

LYRICS FOLK DANCE FESTIVAL

May 9 - 11, 2025

CROATIAN DANCES

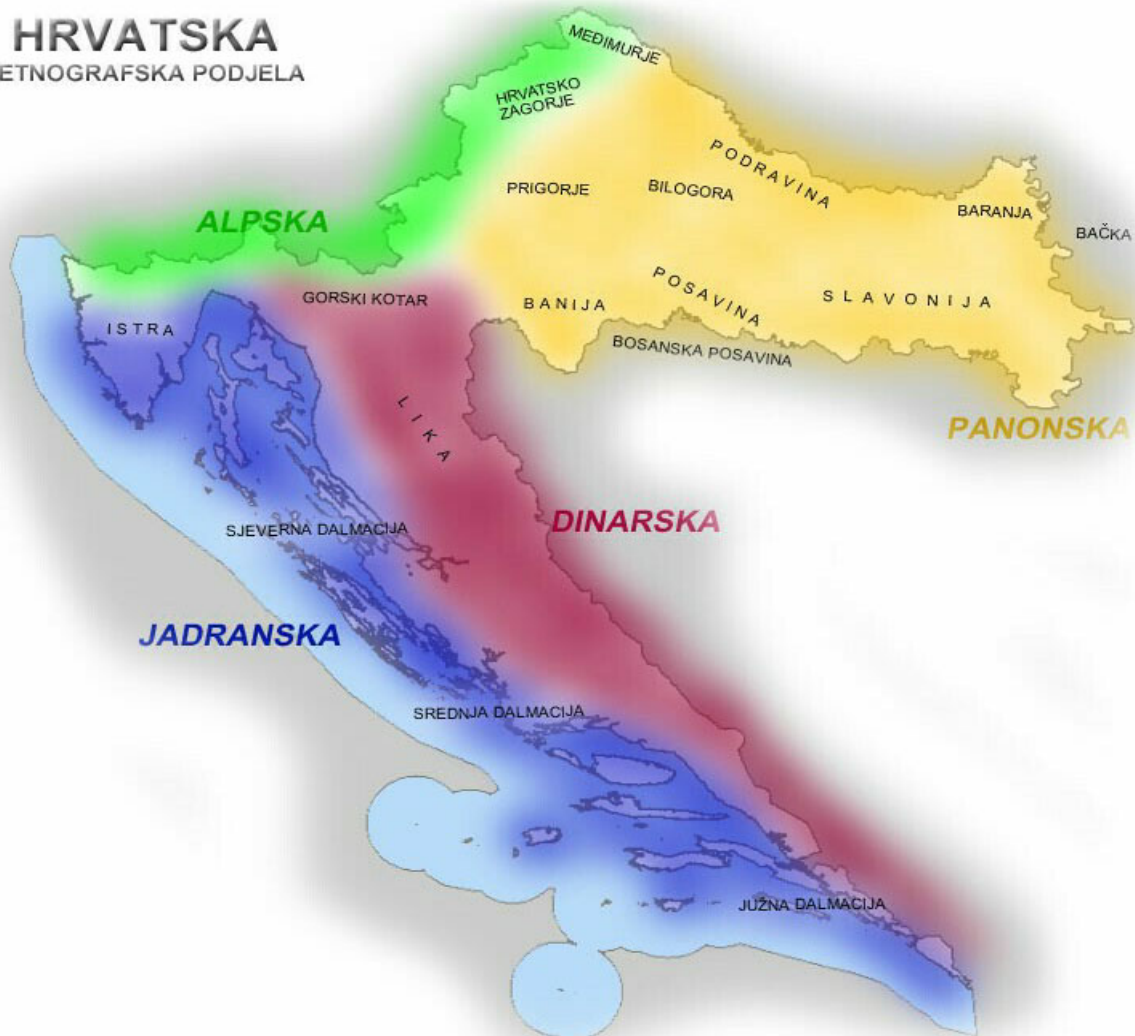
Presented by: **Željko Jergan**



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Ethnographic regions of Croatia

HRVATSKA
ETNOGRAFSKA PODJELA



Alpska zona – Alpine Zone
Panonska zona – Pannonian Zone
Dinarska zona – Dinaric Mountain Zone
Jadranska Zona - Adriatic Zone

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

OTEZAVAC

Klakar, Brodsko Posavlje



Brod-Posavina County (*Croatian: Brodsko-posavska županija*) is the southern Slavonian County in Croatia. Its center is the city of Slavonski Brod and it spreads along the left bank of the Sava River, hence the name Posavina.

TRANSLATION: Drawn out song

PRONUNCIATION: OH-TAJ-ZAH-VATZ

MUSIC: "LEAD THE DANCE - Povedi kolo" – Band #11
Vocals by Ensemble IGK

FORMATION: Closed circle

HOLD: *Escort position:* R arm bent and across body at waist,
L arm resting on neighbors R arm.



Dance travels RLOD or CW

	<u>Cts.</u>	<u>1</u>	<u>2</u>	<u>3</u>	<u>4</u>	
Meas. 1 4/4		No movement, Sway R, Sway Lft				
	<u>Cts.</u>	<u>1</u>	<u>2</u>			
Meas. 2 2/2		Step R frwr, Step Lft back				
	<u>Cts.</u>	<u>1</u>	<u>2</u>	<u>3</u>	<u>4</u>	
Meas. 3 4/4		Step on R, hold, Step Lft, Step R beh. lf leftward				
	<u>Cts.</u>	<u>1</u>	<u>2</u>			
Meas. 4 2/4		Step Lft, Step Right front of lft				
	<u>Cts.</u>	<u>1</u>	<u>2</u>	<u>3</u>	<u>4</u>	
Meas. 5 4/4		Sway Lft, hold Sway R, Sway Lft				
	<u>Cts.</u>	<u>1</u>	<u>2</u>			
Meas. 6 2/4		Same as Meas. 2				
	<u>Cts.</u>	<u>1</u>	<u>2</u>	<u>3</u>	<u>4</u>	
Meas. 7 4/4	2 grapevine:	Step R front, Step L to side, step R beh lft, Step L, of lft				
	<u>Cts.</u>	<u>1</u>	<u>2</u>	<u>3</u>	<u>4</u>	
Meas. 8 4/4		Step Rgt, front, Step Lft, Step Rgt., bring Lft tog..				

