

# *Tanya Kostova*



## Dances of the Rhodopes

The Rhodope mountain region is known throughout Bulgaria and the world for the beauty of its slow, melodic, richly ornamented songs and the admirable voices of its singers. Somewhere in their shadow remains the Rhodope dance folklore. Falsely accused of being rhythmically uncomplicated, unvaried and monotonous, it can't boast of a special interest on the part of specialists and lovers of dance folklore. Aside from the fact that it can be difficult to travel in some parts of this mountainous region, this is one of the reasons that some interesting dances in more remote places are unrecorded and already forgotten. Another interesting fact is that what interest there is, is directed primarily towards the Central Rhodopes (main city: Smoljan), while practically no one thinks about the southwest region of the Rhodopes, including Dospat, and the Eastern Rhodopes, including Ivailovgrad, Zlatovgrad and Kŭrdžali, with their many, very interesting dance specimens.

In 1994-95 I had the good fortune to live and work in the Rhodopes and to conduct long-planned fieldwork and study, useful for my choreographic work and knowledge. I have already used some of this material in creating the new repertoire for the Youth and Children's Ensemble "Orpheus" in Smoljan. Other material from this research (Gjumjuševo, Razvivaj Dobro) I present for the first time to the public, at the 1997 Kolo Festival.

# Razvivaj, Dobro

(Central Rhodopes, Bulgaria)

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(EXTRA)

This is a spring ritual dance, named for the song to which it is performed. It was danced only on Gergovden (St. George's Day, May 6th), only by women and only in the Rhodopes - there is no analogous dance in any other folklore region of Bulgaria. This horo was led either by the oldest woman of a large family or by a pregnant woman, carrying a green branch in honor of the female origins of nature's rebirth and as a rite for fertility. Almost forgotten and no longer performed, it was reconstructed with the help of a 68 year old woman from Široka Lūka during my research in the Central Rhodopes in April, 1995. This is the first complete description of this dance.

- Pronunciation:** rahz - VEE - vahy DOH - broh  
**Translation:** Unwind the dance, Dobra! [Dobra is a woman's name]  
**Source:** Šinka Karanlūkova, the town of Široka Lūka. This old variant of the song: Marija Kisjova, singer.  
**Cassette:** *Tanya Kostova presents Bulgarian Dances from Trakia and the Rhodopes*, TK MC-001.  
**Meter:** 8/8, counted 1&, 2, 3&, or (slow, quick slow), or (3, 2, 3)  
**Style:** Slow, small leaps, soft steps, and a feeling of participation in a magical ritual.  
**Formation:** Hands held in W position.

## OLD VARIANT

Dir   Meas   Ct   Pattern

### FIGURE 1

- |     |    |  |   |
|-----|----|--|---|
| LOD | 1  | 1&   | Small leap onto R ft. to the R, bending R knee  |
|     |    | 2  | Step on L ft. fwd   |
|     |    | 3&   | Step on R ft. fwd.  |
| 2   | 1& | Small leap onto L ft. to the right, bending L knee |   |
|     |    | 2  | Step on R ft. fwd.  |
|     |    | 3&   | Step on L ft. fwd.  |
| CTR | 3  | 1&   | Small leap onto R ft. to the right, bending R knee  |
|     |    | 2  | Step on L ft. to the center.  |
|     |    | 3&   | Step on R ft. in front of L, bending knee.<br>Arms fall all the way down into V position. |

### FIGURE 2

- |     |    |  |   |
|-----|----|--|---|
| CTR | 1  | 1&   | Step on L to the left. Swing arms gently fwd in V position. |
|     |    | 2  | Step on R behind L. Swing arms backward.                    |
|     |    | 3&   | Step on L to the left. Swing arms fwd.                      |
| 2   | 1& | Step on R in front of L Ft. Swing arms bkwd. |   |
|     |    | 2  | Step on L to the left. Swing arms fwd.                      |
|     |    | 3&   | Step on R behind L. Swing arms bkwd.                        |
| 3   | 1& | Step on L to the left. Swing arms fwd.       |   |
|     |    | 2  | Step on R in front of L ft. Swing arms bkwd.                |
|     |    | 3&   | Bend R knee. Arms rise to W position.                       |

