

SITNA KOPANICA (or GANKINO)  
(Bulgaria)

*Fig # three  
IV not  
taught* 28.

**SOURCE:** "Kopanitsa" is a dance-type synonymous with "Gankino" in the extreme western region of Bulgaria. It has many variants, some of which are highly complex and performed by men only. The name "kopanitsa" comes from the word "kopam" meaning "to dig", and refers to the digging movements of the feet in certain figures.

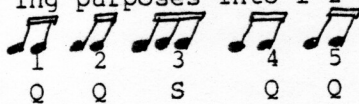
These are individual variations Dick Crum learned from the "Tanec" Dance Ensemble and from Bulgarian immigrant dancers in Pittsburgh, Pa. The 4 fig given here are but a small fraction of the rich variations done in Bulgaria.

**PRONUNCIATION:** SEE-na koh-pahn-ITSA - GAHN-kino

**MUSIC:** Folk Dancer MH OP 104, Band 5, Gankino-Shopska Kopanitsa

**FORMATION:** Dancers in lines or one large open circle, facing ctr; hands held down, or using belt hold

**RHYTHM:** The rhythm is Gankino-type, 11/16, most easily broken down for learning purposes into 1-2-3-4-5, with a hold on ct 3.



*style: small ftwk done  
mostly on balls of  
ff.*

**METER:** 11/16

**PATTERN**

**Meas**

*Introduction: 8 meas, or begin at start of any musical phrase.*

**FIGURE I. (Basic Step)**

- 1 Step R ft to R (ct 1); step L in back of R (ct 2); step R ft to R (ct 3); hop on R ft, bringing L ft around in front (ct 4); step on L ft to R of R ft (ct 5) *across R (ct 5)*
- 2 Step R ft to R (ct 1); step L ft in back of R ft (ct 2); step R ft to R (ct 3); close L ft to R ft sharply *with bounce* (ct 4); ~~pause (ct 5)~~ *bounce or L, picking up R at last moment (ct 5)*
- 3 Step L to L (ct 1); step R behind L (ct 2); close R sharply (ct 3); hold (cts 4-5) *repeat meas 2 with opp ftwk*

**FIGURE II.**

- 1 Step R to R (ct 1); step L behind R (ct 2); step R to R (ct 3); step L in front of R (ct 4); step R to R (ct 5)
- 2 Step R to R (ct 1); step L behind R (ct 2); tap L toe beside R and bend fwd slightly (ct 4); still bent fwd, tap L heel beside R (ct 5)
- 3 Rpt meas 2 with opp ftwk and direction

**FIGURE III.**

- 1 Rpt meas 1, Fig I (R to R; L behind; R to R; hop R; 1X)
- 2 Face diag R, step R-L in place (ct 1-2); step R,L,R, raise free knee high (cts 3-5)
- 3 Step L to L (ct 1); close R to L (ct 2); step L to L (ct 3); hop L in place, raise R ft fwd rather high (ct 4); slap R sole with accent bringing R down and back across its place (ct 5)

**NOTE:** During consecutive repetitions of this Fig, cts 1-2 of meas 1 are done in place, then to the R.

*Cont*

SITNA KOPANICA or GANKINO (cont'd)FIGURE IV.

- 1 Rpt meas 1, Fig I (R to R; L behind; R to R; hop R; 1X)
- 2 Rpt meas 2, Fig II (R to R; L behind; R to R; tap L toe in place; tap L heel in place)
- 3 Step L to L (ct 1); close R to L (ct 2); step L to L (ct 3); hop L in place, raise R fwd rather high (ct 4); bend fwd and bring R down fwd with stamp (no wt), R leg straight (ct 5)

During ea consecutive repetition of this figures:

- 1a Hold, hold (cts 1-2); slide R back into place taking wt with stamp (ct 3); hop on R, bringing L around in front (ct 4); step L to R of R (ct 5)

Then continue into meas 2

NOTE: The 2-ct hold in Fig IV "infringes" on the steps done immediately after the 3 meas of which it is made up. This means that the 1st time you do it in the dance, it follows the description above (meas 1,2,&3). However, during consecutive repetitions of the fig you will hold the 1st 2 cts of meas 1 (see 1-a above). Also when you change from Fig IV to any other fig, the 2-ct hold replaces ct 1-2 of meas 1 of such fig.