Otezavac Pg. 2;

- Meas. 1: Hold for 2 counts, Sway R, Sway L.
 Meas. 2: Step R frwrd, step Lft back
 Meas. 3: Step R twrds lft, hold; Step on Lft, step on Rgt beh lft
 Meas. 4 Step on L, Step on R front of lft
 Meas. 5 Sway Lft, hold, Sway R, Sway Left
 Meas. 6 Same as Meas. 2
 Meas. 7 & 8 2 Grapevines, step R frwd, step L, step R beh L, step L and step R frwd, step L , step on Rgt, and bring L together slowly.

Klakar, Brodsko posavlje

(arr:sms'11)

- Ej,* - no movement
zapjevat ću - quick sway r-l + r fwd & l bkwd
ej, - R walk CW
zapjevat ću, - grapevine / L to the left, R behind L, L to the left, R in the front of left
ej, - sway L
zapjevat ću, - *** repeat quick sway r-l + r fwd & l bkwd
nek me čuje Sava - 2 grapevines/R fwd, L to the left + R behind L, step on R and bring L together

*Ej, i moj lola, ej, i moj lola,
 ej, i moj lola, ako već ne spava.*

*Ej, grlo moje, ej grlo moje
 ej, grlo moje, zapjevaj zagudi.*

*Ej, ko je pospan, ej, ko je pospan,
 ej, ko je pospan, neka se probudi.*



ŠTIRI SNEHE

Međimurje, Croatia



Međimurje Region is an area within the Drava River basin in Croatia. Situated on the northernmost edge of Croatia, Međimurje currently shares borders with both Slovenia and Hungary and is also very close to Austria. Its western border meets the foothills of the Alps while its eastern edge touches the [Pannonian plains](#). The name Međimurje, taken from the words “međi” (between) and “mor(j)e” (sea), means “between the water”.

Over the centuries the area has been ruled by various different nation-states, as the Austro-Hungarian Empire. The music, cuisine and even the language of the area is rich with cultural influences from its neighbors, predominantly Hungary. While musical accompaniment at one time was by “cimbalom” and “gusle”, the tamburitza orchestra and violin accompany today dancing and singing.

Željko did research throughout the Međimurje from 1972 until present days.

TRANSLATION:

Four women

PRONUNCIATION:

SH-TEER-EE SNEH-HEH

MUSIC:

“Lead the Dance - Povedi kolo” – Band #3 (LADO)

FORMATION:

- Part I - closed circle with pinkies joined in "W" pos.
- Part II - singles with hands on hips - for M they are slightly fwd on the hip bone with fingers fwd, for W they are on the waist with fingers fwd.
- Part III - hands down

STYLE/STEPS:

- Part I - Bouncy with fluid knees. Hands move up and down with body when in closed circle formation.
- Part II - czardas steps/Flex knees on each step, very bouncy. Bouncy steps hops - free ft lifts slightly fwd low to floor
- Part III - “two steps” - Flat footed, both M and W have same heavy styling

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 &).

Repeat with opp ftwk for a "double csárdás to R."



PART III: INTRODUCTION Instrumental / with wt on both ft - flex knees

1 Facing center and moving bkwd away from ctr - step on L R, L bkwd (ct.1,2,3); Lift on L, bring R ft next to L (ct.4)

3 Stamp with L ft (ct 1-2) and stamp with R (ct 3-4)

Releasing hands

5 Repeat meas 2 – half turn CCW / L,R,L hop

6 Repeat meas 3



1 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 &) – move diag L fwd towards center

2 Repeat with opp ftwk for a "double csárdás to R." – move diag R fwd towards center

3 2 step hops / step on the L and hop + step on R and hop

4 Individually turning CCW (L) in place l-r + L hop (q-q-q-q)

5 Stamp with R (S) + stamp L (S). End facing ctr.

PART III: Facing CW, “V” hold

1-4 “Two steps” 8 times - Step on L fwd (ct.1); Step on R next to L (ct. &);
Step on L fwd (ct.2) Repeat cts.1&2 with opp. ft

5 2 stamps with L ft in place (S-S)

Repeat; *Part I-II-III*

PATTERN - *Part III*
 - *Part I-II-III / three times*
 - *Fourth time Part I-II*



ŠTIRI SNEHE

Međimurje, Croatia

*Štiri snehe so se spominale,
Kak bi k večer skup jačmena krale.*

*Prva veli: Kak je jako roden!
Druga veli: Hote, ja ga bodem!*

*Tretja plaftu doli je prestrla,
Cielu stajcu noter je podrla.*

*Štrta veli: Najte mene mesti,
Ja sem slaba ipak nebrem nesti.*

*Four women are plotting
how to steal the barley tonight*

*The first one says, 'barley has been fruitful'
The second one says, let's go, I'll do the harvesting'*

*The third one lays down the large cloth and places
a bundle of barley on it.*

*The fourth one says, 'don't ask me to carry it,
I am too weak for the job'*



MARICE KOLO

Baranja, Croatia



In the Pannonian part of Croatia, between the Dunav River and the lower course of the Drava River, is the region of Baranja. This remote and isolated area has preserved its authentic dances, songs and costumes. While musical accompaniment was previously led by the *gajde* (bagpipe) and *diplice* (wooden flute), the tamburitza orchestra now accompanies the dances. Željko researched this region from 1976 until present days.