(Razvivaj Dobro! - p.2)

Dir   Meas   Ct   Pattern

KNOWN VARIANT

LOD	1	1&	Step on R ft. fwd
		2	Small hop on R ft. fwd
		3&	Small hop on R ft. fwd
2	1&	1&	Step on L ft. fwd
		2	Small hop on L ft. fwd
		3&	Small hop on L ft. fwd
3	1&	1&	Step on R ft. fwd
		2	Small hop on R ft. fwd
		3&	Soft step on L ft. fwd, bending at the knee.

POPULAR & MEN'S VARIANT

CTR	1	1&	Step on R ft to the right , with a deep bend of R knee
		2	Bounce at R knee as left knee lifts and crosses to right.
		3&	Step on L ft. to R, bounce at L knee
2	1&	1&	Step on R ft. to the right with a deep bend of R knee.
		2	Bounce at R knee as left knee lifts and crosses to right, then pushes down.
		3&	Bounce at R knee, L leg remains in position.
3	1&	1&	Step on L ft to the left with deep bend of L knee.
		2	Bounce at L knee as R knee lifts and crosses to left, then pushes down.
		3&	With the music,: slower, deeper bend at L knee. R ft. remains in position, almost brushing the floor.

**Song text:**

Razvivaj, Dobro, povivaj, orjeh sa v listi faviva,  
orjeh sa v listi faviva. Pod orjašino sideha,  
pod orjašino sideha terzii, Dobro, zlatari.  
Terzii sedla šijeha, zlatari juzdi leeha:  
za nevesta gi gotveha, za Dobra, dobra nevesta.

**Translation:**

Unwind the dance, Dobra, and wind it back up again,  
in the same way that walnut trees are now coming into leaf.  
Under the walnut tree sat tailors and goldsmiths. The tailors were sewing saddles, the goldsmiths were  
pouring molten metal, making golden bridles  
[for the horse that will carry the bride]:  
for the bride they prepared them, for Dobra, the beautiful and kind-hearted bride.

Presented by Tanya Kostova

Dance notes by Tanya Kostova, translated by Tanya Kostova & Joanne Splivalo, 1997.

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(EXTRA)

# Gjumjuševo Horo

(Central Rhodopes, Bulgaria)

Neither I nor my colleagues in the Rhodopes had ever heard of this dance until my fieldwork in April, 1995. In the almost uninhabited village of Gela, high in the Rhodope Mountains, baj Dafo, famous Rhodope gajda player, remembered this dance, (bit by bit and with great difficulty), and then I understood the excitement of the archaeologist when unearthing and bringing back to life a very old and interesting artifact. Gjumjuševo Horo will have its new life, but this time it will begin far away from Gela, in America at the 1997 Kolo Festival. And how exciting it is to find in America a student of baj Dafo, Mark Levy, whose performance of this music is included on my tape.

- Pronunciation:** gyoo - MYOO - sheh - voh hoh - ROH
- Translation:** Gjumjus's horo (Gjumjus is an old, man's name)
- Source:** Dafo Trendafilov, gajda player, about 75 years old, from the village of Gela. About 20 years ago this village had a famous authentic folklore group of older people. Now only three of that group are left: Dafo and two women.
- Cassette:** *Tanya Kostova presents Bulgarian Dances from Trakia & the Rhodopes*, TK MC-001
- Meter:** 2/4, counted 1,2.
- Style:** Open torso. Bouncing at the knees on most steps. Step on the entire foot.
- Formation:** Open circle. Shoulder hold, L over R, or W position.

