romania. It was introduced through the Scandinavian countries and then adapted to the context and peculiarities of each village. The Romanian *polca* is seen in Moldavia in a few variations (*Polca*, *Polcuța*) and differs enormously from the original that gave rise to it. In some Romanian villages, the *Polca* was adopted and is now considered a dance in the purest Romanian tradition. In fact, the name of the dance *Polca din bătrâni* means "Polka in the style of olden times!"

Formation: cpls in ballroom pos.

Position: Men facing LOD

Women back to LOD

Music: *Sonia Dion & Cristian Florescu, Romanian Realm Vol. 2, Band 5*

Pronunciation: pohl-KAH deen BUH-truhn(ee)

Meter: 4/4

Pattern of *Polca din bătrâni*

Meas. Count

1 1-4 **Introduction** (no action)

Figure 1

Ftwk described for M, W use opp ftwk (W start L ft bkwd)

Style: Couple bends upper body slightly to the side and in the same direction as the footwork (ex.: step fwd on R, bend toward R side). The swaying from side to side is done alternately on beats 1-2 of meas. 1-8. On beats 3&4 of meas. 1-8, the body is inclined (only once) in the direction of ct 3.

1 1 Step fwd on R
 2 Step fwd on L
 3 Step fwd on R
 & Step L ball close to R
 4 Step fwd on R

(3 & 4 = one two-step)

2 1 Step fwd on L
 2 Step fwd on R
 3 Step fwd on L
 & Step R ball close to L
 4 Step fwd on L

(3 & 4 = one two-step)

3-4 Repeat meas. 1-2

5-8 Repeat meas. 1-4 reversing direction (moving in RLOD), M starts bkwd with R ft.
W starts fwd with L ft.

Meter: 4/4

Pattern of *Polca din bătrâni* (continued)

Meas. Count

Figure 2

Ftwk described for M, W use opp ftwk and direction

- 1** cts 1-4 2 step-hops (R, L) fwd moving slightly $\frac{1}{4}$ t. CW twd North-East (out of circle). Partners end facing each other (still in ballroom pos.), M back to center.
- 2** cts 1-4 2 step-hops (R, L) bkwd moving slightly $\frac{1}{3}$ t. CCW. M ends facing North-West.
- 3-4** cts 1&2 One running two-step with R ft, moving into center.
M ends facing center
- cts 3-8 Do 3 running two-steps (L,R,L) turning $\frac{3}{4}$ t. to the right (CW) in place.
M ends facing RLOD
- 5-8** Repeat meas. 1-4 with same ftwk and motion but M starts facing RLOD;
at the end (meas. 7-8) do only $\frac{1}{2}$ t. CW to finish partners side-by-side pos., facing center, W finishing to the right of her partner.

Open position:

Cpl side by side, facing same direction M's right arm around W's waist. W's left hand rests on M's right shoulder. M holds W's right hand in his left with arms extended forward. This is similar to the ballroom hold but more open. (see illustration)



Figure 3

cpl facing center in open-pos.

Ftwk described for M, W use opp ftwk

- 1** cts 1-4 Move twd center with 2 two-steps (R, L)
- 2** 1 Step fwd on R
2 Swing and kick fwd with L
3 Step on L in place
4 Swing and kick fwd with R
- 3-4** Repeat meas. 1-2, with same ftwk but moving bkwd.
- 5-6** Partners do 4 running two-steps;
M does his steps in place, starting with R
W does her steps turning once around M (CCW)
Cpl finish in open-pos., same as meas. 1, facing center

Arms position: partners do not hold hands.

M raises up his L arm and gently pushes his partner with his R hand to indicate where she should go, before dropping his R arm alongside his body. At the end of this sequence, M drops his L arm to take the same open pos. with his partner.

W's arms are down alongside her body. At the end of this sequence, W brings up arms to take open pos.

Meter: 4/4 Pattern of *Polca din bătrâni* (continued)

Meas. Count **Figure 3** (continued)

7-8 Turning $\frac{3}{4}$ t. (CCW) together with 4 running two-steps, M starts with R ft.
Cpl turning with upper body (from waist) bent slightly in front.
Partners end face to face in ballroom pos. M facing LOD

Figure 1 (final)

1-8 same ftwk as meas. 1-8 fig. 1

9 M does 3 walking steps in place (R, L, R), M helps his partner to turn with his L hand,
R arm is down alongside his body.

W turning 1 t. (CCW) in place with 3 walking steps (L, R, L) with R hand in L hand of her
partner, L arm is down alongside her body.

Partners end face to face, holding hands M's L hand with W's R hand at chest level (as if
M kisses W's R hand!)

Final pattern:

Repeat 5 times F1 + F2 + F3 until music ends with F1 (final).

Purtată de pe Mureş

From Transylvania region, Romania
Presented by Sonia Dion & Cristian Florescu

Formation: line of couples facing LOD, partners facing slightly each other

Position: W at the right of M,
inside hands joined and up in W position
outside hand for M: usually W position and snapping fingers
outside hand for W: down alongside body

Pronunciation: poor-TAH-tuh deh peh MOO-rehsh

Music: *Sonia Dion & Cristian Florescu Vol. 3, Band 7*

Style: Proud, elegant and 'late' on the music...

Basic step:

Meas.	Count	
		<u>Part one</u>
1	1	Step on L
	2	Touch on R ball near L ft
	3	Step on R
	4	Touch on L ball near R ft
		<u>Part two</u>
2	1	Step on L
	2	Ste on R
	3	Small step on L
	&	Step on R ball in place
	4	Step on L in place

(Whole basic step repeats with opp. ftwk)

Meter: 4/4 Pattern of *Purtată de pe Mureş*

Meas. Count
1-16 **Introduction** (no action)
The introduction melody is a fast 4/4

Figure 1 (M & W do the same direction)

- 1** One basic step (part one) starting with outside ft (L ft for M, R ft for W),
fwd on cts 1-2 and bkwd on cts 3 & 4.
The inside lower arms move slightly fwd and dnwd* on cts 1-2,
* (arms softly extend and parallel with the floor)
up and bkwd on cts 3 & 4.

Meter: 4/4

Pattern of *Purtată de pe Mureș* (continued)

Meas. Count

Figure 1 (continued)

- 2 One basic step (part two) starting L ft for M, R ft for W, fwd on cts 1-2 and turn slightly twd partner on cts 3 & 4. The inside lower arms move slightly fwd and dnwd on ct 1, up and bkwd on ct 2, fwd and dnwd on cts 3 & 4.
- 3 One basic step (part one) starting R ft for M, L ft for W, bkwd on cts 1-2 and fwd on cts 3 & 4. Swing down in V pos. twd the back with the inside arms on cts 1-2, swing up to the original position (W) on cts 3 & 4.
- 4 One basic step (part two) starting R ft for M, L ft for W, bkwd on cts 1-2 and slightly facing & away from his partner on cts 3 & 4. W does one full turn (CCW) almost in place. M moves R arm (CCW) over the head of his partner to help her to turn.

Figure 2
(facing LOD)

- 1 Same ftwk and arms as meas. 1 figure 1 (starting L ft for M, R ft for W), turn (slightly) on ct 1 to be facing LOD.
 - 2 One basic step (part two) starting L ft for M, R ft for W, fwd on cts 1-2 and to the side (away from partner) on cts 3 & 4. The inside lower arms move slightly fwd and dnwd* on cts 1-2, extend slightly inside arms on cts 3&4.
 - 3 One basic step (part one) starting R ft for M, L ft for W, twd partner on cts 1-2 and to the side (away from partner) on cts 3 & 4. The inside arms come back in the original position (W) on cts 1-2, extend on cts 3-4
 - 4 One basic step (part two) starting R ft for M, L ft for W, Do large steps on cts 1-2 and do ½ t. to the right (CW for M around W, CCW for W moving to right of M) changing place with partner. The holding hands do the same motion (CCW) as meas. 4 of figure 1.
- 5-8 Repeat measures 1-4, facing RLOD.

