

STARO KULSKO HORO (STAH-roh KOOL-skoh Ho-ROH) - Bulgaria

Learned by Yves Moreau, fall 1971 from dance group in the small town of Kula, Vidin District in N.W. Bulgaria. Kula is situated a few kilometers from the Yugoslav border (Serbia) and its population consists of Bulgarians, Vlachs & Serbs. Staro Kulsko is an example of the strong influences from nearby Serbia which can be observed in the music, steps and styling.

Meter: 2/4 Formation: Mixed lines of M&W. Each person's left elbow is bent & the L hand is located near L hip (does not touch). The R hand reaches under R neighbor's left arm & grasps his L hand. Like in many Serbian "kolos", the dancers stand quite close to each other in the line. Face ctr, wt on L ft.

Style: Knees bent slightly. Upper part of body is proud & erect. Steps are very small & fairly light.

Meas. Description

- 1 Step to R on R (ct 1) close L to R (ct 2)
- 2 Step R to R (ct 1) raising L knee slightly, a light kicking action slightly fwd & down with L ft (ct 2)
- 3-4 Repeat pattern of meas 1-2, reversing direction & ftwork.

Note: *The above pattern continues until the fast music. The fast part is indicated by the musician (ocarina) when he plays four measures on the same note. - - - During fast music, the same pattern as above continues but each individual dancer may make steps livelier with occasional hops & twists. The fast part thus resembles a sort of "Malo Kolo".

Presented by Yves Moreau - Description by Yves Moreau

ZIKINO HORO (ZHEEH-keeh-noh Ho-ROH) - Bulgaria - WT-YM-002 B - 1

Learned by Yves Moreau, fall 1971 from dance group in the small town of Kula, Vidin District in N.W. Bulgaria. Kula is situated a few kilometers from the Yugoslav border (Serbia) and its population consists of Bulgarians, Vlachs & Serbs. Zikino Horo is a simple version of the well-known Zikino Kolo from Serbia. It is sometimes pronounced Dzikino Horo. The ocarina and the frula (duduk) are popular musical instruments in N.W. Bulgaria and N.E. Serbia alike.

Meter: 7/8 - 1-2-3, 1-2, 1-2 Counted here as 1, 2, 3

Formation: Mixed line. "W" pos. with hands extended slightly fwd at about eye level. During fast music, hands are dropped, joined down at sides. Face ctr. Wt on L ft.

Style: Knees bent slightly. Upper part of body is proud & erect. Steps are small & light.

Meas Description Note: * No introduction

I. SLOW PART

- 1 Step sideways R on R (ct 1) step on L behind R (ct 2) Hold(ct 3)
- 2 Step sideways R on R (ct 1) Close L to R (ct 2) Hold (ct 3)
- 3 Reverse pattern of meas 2.
- 4 Repeat pattern of meas 2 exactly.
- 5-8 Repeat pattern of meas 1-4 reversing direction & ftwork.

II. FAST PART

Note: *The fast part starts right after the musician (ocarina) played 2 meas of music on the same note.

- 1 Small step to R on R, simultaneously bringing L ft slightly up from ground next to R (ct 1) Small lift on R ft simultaneously bringing L ft higher along R calf & slightly behind (ct 2) step on L behind R (ct 3) Note: * This step is common in the Serbian kolos and usually known as "skoci".
- 2 Small step on R to R (ct 1) small step on L in front of R (ct 2) Wt shifts back on R ft in place (3) * This is a type of "pas-de-basque".
- 3 Reverse action of meas 2.
- 4 Repeat action of meas 2 exactly.
- 5-8 Repeat pattern of meas 1-4 reversing direction & ftwork.

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