

KOLO FROM LAKOCSA  
(Lakocsa, Hungary)

Lakocsa (Hungarian) or Lukovište (Croatian) lies on the northern banks of the Drava River, southeast of the town of Pecs and across the river from the Podravina region of Croatia. The Croatians living there have kept the language, dance and song names, melodies, and general style and form of dance of their South Slavic origins but, have also incorporated elements more characteristic of Hungarian dance (i.e., heel-clicking, stamping, and boot-slapping) into their dance culture. The motifs written up here are appropriate for the "Stamping" Kolo - Udaranje (Croatian) or Kopogás (Hungarian) - and the "Boot-slapping" Kolo - Udaranje u Sare or Csizmaverős.

A unique opportunity exists at Stockton in that my original source, Zoltan Farkas, will also be present. Following in the footsteps of Dr. Jolan Borbely, wife of the late Dr. György Martin and a dance ethnographer in her own right, Zoltan continued to research the disappearing dance culture of this village and presented a pedagogic method for teaching these dances as his graduating thesis. He also choreographed a large ensemble number for the Hungarian State Ensemble and the Hungarian Army Ensemble of the material from Lakocsa.

I have chosen to describe several motifs without a set choreography in the hope that individuals learning these motifs will be able to construct their own dance. In the true nature of folk dance, this should reflect the leaders' own particular needs, talent, and disposition. A sequence will be set in class.

Pronunciation: KOH-loh from LAW-koh-chaw

Music: Garlic Press Productions "Somogy Szomszedok" GPP 002  
2/4 meter

Formation: Open circle, leader at L end, with either a back-basket or shldr hold. If there are cpls, M join hands behind W backs and W place hands on M nearest shldr.

Basic Kolo Motifs

Introduction

- 1 Jump onto both ft, about 12" apart (ct 1); close ft together (ct 2). Or - Rock to L (ct 1); rock to R (ct 2).

Basic Kolo Step in Place

- 1 With wt on both ft, bounce (ct 1); bounce on both ft (ct &); sink onto both ft, knees bent (ct 2).

Basic Kolo Step Moving Left

- 1 Step to L with L ft, leaving R ft in place and bounce, knees straight (ct 1); bounce on both ft, knees straight and about 16" apart (ct &); bend L knee and begin to lift R ft slightly (ct 2); straighten L knee (ct &).
- 2 Step on R ft beside L ft and bounce, knees straight (ct 1); bounce on both ft together, knees straight (ct &); bend R knee and beg to lift L ft to L side (ct 2); straighten R knee (ct &).

KOLO FROM LAKOCSA (cont'd)

Note: This step is somewhat similar to the "Slavonsko" or Slavonian Kolo step in its open and close motif, only under closer investigation, one sees that the rhythm as well as the accent are different. Here we have a Q-Q-S and up-up-DOWN as opposed to the S-Q-Q and DOWN-up-up of the Slavonian version most often taught here.

Variation on Kolo Step I

- 1 Bounce on both ft, closed, together (ct 1); raise onto balls of both ft and move heels apart sharply (ct &); land on both ft together, knees bent and heels closed sharply together (ct 2).

Variation on Kolo Step II

- 1 Bounce on both ft together (ct 1); bounce on L ft in place and lift R ft up sharply (ct &); land on both ft, knees bent and ft together (ct 2).

Variation on Kolo Step III

- 1 Running in place, step R ft in place (ct 1); step L ft in place (ct &); jump onto both ft together in place, knees bent (ct 2).

Stamping and Heel-clicking MotifsMotif I

- 1 Bounce on both ft together (cts 1,&); bend knees and turn them sharply to the R, ft face R but upper body remains facing ctr (ct 2).  
2 Fall onto R ft in place (ct 1); tap L heel beside R ft (ct &); fall onto R ft in place (ct 2); tap L heel beside R ft (ct &).

Motif II

- 1 Jump (Assemble) onto both ft slightly to L, clicking L ft to R ft (ct 1); raise R ft slightly (ct &); jump (Assemble) onto both ft slightly to R, clicking R ft to L ft (ct 2); hold (ct &).  
2 Hop on R ft in place (ct 1); stamp L ft beside R, taking wt (ct &); step on R ft in place with accent (ct 2).  
Note: This step can be done starting with meas 2 also.