Final pattern:

Repeat 4 times; F1 + F2

Sârba bătută

Region of Iași, Moldavia, Romania
Presented by Sonia Dion & Cristian Florescu

Formation: mixed close circle

Position: facing LOD, hands joined in V pos

Pronunciation: SUHR-bah beu-TOO-teu

Meter: 2/4

Description of *Sârba bătută*

Meas. Count

1-16 **Introduction** (no action)

Figure 1

- | | | |
|------|---|--|
| 1 | 1 | Step fwd on R |
| | 2 | Step fwd on L (L ft slightly diag. to the left) |
| 2 | 1 | Stamp on R (no wt) and turn facing center |
| | 2 | Stamp on R (no wt) |
| 3 | 1 | Step fwd on R and turn facing LOD |
| | 2 | Step fwd on L |
| 4 | | Repeat measure 2 |
| 5-8 | | Do eight walking steps moving LOD starting with R (R, L, R, L, R, L, R, L) |
| 9-16 | | Repeat measures 1-8 |

Shouting: You may shout 'Hai' (heeh) each time you do the stamping steps (meas. 2, 4, 10, 12)

Figure 2

(facing center)

Description of *Pas de basque* (R): Leap to the right onto R ft (ct 1),
Step on ball of L ft across in front of R ft (ct &),
Step on R ft in place (ct 2)

Pas de basque (L): Leap to the left onto L ft (ct1)
Step on ball of R ft across in front of L ft (ct &)
Step on L ft in place (ct 2)

Meter: 2/4 Description of *Sârba bătută* (continued)

Meas.	Count	<u>Figure 2</u> (continued)
1		Do one <i>pas de basque</i> in place starting with R
2	1	Step on L to the left (slightly)
	2	Stamp on R (no wt)
3-8		Repeat measures 1-2, three more times (4 total)
9-15		Do seven <i>pas de basque</i> in place starting with R
16		Repeat measure 2

Shouting:

Meas.	Romanian words	Pronunciation	Meaning
1	IAUZI UNA	IAH-oo zoo-NAH	Listen for one
3	IAUZI DOUĂ	IAH-oo zdoh-OOWEU	Listen for two
5	IAUZI TRI	IAH-ooz tri	Listen for three
7-8	IAUZI PATRU ȘI S-A DUS	...PAH-troo chi shah DOOS	... four and it's done
9	UNA	oo-NAH	one
10	DOUĂ	DOH-oo-weu	two
11	TRI	TRI	three
12	PATRU	PAH-troo	four
13	ȘINCI	CHEEN-tsh	five
14	ȘESE	CHEH-zeh	six
15	ȘEPTE	CHEHP-the	seven
16	HEI HOP	HEH HOP	

Figure 3
(facing LOD)

1-6		Do measures 1-6 of figure 1
7	1	Hop on L ft
	&	Small step fwd on R
	2	Step fwd on L
8		Repeat measure 7
9-16		Repeat measures 1-8

Meter: 2/4

Description of *Sârba bătută* (continued)

Meas.	Count	<u>Figure 4</u> (facing LOD)
1-5		Do measures 1-5 of figure 1
6	1 & 2	Hop on L ft Small step fwd on R Step fwd on L
7		Repeat measure 6
8	1 & 2 &	Small step fwd on R Small step on L near R ft Small step fwd on R Small step on L near R ft
9-16		Repeat measures 1-8

Final pattern:

F1 + F2 + F3 + F2 + F4 + F2 +
F1 + F2 + F3 + F2 + F4 + F2.

Songs for Sârbeasca
Banat, Romania

1st song:

Dumă doamne și mă lasă
Unde-i răchia pă masă
(Hei, hai, unde-i răchia pă masă
Și bărbatu-i dus de-acasă) 2x

Take me, dear God, and lead me
To where there's brandy on the table
Hey, hey, where there's brandy on the table
And my husband has left home

Fă-mă doamne și mă pune
Unde-i răchia de prune
(Hei, hai, unde-i răchia de prune
Și bărbatu-i dus în lume) 2x

Make me, dear God, and take me
To where there's plum brandy
Hey, hey, where there's plum brandy
And my husband has gone to see the world

Hai mândro si ne-om iubi
Până n-om îmbătrâni
(Hei, hai, că dac-om îmbătrâni
Ar și greu a ne iubi) 2x

Come, my love, let's love each other
Before we grow too old
Hey, hey, when we're old
It's hard to love one another

2nd song:

1. Vino și rămâi cu mine
Amândoi s-o ducem bine
Să nu-ți pară rău că ne vom lua
Tot ce vrei ți-oi da 2x

Come and be with me
We will be good together
You won't regret marrying me
I will give you your heart's desire

Chorus:

Doar așa șa șa șa șa vrea inima
Tu să fi numai a-mea și eu să fiu a ta
Fericiți unu cu altu noi doi ne-om iubi
Rămâi lângă mine cât noi vom trăi (bis)

It's the only way the heart beats, beats, beats
You will be mine and I will be yours
We two, happy together, we'll love one another
Stay with me for as long as we live

2. Rămâi bade-n viața mea
Dar ascultă-ți inima
Să nu-ți pară rău că ne vom lua
Tot ce vrei ți-oi da (bis)

Stay in my life, my love
But listen to your heart
You won't regret marrying me
I will give you your heart's desire

Repeat chorus

3rd song:

Măi dragă Mărie, hai în deal la vie (bis)

Hey, dearest Marie, come into the vineyard

Vino pă răcoare, lai lai...că dragostea-i mare (bis)

Come when the time is right as love is great

Măi dragă Ileană, vino în poiană (bis)

Hey, dearest Ileana, come into the clearing

Vino pă răcoare, lai lai...că dragostea-i mare (bis)

Come when the time is right as love is great

Sârbeasca

From Timiș (Banat), Romania
Presented by Sonia Dion & Cristian Florescu

Formation: open mixed circle

Position: facing center, holding hands in W pos.

Pronunciation: ser-BEH-AHS-kah

Basic step:

Meas.	Count	
1	1	Step on R
	2	Lift L ft at ankle level, L knee bent (slightly)
2	1	Step on L
	2	Lift R ft at ankle level, R knee bent (slightly)
3	1	Step on R
	2	Step on L

Rhythm of measures 1-3: Slow-Slow-Quick-Quick

Style: The steps are very small.

Meter: 2/4

Description of *Sârbeasca*

Meas.	Count	<u>Introduction</u> (32 measures)
1-16	No action	
17-32		Do the basic steps moving to the right and body slightly to the right L ft crossing in front.

First song (F1)(in place)
(24 measures)

Do the basic steps in place.

Meter: 2/4

Description of *Sârbeasca* (continued)

Meas. Count **Instrumental melody (F2)** (to the right)
 (16 measures)

Do the basic steps moving to the right and body slightly to the right,
L ft crossing in front

Second song (F3) (in-out)
(32 measures)

1-12 Do the basic steps moving (very small and gradually) twd center.
13-16 Do the basic steps in place.
17-28 Do the basic steps moving (very small and gradually) bkwd.
29-32 Do the basic steps in place.

Third song (F4) (Zig-zag, pie...)
(18 measures)

1-2 Do the basic steps moving slightly diag. to the right and twd center.
3 Turn ¼ t. to the left with the steps (R, L).
4-5 Do the basic steps moving bkwd slightly diag. to the left and apart center.
6 Turn ¼ t. to the right with the steps (R, L).
7-18 Repeat measures **1-6**, two more times (3 total)

Final pattern:

Intro. +
F1 (24 meas.) + F2 (16 meas.) +
F1 (24 meas.) + F2 (16 meas.) +
F1 (24 meas.) + F2 (16 meas.) +
F2 (24 meas.) + F3 (32 meas.) + F4 (36 meas.) +
F2 (16 meas.) + F3 (32 meas.) + F4 (36 meas.) +
F2 (24 meas.) + F1 (24 meas.) + F2 (meas.) + F1 (24 meas.) + F2 (24 meas.).

