



Kyklos

2013

Spring Dance Festival

Featuring Billy Burke

Balkan Line & Partner Dances

COPRNICE
(CROATIA)

Source: Dr. Ivan Ivancan
Recording: AMAN 106
Meter: 2/4
Formation: Trios of dancers facing center in a circle. Dancer in the middle (man?) has arms around the back of the dancers to their right and left.
Dancers on the outside have the hand nearest the person in the middle on the shoulder of that middle person. Their outside hand is on their waist.

Measure

- 1-4 Starting with Rt. take 7 jogging steps to center. Hop on Rt. (Ct 2) of measure 4.
- 5-8 Repeat measures 1-4 backing up into starting place in circle.
- 9-10 Dancer in the middle turns to their right and takes right hands with the person on their right. Dancers turn once around CW with 4 steps.
- 11-12 Dancer in the middle turns to their left and takes the left hand with the person on their left. Dancers turn once around CCW with 4 steps.
- 13-16 Repeat measures 9-12.

Note: The dancers to the right and left of the middle dancer turn continuously. The person to the right, turns with the middle person, and then independently, then with the middle, then alone again. The person on the left turns independently, with the middle, independently, and with the middle.

Note II: The 4 turns are pretty quick in measures 9-16. Dancers should take care to have the pivot point between them, at their joined hand. The tendency is to have the middle person dance around those to the right and left. This makes it almost impossible to get around in time.

DRMES IZ POKUPLJA
(POKUPLJA, CROATIA)

Source: Dr. Ivan Ivancan
Recording: AMAN 102
Meter: 2/4
Formation: Front-basket hold in line moving CW around circle.

Measure Step I - Walk

- 1 Turning slightly left, but keeping shoulders on circumference of circle, step Rt. across Lft. (ct. 1). Reaching with Lft., step onto ball of Lft. (ct. 2). This should produce a very smooth wakening movement.
- 2-16 Repeat measure 1.

Step II – Drmes

- 1 Facing center step in place on Rt. (ct. 1). Hop on Rt. (lift and drop Rt. heel) (ct. 2). Step on Lft. slight to left (ct. &).
- 5-8 Repeat measures 1-4, but take weight on Rt. on last count of measure 8.

Chorus

- 1 Step across Lft. onto Rt. (ct. 1). Step side Lft. on ball of foot (ct. &). Step across Lft. onto Rt. (ct. 2). Step side Lft. on ball of foot (ct. &). This is a “buzz step”.

Step III – Drmes Variant

- 1-3 Repeat measures 1-3 of Step II.
- 4 Four small steps in place, Rt., Lft., Rt., Lft. (cts. 1, &, 2, &)
- 5-16 Repeat measures 1-4 three more times.

Pattern

16 measures walk, 16 measures Drmes, 26 measures walk
16 measures Drmes variant, 26 measures walk
16 measures Drmes

Presented by Billy Burke at Kyklos Spring Festival 2013, Portland OR

DRMES IZ VELIKA GORICA
(TUROPOLJE, CROATIA)

Source: Nena Sokcic and the "Village Film:
Recording: AMAN 106
Meter: 2/4
Formation: Circle of couples, ladies on man's right, joined hands up, arms fairly straight and slightly forward.
Note: The drmes used throughout this dance is a small and "shimmering" one.

Measure Pattern I

- 1 Step side to right on Rt. (ct. 1). Rise and fall on Rt. (ct. 2).
- 2 Step side to left on Lft. (ct. 1). Rise and fall on Lft. (ct. 2).
- 3-12 Repeat measures 1 and 2.

Note: The music gives a feeling of sets of three, thus the first is stepping Rt., Lft., Rt. For measures 1 – 3. Then stepping Lft., Rt., and Lft. Measures 4 - 6. Repeat for measures 7 – 12.

Arms for Pattern I – Man's right arm is pushed forward when stepping on Rt. and back and slightly behind when stepping Lft. Ladies' arms are the reverse of man's, thus slightly back when stepping on Rt. and forward when stepping on Lft.

Pattern II

- 1 Step right with Rt. (ct. 1). Bounce twice on both heels (cts. 2, &).
- 2 Step Lft. towards right but not quite together (ct. 1). Bounce twice on both heels (cts. 2, &).
- 3-12 Repeat measures 1 – 2.

Pattern III

- 9-12 Using the steps of Pattern II, partners change to man's hands on ladies shoulder blades and ladies' hands on man's shoulders.