<u>Dir</u>	<u>Meas</u>	<u>Ct</u>	<u>Pattern</u>
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### FIGURE 1

LOD	1	1	Step on R ft fwd.
		2	Step on L ft to the right in front of R ft.
	2	1	Large step on R ft to the right.
		2	Bending knees deeply, weight on both feet.
	3	1	Step on L ft behind R ft, bending the knees, weight on both feet.
		2	Bounce at L knee, transferring weight to L ft.
LOD	4		Repeat Measure 1.
	5		Repeat Measure 1.
CTR	6	1	Large step on R ft to right, bending knee deeply, and lifting L knee in front of R leg.
		2	With R knee bent, lift on R ft, swing L leg to right.
	7	1	Large step on L ft to left, weight on both feet, knees deeply bent.
		2	Transfer weight to L ft, bending at L knee and lifting R ft behind L knee.
	8	1	Bend L knee, tap R toes behind and to the left of L ft.
			Turn head to face left.
		2	Hold position.
	9-12		Repeat Measures 5-8.

FIGURE 2

LOD	1	1	Step on R ft fwd.
		2	Hop on R ft fwd.
	2	1	Step on L ft fwd.
		2	Hop on L ft fwd.
	3	1	Step on R ft fwd.
		2	Step on L ft fwd.
	4-9		Repeat Measures 1-3 twice
	10-16		Repeat Figure 1, Measures 6-8, twice.

TRANSITION - (4 measures)

CTR	1	1	Step on R ft to right.
		2	Step on L ft behind R ft.
	2	1	Step on R ft to right, left knee swings up in front of right leg
		2	Bounce at R knee R knee
	3-4		Repeat Measures 1-2.

**Suggested sequence:**

Figure 1  
Figure 2  
Transition

Repeat the above twice.

Presented by Tanya Kostova.

Dances notes by Tanya Kostova. Translation by Tanya Kostova and Joanne Splivalo, 1997.

# Hajde Kalino - Suite of three Pravi Rodopski Hora

(Central Rhodopes, Bulgaria)

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EXTRA)

*It is most beautiful to feel the relaxed pulsation of this organism, the Rhodope horo, to feel that you are a part of it - ringing songs with kaba gajdi, abounding love (nearly all Rhodope songs are love songs!) and the singing faces of the dancers. Song after song, dance after dance...your soul is filled, you want there to be no end...!!*

Today people usually dance the regular pravo horo to almost all music in 2/4 meter. Few people know that each Rhodope dance song used to have and has its own specific dance text (steps), that the dance is named for the song, and that usually each Rhodope horo ends with the gajda *sitneži* (special gajda solo) of Sukano Horo. In addition, traditionally several songs/dances in the same meter were usually sung/danced in a particular order - as soon as people heard the first one, people knew which songs/dances would follow and in what order. Each group of songs/dances carries the name of the first song in the series, such as "Hajde Kalino da idem" (followed by "Jeno ljo, Jenčice" and other songs which are not included here, ending with Sukano Horo).

- Pronunciation:** tree PRAH - vee roh - DOHP - skee hoh - RAH  
**Source:** Marija Kisjova, singer and director of Ensemble "Orpheus" in Smoljan, Kostadin Ilčev and Todor Todorov (gajda players), Rusanka Bodurova, dancer and choreographer, and Dočo Gečkov, forester and singer, all born in and residents of the Smoljan area.  
**Cassette:** Tanya Kostova presents Bulgarian Dances from Trakia and the Rhodopes, TK MC-011.  
**Meter:** 2/4, count 1,2  
**Style:** Bouncy steps; wide movements for men, gentle movements for women; open torso. Dancers' feelings should match the character of the songs.  
**Formation:** V or W position, as specified.

Dir   Meas   Ct   Pattern

**FIGURE 1: Hajde Kalino da idem** - ( 7 measures)

Starting position: arms in V position straight ahead.

