

**Baidouska**  
**PIGEON-TOED**

LIMPING

**District**

Danced in Romilia, Macedonia but the dance is of Bulgarian origin.

**Music**

The dance takes 4 bars of 6/8 time. This phrase is split in an interesting way into three sections of:

- 1 one and a half bars
- 2 two half bars
- 3 one and a half bars.

The sections match the three changes of direction in the step sequence.

**Style**

Lively but firm. Steps are quite small and the weight is contained well over the feet. The back is held firmly and arms are straight and steady but not stiff.

**Formation and holds**

The line faces front and travels to the left then, after dancing on the spot, the dancers turn to face the right and move back toward the starting place, so little progress is made. At the beginning the hands are joined and held to a low diagonal forward. The body leans forward with the back held straight and firm.



Figure 32

As the dancers turn to face the right there is a sense of lift through the body and the hands are held down. See figure 34

**Steps**

Facing forward, travelling to the left  
 Step on R across in front of L.

**COUNTS**

1-2

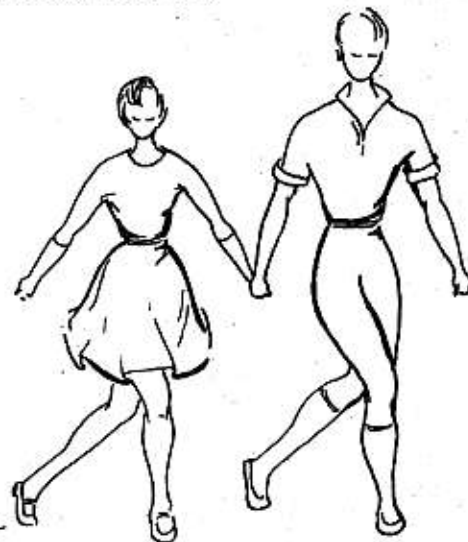


Figure 33

Step to L to the side.

Repeat these two steps.

Step on R across in front of L.

Hop on R while the left knee lifts and swings to the front with a twist.

3

4-6

7-8

9



Figure 34

*Continued.*

Step on L in front of R. 10-11  
 Hop on L while the right knee lifts and swings to the front with a twist. 12  
 Step on R in front of L. 13-14  
 Hop on R while the left knee lifts and the dancers turn to face the right. 15  
 Step and hop 3 times beginning on L and travelling towards the start. 16-18, 19-21, 22-24

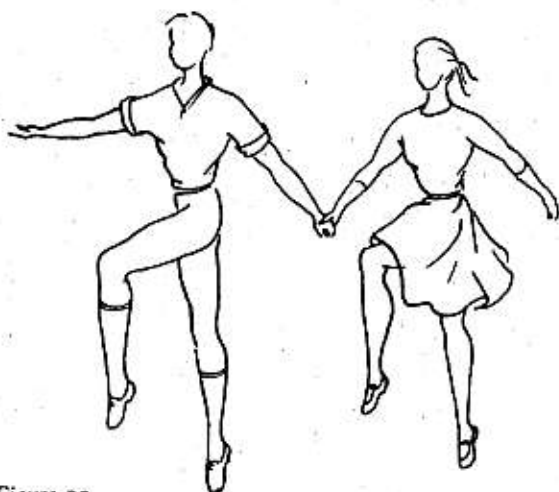


Figure 35

The final hop forms the lead in to the repeat of the dance.

*Teaching notes*

The teacher should master the unusual use of the musical phrase which gives this dance its character so that she can lead the dancers into the rhythm, eg,

CROSS-AND, CROSS-AND, CROSS  
 (long-short, long-short, long)

SKIP-OVER, SKIP-OVER  
 (short-long, short-long)

SKIP-BACK, A-LONG, THE-LINE  
 (short-long, short-long, short-long)

AND  
 (short)

The dancers may later be interested to discover the way in which the music is used but at first they should simply be led into the dance.

Repeat the dance many times so that the rhythm grows on the dancers. The first part of the sequence keeps level and rather low and contrasts with the upwardness of the skipping to the right. There is no exaggeration of the twist, but a natural step across into the turned skips. The turned skips may be practised alone and counted HOP, CROSS. The end dancers swing a handkerchief with a circular motion.

As danced by the Lyceum Club for purposes of demonstration, short lines of dancers were used and these sometimes joined to form one line. Skips were used to travel.

Figure 36

G —•— M —•— G

G —•— M —•— G

G —•— M —•— G

G —•— M —•— G —•— G —•— M —•— G —•— G —•— M —•— G

# Baidouska

$\text{♩} = 126$

Notation from Greek Folk Dances by R. Holden and M. Vouras