Te aven baxtale

Gypsy dance, Romania

Presented by Sonia Dion & Cristian Florescu

In Romania Gypsies are mentioned for the first time in the 16th century in Walachia. From there they migrated to Transylvania and later into West Europe. It is interesting to know that Gypsies in Romania were slaves until the nineteenth century.

Formation: mixed circle or couple or free

Position: free hands, facing center

Pronunciation: teh ah-VEHN bahf-TAH-leh

Music: *Sonia Dion & Cristian Florescu Romanian Realm Vol.1, Band 4*

Meter: 2/4

Pattern of *Te aven baxtale*

Meas. Count

1-24 Introduction (no action or improvisation)

Figure 1

- | | | |
|-------|---|---|
| 1 | 1 | Step on R in place |
| | & | Step on L in place |
| | 2 | Step on R in place |
| | & | Stamp on L in place (no wt) |
| 2 | | Repeat measure 1 with opposite ftwk (starting L ft) |
| 3-4 | | Repeat measures 1-2 |
| 5-6 | | Repeat measures 1-2 |
| 7 | | Repeat measure 1 |
| 8 | | Repeat measure 2, do not stamp on R (last &) |
| 9 | 1 | Large step on R to R, body slightly to the right |
| | 2 | Cross in front with L ft |
| 10 | 1 | Large step on R to R bending on R knee and body facing center |
| | 2 | Touch with L heel (no wt), L leg extend in L diag. in front and turn body to the same diag.
M may slap L thigh with L hand |
| 11-12 | | Repeat measures 9-10 with opposite ftwk and direction (starting with L ft) |
| 13-16 | | Repeat measures 9-12 |
| 17-20 | | Repeat measures 5-8 |
| 21-24 | | Repeat measures 9-12 |

Meter: 2/4

Pattern of *Te aven baxtale* (continued)

Meas.	Count	<u>Figure 2</u>
1	1	Step on R heel twd center
	2	Step on full R ft
2		Repeat measure 1 with opposite ftwk
3-4		Repeat measures 7-8 of <u>figure 1</u> (starting R ft)
5	1	Step on R ball bkwd
	2	Step on full R ft
6		Repeat measure 5 with opposite ftwk
7-8		Repeat measures 7-8 of <u>figure 1</u>
9-24		Repeat measures 1-8, two more times (3 total)

Figure 3

1	1	Standing on L, touch with R heel to R (no wt), R leg extend straight
	2	Standing on L, touch with R heel in front (no wt)
2	1	Step on R ft twd (slightly) center
	&	Step on L ft behind (slightly) R ft
	2	Step on R ft twd (slightly) center
	&	Scuff with L heel (no wt)
3	1	Raise L leg (45°) in front, knee bend (45°)
	&	Stamp on L ft in place (no wt)
	2	Stamp on L ft in place (with wt)
4-6		Repeat measure 1-3
7		Repeat measures 1
8	1	Step bkwd on R ft
	2	Step bkwd on L ft
9-24		Repeat measures 1-8, two more times (3 total)

Final pattern:

Intro. + F1 + F2 + F3 +

F1 + F2 + F3 +

F1 (Final: last measure; (1) Fall on both ft together ('*Assemblé*'))

AL JE LJEPO

Baranja, Hungary

Bosnian Croats (Bošnjaci) migrated to the Hungarian part of the Baranja region near the town of Pécs (Pečuh) at the end of the 17th century. Despite the long period of their being among other nationalities, they have survived and kept their speech patterns as well as their wealth of all folk forms, thanks to the village elders. Their rich and unique folk songs reflect daily life of the people - work in the house, in the farmyard, in the field, the joys and the sorrows of everyday life.

Željko was researching around the city of Pécs in the summer of 1992.

- TRANSLATION:** It is really beautiful (in our area)
- PRONUNCIATION:** Ahl YEH Lee Yeh POH
- CD:** "BAŠTINA HRVATSKOG SELA" by Otrov, track # 3
- FORMATION:** Closed circle, alternating M and W, facing ctr.
- HANDS:** Verse 1 - *Hands joined in V-position*
Verse 2 - *Escort pos: R arm bent and across body at waist, L arm resting on neighbors R arm.*
Verse 3 - *Front basket hold*
- STEPS:** Walk: L R ... / 2 steps per meas.
Grapevine: Moving in RLOD (L); step L to L / step R behind L / step L to L / step R across L
Buzz to L: Step L to L on ball of ft (ct1); step R across L (ct&) / 2 buzz per meas.
Rocking out & in: Double bounce on each foot
- STYLE:** Earthy walking steps, smooth buzz and grape-vine steps

METER: 2/4

PATTERN

Meas.

INTRODUCTION: 1 meas.

VERSE ONE:

1 No action

2-3 Facing L of ctr and moving RLOD (L) – walk L, R, L, R fwd

4-5 Facing twd ctr walk out with L and in with R / twice – the circle moves in RLOD /L/



- 6 Walking Grapevine
- 7-9 Buzz step to L – 8 steps
- 10 Walking Grapevine
- 11-14 Repeat Meas. 7-10 one more time

● **PAUSE** - 2 meas. - 2 walking steps fwd L-R + sway L & R
 *** **Hands in Escort position**



VERSE TWO:

- 1-3 Facing L of ctr and moving RLOD (L) – walk L, R, L, R, L, R fwd / total of 6 steps /
- 4-5 Facing twd ctr rocking out & in: L, R, L, R /Double bounce on each foot / (the circle moves in RLOD /L/)
- 6 Walking Grapevine
- 7-14 Same as Verse one!

● **PAUSE** - 2 meas. - 2 walking steps fwd L-R + sway L & R
 *** **Hands in Front basket hold**

VERSE THREE:

1-14 Same as verse 2!!!



Al' je l'je - po u na - ši - me kra - ju,
 Al' je l'je - po u na - ši - me kra - ju!
 Ej, zv'je - zde sja - ju i cu - re pje - va - ju.

**Dikin pender u naš pender gledi.
 Ej, prstom miče, ne smije da viče.**

*It's really beautiful in our area, when the stars are shining and girls are singing.
 My sweetheart's window is across from mine. He's motioning for me to come to him.*

ČIZME MOJE

Prigorje, Croatia



Prigorje Region, translated "by the hills", is located in the environs of Croatia's capital Zagreb where the "kaykavian" dialect is prevalent. Characteristic dance to this area is "drmeš" (shaking dance – a fine, subtle shaking of the entire body) and was accepted a long time ago and is still danced today. Željko Jergan researched Kašinsko Prigorje region, particularly a small village of Kašina Northwest of Zagreb, from 1975-1984.

TRANSLATION: My boots

PRONUNCIATION: CHEEZH-meh-MOHY-yeh

CD: "BAŠTINA HRVATSKOG SELA" by Otrav, track #9

FORMATION: Circle, facing ctr.

STEPS:
Fig. I: Walking travel step RLOD & LOD
Fig. II: Drmeš from Kašina (Q, Q, S)
Fig. III: Step-close / doubles & singles /
Fig. IV: Hop-step-step travel ROLD & LOD

HANDS:
Melody 1: Hands joined in downward "V" pos, upward "V" pos
Melody 2: Back basket hold (L over R)

STYLE:
During Fig. I & II - Ftwk is very flat-footed and heavy.
During Fig. III - The whole body trembles with tiny shakes.
Each ct has a double knee flex.

METER: 4/4

PATTERN

Meas.

INTRODUCTION: 2 meas.

