

GLAMOČKO

Bosnian

PRONUNCIATION: GLAH-mohch-koh

TRANSLATION: From Glamoč, the name of a town in Bosnia

SOURCE: Dick Oakes learned this dance from Elsie Dunin who learned it in Yugoslavia in 1957 and introduced it at the 1957 Dolina Cygany Holiday Camp and also at the 1959 Santa Barbara Folk Dance Conference under the name Glamoč. It was also presented by Gordon Engler at the 1968 Idyllwild Workshop.

BACKGROUND: This dance originated in the Glamočko Polje, literally "fields of Glamoč," in Bosnia. It is a "silent dance," meaning that there is no instrumental accompaniment. Many such "silent dances" are known throughout the Dinara Planina (Dinaric Mountains) region which includes parts of the republics of Croatia, Bosnia-Herzegovina, and Crna Gora (Montenegro).

Performing groups in the area tend to identify this dance as Glamočko but it is more properly named "Starobosansko Kolo." It was performed on stage by the "KOLO" Ensemble during their 1956 tour. In 1957, Elsie observed the dance as performed by "KUD Vinko Jeđut," an amateur dance group in Zagreb. These are those selected figures that were presented by Elsie in 1957.

An expanded version, called "Starobosansko Kolo," was observed by Elsie in 1967 at a Festival in Koper. In August of the same year, additional figures were learned from Jelena Dopuđa, a dance researcher in Bosnia-Herzegovina during a Folk Dance Course on Dinaric Mountain Dances in Pula.

There are many more figures to the dance (not described here), including a figure for individual couples in which the man improvises steps and his partner is expected to follow his lead, no matter how much he pushes and pulls while shaking her arm.

The dance was generally performed by young people eligible for marriage. The dance provided young men with an opportunity to look the young women over, to see their dowries in the form of coin bibs at close range, and to check the young women's good health by their capability in enduring the strenuous dance.

MUSIC: Being a "silent dance," there is no musical accompaniment.

FORMATION: Closed circle of mixed M and W with hands joined and held forward at shldr height, elbows bent, arms parallel to the floor. Bodies are held quite erect and feet are shldr width apart and parallel.

METER/RHYTHM: 3/4, 5/4, 6/4, 8/4. The dance begins with a slow tempo that gradually increases.

STEPS/STYLE: A leader (kolovodja) begins calling the dance when all the dancers are silent. The caller, who dictates the tempo, improvises the sequence and may continue the dance as long as he wishes. After the call, each Fig is continued until the next call with the exception of the Fig "Vrati," which is done once each time it is called during the "Hadje" Fig. The basic "Hadje" (meaning "come along") is usually called between Fig II through IX.

Glamočko is danced with a heavy feeling throughout the dance.

MEAS

MOVEMENT DESCRIPTION

INTRODUCTION

Dancers form the cir and the dance begins when the leader has full attention of the dancers and the dancers are silent.

I. I (EE) "And" which signals the dancers to begin. (4/4)

- 1 Leader begins arm movement slowly first to L moving arms slowly, straightening L arm to L while bending R forearm across chest (cts 1-4).
- 2 Slowly straighten R arm to R while bending L forearm across chest (cts 1-3).

The head does not follow the arm movement but faces toward ctr. The next call is usually made as the arms are finishing a movement to the R, and only after the leader is satisfied that all dancers are ready.

Repeat action of meas 1-2 until next Fig is called.

II. KRENI KOLO (KREH-nee KOH-loh) "Turn the circle" (6/4)

Arms stay at shoulder height and during the two walk steps, R arm is straightened to the R and L forearm is bent across the chest. Arms then move to the L during the first pivot and return to the R during the second pivot.

- 1 Facing and moving to the L, step L (ct 1); step R (ct 2); step L beg to pivot on both with ft apart to face to R (ct 3); finish pivot to face R (ct 4); shift wt to R beg to face to L (ct 5); finish pivot to face to L (ct 6).

Repeat action of meas 1 until next Fig is called.

III. HAJDE (HAEE-deh) "Come along" (basic step) (3/4)

Joined hands held down at sides in "V" pos.

- 1 Facing and moving to the L, step L (ct 1); step R (ct &); step L bringing R slightly up in front (ct 2); hop L (ct &); step R bringing L slightly up in front (ct 3); hop R (ct &).

As tempo becomes faster, leave out the hops. Remember, the LEADER dictates the tempo.

Repeat action of meas 1 until next Fig is called.

IV. JEDAN U KOLO (YEH-dahn oo KOH-loh) "One in the circle" (3/4)

Joined hands held down at sides in "V" pos.