TRANSLATION: Mary's Circle Dance

PRONUNCIATION: MA-RI-TZE KOH-LOH

CD: "LEAD THE DANCE - POVEDI KOLO" Track # 14 (Ladarice)

FORMATION: Circle alternating M and W. W hands on M shldr's, M behind W back or, if there are several W together, belt hold with R over, L under.

STYLE - Same ftwk for all dancers, except the M can improvise. The style is very stiff and rigid. Part of the dance is done flat-footed and part on the ball of the foot and with varying degrees of vertical movement.

METER: 2/4

PATTERN

Instrumental 1 *Meas. 12+8+8*

- 12 meas; 4 meas - **pause**
8 meas - **walks to R - L**

1. Step R diag R fwd, leave L in place with toe touching floor (ct 1); bounce on R (ct 2).
- 2 Step back on L where toe touched (ct 1); bounce on L (ct 2).
- 3 Step R behind L (ct 1); bounce on L (ct 2).
- 4 Sway L-R / Step L to L quickly (ct 1); step R close to L quickly and slightly fwd (ct 2).

5-8 Repeat meas 1 - 4, alternating ftwk

- 16 meas; **Drmeš to the R - L - R - L**

Steps are heavy and very bouncy with knee flexes throughout fig.

- 1 Stamp R diag R fwd with bounce and knee flex (ct 1); bounce twice on R (ct2-&).
- 2 Step L back to place with bounce and knee flex (ct 1); bounce twice on L (ct2-&).
- 3 Step R behind L with knee flex (ct 1); bounce twice on R (ct 2-&).
- 4 Step L to L with knee flex (ct 1); bounce twice on L (ct 2-&)

5-16 Repeat meas 2 - 4, 3 more times (4 in all), except on last meas, quickly step R, L in place.

Vocal *Meas. 12 (4 + 8)*

Oj, curice, Marice, u bilom prgaću, 1 walk to the R
ti pozdravljaš, Marice, momke po buvaću. 2x

Walks in both directions (R & L)

Instrumental 2 *Meas. 8+8*

- 16 meas; 1 drmeš to the R + 1 drmeš to the L / **2x**

Vocal *Meas. 12 (4 + 8)* *** Same as before

Oj, curice, Marice, bil' ti meni dala,
Da poljubim Marice tvoja usta mala. 2x

Instrumental 1 *Meas. 12+8+8*

Same as before expect 4 sways at the beginning!

- 12 meas; 4 meas - 4 sways R-L-R-L
8 meas - walks to R & L
- 16 meas; Drmeš to the R - L - R - L

Vocal *Meas. 12 (4 + 8)* *** Same as before

Oj, curice, Marice, kad' ti zaspi nana,
Ljubit' ću te Marice sve do bila dana. 2x

Ending Instrumental 4 meas

+ **Vocal** 4 meas *Ljubit' ću te Marice sve do bila dana*

Oj curice Marice u bilom prgaću,
Ti pozdravljaš, Marice, momke po buvaću.

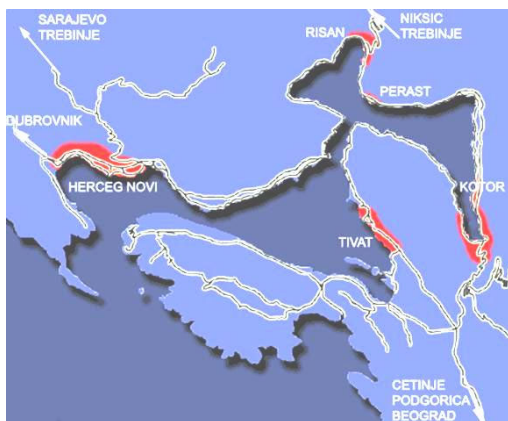
Oj curice Marice bil' ti meni dala,
Da poljubim, Marice, tvoja usta mala.

Oj curice Marice kad' ti zaspi nana,
Ljubit' ću te Marice sve do bila dana.



ŠKALJARSKO KOLO

Montenegro



On the south Adriatic coast in Boka Kotorska, Montenegro, live Croats whose ancestors immigrated to this region in the early 9th century. A port on the Adriatic, the dances from this region are majestic, elegant and simple and are similar to dances from other port cities which reflect a western European and Mediterranean influence. There were few opportunities to dance, mostly for church celebrations, holidays and weddings, and then only in public gathering places. The musical accompaniment was traditionally a mandolin, but today they are mostly brass bands.

TRANSLATION: Dance from Škaljari

PRONUNCIATION: shkahn-lee-jahr-skoh koh-low

MUSIC: CD: "A Road Less Traveled", Band #13
"Croatian Couple Dances", Band # 10

RHYTHM: 6/8 meter counted: 1-2-3 4-5-6
Dancer's cts: 1 & 2

FORMATION: Closed circle of cpls (W on MR side) with hands joined in W pos; W has handkerchief in R hand. The dance can also be done in cpls or individuals.

STYLE: Elegant and majestic, with small bounce in the cadence.

HANDS: When hands are free, M tuck thumbs in front of belt; W have handkerchief in R hand waving it above head, while back of the L wrist is on hip.

METER: 6/8 **PATTERN**

Meas.

