

# LOLA 2018 FOLKLORE REPORT 194

## program A

**ŠUMADIA**  
Dances from  
Choreography: Velimir Agovski Musical arr.: Aleksandar Stepic  
Rhythm: 2/4 :Ethnochoreological area - Central Serbia Area  
characteristics: Mainly dances of a symmetrical routine and regular rhythmic basis. Dancing routine is with a soft body weight transfer, medium or low movements of lifting free leg (leg on which we don't stand at the moment). The selection of dances is from region of Sumadija and Pomoravlje. Names of dances and songs: Zavrzlama, Osmica, Ruzmarin, Kokonjeste, Orijent, Gajdica, Groznica, Palezanka. Choreography is a mix of dances, based on the choice of the choreographer, in a defined dynamic sequence.



**VISOK**  
Dances from  
Choreography: Velimir Agovski Musical arr.: Aleksandar Stepic  
Rhythm: 2/4, 3/4, 7/8, 7/11 :Ethnochoreological area - Southeastern Serbia Area  
characteristics: Dances are mostly symmetrical patterns, rhythmic basis patterns include both regular and irregular rhythms. It is characteristic that most of the dance forms are asymmetrical in relation to the number of cycles of a musical phrase. The selection of dances includes the area of Gornji Visok, part of Stara planina. Area of Visok extends from Pirot to Zavoj Lake, towards the Serbian-Bulgarian border. Dances and songs titles: Planino mori starino, 'Ajducko, Visocki cacak, Narucio Zdravko po ovcare, Eleno mome, Klecka. Choreography is a collection of dances, with songs that are sung in the celebration of Slava Djurdjevdan as well as nature awakening. Slava is Serbian Orthodox festive tradition and Djurdjevdan is known as Saint George's Day, as well as Spring festival in the Balkans.



**LESKOVAC**  
Dances from  
Choreography: Desanka Djordjevic Musical form: Snezana Knezevic-Mijovic: Musical arr.: Aleksandar Stepic Rhythm: 2/4, 7/8 Ethnochoreological area - Southeastern Serbia Area  
characteristics: Dances are generally with symmetrical routine, the rhythmic basis of the routine includes regular and irregular rhythms. It is characteristic that most of the dance routines is asymmetric respect to the number of beats of one musical phrase. The selection of dances includes the region of the town of Leskovac and the surrounding villages. Names of dances and songs: Vlasinka, Bela Rada, Cetvorka, Cacak, Sitan cacak, Bugarka. Choreography is a mix of dances in a specific dynamic set. Weighting of the body in the knee level is dominant, while dancing is mostly on the surface of the whole foot.



**LINDJO** - Dance from Hercegovina  
Choreography: Bratislav Grbic Original folk music Rhythm: 2/4 Ethnochoreological area -Dinaric Area  
characteristics: The dance is performed on the whole foot, with full body weight transmission. It's danced with the transition of space to the left. The selection of dances encompasses the landscape of the Dubrovnik hinterland, which extends all the way to the border of eastern Herzegovina. Dance title: Poskocica (Hop dance/hopper dance). Dance is performed on the command of one dancer, and each command has its own comic content. It is danced in mixed pairs. Music accompaniment is with the ancient instrument "lijerica", and the performer is in the middle of all forms of the dance, sitting on a small wooden stool.



**GNJILANE**  
Dances from  
Choreography: Velimir Agovski Musical arr.: Aleksandar Stepic Rhythm: 2/4, 7/8, 8/8 Ethnochoreological area Southeastern Serbia Area  
characteristics: Dances are generally with symmetrical routine, the rhythmic basis of the routine includes regular and irregular rhythms. It is characteristic that most of the dance routines is asymmetric respect to the number of beats of one musical phrase, that is, the routine has 10 beats, and the music phrase is 8 beats. The selection of dances includes the whole Gnjilane region, that is, the city of Gnjilane and the surrounding villages. The names of dances and songs: Sto gu nema, Cveta, Serez, Deli agus, Gilanka, Selsko oro, Silovacki cacak, Mackino oro, Svrljig, Gajde oro, Gnjilanski cacak. Choreography is a mix of dances and songs of the mentioned area. The style of dance is specific, which picturesquely resembles a mild wave of water. Also in this area, the beginning of each movement of the dance routine is with the left leg, unlike other ethnocoreological areas.



**GIPSY DANCE** from Vojvodina  
Choreography: Dobrivoje Putnik Musical arr.: Stanojlo Rajic Rhythm: 2/4 Ethnochoreological area- Vojvodina Area  
characteristics : Dance patterns are symmetrical, with regular rhythms. There are three parts within this ethnochoreological area. In all entirety of this zone are characteristic dancing on the entire surface of the foot, with more rigorous transmission body weight at the level of the knee, which leads to the style of playing patterns with the flickering of the body. The selection of dances includes the entirety of Backa region, the area that is the western part of the mentioned ethnocoreological area. Choreography is a stage processing of Gypsy dances of the mentioned entirety landscape. Dramatization represents the love dance of a man and a woman, with characteristics of the social relations of the Gypsy population. The virtuosity of man's dance and the feminine emotionality of woman's dance is a feature of this choreography.



**ŠOKAČKE** Dances  
Choreography: Dragomir Vukovic Musical arr.: Miodrag Jasarevic Rhythm: 2/4 Ethnochoreological area Vojvodina Area  
characteristics dances patterns are symmetrical, with the correct rhythms. There are three parts within this ethnocoreological area. In all entirety of this zone are characteristics are dancing on the entire surface of the foot, with more rigorous transmission body weight at the level of the knee, which leads to the style of playing patterns with the flickering of the body. The selection of dances includes the precession of the whole of Backa, specifically the surroundings of the city of Subotica, dances and songs of Sokci population. Choreography is a set of dances in a certain dynamic series. Characteristic is the constant connection of dances and songs, as well as dancing in pairs of male and female dancers.