(Continued)

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Drmes iz Velika Gorica - Continued

Note: During this pattern couples move CCW around circle with ladies backing up and men going forward. Couples may choose to rotate either CW or CCW as they revolve around floor. In addition couples may change footwork to a step-hop-step to turn slightly faster.

Measure Pattern IV

1-96 Using the basic drmes of Pattern II couples return to circle in a back-basket hold. Men's hands are joined behind ladies' backs, ladies' behind men's backs and slightly higher than men's hands.

Note: Circle moves slowly to left for this pattern.

Pattern V

1 Facing slightly left; step across on Rt. (ct. 1). Leap onto ball of Lft., to left (ct. 2).

2-16 Repeat measure 1, circle rotates CW.

Pattern IV and V repeats to end of music.

KATUSHE MOME KATUSHE
(Pirin, Bulgaria)

Formation: Mixed open circle with hands held in "W" position
Rhythm: 9/8 Quick-Slow-Quick-Quick

Measure

- 1 Facing center, lift on Rt. (ct. 1). Step Lft. beside Rt. (ct. 2). Step Lft. across Rt. (ct. 3). Step Rt. in place (ct. 4).
- 2 Repeat measure 1 with opposite footwork and direction
- 3 Repeat measure 1.
- 4 Facing right of center and moving LOD, lift on Lft. (ct. 1). Step Rt., Lft., Rt. to right (ct. 2, 3, 4)
- 5 Continue to right stepping Lft, Rt. (cts. 1, 2). Step Lft across Rt. (ct. 3). Step Rt. in place (ct. 4)

Lyrics to to song: Katushe, Mome Katushe

/Katushe, pushto Katushe, sho ti bilo crno pisano/
/bash pijanica da zemish, toj Nicola ot kocareta./

/Site momchinja na gurbet, tvojjo momche na mejana/
/Oj lele, lele, Katushe, izgorev, jagne, za tebe/

/Site momchinja na bazar, tvojto momche na mejana/
/Oj lele, lele, Katush, izgorev, jagne, za tebe./

/U robeta nizi florini, u kocareta lele nizi piperki./
/Oj lele, lele Katushe, izgore, jagne, za tebe./

KUCANO
(PELAGONIA)

Source: Pece Atanasovski, institute at Otesevo
Recording: AMAN 103
Meter: 12/8 Counted 1, 2, 3, 4, 5 or slow, quick, quick, slow, quick
Formation: Mixed line, arms held in "W" position

Measure Introduction

- 1- Wait for cts. 1, 2, 3. Step on Rt. in front of Lft. (ct. 4). Step back to place on Lft. (ct. 5).

- 1 Lift and drop onto Lft. (ct. 1). Step side to right on Rt. (ct. 2). Shift weight side onto Rt. (ct. 3). Cross Lft. in front of Rt. (ct. 4). Step back into place with Lft. (ct. 5).

- 2 Repeat measure 1 with opposite footwork and to left.

- 3 Hop on Lft. (ct. 1). Leap to right on Rt. (ct. &). Step Lft together (ct. 2). Step side right with Rt. (ct. 3). Small leap crossing Lft. in front of Rt. (ct. 4). Step side Rt. (ct. 5).

- 4 Hop on Rt. (ct. 1). Leap to right on Lft., crossing in front of Rt. (ct. &). Step right on Rt. (ct. 2). Step Lft. across in front of Rt. (ct. 3). Step onto Rt. directly in front of Lft. (ct. 4). Step back into place on Lft. (ct. 5).

Dance changes as music speeds up, hands drop from "W" to held down.

Dance changes pattern slightly as music speed up.

The pattern of steps for measures 3 and 4 are done in place four times instead of travelling as they do in the slow part of the music. Counts 4 and 5 for each are done stepping forward and back.

The measures 3 and 4, which for the fast part are now 5 and 6, are the same, done moving to the right but are smaller and quicker.

LEPA ANKA KOLO VODI
(PODRAVINA, CROATIA)

Source: Dr. Ivan Ivancan, Seminar of Folk Dances, Badija
Recording: FR-4108A
Meter: 2/4
Formation: Step I – Man’s hands folded over belt, women on right of partner both arms linked through right elbow of partner, all facing CCW.
Step II – Men facing center and holding hands in a circle, women behind partner on his left with right hand on his left shoulder.
Woman’s left hand is on right shoulder of man to left.