- |     |   |     |  |
|-----|---|-----|--|
| LOD | 1 | 1   | Large step on R ft. fwd  |
|     |   | 2   | Leap onto L ft. in the place of the right  |
|     | 2 | 1   | Large step on R ft. fwd.   |
|     |   | 2   | Flex R knee, lift L knee and bring it fwd.   |
|     | 3 | 1&  | Two quick steps fwd, on L ft, then R ft.   |
|     |   | 2   | Step on L ft fwd.  |
| CTR | 4 | 1   | Large step on R ft fwd. Arms move forward and down   |
|     |   | 2   | Step L ft behind R ft to right. Arms arrive, in V position, slightly behind the body.                    |
|     | 5 | 1,2 | Facing left, step bkwd on R ft to right with , bending R knee. Arms Swing Fwd, low.                      |
|     | 6 | 1,2 | Step bkwd on L ft behind R to right, bending L knee. Arms swing bkwd low.                                |
| LOD | 7 | 1   | Step on R ft to right, bending R knee. Arms begin to swing fwd and up                                    |
|     |   | 2   | Leap onto L ft into place of R ft. Continue to swing arms fwd and up to staring position (horizontal V). |

(Hajde Kalino - Suite of three pravi Rodopski hora - p.2)

Dir   Meas   Ct   Pattern

**FIGURE 2: Otsvir (Instrumental bridge to second song) - (8 measures)**

CTR	1	1	Arms in W position. Step on R ft fwd.
		2	Step on L ft. fwd.
	2	1	Step on R ft fwd.
		2	Step on L ft fwd.
	3	1&	Two quick steps fwd, on R ft, then L ft, moving a little fwd and right, facing slightly left.
		2	Step on R ft a little fwd and to the right, still facing <i>slightly left</i> .
	4	1&	Two quick steps fwd, on L ft then R ft, moving slightly fwd and left, facing slightly right.
		2	Step on L ft
5-8		Repeat Measures 1-4, moving bkwd. On Measure 8, arms swing out and down to sides in V position.	

**FIGURE 3: Jenko ljo, Jenčice - (9 measures)**

Arms in W position. Bounce gently from the knees at each step.

CTR	1	1	Step on R ft to right.
		2	Step on L ft in front of R ft to right.
	2	1,2	Step on R ft to right side
		3	1,2
4-9		Repeat Measures 1-3 twice.	

**FIGURE 4: (6 measures)**

CTR	1	1	Step on R ft fwd
		2	Step on L ft fwd.
	2	1&	Two quick steps fwd, on R ft, then L ft, moving a little fwd and right, facing slightly left.
		2	Step on R ft a little fwd and to the right, still facing slightly left.
	3	1&	Two quick steps fwd, on L ft then R ft, moving slightly fwd and left, facing slightly right.
		2	Step on L ft
4-6		Repeat Measures 1-3 moving bkwd.	

**Sukano horo**

**FIGURE 5 - (4 measures) - Arms in V or W position.**

LOD	1	1	Step on R ft
		2	Hop on R ft
	2	1	Step on L ft
		2	Hop on L ft
	3	1&	Two quick steps fwd, on R ft, then L ft, moving a little fwd and right, facing slightly left.
		2	Step on R ft a little fwd and to the right, still facing slightly left.
	4	1&	Two quick steps fwd, on L ft then R ft, moving slightly fwd and left, facing slightly right.
		2	Step on L ft



(Hajde Kalino - Suite of three pravi Rodopski hora - p.3)

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(EXTRA)

Dir   Meas   Ct   Pattern

**FIGURE 6** - (2 measures)

LOD	1	1	Step on R ft
		2	Lift on R ft
	2	1	Two quick steps, on L ft then R ft.
		2	Step on L ft

**FIGURE 7: Men's variant** - (4 measures)

LOD	1	1	Step on R ft
		2	Step on L ft
2	1	1	Step on R ft
		2	Step on L ft
3	1	1	Step on R ft
		2	Hop on R ft
4	1	1	Step on L ft
		2	Hop on L ft

SONG TEXTS

**Hajde Kalino da idem**

*Hajde Kalino da idem v čostana gora zelena.*

*Tam ima voda studena, tam ima senkja debela,*

*tam ima voda studena, tam ima senkja debela.*

*Pod senkjata ždim da sjodnem, studena voda da pijem,*

*Pod senkjata ždim da sjodnem, studena voda da pijem,*  
*studena voda da pijem, pečeno jegne ša jedem.*

*Junače ludo i mlado, mene me majka ne puska,*  
*či ja sūm moma glavena, glavena s porsten javena.*

Translation:

Let's go, Kalina, to the dense green forest. There, there is cold water, there, there is deep shade.  
In the shade let's go to sit, cold water to drink, roasted lamb to eat.  
You wild young man! My mother won't let me go with you because I am already engaged,  
I already have his ring.