MELODY 1 (Vocal)

FIG. I: WALKING

- Closed circle, facing L of ctr with *hands joined down in "V" pos.* moves in RLOD (L).
- 1 Moving RLOD – small lift on R (ah): heavy walk L fwd (heel first then full ft, almost stiff legged) *hands swing fwd* (ct 1); close R to L with bent knees – *hands swing down to "V" pos* (ct 2). Repeat one more time (ct 3 & 4)
Note: Leading ft has toe turned in direction of movement, trailing ft twd ctr.
 - 2 Repeat meas. 1 one more time (4 steps in all)

FIG. II: DRMEŠ from Kašina (Q, Q, S)

Swing hands like in Fig. I

- 3 Step heavy on L heel (ct 1) and then on L toe with accent down (ct &); close and stamp with R ft. to L ft. with bent knees (ct. 2). Repeat drmeš one more time (ct 3 & 4).
- 4 Repeat meas. 3 one more time (4 drmeš steps in all); (ct 4 - no weight on R ft.)
- 5-8 Repeat meas. 1-4 with opp ftwk and moving LOD (R).



CHORUS:

FIG. III: STEP-CLOSE / Doubles/

Facing ctr with *hands joined down in "V" pos.*

- 1 Beg. L do 2 step-closes sdwd L (double) (cts 1-2,1-2)

Hands: - Swing straight arms fwd (ct 1); swing arms bkwd of body (ct 2);
- Swing arms fwd half way and stop (ct 1); lift arms slightly higher /45 degrees/ (ct 2).

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

Hands: - Swing arms bkwd of body (ct 1); swing arms fwd (ct 2);
- Swing arms bkwd half way and stop (ct 1); swing arms slightly higher /45 degrees/ bkwd (ct 2).

STEP-CLOSE /Singles/

- 3 Beg. L do 1 step-close sdwd L (single) (cts 1-2); Beg. R (cts 3-4)

- 4 Repeat meas. 3

- 5-8 Repeat meas. 1-4

Hands: *Joined upward in "V" pos. – "windshield wipers movement".*

Meas. 5 - Swing arms to L (ct 1); swing arms to R (ct 2);

Stop briefly at half way (ct 3); swing arms to L (ct 4)

Meas. 6 - Repeat meas. 5 with opp direction

Meas. 7 - Stop briefly at half way (ct 1); swing arms to L (ct 2)

Stop briefly at half way (ct 3); swing arms to R (ct 4)

Meas. 8 - Repeat meas. 7

MELODY 2 (Instrumental)

FIG. II: DRMEŠ from Kašina (Q, Q, S)

Facing L of ctr with *hands joined in back basket hold* moves in RLOD (L).

- 1-2 Repeat **MELODY 1 FIG. II**

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

- 5-8 Repeat meas. 1-4

CHORUS:

FIG. IV: HOP-STEP-STEP /travel ROLD & LOD/

- 1-4 Moving in RLOD – 7 hop-step-step steps & step on L and stamp with R (no weight) and in the same moment turn face to R of the ctr

- 5-8 Repeat meas.1-4 with opp ftwk and moving in LOD; Last two cts step on R and stamp with L (weight is on R ft) facing in RLOD (L).

*** **Repeat dance from beg. Dance is done a total of 3 times.**

//:Derite se čizme moje, još su doma dvoje, troje.:// Ojla riri ra, ra ra ra ra,...

I will wear out my boots dancing. Who cares! I have two or three more pairs at home.

Svaki svome, mil' dragome, ja sirota nemam kome.

Svaki svome, mil' dragome, ta sirota ima kome! Ojla riri ra,...

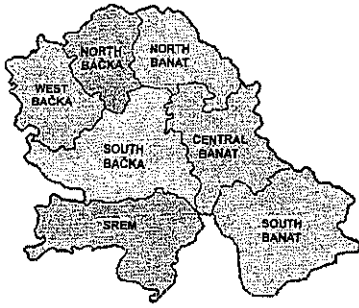
Everyone has a partner, poor me I have no one. Everyone has a partner, that girl did find one to!

*** Dance notes by Željko Jergan and Fusae Senzaki, 9-04



CUPANICA

Bačka, Serbia & Monte Negro



This dance comes from the Bačka region (also known as the Pannonian region) where the Croatian people live in the areas between the Danube and Tisa Rivers. In numerous debates and written articles about these people, they are often referred to as the Bunjevci and Šokci. The region is situated around the ancient town of Bač - which was once a district and also the seat of the Catholic Church. This is how it got its Slavic place-name. The migration of the Dalmatian Croats in the Bačka region (upon liberation from the Turks) did not happen at the same time. Their arrival occurred from the beginning of the 15th to the end of the 17th century. Despite the long period of their being among other Pannonian peoples, the Bačka Croats have survived and kept their speech patterns ("ikavian") as well as their wealth of costumes and art forms. This dance is done during wedding and other social gatherings. The bagpipe (gajde) used to be the traditional instrument played for this music; today the tambura orchestra is used.

The dance was learned by Željko Jergan in 1989 from village group from Tavankut at Đakovački Vezovi Festival.

TRANSLATION: Dance of the tiny bounce steps

PRONUNCIATION: SUE-PAH-nee-tsah

CD: "BAŠTINA HRVATSKOG SELA" by Otrov, track # 20
"Sviraj Svirče Drmeša" by Skitnice, track #16

FORMATION: Cpls in a closed circle (or semicircle) facing ctr with hands or pinkies joined and extended fwd at shldr ht with elbows slightly bent. For M if a hand is free a fist is placed with the small of own back; W place a free hand with a loose fist on fwd part of hips with elbows pushed slightly fwd.

STEPS: Hops: Hops (lifts) are very small and do not leave the ground.

STYLE: Very elegant and danced upright with much dignity. Each step is small, slow and very deliberate. The women's style is always quietly consistent, while the men's steps increase in intensity and difficulty as the dance progresses.

METER: 2/4

PATTERN

Meas.

INTRODUCTION: 3 beats (Skitnice CD) – 4 meas (Otrov CD)

BOTH M & W USE SAME FTWK

FIG. I: WALKS & TRIPLETS

- 1 Facing R of ctr and moving to R (CCW) - slowly walk R, L (2 steps per meas).
- 2 Facing ctr - step R to R (ct 1); Step L behind R (ct 2).
- 3 Dancing in place on balls of ft - step R, L, R (cts 1-2-1); hop on R in place as L lifts beside R no higher than ankle ht (ct 2).
- 4 Repeat meas 3 with opp ftwk. (LRL-hop)
- 5-8 Repeat meas 1-4.



FIG. II: SIDE-CLOSE & TRIPLETS

- 1 Facing ctr and moving sdwd to R on balls of ft - step R to R & close L beside R (ct 1); step R to R & close L beside R (ct 2).
- 2 Repeat meas 1, 1 more time. (4 side-close in all).
- 3 Dancing in place on balls of ft - step R, L, R (cts 1-2-1); hop on R in place as L lifts beside R (ct 2).
- 4 Repeat meas 3 with opp ftwk. (LRL-hop)
- 5-8 Repeat meas 1-4.

M ONLY DO FIG.S III TO V; W ALTERNATE DANCING FTWK OF FIG. I-II (No clicks)

FIG III: M - WALK & CLICKS (W dance Fig. I)

- 1-8 Repeat Fig. I, except when doing hop in place (meas 3-4), M click free ft to heel of weighted ft (click bells on heels).

FIG. IV: M - SIDE-CLOSE & CLICKS (W dance Fig. II)

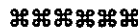
- 1-8 Repeat Fig. II, except when doing hop in place (meas 3-4), M click free ft to heel of weighted ft (click bells on heels).