INTRODUCTION: 4 beats (2 Meas.)

FIG. I:

1-8 Facing and moving L (RLOD) - beg L, do 8 two-steps fwd.

FIG. II:

1-2 Still moving L (RLOD) - step L, R, L fwd (cts 1-2-1); touch R fwd - pivoting to face R (LOD) (ct 2).

3-4 Repeat with opp ftwk and direction. (RLR, tch L)

5 Step L to L - turning to face slightly R of ctr (ct 1); touch R fwd (ct 2).

6 Repeat meas 5 with opp ftwk and direction. (R to R, tch L)

7-8 **MEN:** (thumbs in belt): Releasing hands - step L,R,L - turning L (CCW) once in place (ct 1-2-1); close R beside L (ct 2).

- 7 **WOMEN:** L hand on hip, R waves kerchief above head ht.
Step L,R fwd twd ctr - moving twd inside of circle in front of M (cts 1-2).
- 8 Step L,R - turning 1/2 L (CCW) to face ptr (cts 1-2).

NOTE: Cpls are now in a double circle with W on the inside of circle with back to ctr. Ptrs face

FIG. III:

M thumbs in belt, W wave's kerchief in air.

- 1-2 Moving in to own L - step L,R,L fwd (cts 1-2-1); touch R fwd and clap hands at shldr ht - pivoting to face slightly R of fwd (ct 2).
- 3-4 Repeat with opp ftwk and direction. (RLR, tch L)
- 5 Step L to L - face slightly R of fwd (ct 1); touch R fwd (ct 2).
- 6 Repeat meas 5 with opp ftwk and direction. (R to R, tch L)
- 7-8 Step L,R,L - turning L (CCW) once in place (ct 1-2-1); close R beside L (ct 2).
- 9-16 Repeat meas 1-8. End facing ptr.

FIG. IV:

- 1 Joining R hands slightly above head ht - step (rock) L fwd with R shldr adjacent - hands raise high (ct 1); step R back to place (ct 2).
- 2 Step (rock) L bkwd (ct 1); step R fwd to place.
- 3-4 Repeat meas 1 with same ftwk, but with L shldr adjacent.
- 5-6 Beg L, do 4 two-steps fwd - beg to exchange places by passing L shldr.
- 7-8 With 2 more two-steps - turn R (CW) in place to end facing ptr. *You have now exchanged places.*
- 9-16 Repeat meas 1-8 once more in exchanged places to end in orig pos (*M back to ctr*).

- ❖❖ Reform circle and repeat dance from beg one more time.
End dance in double circle with W back to ctr.
End dance with M bowing and W curtsy holding skirts.



GRAD SE BELI

Međimurje, Croatia



Međimurje is located between the Drava and Mura rivers and the Hungarian border. There are relatively few facts concerning the dances from that area 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 I, those songs were used as a foundation for the creation of many new national dances, rooted in the peasant dances of other bordering cultures, like csárdás. Dances are often accompanied by singing and orchestra comprised of cymbal, violin, clarinet and bass, and

sometimes the tamburitza orchestra.

Željko first researched Međimurje region in 1971 and continues to this day.

TRANSLATION: A white City

PRONUNCIATION: GRAHD SE BELLY

CD: “Ajde cure u kolo/ Come on girls, let’s dance!” Band #17

FORMATION: Closed circle of M and W, facing ctr with hands joined in W-pos.

STYLE: Flat footed, both M and W have same heavy styling. Knees are always slightly bent. Both M and W dance with energy.

METER: 4/4

PATTERN

Meas.

INTRODUCTION: 6 meas

1-6 Facing ctr. Wait

FIG. 1 (Singing part) - “W” hold

7 Facing diag. to L, Step on L R, L fwd(ct.1,2,3); Lift on L, bring R ft next to L (ct.4)

8 Repeat Meas.1 with opp. ft and direction

9 Same foot work as Meas.1 but make half turn to CCW in place and face outside

4 Same foot work as Meas.2 but move bkwd twd ctr.

5-6 Facing outside, Stamp step on L fwd(ct.1); Stamp step on R next to L(cts.2,3); Stamp step on L fwd(ct.4); Small stamp steps on R,L fwd(cts.5,6); Stamp step on R fwd(cts.7,8)

7-8 Repeat Meas.5-6

9 Step on L to L(ct.1); Step on R next to L(ct.2); Step on L to L(ct.3); Touch on R next to L(ct.4)

10 Repeat Meas.9 with opp. ft and direction

FIG. 2 (Instrumental part)

- 1-4 Facing CW, "V" hold, Repeat Singing part Meas.5-8
- 5 Step on L fwd (ct.1); Step on R next to L (ct. &); Step on L fwd (ct.2)-"two steps"
Repeat cts.1&2 with opp. ft
- 6 Repeat Meas.5

TRANSITION 1

- 1-4 Repeat Fig.2, Meas.4-5 two times- 8"two steps"

TRANSITION 2

- 1/2 Facing ctr., Bounce two times in place (cts.1,2)

TRANSITION 3

- 1-4 1/2 Repeat Transition 1 & 2

ENDING

- 1 Repeat Fig.2, Meas.4, cts.1&2 (cts.1&2); Facing ctr., stamp on R next to L(ct.3);
hold(ct.4)

SEQUENCE:

- (Fig.1&2) x2
- (Fig.1+Transition1)
- (Fig.1&2+Transition 2)
- (Fig.1&2+Transition 3)
- (Fig.1&2+Ending)



1. *Grad se beli preko Balatina, grad se beli preko Balatina,
su-naj-naj, su-naj-naj, su-naj-naj, su-naj-naj,
grad se beli preko Balatina.*

