

Bulgarian Folk Dances

БЪЛГАРСКИ НАРОДНИ ТАНЦИ



presented by Yves Moreau

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Mendocino Folklore Camp
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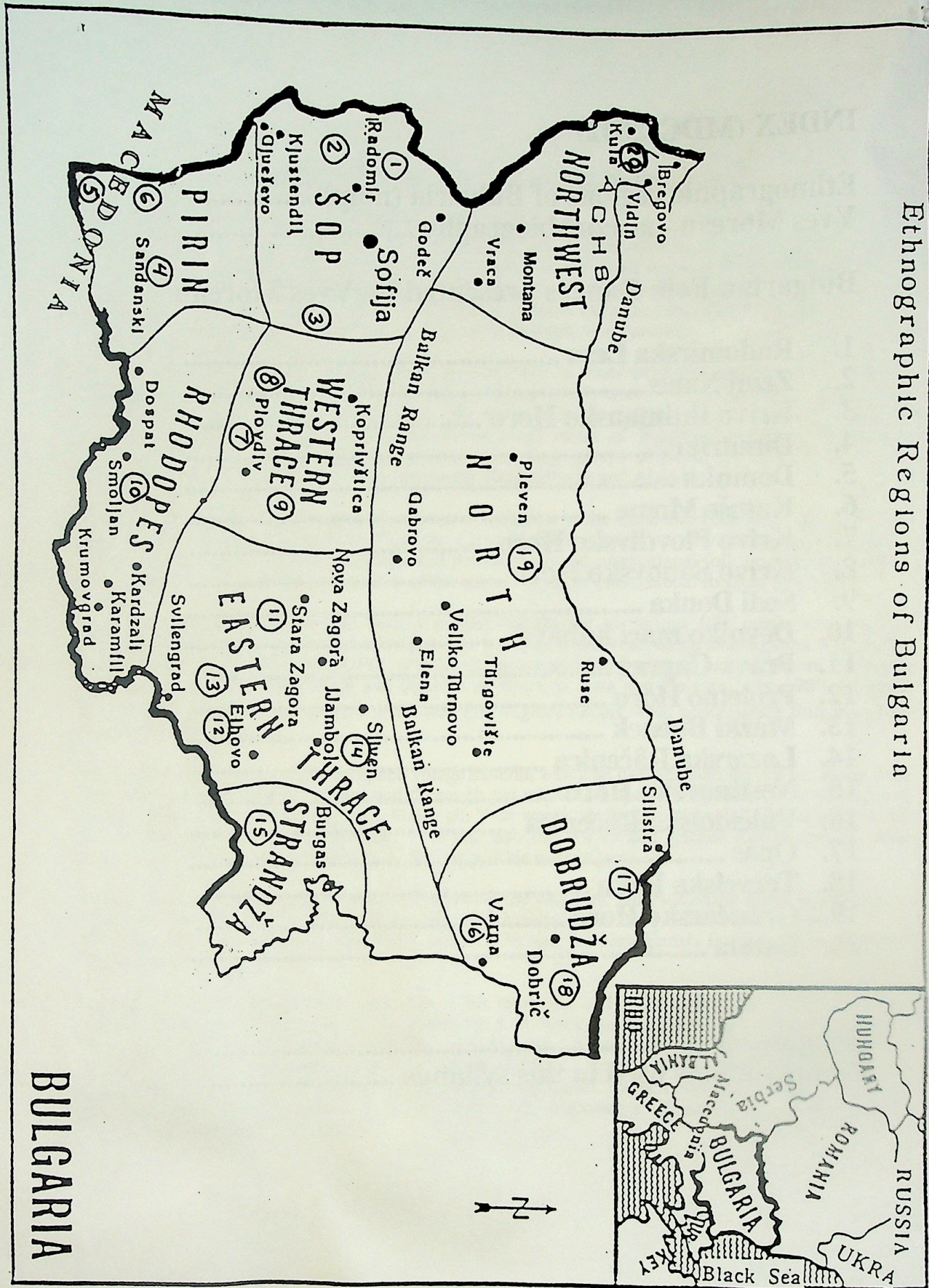
Bulgarian Folk Dances presented by Yves Moreau

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BULGARIA

YVES MOREAU - A short biography

Yves Moreau lives in Montreal, Quebec, Canada and is recognized as one of North America's foremost exponents of Bulgarian dance and folklore. He has travelled to Bulgaria almost annually between 1966 and 1986 to research dance and to record music in all regions of the country. He has also lectured and conducted workshops throughout North America as well as on numerous occasions in Belgium, France, the U.K. Switzerland, Germany, Austria, Italy, the Netherlands, Sweden, Norway, Mexico, Japan, Slovenia, Taiwan, Hong Kong, New Zealand, and Australia.