Measure Step I

- 1 Both men and women step place on right swinging left through to front (ct. 1). Straighten left leg and place left heel down in front. This is done with couples leaning back.
- 2-4 Repeat measure one, stepping on Lft., then Rt. then Lft.
- 8-4 Repeat measures 1 & 2 with opposite footwork and direction.
- 5-6 Using same footwork as measures 1-2 couples turn in place ½ to right.
- 7-8 Facing LOD - Hold in place with right heel down in front.
- 9-10 Continue turning CW with same footwork as measures 5-6.

Repeat Step I

Step II

- 1 Moving slightly left step into circle with Rt. (ct. 1). Slight bounce on Rt. (ct. &). Step back onto Lft. (ct. 2). Slight bounce on Lft. (ct. &).
- 2-4 Continue moving slightly left repeat measure 1 three times.
- 5 With man’s right hand on waist he takes woman’s left hand in his left hand and pivots to lead woman to center of circle with three steps, Rt., Lft., Rt. (cts. 1, &, 2). Touch Lft. in place or slightly forward (ct. &).

- 6 Man pivots to left as he leads his partner back to her place outside of the men's circle, stepping Lft., Rt., Lft. (cts. 1, &, 2). Touch Rt. next to Lft. (ct. &)
- 7-8 Repeat measures 5-6.
- 9-16 Repeat measures 1-8.

Steps I and II alternate and repeat to end of music.

Transitions

On the first two steps of Step II, woman moves in front of partner, passing from his right to his left by stepping into circle on the Rt., in place with the Lft, in place with Rt. and back out of circle on Lft. Man steps in place on Rt., and Lft., and into center, after his partner has passed in front of him, then strongly into center on Rt. and in place on Lft. This ends with the dancers in the position described for Step II.

The transition back into the beginning formation is simply the man stepping in place on the last 4 counts of Step II turning $\frac{1}{2}$ turn to his left. At the same time he places the ladies left arm through his right elbow to starting position. Woman turns $\frac{1}{2}$ turn to right to face starting position.

PODRAVSKI DRMES
(PODRAVINA, CROATIA)

Source: Nena Sokcic
Recording: Festival Records, 45, Podravski Drmes
Meter: 2/4
Formation: Couples in shoulder-waist position. The back of the man's hands is on the women's shoulder blades, woman's hands on man's shoulders. Couples are as far apart as possible. The dance is performed on the full foot.

Measure Basic: Man

- 1 Bounce 3 times on both feet with Lft. in front of Rt. (cts. 1, & 2). Hold (ct. 2).
- 2 Repeat measure 1 with opposite footwork.
- 3 Repeat measure 1
- 4 Bounce 3 times on both feet, stepping directly side right with Rt. (cts. 1, & 2). Hold (&).
- 5 Bounce 3 times on both feet, Lft. Directly behind Rt. (cts. 1, & 2). Hold (ct. &).
- 6 Repeat measure 4.
- 7 Repeat measure 5.
- 8 Stamp Rt. In place.
- 9-10 Couple turns $\frac{1}{2}$ around CW, with 3 bouncy steps. Man starts Lft (cts. 1, & 2) and 3 more starting Rt. (cts. 1, & 2).
- 11-15 Turn back $\frac{1}{4}$ CCW with the same footwork as measures 9-10
- 16 Man stamp Rt. (ct. 1). Man stamp Lft. scuffing through slightly. (ct. 2).

Basic – Woman

- 1-15 Same as man's steps but moving in opposite direction and with opposite feet. Thus the woman is backing up when the man is moving forward.
- 16 Stamp once on Rt.

Variations Variation I (Lady turns)

Woman may turn man's right arm on measures 13, 14, 15 and end with the stamp of the right foot (measure 16).

Variation II (Off beat stamps)

This variation occurs on measures 15 and 16.

15 Men fall in place on Lft, raising right foot up and behind (ct. 1). Tap right heel next to Lft. (ct. &). Fall again on Lft. (ct. 2). Tap right heel again (ct. &). Footwork is opposite for the woman.

16 Men fall in place on Rt., raising left foot up and behind (ct. 1). Tap right heel next to Lft (ct. &). Fall again on Rt. (ct. 2). Tap right heel next to Lft (ct. &). Footwork is opposite for the woman

REZIJANKA I
(REZIJA VALLEY, SLOVENIA/ITALY)

Source: Learned by Billy Burke at the Seminar on Yugoslav Dance, Badija
Recording: AMAN 102
Meter: 2/4
Formation: Couples facing across a "Contra"Type" set.

Note: The men and the women have their own distinct footwork and pattern for the first 12 measures of the dance and essentially the same footwork for measures 13 - 16.

