

Topansko Oro

(Macedonia)

From: Macedonia, Povadaria region around the capital of Skopje. Originating in the Gypsy community, it has become popular with Macedonians throughout that region. The hill where most of the Skopje gypsies lived used to be an arsenal for guns and powder. Hence the names “Top” (cannon), and “Ana” (hill), referring to the quarter where the dance was first danced. Topansko has been introduced or taught in the US by Pece Atanasovski, Atanas Kolarovski and others. Jane and I learned this version from Paul Mulders, at Stockton 2006 (who learned it from Pece).

Pronunciation: TOH-pan-skoh OR-oh

Music: Camp Hess Kramer 2007 CD

Meter and phrase: 12/16 configured as: 12, 12, 12, 123, 123 = (“dancer’s beats”) 1, 2, 3, 4, 5, or QQQSS.
Measures are grouped in five meter phrases.

Formations: Mixed open circle, hands in “W” (fig 1), and “V” (fig 2)

Styling: Light, down, and connected, but free, syncopated, and improvisational; both Macedonian and gypsy.

measure

1-4 **INTRODUCTION** no action

FIGURE 1

1 Moving in LOD (each of the next four lines describe the same 1st measure):

dancer’s beats	(1)	(2)	(3)	(4)	(uh)	(5)
actual counts:	12	12	12	12	3	123
action:	hop(or step),	hop,	step	hop	hop	step
foot:	L	L	R	R	R	L

2 hop L (1), leap in place onto R facing center with left leg bent and held forward (2), hold (3 & 4), right knee genuflects slightly as L swings back (5)

3 Bounce twice on R (1, 2), step L slightly fwd (3), step R slightly fwd (4), step L bkwd or in place (5)

4 & 5 Repeat meas 2 & 3

FIGURE 2

1 Moving in LOD (each of the next four lines describe the same 1st measure):

dancer’s beats:	(1)	(2)	(3)	(4)	(&)	(5)	(uh)
actual counts:	12	12	12	1	23	12	3
action:	hop(or step),	hop,	step,	step,	step,	step,	step
foot:	L	L	R	L	R	L	R

2 Continuing to move LOD, step L (1), step R (2), hold (3), step L moving slightly towards center (4), step R back and away from center. End facing mostly center (5)

3 In place or moving slightly RLOD and ending meas facing RLOD: hop twice on R (1, 2), step L (3), step R (4), step L (uh), step R (5)

4 Essentially reverse previous meas, (opp ftwk and dir) end facing LOD

5 Reverse previous meas, but move out in LOD on (4) and (5)

NOTE: The leader can signal for dancers to do an individual full turn, CCW, CW, and CCW, in each of measures 3, 4, and 5 of figure 2, respectively. The actual turn happens on dancer’s beats 1 and 2, preceded by a “wind-up” on the last beat of the previous measure. Also, as the music gets faster and/or the energy level rises, the dance can generally become more dynamic, individualized, improvised, and crazy, with dancers adding turns, hops, steps, even squats, at will.

Dance notes by Gary Diggs, 10-07-07

Presented by Gary and Jane Diggs

Camp Hess Kramer Institute
October 19 – 21, 2007