

PREPLET

Serbian

PRONUNCIATION: PREH-pleht

TRANSLATION: Interlace

SOURCE: Dick Oakes learned this dance from Dick Crum who learned it in 1954 from Miodrag Vuković, a young dancer from the village of Brus in Serbia. Mr. Crum taught the dance at the Stockton Folk Dance Camp in 1997.

BACKGROUND: Preplet is a fixed sequence of typical local "U šest" variations as done by the village guys ("mangupi"), which is why it is sometimes called "Mangupsko kolo." It has become popular among exhibition groups in Serbia, with the inevitable addition of new figures and choreographic effects. Brus is a town and municipality located in the Rasina District of Serbia. the city is surrounded by hills on three levels, where the lowest one is where the Grasevka river flows into the Rasina river. On the upper level, a fountain of medicinal mineral water is located.

MUSIC: KOLA (45rpm) KS-406

FORMATION: Open cir of dancers (originally M only) with joined hands held down in "V" pos. Leader's and end-person's free hands held at small of back, in a pocket, or grasping a vest.

METER/RHYTHM: 2/4

STEPS/STYLE: The sequence described will fit the recommended recording. In its native setting, however, Preplet is not danced in a fixed sequence; any of the dancers may do any of the variations, even while the dancer's neighbors are dancing others. The only "rule" is that his dancing should not interfere with the movements of other dancers.

Preplet is danced in a style typical of the Šumadija region of Serbia. This includes very erect posture from the knees up, constant gentle flexions of the knees, predominance of steps on balls of feet rather than heels, and preference for vertical, up-down movements rather than covering much ground.

MEAS

MOVEMENT DESCRIPTION

INTRODUCTION

None.

I. RUNNING STEPS AND PAUSE

- 1 Facing diag to R, low short leap R swd, straightening knee (ct 1); step L next to and slightly fwd of R (ct &); low short leap R swd, straightening knee (ct 2); step L next to and slightly fwd of R (ct &);
- 2 Repeat action of meas 1;
- 3 Facing ctr, step R, bending knee emphatically (ct 1); pause (ct &); step L in place (ct 2); step R in place (ct &);
- 4 Bring heels together and down with empahsis but without a "click" (ct 1); pause for remainder of meas (cts &,2,&).
- 5-8 Repeat action of meas 1-4 to L with opp ftwk.
- 9-16 Repeat action of meas 1-8.

II. GRAPEVINE AND THREES

- 1 Facing ctr, step R swd, straightening supporting knee (ct 1); step L in back of R, bending knee slightly (ct &); step R swd, straightening supporting knee (ct 2); step L in front of R (ct &);
- 2 Step R swd, straightening knee (ct 1); step L in back of R, bending knee slightly (ct &); step R swd (ct 2); pause (ct &);
- 3 Step L in place (ct 1); step R in back of L (ct &); step L in place (ct 2); pause (ct &);
- 4 Step R in its pos in back of L (ct 1); step L in its pos in front of R (ct &); step R in its pos in back of L (ct &) pause (ct &).
- 5-8 Repeat action of meas 1-4 to L with opp ftwk.
- 9-16 Repeat action of meas 1-8.

III. HOP-STEP-STEPS AND "SLICE"

- 1 Facing diag R, small hop L (ct 1); small step R (ct &); step L next to and slightly fwd of R (ct 2); bring R fwd in preparation for next action (ct &);
- 2-3 Repeat action of meas 1 two more times.
- 4 Facing ctr and bringing R from a preliminary pos high out to side where R knee was bent in a "Charleston" pos, sharply "slice" R down and step R in front of L (ct 1); step L in its pos in back of R (ct &); step R in its pos in front of L (ct 2); pause (ct &).
- 5-8 Repeat aciton of meas 1-4 to L with opp ftwk.
- 9-16 Repeat action of meas 1-8.

Repeat entire dance from beg.