From 1972 to 1988 he directed *Les Gens de Mon Pays*, a Montreal-based amateur folk ensemble specializing in Bulgarian and French-Canadian folklore which toured widely in North America and represented Canada at several international folk festivals in the U.S.A., France, Greece, Italy, and Bulgaria. Yves has also choreographed several stage suites of Bulgarian and French-Canadian material for various professional and amateur performing groups in North America, Australia and New Zealand including the Duquesne University Tamburitzans and AMAN.

From 1975 to 1985, Yves was special projects coordinator at the Canadian Folk Arts Council and is currently doing similar work with *Folklore Canada International*, a private organization which coordinates cultural exchange programs and produces several international folk festivals in Canada. Since 1986, he has been the coordinator of the annual Heritage International folklore workshop.

Yves who speaks Bulgarian has been a regular contributor to various folk music and folklore programs for Canadian radio and television. He has supervised recordings of Bulgarian folk music on the *Balkanton*, *Worldtone*, *XOPO* and *Gega* labels and has presented several papers at various conferences on ethnomusicology and folklore in America, Asia and Bulgaria. In 1980, Bulgaria awarded him with the order of *Kiril & Metodi* (1st degree) for his work popularizing Bulgarian folk culture in North America.

Yves teaches mostly non-choreographed village material which he has collected during his many field trips. His teaching method is clear and thorough yet relaxed. A special emphasis is put on regional styles and background information. Above all, Yves wants to share his love for Bulgarian folklore and communicate the fun of dancing. Yves has also introduced and teaches folk dances of other Balkan countries as well as dances from France and his native Quebec.

Among the popular dances introduced by Yves over the years are: *Dobrudžanska Râka*, *Gjuševska Râčenica*, *Četvorno Šopsko Horo*, *Dospatsko*, *Bičak*, *Sandansko Horo*, *Vlaško Horo*, *Sitna Zborenka*, *Panagjursko Horo*, *Kulska Šira*, *Dobra Nevesto*, *Dobrudžanski Buenek*, *Idam ne Idam* and *La Bastringue*.

Yves has recently produced four videotapes of his repertoire and 3 CDs with some of his Bulgarian village recordings (1966-1972) on the BMA label. A book on Bulgarian folk dances is also in preparation. Yves is married to France Bourque-Moreau, an internationally-recognized specialist in children's folkdance and music. They have three children. From 1998 to 2000, Yves was on the Board of Directors of the East European Folklife Center (EEFC) which organizes the annual Balkan Music and Dance Camps in the U.S.A. He is currently preparing a CD anthology of the legendary Bulgarian accordionist Boris Karlov.

RADOMIRSKA LESA

Радромирска Леса
(Bulgaria)

Dance from the Šopsko-Graovsko region of West Bulgaria, from the area around the town of Radomir.
Source: Krassimir Petrov. This dance has 10 or 11 meas. depending on melody used. In the 10 meas version, meas. 1-5 of Fig. 1 get repeated in the other direction. This 11-meas version goes to the popular Šop song, *V selo djulgere dojdoa*.

Pronunciation: Rah-doh-MEER-skah Leh-SSAH
Music: Yves Moreau CD
Rhythm: 2/4
Formation: Mixed lines in "V" pos. or belt hold, L over R. Face LOD, wt on L
Style: Light and proud

Meter 2/4

Pattern

1-16 Introduction music (instrumental). No action.

1. Basic pattern (vocal)

1 Facing LOD, small leap onto R (1) step onto L crossing in front of R (2)
2-3 Repeat action of meas. 1, two more times
4 Facing ctr, do a little "threes" (step R-L-R) sideways R (1&2)
5 Repeat pattern of meas 4 with opp dir & ftwrk
6 Repeat pattern of meas 4
7-8 Repeat pattern of meas 1 with opp dir & ftwrk (2 times)
9-11 Repeat pattern of meas 4-6 with opp dir & ftwrk
12-22 Repeat pattern of meas 1-11

2. Forward and back (instrumental chorus)

1 Facing ctr, small leap fwd onto R (1) small step fwd onto L (2)
2 Repeat action of meas 1
3 Small stamp with R, no wt, slightly fwd and next to L (1) stamp again (2)
4 Stamp again with R ft, no wt (1) pause (2)
5-8 Repeat pattern of meas 1-4 with opp dir & ftwrk (away from ctr)
9-16 Repeat pattern of meas 1-8

Repeat dance from beginning

Description by Yves Moreau

ZIZAJ NANE

Зизай Нане
(Bulgaria - Sopluk)

Opet sega
(repeat)

Typical variations of the Dajčovo Horo popular in West Bulgaria (Sopluk) and East Serbia. This dance is also known under various other names such as *Lile Lile*, *Ile Ile*, and *Târno Mome*. These variations were learned from Michel Cartier who learned them in Bulgaria in 1958.