1-8 REPEAT FIG. III: M - WALK & CLICKS

FIG. V: M - SIDE-CLOSE W/CLICKS (W dance Fig. II)

- 1-2 Repeat Fig. II, meas 1-2 (5 side-close steps in all), except click L to R when closing ft.
- 3-4 Step R to R (ct 1); hop on R as L clicks to R (ct 2).
On balls of ft - step L to L (ct 1); close R to L with click (ct 2).
On balls of ft - step L to L (ct 1); click R to L (ct 2).
- 5-8 Repeat meas 1-4, except replace last click with a step R in place (ct 2).

**** Repeat dance from beg. Dance is done a total of 2 times!



AJ - DE IVE, AJ - DE VIN - CE, DA I - GRA - MO CU - PA - NI - CE.

E - TO VI - DIŠ, E - TO TA - KO, E - TO CU - PKAM TA - KO LA - KO.

**AJDE IVE, AJDE VINCE, DA IGRAMO CUPANICE.
ETO VIDIŠ, ETO TAKO, ETO CUPKAM TAKO LAKO.**

**AJDE STIPE, AJDE MARKO, NEK' ZAIGRA SUNCE ŽARKO.
ETO VIDIŠ, ETO TAKO, ETO CUPKAM TAKO LAKO.**

Let's go John! Let's drink some wine and dance Cupanica. You see how easily and gracefully we are dancing. Let's go Steven; let's go Mark; let's dance beneath the bright sun. You see how easily and gracefully we are dancing.

DERITE (SE ČIZME MOJE)

Burgenland, Austria

During the 16th century Turkish invasion, many Croats left the regions around the Kupa, Korana and Una rivers, and the region of Primorje, finding safety in a desolate region of Burgenland, Austria, known to the Croats that live there as Gradišće. They have managed to maintain to this day, their rich traditions, language and culture, including this dance and song from the village Stinatz (Stinjaki), which are done during festive celebrations.

The research was done in 1982-84 in Gradišće. Željko Jergan learned the dance from Fr. Branko Kornfeind, ethnomusicologist from Stinjaki.

TRANSLATION: Fall apart, my boots

PRONUNCIATION: deh-REE-teh (seh CHEEZH-meh-MOHY-yeh)

CD: "BAŠTINA HRVATSKOG SELA" by Otriv, track # 11

CASSETTE: "Treasury of Croatian Dances" by Jerry Grcevich, side A/5
"Croatian Folk Dances" by Jerry Grcevich, Vol. II, side A/4

FORMATION: Cpls in a closed circle with hands in "W" pos with middle fingers joined. W on M R side.

STEPS: Buzz step with stamp: Stamp R across L (ct 1); step L fwd on ball of ft (ct 2).
When doing buzz steps, stamp when stepping on R ft.

STYLE: Part I: Heavy drmeš with stamping to accent the first beat and bouncy.
Part II: Bouncy and light.
Part III: Smooth gliding buzz steps.



METER: 2/4

PATTERN

Meas.

INTRODUCTION: 6 meas.

PART I: DRMEŠ

- 1 Facing ctr and dancing in place - stamp R very slightly to R (ct 1); hop on R, 2 times, as ball of L ft touches in front of R (ct 2-&). (S, Q, Q rhythm)
- 2-6 Repeat meas 1, alternating ftwk and direction.

PART II: MOVE TWD R; CPL BUZZ

- 1 Facing R of ctr and moving in LOD (R) - step R-L fwd (cts 1-2).
- 2 Step-hop fwd on R in LOD as L lifts slightly fwd (ct 1-&); M step-hop bkwd on L as R lifts slightly fwd, W step-hop on L as R lifts slightly fwd - while turning 1/2 CCW (L) to face M (cts 2-&). Cpls join shldr shldr-blade pos with R hips facing.
- 3-4 Do 3 buzz steps with stamps, beg R across L - turning CW (cts 1&-2&, 1&), releasing cpl pos - step R-L in place and reform closed circle - W on MR side with middle fingers rejoining in "W" pos (cts 2-&).

NOTE: When going from Fig. II to III (cpl buzz to elbow turn), end with wt on R (i.e., hold on last "&" ct).

Cue: *Cpl buzz*

PART III: L & R ELBOW TURNS

Cpls join L elbows with M free hand behind back with palm out, W free hand on hip with fingers fwd. Wt on R.

1-3 Do 5 buzz steps, beg L across R - turning CCW (cts 1&-2&; 1&-2&; 1&); step L across R (ct 2); pivot on L turning 1/2 CCW (L) and join R elbows with ptr, M free hand behind back with palm out, W free hand on hip fingers fwd (ct &).
Cue: L elbow turn

4-6 Do 5 buzz steps, beg R across L - turning CW (cts 1&-2&; 1&-2&, 1&); releasing elbows - step R-L opening to again reform closed circle - W on MR side with middle fingers joined in "W" pos.
Cue: R elbow turn

PART IV: CIRCLE R & L

1-3 In a closed circle, facing R of ctr and moving in LOD (R) - do 5 buzz steps, beg L across R (cts 1&-2&; 1&-2&; 1&); step L across R (ct 2); pivot on L 1/2 CCW (L) - face L of ctr (ct &).
Cue: Circle R

4-6 Repeat meas 1-3, with opp ftwk and direction.
Cue: Circle L



SEQUENCE:

Fig. I-II Fig. I-II Repeat from beg one more time, except on meas 6, cts 1-2 -
I-II I-II Ending: Stamp L-R in place on last 2 steps
III IV



SONG:

Derite se čizme moje, doma imam troje nove. / 2x
Lala, lalala, lala, lalala, la!

Doma imam troje nove, nek ča nisu niedne moje. / 2x
Lala, lalala, lala, lalala, la!

GORIČANI

Medjimurje, Croatia



These dance and song is from the region of Medjimurje from village of Goričani. During the Austro-Hungarian occupation of this area, people were prohibited from maintaining their customs and dances. For this reason, solo singing became the only outlet for preserving the culture. Following WW II, those songs were used to a foundation for the creation of many new national dances, rooted in the peasant dances of other bordering cultures. Singing and orchestras comprised of cymbal, violin, clarinet and bass, and the tamburitza orchestra accompanies dances.

Željko Jergan did research throughout the Medjimurje region from 1972 until present days.

TRANSLATION: Village of Goričani

PRONUNCIATION: GHO- ree-CHA-nee

CD: "BAŠTINA HRVATSKOG SELA" by Otrov, track # 7

FORMATION: Cpls face ct (W on M R side) in a closed circle.
Two W can dance together – they both dance W parts.

HANDS: Middle finger hold: Joined in "W" pos.

Hands on hips:

M: Slightly fwd on the hipbone with fingers fwd.

W: On the waist with fingers fwd.

Shldr. shldr-blade pos:

M: ML hand on WR upper arm, and R hand on shldr blade.

W: WR hand on ML shldr, and L hand on MR upper arm.

STEPS: Fig. 1 – Walks, chugs, couple turn
Fig. 2 – Step-hops, runs, turns

STYLE: Fig. 1 - Bouncy with fluid knees. Hands move up and down with body when in closed circle formation.
Fig. 2 - Strong and flatfooted with heavy accent.

METER: 4/4

PATTERN

Meas.

INTRODUCTION: 4 meas.

Fig. 1 (Instrumental)

Cpls (W on M R side) in a closed circle with middle fingers joined in "W" pos.

Walks

- 1 Facing R of ctr and moving in LOD (R)- walk R, L, R fwd (cts 1-3); hop on R as L lifts slightly fwd and low - turning to face L of ctr (ct 4).
- 2 Repeat meas. 1 with opp ftwk and direction. End facing ctr. (LRL-hop in RLOD)
- 3 Facing and moving twd ctr - walk R, L, R - hop (cts 1-4).
- 4 Facing ctr and moving bkwd away from ctr - walk L, R, L - hop (cts 1-4).