**Jeno ljo, Jenčice**

*Jeno ljo, Jenčice, majka si Jenka glavila,*

*Jeno ljo, Jenčice, v sobuta srjoštu nidelja,*

*Jeno ljo, Jenčice, do pladne kitka nosila,*

*Jeno ljo, Jenčice, nadvečer porsten hvorlila.*

*Male le, majčice, a ga si ma si glavila,*

*Male le, majčice, oti ma ne si pitala?*

Translation: Jeno ljo, Jenčice, your mother got you engaged on Saturday evening. Until lunchtime she wore the engagement bouquet; already, before dinnertime, she threw away the ring. "Dear mother, when you got me engaged, why didn't you ask me about it?"

Presented by Tanya Kostova Dances notes and song transcriptions by Tanya Kostova  
Translation by Tanya Kostova and Joanne Splivalo, 1997.

# Slana padna - Svornato horo (na pesen)

(Central Rhodopes, Bulgaria)

A popular dance typical of the Central Rhodopes, its old name was "Küršiláma". As with "Hajde Kalino - Suite of three pravi Rodopski hora", this dance was also done as part of a group of songs/dances, beginning with the song "Slana padna". Usually the kaba gajda copies the melodies of Rhodope songs. When the songs are forgotten, only the melodies, played by the gajda, remain. With my colleagues from Ensemble "Orpheus" in Smoljan, we have been able to make some of these groups of dances complete again., with the gajda and with the dance songs. Slana padna - Svornato Horo is one example.

- Pronunciation:** slah - NAH PAHD - nah, SVOHR - nah - toh hoh - ROH  
**Source:** Marija Kisjova, Rusanka Bodurova, and Kostadin Ilčev, from Smoljan and the village of Stojkite.  
**Cassette:** *Tanya Kostova presents Bulgarian Dances from Trakia and the Rhodopes*, TK MC-001  
**Meter:** 9/8, counted 1,2,3,4&, or quick, quick, quick, slow, or 2, 2, 2, 3.  
**Style:** Rhodope: Low, light leaps, steps on the entire foot. Men's movements more free, women's more graceful.  
**Formation:** Open circle. Basic position of arms:: Left hand held behind back, palm up; right hand holds left hand of person to the right., changing to W position as specified during dance.

Dir    Meas    Ct    Pattern  
**FIGURE 1**

			Arms in basic position.
LOD	1	1	Small leap onto R ft, bending R knee and swing L heel backward.
		2	Step on L ft fwd.
		3	Step on R ft fwd.
		4	Lift R heel and lower with a tap, OR small hop fwd on R ft.
		&	Step on L ft fwd.
	2		Repeat Measure 1
CTR	3	1,2	Repeat Counts 1 - 2 of Measure 1.
		3	Step on R ft to the right.
		4&	Step on L ft next to R ft, without transferring weight.. Arms move to W position.
		4	1 Step on L ft to the left. 2 Step on R ft behind L ft 3 Step on L ft to the left. 4 Small leap on R ft to the left. & Step on L ft in place.

**MEN'S VARIANT:** Measure 4, Count 4&: Jump in place into squatting position, shouting a short "O-pa!".  
 Figure 1 then repeats with the following changes in Count 1 of Measure 1:  
 Hard leap onto R ft, at the same time rising to a standing position, while the L foot circles around and crosses in front of R ft.

Presented by Tanya Kostova.  
 Dance notes by Tanya Kostova. Translation by Tanya Kostova and Joanne Splivalo, 1997.