Dances from **SERBIA**  
Choreography: Dragomir Vukovic Musical arr.: Miodrag Jasarevic and Aleksandar Stepic Rhythm: 2/4 Ethnochoreological area - Central Serbia  
characteristics: Mainly dances of a symmetrical routine and regular rhythmic basis. Dancing routine is with a soft body weight transfer, medium or low movements of lifting the free leg (leg on which we don't stand). The selection of dances is basically typical for more precise entities of the mentioned ethnochoreological area. Names of dances and songs: Ersko kolo, Divna Divna, Bela Rada, Mangupsko kolo, Orijent, Cacak. Choreography is a mix of dances, based on the choice of the choreographer, in a defined dynamic sequence.



**OSOGOVKA**  
Choreography: Dmitar Mitke Aleksov Musical arr.: Djordji Dimcevski and Srecko Usanovic Rhythm: 11/8 Ethnochoreological area - Southeastern Serbia  
characteristics: Dances are mostly in symmetrical patterns. Rhythmic basic patterns include both regular and irregular rhythms. It is characteristic that most of the dance forms are asymmetrical in relation to the number of cycles of a musical phrase. The selection of dances included in this choreography is from region entirety of Osogovo Mountains, which extends over the triple borders: Serbia, Macedonia and Bulgaria. Choreography is a series of dances performed by men, with a dominant highlander's style of dance patterns. The patterns of the dance are a stylized form of traditional folk dances.



**GLAMOC** silent dance  
Choreography: Vladeta Vlahovic Rhythm: 2/4 Ethnochoreological area - Dinaric Area  
characteristics: It is danced on the whole foot, with the full body weight transmission. Dancing is with the transition of space to the left. The selection of dances include the whole region of Glamoc field, which is located in the west of Bosnia and Herzegovina, in the areas of Serbian ethnochoreological opus. Dance names: Poskocica, Starobosansko kolo. Choreography is a set of dances that are performed in the same way on the field, as well as among the people. Starobosansko kolo is distinctive dance performed in pairs, where the dominant male role is visible. Man leads the girl following instructions of the ensemble leader or the oldest male dancer. Although the dance appears to be rough at the first glance, the girl is seamlessly smiling all the time showing that she can follow through.



Dances from **VRANJE**  
Choreography: Vladeta Vlahovic Musical arr.: Milutin Popovic Rhythm: 7/8, 9/8 Ethnochoreological area - Southeastern Serbia Area  
characteristics: Dance forms are symmetrical and asymmetrical, with regular and irregular rhythms. Some of territorial area have specifics that make them different from the rest of the ethnochoreological zone. Selection of these dances includes the landscape of the entire city of Vranje, which is by its opus of dances and songs specific in relation to other areas of this region. The influence of Oriental culture is visible and dominant in dances and songs of this whole region. Temperamental, and at the same time, subtle dances, characterize this area, especially with the instruments used during the dance such as „Daire“. Dances titles: Pembe, Begovsko, Cocek. Choreography is a set of dances in a certain dynamic sequence. It is characteristic the presence of already mentioned oriental culture, and it is also visible the „esnafic“ division (oriental and local kind of social classes clasification) in the dances shown.



**SHOPSKE** Dances  
Choreography: Dragomir Vukovic Musical arr.: Miodrag Jasarevic Rhythm: 2/4 Ethnochoreological area - Southeastern Serbia Area  
characteristics: Dances are mostly symmetrical in patterns, rhythmic basics patterns include both regular and irregular rhythms. It is characteristic that most of the dance forms are asymmetrical in relation to the number of cycles of a musical phrase. Selection of dances includes the area called Sopluk, which covers the territory of the border area with Bulgaria. Choreography is a sequence of dances, with visible stylized forms of dance patterns, where as the light motif were used the traditional form of dances mentioned area. In choreography characteristic is division to the male and female compositions of the dances.



**ORCHESTRA**  
Traditional sounds Musical arr.: Slavko Mitrovic and Aleksandar Stepic

**NATAMA**  
Choreography: Velimir Agovski Musical arr.: Aleksandar Stepic Rhythm: 2/4, 7/8 Ethnochoreological area - Northeastern Serbia Area  
characteristics: Dances are mostly symmetrical with regular rhythms of musical escorts. Dance style of performed patterns is with a soft weight transfer of the body as in knee level, and foot level. In the mentioned ethnochoreological zone the dances of Serbian and Vlach population are represented. The dances are both, older and more recent traditions as well, and the influence of ritual dances is very present, especially among the Vlach population. The selection of dances includes the Vlach dances of the mentioned ethnocoreological area, with dominant stylized forms of dance patterns. Dances and songs titles: Kostreljka, Ora dje patru, Ob zdrn zdrn, Ungureana, Vinje Raca, Manastirjana, Tri pa zesce, Prorupta, Batrna, Ropota. Choreography represents the NATAMA ritual stage processing, which portrays the village folk court at a time when the state's influence was weak in rural areas. Situations demanding court process were settled among the inhabitants of the village. There was a belief that the one who'd do a punishable act (in this story the culprit burned someone else's hay), would be bothered by strong conscience, and would expose himself in a situation when everyone from the village is present and expects the culprit to appear. Judges were the oldest inhabitants of the village, and every person from the village had to be present at the trial. They would dance for hours, curses were spoken to the perpetrator and everybody was afraid of being labeled guilty. Choreography covers dramatization profiling characters of this story. It's a happy ending of course, because the person to whom was done the damage, forgives the culprit for the act he was repenting.