Chugs

- 5-6 Facing ctr and dancing in place with *hands on hips* - step R slightly fwd with accent (heavy) with bent knees (ct 1); chug bkwd on R (straighten knee) as L lifts slightly fwd and low (ct 2); repeat 3 more times alternating ftwk (4 in all) (cts 3-4; 1-2, 3-4).
 Cue: Beg R do 4 step-chugs

Cpl turn

- 7-8 Releasing hands with rest of circle, cpls turn 1/4 (MR-WL) to face ptr and join in *shldr shldr-blade pos.*
 Do 3 buzz – stamp steps, beg R across L, accenting R - turn CW. Plus R, L to open and facing center.

Fig. 2 (Vocal)

Cpls facing ctr in a closed circle with hands joined "V" pos.

Step-hops

- 1 Step R in place (ct 1); hop on R as L lifts low in front of R (ct 2); repeat cts 1 & 2 with opp ftwk (cts 3 & 4). (L-hop, R-hop)
 Note: Steps are heavy and done with an accent.
- 2 Facing ctr and moving bkwd away from ctr - walk R, L, R – hop (cts 1-4).
- 3-4 Repeat meas. 1-2 with opp ftwk (L-hop, R-hop, LRL-hop) & direction (twd ctr)
- *** Release hands, hands on hips.**
- 5 **M** - Facing and moving twd ctr - walk R, L, R (cts 1-3); R - hop + clap hands & half turn CW (ct 4)
Clap hands so that L hand moves above head ht as R hand moves down to waist ht.
W - R, L, R - hop (cts 1-4) half turn CW. *** Last pos. – Back to the ctr.
- 6 **M** – Walk L, R, L away from the ctr facing out (cts 1-3); L –hop + clap hands & half turn CCW (ct 4). *** Last pos. – L shoulder to the ctr.
W - Walk L, R, L - hop (cts 1-4) half turn CW. *** Last pos. – Face to the ctr.
- 7-8 **M** – Meas. 7: Stamp with R (cts 1 & 2); Stamp with R again (cts 3 & 4)
 Meas. 8: Clap hands Q, Q, S & pause (cts 1-4)
W - 2 turns CW in place: 3 buzz/stamp steps & R, L walk to end facing ctr.

***PATTERN: Fig. I-II / 4 times**

*V Goričani širke gače nosiju,
 V Domanšinci v zimi repu prosiju.*

*V Goričani velko blato po polju,
 Naj se Štefek tam ženiti k nikomu.*

*Dečki trepaste škrljake imaju,
 Širke šurce pak se ž jimi štimaju.*

*Ne mine mi denek niti vurica,
 Kaj se ne bi zmisлил za te rožica.*

V GORIČANI ŠIRKE GAČE NO-SI-JO. V DO-MANŠIN-CI V ZIMI REPU PRO-SI-JU.

JABUKE - MARICE

Baranja, Hungary

Baranja is an area, which straddles the border between northeastern Croatia and southwestern Hungary. Croatians (Bošnjaci & Šokci), who have lived there for many generations, inhabit the villages in Hungary near the town of Pécs (Pećuh). Their dances retain their Slavic character, with little or no influence from the surrounding Hungarian culture. The folk songs, music, costumes and dance are today only celebrated during family gatherings, church celebrations or weddings, thanks to the village elders.

Željko was researching around the city of Pécs in the summer of 1992.

TRANSLATION: Apple (*Jabuke*) – Mary (*Marice*)

PRONUNCIATION: YAH-Boo-Keh - MAH-Ree-Tseh

CD: "BAŠTINA HRVATSKOG SELA" by Otrov, track #4

FORMATION: One M starts dance /semicircle and then circle/

HANDS: - M holds hands behind W back; W between M holding M shoulders
OR
- M hold hands down; W behind M holding their shoulders

STEPS:

MUSIC 1 -	PART I:	"Drmeš" sdwd L
	PART II:	Heel closes
	PART III:	Leaps – Polka – 2 bounces
	PART IV:	Stamps
MUSIC 2 -	PART I:	Polka – 2 bounces
	PART II:	Seven step – Polka – 2 bounces

STYLE: Drmeš - strong vertical movement, with bent knees
Stamping - strong, syncopated on heel of foot
Bouncing on the spot - tiny vertical bounces
Polka – the ftwk is rather stiff-legged and flatfooted

METER: 2/4

PATTERN

Meas.

INTRODUCTION: 6 chords (Q-Q-S; Q-Q-S)

Music # 1 - JABUKE

PART I: Drmeš sdwd L (*Vocal*)

- 1 Facing ctr – step L to L with bent knees (ct1):
close R to L with bounce on both ft (ct2).
- 2-3 Bounce on both ft 6 times with small knee flexes (cts1, &, 2, & -1, &);
bounce on R in place as L lift slightly off floor under body (ct2).
- 4-12 Repeat meas. 1-3, 3 more times (4 in all).



PART II: Heel closes (*Vocal*)

- 1 Facing ctr - repeat meas. 1 of Part I (L to L, close R)
- 2-3 With wt on balls of ft, open heels (pivot on balls of ft so that heels separate and move away from each other), then close heels, this is repeated twice more (3 in all) (cts 1, & - 2, & - 1, &); step R in place with bent knee as L lifts slightly off floor under body (ct 2).
- 4-12 Repeat meas. 1-3, 3 more times (4 in all).

PART III: Leaps – Polka – 2 bounces (*Instrumental*)

- 1 Leap L to L and bring at the same time R in the front of L (ct 1); Leap on R and bring L in the front of R (ct2);
- 2 Moving slightly to L: low leap on L to left and step R & L (Q, Q, S)
- 3 Step R to with bent knees (ct1): close L to R with bounce on both ft (ct2).
- 4-12 Repeat meas. 1-3, 3 more times (4 in all).

PART IV: Stamps (*Vocal*)

- 1 Facing ctr – step L to L (ct1); jump fwd on both ft (ct 2).
- 2 Hop bkwd on L (ct 1) & stamp R heel slightly fwd (ct &); small leap on R in place (ct 2) & stamp L heel slightly fwd (ct &)
- 3 Small leap on L in place & stamp R heel slightly fwd (ct 1); repeat R stamp (ct. 2)
- 4-12 Repeat meas. 1-3, 3 more times (4 in all).

Music # 2 – MARICE

PART I: Polka – 2 bounces

- 1 Facing ctr – step L, R, L (Q, Q, S) to L (ct1& 2).
- 2 Close R to L with 2 bounces on both ft with bent knees (ct2)
- 3-8 Repeat meas. 1-2, 3 more times (4 in all).

PART I: Polka – 2 bounces

- 1-2 Facing ctr – 7 steps sdwd: moving in RLOD (CW)
- 3-4 Repeat meas. 1 & 2 from Part I (Polka & 2 bounces)
with opp. Ftwk
- 5-8 Repeat meas. 1-4, one more time (2 in all).

SEQUENCE:

Music I - Jabuke (Var. I - IV / each step 4 times)

Music II - Marice (Var. I - II)

*** Repeat dance from beg. Dance is done a total of 2 times.

Jabuke

U vrtu se jabuke zelene. /2x

Oj, lane jabuke zelene,

Šalaj lane, jabuke zelene.

Kad ćeš dragi zaručiti mene?/2x

Oj, lane, zaručiti mene,

Šalaj lane, zaručiti mene.

The apples are getting green in the orchard, my dear. My sweetheart, when will we get engaged?

Musical notation for the song 'Jabuke'. It consists of two systems of music. The first system has a vocal line and a piano accompaniment line. The lyrics are: 'U vr-tu se ja-bu-ke ze-le-ne. Oj, la-ne'. The second system also has a vocal line and a piano accompaniment line. The lyrics are: 'ja-bu-ke ze-le-ne, šalaj lane, jabu-ke ze-le-ne.' The music is in a key with one sharp (F#) and a 2/4 time signature.