Motif III

- 1 Fall onto L ft in place (ct 1); tap R ft beside L (ct &); step R ft in place (ct 2); tap L ft beside R (ct &).  
2 Fall onto L ft in place and lift R ft up and slightly to R side (ct 1); jump onto both ft to R and close-click R ft to L (ct 2).

Motif IV (Short Stamping Sequence)

- 1 Repeat meas 1 of Motif III.  
2 Step L ft in place (ct 1); tap R ft beside L (ct &); fall onto R ft in place, or jump onto both ft in place (ct 2).

(Long Stamping Sequence)

- 1-3 Repeat meas 1 of Motif III three times  
4 Repeat meas 2 of Motif IV.

(Running Stamp)

- 1 Step L ft in place (ct 1); tap R ft beside L (ct &); fall onto R ft in place (ct 2).

KOLO FROM LAKOCSA (cont'd)Reverse Long Stamping Sequence

- 1 Jump fwd onto both ft, knees bent (ct 1); step L ft in place (ct 2); tap R ft beside L (ct &).
- 2-3 Reverse ftwk of meas 2-3 of Long Stamping Sequence. (i.e., do stamps starting with step on R ft).
- 4 Step on R ft in place (ct 1); tap L ft beside R (ct &); fall onto L ft in place, knee bent (ct 2).

Short Stamp Sequence plus Scuff and Close

- 1-2 Repeat Motif IV (Short Stamping Sequence) ending by jumping onto both ft.
- 3 On ct & of meas 2 above, scuff R heel in place with accent (ct &); step R ft in place (ct 1); tap L ft beside R (ct &); jump onto both ft in place, knees bent (ct 2).

Motif V

- 1 Bounce on R ft in place and touch L ft out and in front of R (accent is down) (ct 1); hop on R ft in place and lift L ft up and beside R leg (ct 2); tap L ft beside R (ct &).
- 2 Step on L ft in place (accent is up) (ct 1); click L ft against R ft (ct &); fall onto R ft (accent is down) (ct 2). The feeling in this step is a "down - down - up - down" accent on cts 1,2,1,2.

Variation - Leaving out the touch and hop just dance the tap L ft (ct & before ct 1); step L ft in place (ct 1); click L ft against R (ct &); fall onto R ft (ct 2). This step is done continuously moving to L.

Clapping and Slapping MotifsMotif I

- 1 Using the Basic Kolo Step In Place, clap hands together on ct 1&, and ct 2&, or ct 1& and ct 2

Motif II

- 1 Fall on L ft in place and raise R ft up and fwd (ct 1); slap R hand against raised R boot top (ct &); fall onto R ft in place and raise L ft up and fwd (ct 2); slap L hand against L boot top (ct &). The knee of the leg being slapped is slightly bent and the ft is relaxed. Do not straighten leg and point ft.

Motif III

- 1 Fall onto L ft in place (ct 1); slap R hand against raised outer R heel at R side (ct &); fall onto R ft in place (ct 2); slap L hand against outer L heel at L side (ct &).

Note: Motifs I, II, III can be done in combination with each other to create lively and interesting patterns. For example: Motif II + Motif I clapping on the off-beat + Motif II + Motif I clapping on cts 1& and 2. or:

Motif II + Motif III + Motif II + Motif I off-beat claps  
" " cts 1& and 2

Motif IV (3 ct Combination)

- 1 Repeat meas 1 of Motif II (cts 1,&,2,&); raise up on both ft and touch L ft fwd (ct 3); hold and clap hands together (ct &). This new ending (touch-clap) can also be used to create a 4 ct variation by adding an extra slap or clap.

KOLO FROM LAKOCSA (cont'd)Motif V (3 cts)

- 1 Fall onto L ft in place and lift R ft up and fwd (ct 1);  
R hand moving downward in a CW motion slaps R boot top (ct &);  
leaving R ft raised, hop on L ft in place (ct 2); slap R hand  
against R boot top (ct &); fall onto R ft in place (ct 3);  
slap L hand against L boot top (ct &).

Motif VI (3 cts)

- 1 Fall onto L ft in place (ct 1); slap R hand against R boot  
top (ct &); hop on L ft in place (ct 2); slap R hand against  
outer R heel at R side (ct &); step onto ball of R ft behind  
L ft and raise on balls of both ft, R ft in front (ct 3); hold  
and clap hands together (ct &).
- 2 Reverse action of meas 1 above.

Presented by Stephen Kotansky