

GANKINO HORO

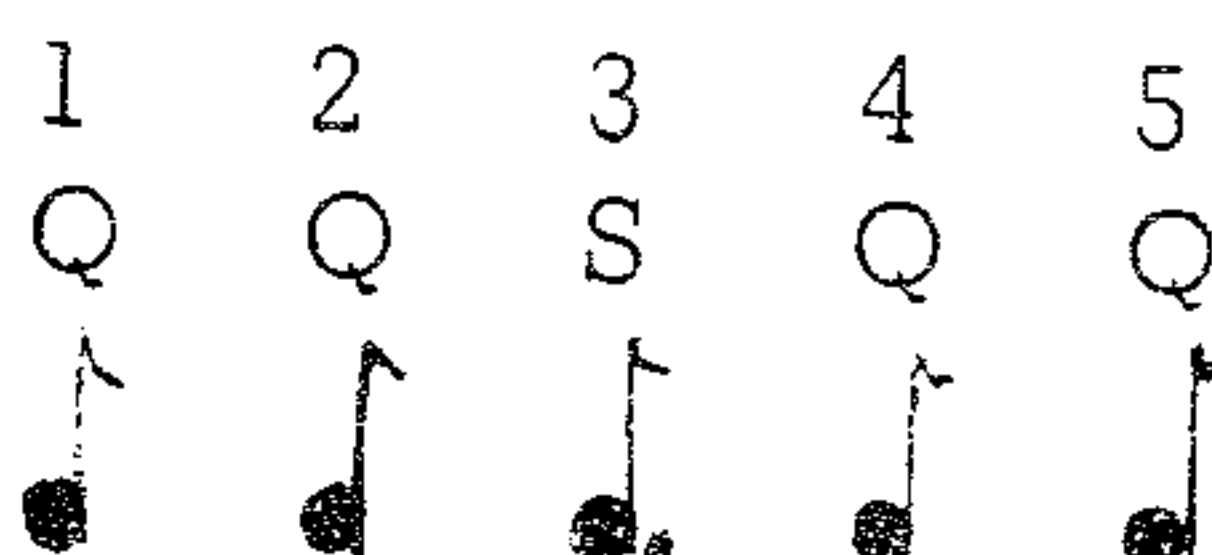
(Bulgaria)

Gankino horo (GAHN-kee-no ho-RO, "dance named for Gana /girl's name/"), also known as Ganina, Gankinata, etc., takes its title from the first line of an old folk song whose melody was used to accompany the dance ("Zarrila si Gana..."). The basic form of the dance, given here, originated in north-central Bulgaria.

The chief distinguishing feature of Gankino is its "quick-quick-slow-quick-quick" rhythm pattern, conventionally notated in 11/16 meter (see below under Meter). Other Bulgarian dances in the above rhythm (e.g., west Bulgarian Kopanica, Krivo horo, etc.) are said by Bulgarian dance specialists to belong to the "Gankino family," since, although they may differ radically in steps, phrasing, tempo and styling, they all have the prototype Gankino rhythm in common.

Recordings: Many recordings of the dance are available. Some good ones are:
 (a) XOPO 327, "Gankino horo" and
 (b) Folk Dancer MH 3051, "Gankino horo."

Meter: One measure of 11/16 has 5 dancer's beats in the Q -Q-S-Q-Q pattern mentioned above:



Formation: Mixed, open circle or line. Hands joined down at sides ("V" pos) or, especially when danced in lines, the belt hold may be used (grasp neighbor's belt, R arm under L arm).

MeasPatternBasic Pattern

- 1 Face R of ctr and move fwd in LOD thruout this meas. Step R ft fwd (ct 1, Q); step L ft fwd (ct 2, Q); step R ft fwd (ct 3, S); hop fwd on R ft, bringing L ft fwd off ground, L knee slightly bent (ct 4, Q); step L ft fwd (ct 5, Q).
- 2 Continuing in LOD, step R ft fwd (ct 1, Q); step L ft fwd OR, facing ctr, step L ft behind R ft (ct 2, Q); facing ctr, step R ft sdwd R (ct 3, S); close L ft beside R ft, wt on both ft (ct 4, Q); pause OR slight bounce on both ft together (ct 5, Q).
- 3 Still facing ctr, step L ft sdwd L (ct 1, Q); close R ft beside OR behind L ft (ct 2, Q); step L ft sdwd L (ct 3, S); close R ft beside L ft, wt on both ft (ct 4, Q); pause OR slight bounce on both ft together (ct 5, Q).

Variations: Besides the alternative steps mentioned in meas 2 above, which really are not full-fledged variations, native dancers at times add various spontaneous embellishments to Gankino in the movements of meas 2-3. These variations are purely a matter of individual mood, however, and do not represent a follow-the-leader type thing. Some such variations are the following:

GANKINO HORO (cont)(A) Steps on all 5 cts

- 2 Same as Basic meas 2 thru ct 3; then: Rock fwd on L ft in front of R ft (ct 4,Q); rock back onto R ft in place (ct 5,Q).
- 3 Same as Basic meas 3 thru ct 3; then: Rock fwd on R ft in front of L ft (ct 4,Q); rock back onto L ft in place (ct 5,Q).

(B) Scissors

- 2 Same as Basic meas 2 thru ct 2; then: facing ctr, step R ft in place with slight bkwd sliding movement, thrusting L ft fwd low (ct 3,S); step L ft in place with slight bkwd sliding movement, thrusting R ft fwd low (ct 4,Q); step R ft in place with slight bkwd movement, thrusting L ft fwd low (ct 5,Q).
- 3 Same as Basic meas 3 thru ct 2; then: facing ctr, step L ft in place with slight bkwd sliding movement, thrusting R ft fwd low (ct 3,S); step R ft in place with slight bkwd sliding movement, thrusting L ft fwd low (ct 4,Q); step L ft in place with slight bkwd sliding movement, thrusting R ft fwd low (ct 5,Q).

(C) Heel stamps

- 2 Same as Basic meas 2 thru ct 3; then: hop on R ft in place, raising bent L knee fwd (ct 4,Q); stamp L heel beside R ft without taking wt (ct 5,Q).
- 3 Same as Basic meas 3 thru ct 3; then: hop on L ft in place, raising bent R knee fwd (ct 4,Q); stamp R heel beside L ft without taking wt (ct 5,Q).

(D) Sole slaps

- 2 Same as Basic meas 2 thru ct 3; then: hop on R ft in place, raising straight L leg fwd (ct 4,Q); slap sole of L ft down in front and draw it back slightly (like "pawing") (ct 5,Q);
- 3 Same as Basic meas 3 thru ct 3; then: hop on L ft in place, raising straight R leg fwd (ct 4,Q); slap sole of R ft down in front and draw it back slightly (like "pawing") (ct 5,Q).

Presented by Dick Crum