

Lički tanac

(Croatia)

Lički tanac, a couple dance from Lika, is also known as Mišnjača or Hrvatski, and could be seen as late as the 1930s at weddings and spinning bees in villages of the rugged karst region of Lika in western Croatia. (Many U.S. and Canadian dancers already are familiar with another dance from this region, Ličko kolo.) Lički tanac is no longer danced there today, but old-timers in the area have been able to recall enough of it to enable us to reconstruct it. The sequence below is an arbitrary selection of authentic figures.

Pronunciation: LEECH-kee TAH-nahtz

Music: Kotansky Camp Tape – 1995; 2/4 meter
Jugoton LSY 61203, Side B/6 “Lički tanac”; Jugoton LVPS-Y-767, Side A/8, “Lički tanac”; Aman 104, Side 1/4, “Mišnjača”.

Formation: Contra formation. Ptrs face each other about three feet apart. M holds back of his hands on hips. W holds back of her hands at small of her back, one above the other; may be clenched or with open palms.

Meas

Pattern

INTRODUCTION. No action.

VARIATION A

M and W have same ftwk.

- 1 Step onto flat L ft across in front of R (ct 1); step on R in place (ct &); step onto flat L ft beside R (ct 2).
- 2 Repeat meas 1 with opp ftwk.
- 3-8 Repeat meas 1-2 three times.

VARIATION B

M:

- 1-4 With eight heavy step-hops in place, beg with L, dance facing W, raising free knee high in front on each hop.
- 5-8 Repeat meas 1-4, but raising free knee out to side on each hop.

W:

- (1-4) With eight low step-hops (really step-lifts), make one full turn L (CW); on the 8th, stamp loudly onto R ft and omit the hop.
- (5-8) With eight low step-hops as above, make one full turn R (CW) again beg with L ft and stamping R ft loudly on 8th step, omitting hop.

VARIATION C

M and W have same ftwk.

- 1-2 Beg with L, take four low step-hops to change places with ptr, passing R shldr, and raising hands and snapping fingers once on ct 1 of 1st meas and immediately bringing hands back down to starting pos.

Lički tanac—continued

- 3-4 In ptr's place, make one full turn R (CW) with four step-hops, beg with L. (Actually, natives used to turn either L or R, or no turn at all during this variation.)
- 5-8 Repeat meas 1-4 exactly, returning to home pos.

VARIATION D

- M and W have same ftwk; this figure is done in place, facing ptr. (M's style is "wild" and noisy.)
- 1 Hop in place on R with L ft extended fwd near the floor (ct 1); hop again in this pos (ct &); fall onto flat L ft beside R and kick R ft up behind (ct 2); hop in place on L, keeping R ft up in back (ct &).
- 2 Jump onto both ft together in place (almost a chug) (ct 1); hop on L in place, kicking R ft up behind (ct &); jump onto both ft together in place again (ct 2); hop on R in place, kicking L ft up behind (ct &).
- 3-8 Repeat meas 1-2 three more times.

VARIATION E

- M and W have same ftwk, but W turns while M does not.
- 1-4 Ptrs join R hands high, M does eight step-hops in place, beg L, while W turns CCW under joined R hands with eight step-hops, beg L.
- 5-8 Repeat meas 1-4 but hands are released, W places hands at small of her back and continues her turn CCW in place, while M waves his R hand above her head in a CCW motion as if leading her in the turn (articulate from R wrist, fingers closed, pointed down, "swirl" CCW as if getting a bucket of water (or chicken soup) to swirl CCW by dipping your hand in and rotating it).

Presented by Steve Kotansky
Original notes by Dick Crum