Pronunciation: ZEE-zeye NAH-neh
Music: Yves Moreau CD
Rhythm: 9/8 meter, counted here as 1-2, 1-2, 1-2, 1-2-3 or 1,2,3,4 or quick-quick-quick-slow
Formation: Mixed open circle or line. Face ctr, wt on L. Hands joined down in "V" pos (down at sides)
Style: Light and bouncy

Meter: 9/8

Pattern

1-8 INTRODUCTION. No action

1. Basic (also chorus step between figures) «Dajčovo»

1 Hop on L, raising R knee high (1) three steps in place R-L-R (2,3,4)
2 Repeat pattern of meas 1, with reverse ftwrk
3-4 Repeat pattern of meas 1-2
5-8 Repeat pattern of meas 1-4, four more times
Note: Arms swing freely fwd & back in this figure

2. Stamps «Čukni Nane»

1 Wt on L, lean body to L and stamp R ft 4 times, next to L (1,2,3,4)
2 Repeat pattern of meas 1, Fig. 1 (basic step)
3-4 Repeat pattern of meas 1-2 with reverse ftwrk
5-8 Repeat pattern of meas. 1-4

3. Forward + Stamps «Četri napred, četri čukni»

1 Facing ctr and leaning upper body fwd, step fwd on R in front of L (1) sharp flat step in place on L (2) step back on R ft (3) step on L in place (4)
2-4 Repeat pattern of meas 1, three more times
5-8 Repeat pattern of meas 1-4, Fig. 2
Note: after this figure, basic step is done moving bkwd, back to place

4. Describing "circle" or "wave" «Lulaj Nane»

1-8 Describe eight (8) basic *Dajcovo* steps (Fig. 1) but using large steps and travelling fwd on meas 1, moving R of ctr on meas 2, diag bkwd R on meas 3, and moving sdwd L on meas 4 (returning to starting point).

5. Right foot on left knee «Desna noga na koleno»

1 Place R ft on top (or in front) of L knee and twist it to L (1,2) twist it out to R (3,4)
2 Repeat pattern of meas 1
3-4 Repeat pattern of meas 1-2, Fig. 1 (basic *Dajcovo*)
5-8 Repeat pattern of meas 1-4

Meter: 9/8

Pattern

6. Right foot behind left knee «Desna noga zad koleno»

- 1 Place R ft behind L knee and twist it out to R (1,2) twist it across to L (3,4)
 2 Repeat pattern of meas 1
 3-4 Repeat pattern of meas 1-2, Fig. 1 (basic *Dajcovo*)
 5-8 Repeat pattern of meas 1-4

7. Touch and brush «Zizaj Nane»

- 1 Wt on L and turning to face L, touch ball of R ft sharply (1) pause (2) facing ctr, "kick-brush" R ft fwd, straight leg (3) pause (4)
 2 Do one basic *Dajcovo* step (Fig. 1)
 3-4 Repeat pattern of meas 1-2, with reverse ftwrk
 5-8 Repeat pattern of meas 1-4

8. "Digging" heels «Kopaj Nane»

- 1 Facing ctr, wt on L, hop on L (1) step on R in place (2) step on L in place (3) extend R leg out diag fwd, straight knee, and tap R heel sharply on ground (4)
 2 Three steps in place R-L-R (1,3) extend L leg out diag fwd and touch heel as in previous measure
 3 Repeat pattern of meas 2 with reverse ftwrk
 4 Repeat pattern of meas repeat pattern of meas 4
 5-8 Do 4 meas of *Dajcovo* steps (but starting on the R ft)
 9-12 Repeat pattern of meas 1-4, with opp ftwrk

Note: Leader calls figures at will. Number of basic steps between figures can vary from 4 to 8. If there is music left, sequence repeats from beginning until end of music

Calls: (L= leader; D = dancers)

1. Leader: *Dajčovo* (optional call)
2. (L): Čukni nane! (D): Čukam, čukam! (L): Asegade! (D): Ajde Nane !
3. (L) Četri napred, četri cukni! Asegade! (D): Ajde Nane!
4. (L) Lulaj Nane! (D) Lulam, lulam! (L): Asegade! (D): Ajde Nane !
5. (L) Desna noga na koleno! Asegade! (D): Ajde Nane!
6. (L) Desna noga zad koleno! Asegade! (D): Ajde Nane!
7. (L): Zizaj nane! (D): Zizam, Zizam! (L): Asegade! (D): Ajde Nane !
8. (L): Kopaj nane! (D): Kopam, Kopam! (L): Asegade! (D): Ajde Nane !