Measure Man's step and pattern

- 1-4 Four steps starting with Rt. to make 1+ turn in place CCW. This ends with the fourth step actually stepping a little beyond the complete point to step back with the Lft and have right shoulder towards partner.
- 5-6 Two steps to move to the center of the set, making one half turn CW.
- 7-10 Four steps starting Rt. to make 1 complete turn CCW and traveling the rest of the way across the set to partner's position.
- 11-12 Two steps to move to the center of the set, making one half turn CW.
- 13-14 Two steps to move back to starting spot and begin a "U" turn CCW to face partner.
- 15 Two running steps Rt., Lft. to complete "U" turn to face partner
- 16 Jump onto both feet to end in starting position, fully facing partner.

(Continued)

Rezijanka I - Continued

Woman's step and pattern

The woman's step throughout is comprised of two walking steps, one per measure and a step-together, on one measure. This will be used to describe the woman's pattern and called "1 woman's step".

- 1-3 With "1 woman's step" make one + turn CW in place to end with left shoulder towards center.
- 4-6 Crossing the Rt. over the Lft move to center of set and making one half turn to left with one "woman's step".
- 7-9 Continue moving across the set to end in partner's starting position with one "woman's step" completing one complete turn to right.
- 10-12 Crossing Rt. over the Lft. move to center of set and making one half turn to the left with one "woman's step".
- 13-14 Two steps to move back to starting spot and begin a "U" turn CW to face partner.
- 15 Two running steps Rt., Lft. to complete "U" turn to face partner
- 16 Jump onto both feet to end in starting position, fully facing partner.

REZIJANKA II
(REZIJA VALLEY, SLOVENIA/ITALY)

Source: Learned by Billy Burke at the Seminar on Yugoslav Dance, Badija
Recording: AMAN 102
Meter: 2/4, dance moves in 5 measures phrases.
Formation: Men and women in line side by side, left shoulders together but not touching.

Note: The men and the women have the same footwork and move around a “diamond” comprised of their starting position and a spot between them and forward about three feet.

Measure

- 1-4 Turning right (CW) dancers take four steps to make one complete turn at the same time moving to the “point” position between the dancers and about three feet in front of them.
- 5 Point to front (directly away from partner) with Rt. on ct. 1 of measure 5.
- 6- 8 Turning to left (CCW) dancers take 3 steps to move to partner’s starting position, both dancers face original direction.
- 9 Touch Lft. in front.
- 10 Step back on Lft. turning to face partner.

Dance is repeated with floor position exchanged and returning to original position.

In both Rezijankas the tune has a “high” melody and a “Low” one. Dance must be started on “high” melody. When the musicians want to stop the dance they play two “high” melodies in a row.

SVATOVSKA POLKA
(GORENJSKA, SLOVENIA)

Source: Dr. Ivan Ivancan, Seminar on Yugoslav Dance, Badija
Recording: AMAN 102
Meter: 2/4
Formation: Couples in ballroom position, facing LOD. Polka step herein is a rolling Rt. - Lft. - Rt., Lft. - Rt. - Lft.

Measure

- 1 Moving LOD in LOD, Man starting Lft, Woman Rt., take 1 "Polka Step" fwd.
- 2 Repeat measure 1 with opposite footwork.
- 3 Couple turns $\frac{1}{4}$ turn to left to face center of circle using 1 "Polka Step". Man must step back on Lft. and woman around and forward with Rt.
- 4 Couple turns back to original facing with one "Polka Step". On last ct. of the "Polka Step" couple leans forward kicking free foot behind, (man's Rt., ladies' Lft.)
- 5 Take 1 "Polka Step" in LOD to come out lean.
- 6-7 Couple separates and puts hands on hips. Each take two turns in LOD with 4 steps, one step per count. Man turns CCW, woman turns CW.
- 8 Facing partner take 3 strong steps in place, then return to ballroom position to begin dance again.

Variations to Measures 6-7

Man turns lady under his right arm. This essentially has the lady doing the same turn she did in measures 6-7 of basic step while man turns her under his right arm and does the two measures without turning

TARABAN
(BILOGORA, CROATIA)

Source: Dr. Ivan Ivancan
Recording: AMAN 106
Meter: 2/4
Formation: Fairly small mixed circles, back-basket hold.

Measure Pacing

- 1 Step to left with Lft. (ct. 1). Close Rt. to Lft. (ct. 2).
- 2 Step side left with Lft (ct. 1). Touch ball of Rt. next to Lft. (ct. 2).
- 3-4 Repeat measures 1 & 2 with opposite footwork and direction.
- 5-8 Repeat measures 1-4, but take weight on Rt. on last count of measure 8.

