

Seljančica

REGION: Croatia

PRONOUNCIATION: Selyanchitsa

TRANSLATION: The village girl

RHYTHM: 2/4, counted as 1-and, 2-and

ARMS: “V” position

SOME BACKGROUND: Other than the durmesh, this is the most popular Croatian dance in the USA. I don’t know how it crossed two borders to become Macedonian, but I bet that the early Macedonian and Croatian immigrants had close contact in the USA and the Macedonians borrowed this dance and now call it their own. The Bob Nicoloff band recorded it on 78 rpm and called it “Silijancica”. Most Macedonian bands would just play the dance without giving it a name and the people would dance without knowing that it was Croatian. It was taught to grade school children in Croatia.

Description

<u>Measure</u>	<u>Cnt</u>	<u>Part 1, music A</u>
1	1	With the weight on the left foot, step to R with RF
	2	Step behind the R with the LF
2	1	Step to R with RF
	2	Hop on RF, and swing LF in front of RF
3 & 4		Repeat <u>measure 1 & 2</u> in the opposite direction and footwork.
5 to 8		Repeat <u>measures 1 through 4</u>

<u>Measure</u>	<u>Cnt</u>	<u>Part 2, music B</u>
1	1	With the weight on the left foot, step R with RF, hop on it, and swing LF in front of RF
	2	Repeat <u>cnt 1 of measure 1 (music B)</u> , in opposite direction and footwork.
2		Repeat <u>measure 1 (music B)</u>

<u>Measure</u>	<u>Cnt</u>	<u>Part 3, music C</u>
1	1	Traveling in LOD, Hop on LF, touch R heel slightly, step on RF
	2	Step on LF in LOD
2 & 3		Repeat <u>measure 1 (music C)</u> two more times
4	1	Still traveling in LOD, jump on both feet
	2	Hop on RF, swing LF in front of R, and turn to RLOD
5 to 8		Repeat <u>measures 1-4 (music C)</u> , in opposite direction and footwork. End of up facing center.

Some other things to do in this dance: Some older Croatian immigrants use the “W” arm hold and “bob” the hands up and down. In addition they do a step-together-step-touch in Part 1, a step-touch in Part 2, and 7 walking steps with a touch and turn in Part 3. Like most true older folk dances, this one accommodates both older and younger ‘hot shot’ dancers. It is best however to keep the two groups separate.

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