Marice

Oj curice, Marice, di si sinoć bila?

U šljiviku, Marice, čekala sam diku.

Hey Mary, where were you last night? I was in the orchard waiting for you my sweetheart.

Kiša pada, Marice, u livadu curi,

Mila diko, Marice, k meni se požuri.

Dear sweetheart, hurry and come to me. It's raining and the fields are covered with water.

Kolo igra, Marice, i kolo se njiše,

Sad se vidi, Marice, ko se begeniše.

The circle dance is swaying and you can see who's trying to impress whom.

Musical notation for the song 'Marice'. It consists of two systems of music. The first system has a vocal line and a piano accompaniment line. The lyrics are: 'Oj cu-ri-ce, Ma-ri-ce, di si si-noć bi-la?'. The second system also has a vocal line and a piano accompaniment line. The lyrics are: 'U šlj-i-vi-ku, Ma-ri ce, če-ka-la sam di-ku.' The music is in a key with one sharp (F#) and a 2/4 time signature.

Dance notes by Fusae Senzaki & Željko Jergan 9-04

NA DVI STRANE

Baranja, Hungary

More than 70,000 Croats inhabit the southern, central and western parts of Hungary today, where they continue to preserve the heritage, language and culture of their ancestors. Baranja is an area, which straddles the border between northeastern Croatia and southwestern Hungary. Croats, who have lived there for many generations, inhabit the villages in Hungary near the town of Pécs. Their dances retain their Slavic character, with little or no influence from the surrounding Hungarian culture.

Željko was researching Croatian culture in the summer of 1992 around the city of Pécs.

TRANSLATION: Dance in both directions

PRONUNCIATION: NAH Dvee ST-RAH-Ne

CD: "BAŠTINA HRVATSKOG SELA" by Otrov, track # 2

FORMATION: Closed circle, alternating M and W, facing ctr.

HANDS: Hands joined in V-position
Women only: R arm bent and across body at waist, L arm resting on neighbors R arm.

STEPS: **FIG I - A)** **Side-close:**
Meas 1-4. 2 side-close steps sdwd L /& 1 sdwd R /& 1 sdwd L
5-8 Repeat with opp ftwk moving sdwd R
9-12 Repeat meas. 1 - 4

B) **Drmeš**
***Same ftwk as side-close steps EXCEPT each step is a "drmeš"**
Meas 1: Moving sdwd R - step R to R with knees bent slightly (down) (ct 1); close L beside R and bounce 2 times on both ft (up-up) (cts 2, &) most of wt on L (ct &). (S, Q, Q)
When moving sdwd L use opp ftwk

FIG II

Meas 1 Step on L and step on R behind L
2 Step L, R, L in place (Q, Q, S)
3 Hop on L, at the same time touch R heel to R (Q); step R in Place (Q); step L next to R (S)
4 Step R, L, R in place (Q, Q, S)

STYLE: The drmeš (shaking dance) is done flat-footed with small steps and movements. All ftwk is rather stiff legged and flatfooted.

METER: 2/4

PATTERN

Meas.

INTRODUCTION: 4 chords.

Beg with full melody.



FIG I - A) SIDE - CLOSE:

- 1-4 2 side-close steps sdwd L & 1 sdwd R & 1 sdwd L / 1 side-close step per meas.
- 5-8 Repeat meas. 1- 4 with opp ftwk and moving in opp direction
- 9-12 Repeat meas. 1- 4

B) DRMEŠ

***** Same ftwk as side-close steps EXCEPT each step is a "drmeš"**

- 1-2 Moving sdwd R - step R to R with knees bent slightly (down) (ct 1); close L beside R and bounce 2 times on both ft (up-up) (cts 2, &) most of wt on R (ct &). (S, Q, Q).
Repeat one more time – total of 2 drmeš steps sdwd R
- 3 Repeat meas. 1 with opp ftwk and moving in opp direction (L)
- 4 Repeat meas. 1
- 5-8 2 drmeš steps sdwd (L) + one drmeš step sdwd (R)
- 9-12 Repeat meas. 1- 4



FIG II

- 1 Step on L and step on R behind L
- 2 Step L, R, L in place (Q, Q, S)
- 3 Hop-step-step – starts with L foot and move slightly sdwd R
- 4 Step R, L, R in place (Q, Q, S)

*** PATTERN: Fig. I-II / 4 times + Fig I**



*Ej, diko, pazi, ranije dolazi,
Ej, još ranije nego što si prije, 2x*

*Ej, ko što dika taki više nema,
Ej, ako š ići odavle do Srijema,*

*Ej, šumo gusta, al' si puna lada,
Ej, ko djevojka prid udaju jada.*

*Ej, šuma mlada puna je borika,
Ej, srdimo se ja i moja dika.*

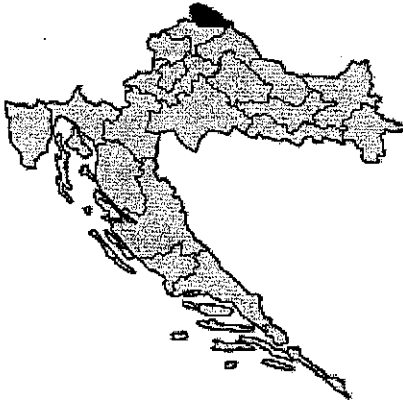
*Ej, dođi, diko, na našu klupčicu,
Ej, pa me ljubi kano golubicu.*

Dance notes by Fusae
Senzaki & Željko Jergan 7-05

SNEŠICE

Medjimurje, Croatia

The Medjimurje region is the most northern part of Croatia situated between two rivers, Mura and Drava. Dances from this region belong to the Alpine Cultural Area. Great influence from its neighboring country, Hungary, is displayed through the sounds and steps of this region.



There are relatively few facts about the dances of Medjimurje dating from the 19th century, whether by Croatian or Hungarian ethnomusicologists. During the Austro-Hungarian occupation of this area, people were prohibited from maintaining their customs and dances. For this reason, solo singing became the only outlet for preserving the culture. Following WW II, those songs were used to a foundation for the creation of many new national dances, rooted in the peasant dances of other bordering cultures, including the "polka" and "czardas". Dances are often accompanied by singing and orchestras comprised of cymbal, violin, clarinet and bass, and sometimes the tambura orchestra.

Željko Jergan did research throughout the Medjimurje region from 1972 until present days.

TRANSLATION: Young lady's

CD: "BAŠTINA HRVATSKOG SELA" by Otriv, track # 8

FORMATION: Cpls (M face the center) closed circle.
Cpls face each other with hands on hips
Shldr shldr-blade pos:
M: ML hand on WR upper arm, and R hand on shldr blade.
W: WR hand on ML shldr, and L hand on MR upper arm.

HANDS: When hands are on the hips, for M they are slightly fwd on the hipbone with fingers fwd, for W they are on the waist with fingers fwd.

STEPS: Hop: When hopping free ft lifts slightly fwd low to floor.

Bokazo: jump onto the balls of both ft with R across L - wt evenly distributed on both ft (ct 1); jump onto both ft in stride pos (ct &); close ft tog sharply (ct 2). Rhythm: Q,Q,S

Double csárdás to L: Step L to L (ct 1); step R beside L (ct &); step L to L (ct 2); Close R beside L, no wt (ct &).

Note: Flex knees on each step, very bouncy.
Repeat with opp ftwk for a "double csárdás to R."

METER: 2/4

PATTERN

Meas.

INTRODUCTION: 8 meas

A **FIG. I:** (M & W same ftwk, hands on hips)

1-2 Double csardas to L (cts.1&2&); Bokazo (cts.1&2)

3-4 Repeat Meas.1-2 with opp ft and direction

5-8 Repeat Meas.1-4



Meas.

