

SKOPSKA CRNOGORKA
Skopje, Macedonia

This dance is from the capitol of Macedonia, Skopje, and is named
after the Crna Gora (Black Mountains) that are nearby.

Source: As learned by Tom Deering from Atanas Kolarovski

Rhythm: 2/4 (counted: ah 1 & ah 2 &) in 6 measure phrases

Recording: Folkraft LP-15

Formation: Mixed lines, hands held down in "V" position with the
leader on the right. The dance starts to the right with
the right foot free. Step changes are signalled by the
leader at the leader's discretion.

Style Note: Macedonian dances is are generally danced with a very
vertical sense about them. Lifts, even when large, are
vertical and in place, never "swung." Movements initiated
with a hop or leap usually are usually formed early so
the hop or leap moves the whole dancer as a single unit.

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Meas	Ct	BASIC PATTERN
1,2	1-4	Facing slightly and moving R, 4 walking steps forward (R, L, R, L)
3	1	Turning to face center, Leap onto R in place, lifting L low in front
	2	Hop on R in place
	1,2	Facing slightly and moving L, 2 small walking steps forward (L, R)
5	1,2	Facing slightly R but still moving L, 2 small walking steps back (L, R)
6	1 & 2	Three quick steps in place, Leap-Step-Step preparing to move R

The following variations have the same form as the basic
pattern above, substituting various more energetic movements
for the walking steps.

HOP-STEP-STEPS (Fast Basic Step)

1,2	1-4	Facing slightly and moving R and with weight on L, Hop-Step-Step twice
3	1,2	Step-Hop on R in place, lifting L low in front
4	1,2	Turning and moving slightly L and with weight on R, Hop-Step-Step
5	1,2	Facing slightly R but still moving L, Hop-Step-Step
6	1,2	Leap-Step-Step in place

RUN-RUN-RUNS

1,2	1-4	Substitute Leap-Step-Step for the Hop-Step-Steps above
3-6		As in the Hop-Step-Step Variation above

GRAPEVINE Note: All of the action is with the feet--the
hips do not twist.
The body faces center throughout meas 1-2.

ah Facing center and moving R, Touch the ball of the R foot
in front of L

Cont...

- 1 & Step on L slightly to R behind R
- ah Touch the ball of the R foot behind L
- 2 & Step on L slightly to R in front of R
- REPEAT measure 1
- As in the Hop-Step-Step Variation above

REELS

- 1-3 Repeat meas 1-3 Grapevine Variation. On count 2 of measure 3 lift both hands from the elbows so that the lower arms are roughly horizontal. In measures 4, 5, & 6 swing arms assertively down when stepping on the L, let them return to horizontal when stepping on the R (arms stay down from the last count of measure 6 through the grapevine step).
- 4 ah Slight Hop on R
- 1 Step on L displacing R from behind (a reel step)
- ah Slight Hop on L
- 2 Step on R displacing L from behind (a reel step)
- 5 REPEAT meas 4 (4 reel steps all together)
- 6 REPEAT meas 6 above (Leap-Step-Step in place)

URNS (for Men)

- 1-2 Facing and moving R, two counter-clockwise Turns stepping R, L, R, L
- 3 Pause standing on both feet and facing forward (R line of direction)
- 4 1 Squat on both feet
- 2 Rise Up to partial standing lifting R foot slightly in front
- 5 REPEAT measure 4 lifting L foot
- REPEAT measure 4 ending standing on both feet ready to step onto R

Note: When in mixed lines, those who will be doing the turns separate from the others and move to the center on the last measure of the previous step. Those who are not doing the turns should continue with the reel step, leaving space for the turners to rejoin the line. Do not join hands to fill the gaps, put hands on hips or twirl handkerchiefs. The turning step is usually done twice in a row.

SQUAT WALK (for Men)

- 1-3 Facing and moving R, squatting halfway so knees are bent, 5 walking steps forward starting with the R and turning the lower body quickly in the direction of each step. Pause after the 5th step. The lower knee should almost touch the ground. Arms are kept raised in the air with forearms vertical and upper arms horizontal. The shoulders do not twist.
- 4-6 REPEAT measures 3-6 of the turns variation (3 Squat-Lifts)

Note: When starting the step for the second time, leap into the air as you are starting the first measure.

See the note under Turns above.

Dance Description by Tom Deering

Presented by Tom Deering