Chorus

- 1 Step across Lft. onto Rt. (ct. 1). Step side Lft. on ball of foot (ct. &).
Step across Lft. onto Rt. (ct. 2). Step side Lft. on ball of foot (ct. &).
This is a “buzz step”.
- 2-8 Repeat measure 1.

Drmes

- 1 Step strongly into center and slightly across Lft. with Rt. (ct. 1).
Bounce on Rt. (ct. &). Step back into place on Lft. (ct. 2). Bounce on
Lft. (ct. &).
- 2-8 Repeat measure 1 seven times.

Chorus

- 1 Step across Lft. onto Rt. (ct. 1). Step side Lft. on ball of foot (ct. &).
Step across Lft. onto Rt. (ct. 2). Step side Lft. on ball of foot (ct. &).
This is a “buzz step”.
- 2-8 Repeat measure 1.

Repeat from beginning alternating between pacing, chorus, drmes,
chorus.

Presented by Billy Burke at Kyklos Spring Festival 2013, Portland OR

Taraban Words

Ljepo ti je plesat tarabana
Gore skocim, dolje idem sama.
Op lane milo lane dolje idem sama //

Oj, gavrane, hvataj se do mene
Za tobom mi moje srce vene
Op lane milo lane dolje idem sama //

Moje zlato u tudjini vene,
Aoj, zlato, sjecas li se mene
Op lane milo lane dolje idem sama //

Kakos am te nekada ljubila
Tako sam te jadna iz gubila.
Op lane milo lane dolje idem sama //

Sunce stalo pa se zagledalo
U' ne dvore gdje je zlato moje.
Op lane milo lane dolje idem sama //

ZENSKO CAMCE
(WESTERN MACEDONIA)

Source: Stanimir Visinski, Institute on Badija, 1973
Recording: AMAN 105
Meter: Part I – See not, Part II 7/8, this is basically a Slow-Quick-Quick pattern which is broken into a (1, &, uh, 2, &, 3, &) when needed.
Formation: Lines of women, hands held up in “W” position.
Note: The slow part of this dance belongs to a tradition of dancing in parts of Macedonia where the dancers are in control of the musical meter and tempo; i.e. the musicians follow the lead dancer. Therefore, no strict meter can be assigned to the first or slow section of the dance. It will be notated as groups of steps with holds in between. There are absolutely no hip movements to the side in the dance.

Group Pattern I – Introduction

- 1 With weight equally on both feet, bend knees 2 times. This is done only once in the dance.

Pattern II

- 1 Step fwd. on Lft. Step back on Rt. Bring Lft foot to left side of Rt. ankle and raise onto ball of Rt. Hold.
- 2 Lower Rt. heel twice. Step side left on Lft. Dip by bending left knee . Step in diagonally across on Rt. Step back on Lft. bring Rt. in front of Lft. Raise onto ball of Lft. Hold
- 3 Lower Lft. heel twice. Step side right on Rt. Step Lft. behind Rt. Step side Rt. Raise Lft. in front of Rt. Dip by bending right knee. Step Lft diagonally across Rt. Take a small step to right with Rt. bringing Lft in front of Rt. Raise onto ball of Rt. and hold.
- 4 Step across in front of Rt. onto Lft. bringing Rt. up and in front of Lft. dip by bending the Lft knee. Step across in front of Lft. onto Rt. bringing Lft up in front of Rt. Dip by bending right knee.

Repeat from beginning of Pattern II until the music changes to the 7/8 meter. Music will change after a group 2 movement.

(Continued)

Zensko Camce (Continued)

- | <u>Measure</u> | <u>Pattern III – 7/8 Music</u> |
|----------------|--|
| 1 | Facing slightly right step on Rt. (cts. 1, &). Step in place on ball of Lft. (ct. uh). Step slightly fwd. on Rt. (cts 2, 3). |
| 2 | Repeat measure 1, continuing to move to the right but with opposite footwork. |
| 3 | Still moving to right step on Rt. (ct. 1). Step Lft. (cts. 2, 3) |
| 4 | Turning to face center step side Rt., bringing Lft up in front of Rt. (ct. 1). Dip by bending right knee (cts. 2, 3). |
| 5 | Step to left with Lft. (ct. 1). Step Rt. across Lft. (cts. 2, 3). |
| 6 | Step side Lft. bringing Rt. in front of Lft. (ct. 1). Dip by bending left knee (cts. 2, 3). |

Variation to Pattern III

On measures 1-2, dancers may release hands and make one complete turn clockwise to join hands in line again.