2. *Kre grada se sive ovce pasu...*

3. *Nje mi zvrća mlada devojčica...*

4. *Nje mi zvrća, veselo popeva...*

5. *Imam braca, imam i dragoga...*

*A town is being painted across Lake Balaton. Near the town there are grey sheep grazing.
Sheep guards a young girl and sing cheerfully. I have a brother and I have a sweetheart.*

Presented by Željko Jergan

GRAD SE BELI PREKO BALATINA

1. Grad se beli preko Balatina, grad se beli preko Balatina,
su-naj-naj, su-naj-naj, su-naj-naj, su-naj-naj,
grad se beli preko Balatina.
2. Kre grada se sive ovce pasu...
3. Nje mi zvrća mlada devojčica...
4. Nje mi zvrća, veselo popeva...
5. Imam braca, imam i dragoga...

GRAD SE BE - LI PREKO BALATI - NA. GRAD SE BE - LI PREKO BA - LA - TIN (A)
 KRE GRA - DA SE SIVE OVCE PA - SU. KRE GRA - DA SE SI - VE OV - CE PASU
 NJE MI ZVRA - ČA MLADA DEVOJČI - CA NJE MI ZVRA - ČA MLADA DEVOJČI - CA
 NJE MI ZVRA - ČA VESELO PO - PE - VA NJE MI ZVRA - ČA VE SE - LO PO - PE - VA
 I - MAM BRA - CA I - MAM I DRAGO - GA I - MAM BRA - CA I - MAM I DRAGO - GA

SUNAJ NAJ SUNAJ NAJ SUNAJ NAJ SUNAJ NAJ GRAD SE BE - LI PREKO BALATI - NA
 SUNAJ NAJ SUNAJ NAJ SUNAJ NAJ SUNAJ NAJ KRE GRA - DA SE SIVE OVCE PASU
 SUNAJ NAJ SUNAJ NAJ SUNAJ NAJ SUNAJ NAJ NJE MI ZVRA - ČA MLADA DEVOJČI - CA
 SUNAJ NAJ SUNAJ NAJ SUNAJ NAJ SUNAJ NAJ NJE MI ZVRA - ČA VESELO PO - PE - VA
 I - MAM BRA - CA I - MAM I DRAGO - GA

SUNAJ NAJ SUNAJ NAJ SUNAJ NAJ SUNAJ NAJ KRE GRA - DA SE SIVE OVCE PASU
 SUNAJ NAJ SUNAJ NAJ SUNAJ NAJ SUNAJ NAJ I - MAM BRA - CA I - MAM I DRAGO - GA

Go - GA

*A town is being painted across Lake Balaton. Near the town there are grey sheep grazing.
 Sheep guards a young girl and sing cheerfully. I have a brother, and I have a sweetheart.*

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.

TRANSLATION: Fall apart, my boots

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

CD: “BAŠTINA HRVATSKOG SELA” by Otriv, Band # 11

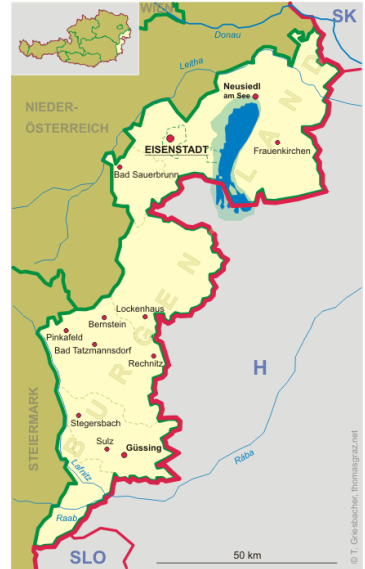
CASSETTE: “Treasury of Croatian Dances” by Jerry Grcevich, side A/5
“Croatian Folk Dances” by Jerry Grcevich, Vol. II, side A/4

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)
Ending: Stamp L - R in place on last 2 steps |
| I-II | I-II | |
| III | IV | |



SONG:

Derite se čizme moje,
doma imam troje nove.
Lala, lalala, lala, lalala, la!
*I will wear out my boots dancing. Who
cares! I have three more pairs at
home.*

Doma imam troje nove,
nek ća nisu niedne moje.
Lala, lalala, lala, lalala, la!
*I have three more pairs at home.
And they are not mine.*



STARAČKO KOLO

Slavonia, Croatia



Slavonija is the largest and most fertile part of Croatia's land. It borders Hungary and the Drava River on the north, the Sava River on the south, the Moslavina Region on the west and the Srijem Region on the east. For this reason, Slavonian folk traditions have remained unchanged for centuries. The wealth of this region is reflected in the dances, songs and costumes. Most of the dances in Slavonija surround the musicians, who are in the center of the circle. Musical accompaniment features the tambura (samica), and a full tambura orchestra.

Slavonian people dance to celebrate any occasion - weddings, harvest, church celebrations, or any other daily occurrence that merits a celebration. "Staračko kolo" is from Brodsko Posavlje part of Slavonia Region.



TRANSLATION: Ancient dance

PRONUNCIATION: STA-RACH-KO koh-loh

MUSIC: CD "Ajde cure u kolo/ Come on girls, let's dance!" Band #10

FORMATION: Closed circle, alternating M & W in front basket hold

STYLING: The drmeš (shaking dance) is done flat-footed, with very small steps and movements. Smaller movements are most stylistically correct.

