

CONE, MILO ČEDO

Bulgaria

Cone, milo čedo (TSOH-neh MEE-loh CHEH-doh 'Tsona, dear child') is an old dance from Kjustendil, Radomir, Trŭn, and other places in the Shope area of western Bulgaria. When popular several generations ago, it was done primarily at weddings, often in honor of the *kum* (KOOM 'sponsor', the most important male member of the bride and groom's entourage).

In some places *Cone, milo čedo* formed a kind of two-part "suite" with another solo dance, the *rŭčenica*; the musician (usually a *kemenče* [*gŭdulka*] player) first played a *rŭčenica*, then, without interruption, switched to *Cone, milo čedo* at some point; the dancers greeted the change in rhythm with whoops of excitement.

Recording: "Dances of Bulgaria" DOB 8404-A, *Cone, milo čedo*

Rhythm and meter: Like Bulgarian dances such as *Petrunino horo* and *Eleno mome*, this dance is in a "slow-slow-quick-slow" rhythm pattern, played in what Bulgarian ethnomusicologists have variously notated in either 7/8 or 13/16 time:

Dancer's beats (counts)	1	2	3	4
Rhythm	S	S	q	S
7/8 notation	♪	♪	♪♪	♪
13/16 notation	♪	♪	♪♪	♪.

Formation: *Cone, milo čedo* was danced in several different formations, depending on locale and the momentary mood of the dance event:

Solo With both hands on hips or 1 hand on hip and the other flourishing a kerchief in the air, individual dancers form a loose circle around the musician and each does "his/her thing", improvising within the traditional style. Sometimes they line up in a circle, Indian style, facing CCW around.

Partners Two dancers (2 men, or 2 women, or 1 of each) face each other and do their solo-type improvisations, never touching partner, but occasionally changing places and again facing.

Horo Dancers join hands in an open circle and either dance simple variations in place or move to R with steps identical to the standard 3-measure *Eleno mome*. Sometimes they start out doing the solo or partner version and later, at some one's initiative, join hands and finish up with the *horo* form.

The dance will be described here beginning with solo and partner variations and ending up with the *horo* form.

MEASUREACTIONPART I - Solo improvisation

The variations described below are examples of typical step patterns. There are others, and those given here are not intended either as an exhaustive list or a prescribed, fixed sequence.

(continued)

CONE, MILO ČEDO (continued)

MEASURE	ACTION
<u>Variation 1 - Press, step, step-step</u>	
1	Press Rft diag/fwd to floor (no weight) (1); step Rft directly fwd (taking weight) (2); step Lft to close beside Rft (3); step Rft back to orig. place (4).
2	Reverse footwork and direction of meas. 1.
<u>Variation 2 - Heel, heel, hop-step</u>	
1	Hop in place on Lft, at same time striking R heel diagonally out to R, R knee straight (1); hop again on Lft, striking R heel straight fwd, R knee straight (2); hop again on Lft, bringing Rft around in back with R knee relaxed (3); step Rft behind L heel (4).
2	Reverse footwork and direction of meas. 1.
<u>Variation 3 - Knee-swings and leap fwd</u>	
1	Hop on Lft, pointing bent R knee across to L and turning to face slightly L (1); hop again on Lft, pointing bent R knee out to R (2); hop again on Lft, pointing bent R knee straight fwd (3); leap Rft fwd (4).
2	Reverse footwork of meas. 1.
<u>Variation 4 - Step, chug, hop-step</u>	
1	Turning to face about 1/8 L, step Rft across in front of Lft (1); close Lft to Rft and chug fwd in this direction on both feet, flexing knees (2); hop Lft in place, returning to face orig. direction, with Rft raised off ground (3); step Rft beside Lft (4).
2	Reverse movements of meas. 1.
<u>Variation 5 - Cross, step, hop-step</u>	
1	Step Rft across in front of Lft (1); step Lft in place (2); <i>čukče</i> on Lft, raising Rft low in front (3); step Rft in place (4).
2	Reverse movements of meas. 1.
<u>Variation 6 - Forward and back</u>	
1	Spring forward on Rft (1); spring forward on Lft (2); spring backward on Rft (3); spring onto Lft beside Rft (4). (Note that this variation does not reverse; it is commonly used to change places with a partner.)
<u>Variation 7 - Scissors, hop-step</u>	
1	Slide Rft back, Lft fwd in a scissors movement, weight on Rft (1); slide Lft back, Rft fwd in a scissors movement, weight on Lft (2); hop Lft in place, bringing Rft around in back (3); step Rft behind Lft (4).
2	Reverse movements of meas. 1.
<u>Variation 8 - Deep knee bend (M only)</u>	
1	Jump into full knee bend with ft together (1); rise from knee bend on both ft apart (2); leap Rft in front of Lft (3); leap Lft behind Rft (4). (Note that this variation does not reverse.)

(continued)

CONE, MILO ČEDO (concluded)

MEASURE	ACTION
---------	--------

PART II - *Horo*

Dancers join hands in an open circle and dance the steps to *Eleno mome*:

- 1 Moving R, leap fwd with Rft (1); leap onto Lft across in front of Rft (2); facing center, leap sideward R on Rft (3); leap onto Lft behind Rft (4).
- 2 Leap onto Rft in place or slightly sideward R (1); hop on Rft in place, swinging Lft up across in front (2); leap onto Lft sideward L (3); leap onto Rft behind Lft (4).
- 3 Leap onto Lft in place or slightly sideward L (1); hop on Lft in place, swinging Rft up across in front (2); leap on Rft sideward to R (3); leap onto Lft behind Rft (4).

5/81

Notes by Dick Crum

Kolo Festival 1981