Presented by Yves Moreau

KRIVO IHTIMANSKO HORO

Криво ИХТИМАНСКО хоро
(Bulgaria - West Trakia & Šopluk)

A type of "Krivo" (mixed rhythm) dance from the region of Ihtiman in West Thrace close to the Šop area where such dances are also widespread. The steps are similar to the ones found in such forms as *Petrunino Horo*, *Cone Milo Cedo* and *Jove*. The tune used here is a well-known song called "Sede Sedenkja".

Pronunciation: KREE-voh Ikh-tee-MAHN-skoh Hoh-ROH

Music: Yves Moreau CD

Rhythm: Combinations of 8/8 (qSS), 5/8 (qS) and 13/8 (qSSqS)

Formation: Short lines, belt hold, L over R. Wt on L. Face slightly R of ctr.

Style: Small and light steps

Measure

Pattern

Introduction: Wait for entire instrumental part. Start with singing (Melody A)

- 1. Travel part (singing- Melody A) (qSSqS, qSSqS, qSSqS, qSS, qSS)**
- 1 Facing LOD, step on R to R (q) step on L (S) small hop on L (&) large step fwd onto R
to R (S) hop onto R (&q) step onto L (S)
- 2 Repeat pattern of meas 1, Fig. 3
- 3 Facing ctr, Step on R to R (q) step on L behind R (S) step on R to R (S) touch L heel diag
fwd L (q) touch L heel again fwd (s)
- 4 Step on L to L (q) step on R behind L (S) step on L to L (S) point R heel to R (q) point R
heel fwd (S) point R heel to R (S)
- 5-8 Repeat pattern of meas 1-4, Fig. 3
- 2. LONG basic (qSS, qSqq, qSS, qSS)**
- 1 Hop on L swinging L leg across in front of L (q) step on R in front of L (S) hop on R,
simultaneously kicking L ft around and across R (S)
- 2 Hop on R (q) step L on in LOD (S) two quick steps R-L (qq)
- 3 Step on R (q) step on L (S) facing ctr, step back onto R, simultaneously "twisting" onto
ball of L ft, pointing L (S)
- 4 Facing ctr, step on L to L (q) step onto R behind L (S) step on L to L (S)
- 5-8 Repeat pattern of meas 1-4, Fig. 1
- 9 Repeat pattern of meas. 1, Fig. 1
- 10 Hop on R (q) step L on in LOD (S)
- 11-12 Repeat pattern of meas 3-4, Fig. 1
- 13-114 Repeat pattern of meas. 1-2, Fig. 3
- 15 Two small steps in LOD, R-L (qS) "kick" R leg in front of L to L (RLOD) (ct S)
- 16 Hop on L (q) step on R (S) sharp leap onto L ft, crossing R ft slightly in front
of L (S)

Description by Yves Moreau

DIMITRIJA

Димитрия
(Bulgaria - Pirin)

A dance from the region of Petrič in SW Bulgaria near the Greek-Macedonian border.
Source: Kiril Andonov, summer 1970.

Pronunciation: Dee-mee-TREE-ya
Music: Yves Moreau CD
Rhythm: 2/4
Formation: Mixed lines, hands in "W" pos. Face LOD wt on L.
Style: Proud and light.

Meter: 2/4

Pattern

1-12 Introduction (instrumental music): No action.