METER: 4/4

Meas

INSTRUMENTAL PART

- 1-2 Facing ctr., Sway to L (cts.1,2); Sway to R(cts.3,4); Repeat Meas.1
- 3 Step on L in place (ct.1); Slight hop on L, keep R next to L cuff (ct.2); Repeat cts.1,2 with opp. Ft (cts.3,4)
- 4 Repeat Meas.3
- 5 Step on L to L(ct.1); Step on R across L(ct.2); Step on L to L(ct.3); Slight hop on L(ct.4)
- 6 Step on R to R (ct.1); Step on L next to R (ct.&); Repeat cts.1& (cts.2&); Step on R to R(ct.3) Slight hop on R(ct.4)
- 7 Step on L to L (ct.1); Bring R ft next to L and bounce twice (cts.2&); Step on R in place (ct.3);
Step on L to L, leave R ft to R and bounce twice, wt. on both ft (cts.4&)
- 8 Step on L in place (ct.1); Bring R ft next to L and bounce twice (cts.2&);
Step on R in place (ct.3); Slight hop on R (ct.4)

SINGING PART

- 10 Hold(cts.1,2,3,4)
11 Sway to L,R,L,R(cts.1,2,3,4)
12 Facing diag. CW, Step on L,R,L,R fwd(cts.1,2,3,4)
4 Facing ctr., Repeat Meas.2
5-6 Facing diag. CW, Step on L fwd (ct.1); Step on R in front of L (ct.2); Step on L to L (ct.3);
Step on R behind of L (ct.4); Repeat Meas. 5 (cts.5,6,7,8)

SEQUENCE:

Instrumental Part Meas.1-hold
Meas.2-8: Repeat Meas.2-8 of Instrumental part
Meas.9-24: Repeat Meas.5-8, four more times

Singing Part

Instrumental Part Meas.1-8: Repeat Meas.1-8 of Instrumental part
Meas.9-16: Repeat Meas.5-8, two more times

Singing Part

Instrumental Part Meas.1-8: Repeat Meas.1-8 of Instrumental part
Meas.9-16: Repeat Meas.5-8, two more times



Presented by Željko Jergan

STARAČKO KOLO

Brodsko posavlje, Slavonia

(Slavonia)

(arr:sms'11)

S
A
T
B

Solo:
Ej, iz da - le - ka

Svi M:
Kad' iz bli - za

ći - ni mi se se - ka, o - no ba - ba Li - za,

5

Svi:
Kad' iz bli - za

Solo:
Ej, be - ča - ru - ša

o - no ba - ba Liz! ci - lo se - lo vi - će,

9

Svi Z:
pa ne - ka sam

Svi:
pa ne - ka sam

što se ko - ga ti - će, što se ko - ga tić!

pa ne - ka si što se ko - ga tić!

Men solo Ej, iz daleka ćini mi se seka,
All Men Kad' iz bliza ono baba Liza,
M&W Kad' iz bliza ono baba Liz!
 Ij (iju, iju, iju) ju.....!

Women solo Ej, poklade su da se veselimo,
All women a korizma da se žalostimo,
M&W a korizma da se žalostim'!
 Ij (iju, iju, iju) ju!

Željko Jergan



SVIRAJ SVIRČE DRMEŠA

Moslavina, Croatia



Moslavina is situated at the foot of the Moslavina Hill, at the apex of many rivers, lakes and swamps. This region is renowned for its wine and agricultural wealth. Cheerful and spirited dances followed by songs or tamburitza playing, as well as women folk costumes decorated with embroidery and other decorations are characteristic for this region. In old days people danced along with instruments such as "tambura samica", "frulice", "gajde" and "dude", while today a dance is usually followed by tamburitza players.

Željko was researching in Popovača and Kutina (parts of Moslavina region) from 1977 until 1985 and continues to this day.

TRANSLATION: Musicians play the "drmeš" (shaking dance)

PRONUNCIATION: SVER-ai SVER-cheh DER-may-shah

MUSIC: CD: "Sviraj svirče drmeša" Band #1

FORMATION: A closed circle joined in either front basket (R over L), or back basket (L over R at shldr-blade ht).

-METER: 2/4

PATTERN

Meas.

INTRODUCTION: 2 meas

A **FIG. I: SINGLE & DOUBLE BOUNCES** (*Women's vocal*)

Face ctr with wt on both ft which are shldr width apart

Single bounce & knee flex

1 Rock/step onto R, ball of L ft remains in place on floor (ct 1); small bounce and knee flex on R (ct 2).

2 Repeat meas 1 with opp ftwk. (Rock/step onto L)

3-4 Repeat meas 1-2.

Double bounces & knee flexes (drmeš)

5-8 Repeat meas 1-2, except on ct 2, &, do double bounces and knee flexes.

9-12 Repeat meas 1-4 - single knee flex.

13-14 Repeat meas 5-8 - double bounces and knee flexes (drmeš).

15-16 Stamp R,L,R in place (cts 1-2-1); hold (ct 2).



FIG. II: CHORUS - CIRCLE L & R (Men's vocal)

- 1 Step L bkwd on ball of ft (ct 1); hold (ct 2).
- Moving to L (CW):**
- 2 Step R across L on full ft (toe points twd ctr), L remains lifted bkwd slightly off of floor (ct 1); step L to L on ball of ft, slightly bkwd out of circle, R remains lifted fwd slightly off floor (ct 2).
- 3-6 Repeat meas 2, 4 more times. (5 times in all).
- 7-8 Stamp R,L,R in place (cts 1-2-1); hold (ct 2).
- 9 Step L fwd, R remains lifted bkwd slightly off floor (ct 1); hold (ct 2).
- 10 Step R bkwd, L remains lifted fwd slightly off fwd (ct 1); hold (ct 2).
- Moving to R (CCW):**
- 11-14 Repeat meas 2, 4 times with opp ftwk (beg L across R). (4 cross-overs in all)
- 15-16 Stamp L,R,L in place (cts 1-2-1); hold (ct 2).
- W styling:* When stepping fwd, the body is over the weighted ft and hips move slightly twd ctr.