- 1 Facing and moving to the L, step L (ct 1); step R (ct &); step L (ct 2); pivot on L to face ctr bringing R up near L ankle and bringing hands slightly bwd (ct &); stamp R twd ctr with bent knee, taking wt, and bringing hands slightly fwd with elbows straight and with a strong feeling (ct 3); pause (ct &).

Repeat action of meas 1 until next Fig is called.

V. DVA U KOLO (DVAH oo KOH-loh) "Two in the circle" (5/4)

Joined hands held down at sides in "V" pos.

- 1 Facing and moving to the L, step L (ct 1); step R (ct &); step L (ct 2); pivot on L to face ctr bringing R up near L ankle and bringing hands slightly bwd (ct &); stamp R twd ctr with bent knee, taking PARTIAL wt, and bringing hands slightly fwd (ct 3); shift full wt back onto L bringing R up near L ankle and bringing hands slightly bwd (ct 4); stamp R twd ctr with bent knee, taking FULL wt, and bringing hands slightly fwd (ct 5); pause (ct &).

Repeat action of meas 1 until next Fig is called.

VI. TRI U KOLO (TREE oo KOH-loh) "Three in the circle" (8/4)

Joined hands held down at sides in "V" pos.

- 1 Men: Repeat action of Fig IV, meas 1 (cts 1-3); R knee only leans to L (ct 4).
2 R knee leans R, L, R (cts 5-7); R ft scoots sharply back displacing L as L comes up to cross behind R ankle (ct 8)
- 1 Women: Repeat action Fig IV, meas 1 (cts 1-2); close R to L pivoting on balls of ft, moving heels L, to face R of ctr, and bending knees slightly (ct 3); pivot on balls of ft, moving heels R to face L of ctr, and bending knees slightly (ct 4).
2 Heels continue to move L, R, L, R while toes stay in place (cts 1-4).

Repeat action of meas 1-2 until next Fig is called.

VII. VRATI (VRAH-tee) "Turn back" (3/4)

This call is usually made on the first ct of a basic Hadje Fig.

Joined hands held down at sides in "V" pos.

- 1 Repeat action of Fig IV, meas 1 (cts 1-2); pivot 1/2 turn CW, releasing hands but keeping L hand in front (ct &); stamp R to the R in the opp dir taking wt and resuming handhold (ct 3); pause (ct &).

Resume Hadje Fig, with the cir now moving in the opp dir.

NOTE: The 'Vrati' turn itself is always CW in place

Repeat action of meas 1 until next Fig is called.

VIII. PUZA (POOH-zah) "Crawl" (3/4)

1 Joined hands held down at sides in "V" pos.

 Facing and moving to the L, step L (ct 1); step R (ct &); step LRL in place (or slightly fwd) with heavy feeling (cts 2uh&); step RLR in place (or slightly fwd) with heavy feeling (cts 3uh&).

 Repeat action of meas 1 until next Fig is called.

IX. SA RUKE (sah-ROO-keh) "With hands" (3/4)

1 Facing ctr, hands in original Formation pos and shaking vigorously with the rhythm of the ftwk, dance action of Fig VIII in place.

 Repeat action of meas 1 until next Fig is called.

X. STOJ (STOY) or STOP (STOHP) "Stop"

1 All dancers freeze instantly into original Formation pos.

 The dance may continue if the leader so desires, or it may end there, or the leader may put in several false stops. For instance, if a dancer errs during several repeated calls of "Vrati," the leader may call "Stoj," advance to the poor performer and say something like "Ti, ne valje" (you, no good), causing that dancer to leave the circle. Another person may begin the dance again after a nod from the leader. Should a leader feel that the dance has continued for a sufficient amount of time, he stops the dance and calls out

 DOSTA (DOH-stah) "Enough"

 and the dance is ended.

 The above represent only a portion of the figures that may be danced.

GLAMOĆ CALLS

I	(EE)	"And"
KRENI KOLO	(KREH-nee KOH-loh)	"Turn the circle"
HAJDE	(HAEE-deh)	"Come along"
JEDAN U KOLO	(YEH-dahn oo KOH-loh)	"One in the circle"
DVA U KOLO	(DVAH oo KOH-loh)	"Two in the circle"
TRI U KOLO	(TREE oo KOH-loh)	"Three in the circle"
VRATI	(VRAH-tee)	"Turn back"
PUZA	(POOH-zah)	"Crawl"
SA RUKE	(sah ROO-keh)	"With hands"

STOJ	(STOY)	"Stop"
DOSTA	(DOH-stah)	"Enough"

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