

# MEMEDO

Dances by this name are found widely distributed in Kosovo and northern Macedonia.

PRONUNCIATION: MEH-meh-doh

MUSIC: Worldtone LP-WT 64 701 Atanas Kolarovski - Dances of Yugoslavia Side 1, Band 4 (labeled "Memede") (NOTE: the dance described in these notes is not the same as the one which Atanas teaches to this music.)

FORMATION: Line or open circle of men with leader on the right. Belt hold, L over R.

RHYTHM:  $7/8 = (2 + 2 + 1 + 2)$   
 dancers' cts. **1 2 3 4**

METER: 7/8

PATTERN

Meas Count

- |   |  |
|---|--|
| 1 | <b>1</b> Hop or lift on L in place. Free R is raised forward with only a slight bend at knee.<br><b>2</b> Turn to face more towards the center. Step on R to right (LOD).<br><b>3</b> Slight lift on R as free L is raised forward with only a slight bend at the knee.<br><b>4</b> Slight preparatory sink and then a lift on R in place. (Free L is still raised forward and moves down and up with the sink and lift. Heel of L may come in contact with ground at the bottom of the sink.) |
| 2 | <b>1</b> Hop or lift on R in place. (This motion is almost continuous with the previous count.) Free L is still raised forward with only a slight bend at the knee.<br><b>2</b> Small step back (out of circle) on L.<br><b>3</b> Small step back (out of circle) on R.<br><b>4</b> Step back (out of circle) on L.  |
| 3 | <b>1</b> Hop or lift on L in place. Free R is raised forward with only a slight bend at knee.<br><b>2</b> Step back (out of circle) on R.<br><b>3</b> Slight lift on R as free L is raised forward with only a slight bend at the knee.<br><b>4</b> Slight preparatory sink and then a lift on R in place. (Free L is still raised forward and moves down and up with the sink and lift. Heel of L may come in contact with ground at the bottom of the sink.)                                 |
| 4 | <b>1</b> Hop or lift on R in place. (This motion is almost continuous with the previous count.) Free L is still raised forward with only a slight bend at the knee.<br><b>2</b> Small step L forward (into circle).<br><b>3</b> Turning to face right of center, leap onto R to right (LOD).<br><b>4</b> Large step on L across in front of R to right (LOD).  |
| 5 | <b>1</b> Hop on L while continuing to move to right (LOD). Free R is raised forward, bent at knee.<br><b>2</b> Step forward (right LOD) on R. (Free L is raised, knee bent, directly under the body or out behind it.)<br><b>3</b> Leap on L while continuing to move to right (LOD). L may be drawn up behind R or it may be moved past it, passing across in front of it.<br><b>4</b> Step forward (right LOD) on R.   |
| 6 | <b>1</b> Hop on R while continuing to move to right (LOD). Free L is brought forward, bent at knee.<br><b>2</b> Step L diagonally across in front of R to right (LOD). (Free R is raised, knee bent, directly under the body or out behind it.)<br><b>3</b> Leap forward (right LOD) on R, drawing it up to L or stepping past it to the right.<br><b>4</b> Step forward (right LOD) on L.   |

Variation: Leader sometimes curled the line in and out by moving into circle and turning to his left while performing the steps in measure 2 and the beginning of measure 3. Then, on cts. 3-4 of measure 3, he raised free L, bent at knee, behind R knee. (Note he prepared for this with a large hop forward on ct. 1 of measure 2 and then large steps on 2-4 with a leap on ct. 3 - much as in measure 5.) To return to place, he sort of backed up while line moved to the right (LOD) on measures 4-6. The dancers next to him accommodated their steps and their direction of motion to him.

Note: when he did this, he sometimes truncated the next sequence into a 4 measure sequence by skipping measures 2 & 3 and going from measure 1 right into measure 4.