

Kola iz Slavonije

(Slavonia, Croatia)

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

Pronunciation: KOH-la eez slah-VOH-nee-yeh

Music: Tape: “Let’s Dance” by Skitnice, Side B/6 2/4 meter
 CD: “A Road Less Traveled” by Skitnice, Band 19.

Formation: Closed circle alternating M and W. Face ctr with hands joined in front basket pos (R over L).

Steps: Drmeš #1 (side-close to L and R)
 Meas 1: Moving sdwd L, step on R beside L with bounce (ct 1); close R beside L with bounce (ct 2); bounce on both in place, most of wt on R (ct &). (S,Q,Q)
 When moving sdwd R, use opp ftwk.

Drmeš #2 (sdwd L):

Meas 1: Step on L to L, leaving R in place and bounce on both ft, most of wt on L (ct 1); bounce on both, wt evenly distributed (ct 2); bounce on both, most of wt on L (ct &).
 Meas 2: Step on R beside L, bounce on both (ct 1); bounce on both again (ct 2); bounce on L with R toe on floor, sharply lower R heel with accent (ct &).

Šaranje (step-hop fwd and bkwd; step-hop in RLOD):

Styling: The drmeš (shaking dance) is done flat-footed, with very small steps and movements. Smaller movements are most stylistically correct. The Šaranje (step-hop in and out sequence) is done with a down accent.

Meas

Pattern

4 cts

INTRODUCTION

Music One

FIGURE I: DRMEŠ (Side-close R and L) (Instrumental)

Facing ctr and moving slightly to L (RLOD)

1-4 Do 4 Drmeš #1 steps sdwd L. (L-close, 4x)

5-8 Repeat meas 1-4 with opp ftwk and direction. (R-close, 4x)

FIGURE II: LEAPS (Instrumental)

1 Facing ctr, small leap L to L as R moves close to L ankle (ct 1); small leap on R to R as L moves close to R ankle (ct 2).

2 Bounce on R as L heel taps fwd on floor (ct 1); bounce on R and tap L heel again (ct &); step on full L ft where it touched (ct 2); quickly step on R back to place (ct &).

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

Repeat Fig I and II twice more. (3 in all)

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Music Two

FIGURE III: DRMEŠ #2 (Instrumental)

1-16 Do 8 Drmeš #2 steps sdwd L.

FIGURE IV: ŠARANJE (Step-hop in and out) (Instrumental)

This step is done with a down accent on the step.

1 Facing and moving twd ctr, step-hop on L in front of R (cts 1-2). Hips turn slightly twd R.

2-4 Repeat meas 1 three times twd ctr, alternating ftwk. (4 in all)

5 Moving bkwd, step-hop on L directly behind R (reel) (cts 1,2); Hips remain twd ctr.

6-8 Repeat meas 5 three times alternating ftwk and moving bkwd. (4 in all)

9-16 Repeat meas 1-8. (in and out)

1-32 Repeat Fig III and Fig IV.

Music Three

FIGURE V: ŠARANJE (Step-hop in RLOD) (Vocal)

1-4 Facing L (RLOD), do 4 step-hops fwd, beg L. Turn to face R (LOD) on last hop.

5-8 Facing R (LOD), do 4 step-hops bkwd, beg L. Turn to face L (RLOD) on last hop.

9-10 Facing L (RLOD), do 2 step-hops fwd, beg L. Turn to face R (LOD) on last hop.

11-12 Facing R (LOD), do 2 step-hops bkwd, beg L. Turn to face L (RLOD) on last hop.

13-16 Repeat meas 9-12. (2 step-hops fwd, 2 bkwd)

1-16 Repeat Fig III (Instrumental and spoken)

1-16 Repeat Fig V (Vocal)

End with two stamps R-L.

Sequence: Music One: Fig I-II—3x
 Music Two: Fig III-IV—3x
 Music Three: Fig V-III-V

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