B FIG. III: TRIPLETS SDWD L (Instrumental)

Style: Flat footed and very small

- 1 Step R, L, R, moving slightly sdwd to L: Step R in place with a heavy down accent (ct 1); step L slightly to L (ct 2); step R beside L (ct &).
- 2 Step L,R,L, moving slightly sdwd to L: Step L slightly to L with accent (ct 1); step R beside L (ct 2); step L slightly to L (ct &).
- 3-14 Repeat meas 1-2. (12 triplets in all)
- 15-16 Stamp R,L,R in place (cts 1-2-1); hold (ct 2).

REPEAT FIG. II, CHORUS (Circle L & R) (Instrumental)

**** **REPEAT** dance from beginning for a total of 3 times + ending:

ENDING: CIRCLE L, R, L + STAMPS (Instrumental)

- 1-8 Repeat Fig. II (Chorus), meas 1-8. (Cross-over to L + stamps)
- 9-14 Repeat Fig. II, meas 2, only twice as fast (2 buzz per meas), with very very small ftwk (12 buzz steps in all).
- 15-16 Stamp R, L, R in place (cts 1-2-1); hold with wt on both ft (ct 2).



SVIRAJ SVIRČE DRMEŠA

Voloder, Moslavina

1. SVI - RAJ SVIR - ČE
SVI - RAJ, SVI - RAJ
2. TRI JA - BU - KE,
NA OR - NA - RU
3. I JU, I JU,
JA - NA PE - ČE

DR - ME - ŠA,
DO ZO - RE,
TRI DU - NJE,
TRU - NU - LE,
I JU JU,
ZE - E - LJE,

NE - ČEŠ SVI - RAT
ME - NE NO - GE
NA OR - NA - RU
SVO - GA OBA - GOG
ĐU - KA PE - ČE
ĐU - KI NA VE

BA - DA - VA,
NE BO - LE!
TRU - NU - LE,
ČE - KA - LE,
RA - KI - JU,
SE - E - LJE.

1. JA ĆU SVI - RAT
OJ DJE - VOJ - KO
2. OJ DJE - VOJ - KO
KAO JE OO - ŠLO
3. IGRAM, PJEVAM,
- " - - " -

DO ZO - RE,
NE SPA - VAJ,
ČE - LEN CVET,
I DO TOG,
NE ZNAM ŠTA,
- " - - " -

ME - NE RU - KE
NE - GO PLE - ŠI
ČE - KAL SEM TE
O - TI - ŠLA SI
ČI - NI - MI SE
- " - - " -

NE BO - LE,
I DJE - VAJ.
DE - VET LET.
ZA OBA - GOG.
DR - MEŠ DA.
- " - - " -

Sviraj svirče drmeša, nećeš svirat' badava. Sviraj, sviraj do zore, mene noge ne bole.
Ja ću svirat' do zore mene ruke ne bole! Oj djevojko ne spavaj, nego pleši i pjevaj!

Tri jabuke, tri dunje, na ormaru trunule. Na ormaru trunule, svoga dragog čekale.
Oj djevojko crlen cvet, čekal sem te devet let, Kad je došlo i do tog otišla si za drugog'.

I ju, i ju, i ju ju... Đuka peče rakiju, Jana peče zelje Đuki na veselje.
Igram, pjevam, ne znam šta, čini mi se drmeš da.

*Musicians play a drmeš and you won't play for free.
Play until dawn, I don't have sore legs.*



*I'll play until dawn, my hands are not sore.
Hey girl, don't sleep, dance and sing!*

*I'm dancing and singing,
I don't know what – I think it's a drmeš.*

AJ LIPO TI JE

Slavonia, Croatia



Slavonija is the largest and most fertile part of Croatia's land. It borders Hungary and the Drava River on the north, the Sava River on the south, the Moslavina Region on the west and the Srijem Region on the east. For this reason, Slavonian folk traditions have remained unchanged for centuries. The wealth of this region is reflected in the dances, songs and costumes. The song "Aj lipo ti je" belongs to the "Drumarac" type (songs usually sung while walking to the field/party or home from the field/party).

Sometimes they'll sing in the "kolo" too.

TRANSLATION:

"It's nice"

PRONUNCIATION:

AHEE lee-poh TEE yeh

MUSIC:

2/4 meter CD: "Željko Jergan's Dance Journey", Band #7.

FORMATION:

Closed circle, alternating M & W. Front basket hold, R over L. Straight stance, soft bounces.

STEPS / Styling:

Grapevine: Facing L of ctr, and moving in RLOD (CW), step R in front of L (ct 1); Step L to L (ct 2), step R behind of L (ct 1); step L to L (ct 2). This example is four steps over two meas, but the step can be done twice as fast in one meas: ct 1 & ct 2 &.

METER: 2/4

PATTERN

INTRODUCTION

None

- 1 Facing ctr - wait
- 2 Sway on R to R (ct 1); step L to L (ct 2).
- 3 Step R on R twd ctr (ct 1);
Step on L twd outside diag L (ct 2).
- 4-5 Grapevine step (4 steps).
- 6 Repeat meas 3.
- 7 Step R twd ctr, bouncing twice (cts 1 &);
step on L twd outside diag L, bounce twice (cts 2 &).
- 8 Repeat meas 7.
- 9 Grapevine step twice but speed is twice as fast (4 steps).
- 10-12 Repeat meas 7-9.
- 13 Repeat meas 9
- 14 Walk twd ctr R, L (cts 1, 2).
- 15-16 Walk bkwd R, L beside R (cts 1, 2); stand quietly (cts 1,2).