FIG. 2: (Men, hands on hips)

- 1 Step L to L (ct.1); Stamp R beside L (ct.&); Repeat cts.1& with opp. ft (cts.2&)
- 2 Clap hands and R knee on floor, L knee stand (ct.1,2), hands on hips
- 3 Hold with same position (cts.1,2), stand up in last count
- 4 Bokazo
- 5-8 Repeat Meas. 1-4

FIG. 2: (Women, hands on hips)

- 1 Step L to L (ct.1); Step R beside L (ct.&); Step L to L (ct.2); Stamp R beside L (ct.&)
- 2 Repeat Meas.1 with opp ft and direction
- 3 Step L to L (ct.1); Stamp R beside L (ct.&); Repeat cts.1& with opp ft and direction (cts.2&)
- 4 With Step L,R,L, make one CCW turn in place (cts.1&2); Stamp R beside L (ct.&)
- 5-6 Repeat Meas.1-2 with opp ft and direction
- 7 With Step R,L,R, make one CW turn in place (cts.1&2); Stamp L beside R (ct.&)
- 8 Repeat Meas.7 with opp ft and direction

FIG. 3 (Couple face each other holding hands in front, waist level)

- 1 With step L,R, to CW, change places (cts.1&); Jump twice on both ft (ct.2&)
- 2 Bokazo, shake hands sharply on last count
- 3-4 Repeat Meas.1-2 with opp ft and direction
- 5-8 Repeat Meas.1-4

FIG. 4 (Shldr shldr-blade pos)

- 1-4 Step L,R,L,R,L,R,L,R,L,R,L,R,L to CCW (cts.1&2&3&4&5&6&7&8); Hop on L (ct.&)
- 5-7 Repeat Meas.1-3 with opp ft and direction, M bring R hand up on W's L arm then Hold W's L hand (cts.1&2&3&4&5&6&)
- 8 W with R,L,R, turn CW (cts.1&2)

Allegro moderato ♩ = 138.

Iz Međumurja.

1. *pf* Kad sne - ši - ce v krčmu zaj - du, tam ljub - lje - ne
 2. \Vsa - ka sve - mu se ra-du - je, š njim se vjer - no

1. {deč-ke naj - du. *mf* Ho - će - mo po ma - lo pi - ti, k to-mu do-bre
 2. \spomen ku - je: *cresc.*

vo - lje bi - ti i ve - se - lo go - vo - ri - ti.



Šokačko kolo

Baranja, Croatia



This dance is done in Slavonija, Baranja, and Baèka, although this variation is from Baranja, which is located between the Dunav river, and the lower part of the Drava river, in the Pannonian plains of Croatia. Although there are only a few dances from Baranja, the wealth of the dances lies in their variation and preservation until today. No festivity or celebration would be complete without dancing Šokaèko kolo. This dance begins with the drmeš, which is interrupted by singing and walking in rhythm in the circle. This pattern is repeated over and over until the musicians, usually a tambura orchestra or bagpipe ("gajde") player in the center of the circle, stops playing.

This dance was learned by Željko Jergan in 1989 from "Đakovaèki Vezovi," (Village group of Draž).

TRANSLATION: Circle dance of the Šokac (shoh-KAHTS) people.

PRONUNCIATION: shoh-KAHCH-koh koh-loh

CD: "BAŠTINA HRVATSKOG SELA" by Otrov, track #14

CASSETTE: "Croatian Folk Dances" by Jerry Grcevich, Vol. II, side B/1

FORMATION: Cpls (preferably) in a closed circle. M join hands behind W backs, W hands are on M shldr. If there is more W than M use either a back-basket hold or hold belts (R over L).

STYLE: Extremely rigid with vertical movements and sometimes with bent knees. As the kolo progresses, M improvise using any one of many variations, while W must do only the basic step.

METER: 2/4

PATTERN

Meas.

INTRODUCTION: 8 chords

PART I: DRMEŠ (fast music)

Style: Steps are done on the balls of the ft, legs are somewhat stiff, while the steps are bouncy - bounces come from the ankles and dancing on the balls of the ft. The steps to the L are larger than those to the R (the circle progresses sdwd L)

- 1 Step R to R (ct 1); small hop on R as L moves twd R ankle (ct 2).
 - 2 Step L to L (ct 1); close R to L (ct 2).
 - 3 Step L to L (ct 1); small hop on L as R moves twd L ankle (ct 2).
 - 4 Step R to R (ct 1); small hop on R (ct 2); close L to R (ct &). (S,Q,Q)
M: On ct &, M ONLY step L behind R instead of closing.
- 5-16 Repeat meas 1-4, 3 more times (4 in all), except on last step, step L bkwd in prep for next step. (L-close-L-hop, R-hop-L, R-hop; repeat)

PART II: STAMPING IN & OUT (Face ctr)

- 1 Moving twd ctr - stamp-hop R across L - hips turns to face L of ctr (cts 1-2).
- 2 Stamp-hop L across R - hips turns to face R of ctr (cts 1-2).
- 3 Stamp R across L - hips turns to face L of ctr (ct 1); step L back to place - face ctr (ct 2).
- 4 Moving bkwd - stamp-hop R behind L (reel) - hips turns to face R of ctr (ct 1-2).



- 5 Stamp L behind R - turn to face L of ctr (ct 1); stamp R across L - turn to face R of ctr (ct 2).
- 6 Moving twd ctr - stamp-hop L across R - turn to face R of ctr (cts 1-2).
- 7 Stamp R across L - turn to face L of ctr (ct 1); stamp L behind R (reel) - face ctr (ct 2).
- 8 Moving bkwd - step R,L (cts 1-2).
Rhythm cue: S-S/ Q-Q /S/ Q-Q /S/ Q-Q/ Q-Q

PART III: CIRCLE L WITH STAMPS

- 1-2 Facing L of ctr and moving CW (RLOD) - step-hop on R, step-hop on L (cts 1-2, 1-2).
- 3 Stamp R-L fwd in RLOD (cts 1-2). Stamps are on the full ft.
- 4 Stamp-hop on R fwd in RLOD (cts 1-2).
- 5 Stamp L-R fwd in RLOD (cts 1-2). Stamps are on full ft.
- 6 Stamp-hop on L in RLOD (cts 1-2).
- 7 Stamp R-L fwd in RLOD (cts 1-2). Stamps are on full ft.
- 8 Stamp R-L fwd in RLOD (cts 1-2).
Rhythm cue: S-S/ Q-Q/ S/ Q-Q/ S/ Q-Q/ Q-Q

PART IV: CIRCLE L, slow music (Vocal)

- 1-2 Intro to slow music, hold in place.
- 3-4 Facing ctr with ft slightly apart - rock sdwd, R then L (cts 1-2, 1-2).
- 5 Facing L of ctr - step R across L in twd ctr (ct 1-2). (S)
- 6 Step L bkwd out of circle (cts 1-2). (S)
- 7-8 Repeat meas 5-6. (R x L, L to L)
- 9-12 Moving CW (L) - do an 8 step grapevine, beg R across L (1 step per ct).

SEQUENCE:

Part I	- Drmeš	Part III	- Circle L with stamps
Part II	- Stamping in & out	Part II	- Stamping in & out
Repeat Part I-II		Part IV	- Circle L (slow music- vocal)

**** Repeat dance from beg. Dance is done a total of 3 times.

Ej, milo mi je i po volji mi-je, kad se dra-ga na me-ne-na-smi-je

Ej kad se dra-ga na me-ne-na-smij(e).

Ej, milo mi je i po volji mi je,
Kad se draga na mene nasmije,
Ej, kad se draga ne mene nasmij(e)!

*Hey, it feels good and makes me happy
When my sweetheart is smiling at me!*

Aj, curo moja, moje janje milo - Tebi dajem i dušu i tilo - Ej, tebi dajem i dušu i til(o)!

Hey, my dear girlfriend and sweet little lamb, I'm giving you my soul and my body!