Repeat from the beginning (4 times in all)

Sop

Aj li-po ti je kad se ži-to si-je - Li-po ti je kad se ži-to si-je
 Aj fi-ći ni lo-lo kad po-deš u ko-lo Fi-ći ni lo-lo kad po-deš u ko-lo
 Još je bol-je kad se dvo-je vo-le Još je bol-je kad se dvo-je vo-le
 Jan-je med-no pa će-mo za-je-dno Ja je med-no pa će-mo za jed-no.

Alt I

zi-to si-je - Li-po ti je kad se ži-to si-je
 deš u ko-lo - Fi-ći ni lo-lo kad po-deš u ko-lo
 Još je bol-je kad se dvo-je vo-le Još je bol-je kad se dvo-je vo-le
 Jan-je med-no pa će-mo za-je-dno Ja je med-no pa će-mo za jed-no.

Alt II

zi-to si-je - Li-po ti je kad se ži-to si-je
 deš u ko-lo - Fi-ći ni lo-lo kad po-deš u ko-lo
 Još je bol-je kad se dvo-je vo-le Još je bol-je kad se dvo-je vo-le
 Jan-je med-no pa će-mo za-je-dno Ja je med-no pa će-mo za jed-no.



Aj lipo ti je kad se žito sije
lipo ti je kad se žito sije
Još je bolje kad se dvoje vole. /2x

It's nice to seed wheat but is nicer when you see two in love.

Aj fićini lolo kad pođeš u kolo
fićini lolo kad pođeš u kolo

Janje medno pa ćemo zajedno /2x

*Whistle my sweetheart on the way to the "kolo" party;
 I'll hear you and we can go together.*

Aj lipo tilo rodila mi mama

Lipo tilo rodila mi mama

Još ga malo naredim i sama /2x

Thanks to my mother I was born beautiful but I still take care of myself.

Aj misećina upala u granje

Misećina upala u granje

Lipa večer za ašikovanje. /2x

*The moon is shining through the branches – it's a perfect night
 for a date.*

SVIRAČKO KOLO

Croatia



Centuries of migration of various people to the region of Vojna Krajina (the Military Frontier; near the town of Slunj), helped set the stage for a traditional way of life, specifically one focusing on the tradition of the people. In the past, on Sunday afternoons in the village gathering place, the people from the region of **Kordun** assembled. With the company of good wine, they danced and sang late into the night. Through songs they send each other message's, and taunted or teased one another, and shared feelings. In Cetingrad the dance is accompanied by the one tamburitza instrument called "samica" (danguba, kozarica) or the entire tamburitza orchestra.

TRANSLATION: "Musicians favorite dance"

PRONUNCIATION: SVEER-ach-koh KOH-loh

MUSIC: CD "Resonance of Croatia", Band #16

FORMATION: Circle or semicircle alternating M and W.

HOLD: Front basket (R over L), or back basket (L over R at shldr-blade ht).

STEPS: Buzz steps; rocking sidewise; stamps

STYLE: Earthy, heavy steps

METER 4/4

PATTERN

INTRODUCTION 2 meas.

Meas.

MELODY A;

- 1 To LOD (CCW), running step R, L, R hop, turning to RLOD
- 2 Repeat meas. 1, opp ftwk and direction
- 3 LOD, step R, L, 3 quick stamp- steps R, L, R, turning to RLOD
- 4 Repeat meas. 3, opp ftwk and direction

MELODY B;

- 1 Repeat Melody A, meas. 1
- 2 -4 Buzz step RLOD (CW), w/L leading on ball of foot, R steps flat and in front of L (5x), step L, Hop L, turning to LOD
- 5-8 Buzz step LOD (CCW), w/opp ftwk (7x), step R, hop R, turning toward RLOD



MELODY C;

- 1 To RLOD running step - L, R, L hop / turning to LOD
- 2 To LOD running step – R, L, R hop / turning to the center
- 3 Travelling toward center of circle running step L, R, then 3 quick stamp-steps, L, R, L
- 4 Repeat Meas. 3, travelling backward w/ opp ftwk.

Interlude

SINGING;

- 1-2 Facing ctr – wait
- 3 Sway R to R (ct 1); bounce on R (ct 2); sway L to L (ct 3); bounce on L (ct 4)
- 4 Step R fwd (ct 1); bounce on R (ct 2); step L bkwd (ct 3); bounce on L (ct 4)
-]5-8 Repeat meas. 3-4 (3 times total)

*** **Repeat from the beginning** (5 times instrumental & 4 verses)

PATTERN: MELODY A, B, C & singing / 4 times
MELODY A, B, C + C

1x solo

Slu - nju gra - de ru - še - vi - no sta - ra u te - bi je ži - vot za be - ča - ra
Be - čar be - na ko - ji že - na ne - ma a još ve - ča ko - ji je ne mije - nja
Ce - tin - gra - de ne bi te vo - li - o da se ni - sam u te - bi ro - di - o
Ne - moj dra - gi da ti ža - o bu - de kad te mo - ji sva - to - vi pro - bu - de



Around the old ruins of the City of Slunj is the best place to enjoy life as a bachelor.

The Bachelor that doesn't have women is crazy, and even crazier if doesn't change them often.

I wouldn't love the city of Cetingrad if I was not born there.

Do not be sorry my dear when my wedding party wakes you up.

Dance notations: Željko Jergan, 2012