1. Basic pattern

- 1 Travelling in LOD, step onto R (1) step onto L (2)
- 2 Repeat pattern of meas 1
- 3 Travelling in LOD, 3 little steps R-L-R
- 4 Travelling in LOD, 3 little steps L-R-L
- 5 Facing ctr, step onto R (1) raise L knee (2)
- 6 Step fwd on L (1) raise R knee, bringing it behind L leg (2)
- 7 Step back onto R (1) raise L knee (2)
- 8 Step on L to L, arms extend fwd and downward (1) step on R in front of L (2)
- 9 Step on L to L, arms extend fwd and upward (1) step on R behind L (2)
- 10 Step on L in place (1) raise R knee (2)
- 11 Step on R in place (1) raise L knee (2)
- 12 Three small light steps in place, L-R-L, arms go fwd and down to sides

2. Forward & back

- 1 Slight lift onto L, extending R leg fwd and both arms (1) step onto R fwd, arms continue downward (&) step onto L fwd, arms go bkwd (2)
- 2 Repeat action of meas 1 with arm motion
- 3 Step down onto R, L knee (1) touch ball of L ft (&) step down onto R ft (2)
- 4 Repeat action of meas 3, with opp ftwrk
- 5-8 Repeat action of meas 1-4, but travelling bkwd (away from ctr)

Repeat dance from beginning

Presented by Yves Moreau

DENINKA

Денинка
(Bulgaria)

Women's dance learned in 1969 by Yves Moreau from Ilija Vretenarov, leader of the village folklore group in Kavrakirovo near Petrič in Southwest Bulgaria (Macedonia). The dance apparently originates from the village of Kulata on the Greek-Bulgarian border. The dance shows some similarities with *Ratevka*, a dance popular across the Western border, in Macedonia.

Pronunciation: DEH-ning-kah
Music: Yves Moreau CD
Rhythm: 7/16 meter, counted here as 1-2-3, 1-2, 1-2 or S-q-q or 1,2,3
Formation: Open circle "W" pos: hands joined at shldr height. Face ctr, wt on L ft.
Style: Erect posture, small steps, demeanor is reserved, proud and feminine.

Meter: 7/16

Description

No introduction. Dance begins with music.

Basic pattern

- 1 Step bkwd on R, lifting L, knee bent, lower hands to sides (1) hold (2,3)
- 2 Step fwd on L, leaving R in place, return hands to "W" pos (ct 1) rock back on R (&) rock fwd on L (2) hold (3)
- 3 Facing slightly R of ctr and moving in LOD, step on R (1) step on L (2,3)
- 4-5 Continuing in LOD, step R-L-R (1,2,3) step L-R-L (1,2,3)
- 6 Small leap fwd onto R (uh) small leap fwd onto L (1) swing R ft around, R knee bent, bending fwd a little from waist and looking to L (2) hold (3).
Hands: lower to hip level on ct 2, hold on ct 3
- 7 Return hands to "W" pos and step back on L (1) touch ball of R in place (2) step back on L (3)
- 8 Step bkwd on R (1) close L to R with a bounce (2) Hold (3)

Presented by Yves Moreau

KATUŠE MOME

Катуше Моме

(Bulgaria)

This Macedonian dance is part of a widespread family of dances which uses various names: Krsteno, Pusteno, etc. The song Katushe Mome uses the same melody as a version of "Sto Mi e milo". This recording was made in 1958 by Michel Cartier of Montreal with the Gotse Delchev Macedonian group of Sofia.

Music: Yves Moreau CD
Rhythm: 9/8 as 1-2, 1-2-3, 1-2, 1-2 or q-S-q-q- or 1,2,3,4
Formation: Open mixed circle, hands in W pos, Face ctr, wt on L ft
Style: Light steps

Meter 9/8

Pattern

No special introduction. Start at beginning of any musical phrase

Basic pattern

- 1 Facing center with wt on L ft, slight lift onto L (1) step on R to R (2) step on L in LOD (3) step on R in LOD (4)
- 2 Step on L in LOD (1) step on R in LOD (2) step on L in front of R (3) step onto R in place (4)
- 3 Light lift on R in place (1) step onto L next to R (2) step onto R in front of L (3) step onto L next to R (4)
- 4 Repeat pattern of meas 3 with reverse direction and ftwrk
- 5 Repeat pattern of meas 3

Repeat dance from beginning

Description by Yves Moreau

KRIVO PLOVDIVSKO HORO

Криво Пловдивско Хоро
(Bulgaria)

A variation on the popular Kopanica or Gankino dance type found in Western Bulgaria. Learned from the "Zdravets" group from the town of Pestera, Western Thrace, July 1992.

Music: Yves Moreau CD
Rhythm: 11/8; quick-quick-SLOW-quick-quick
Formation: Short lines, belt hold, L over R. Wt on L. Face slightly R of ctr.
Style: Small and light steps

Meter	Pattern
1-8	Fast music intro. No action.
	1. Basic walk
1	Moving in LOD, step on R (1) step on L (2) step on R (3) step on L (4) hold (5)
2-8	Repeat pattern of meas. 1, seven more times. Leader can wind the line in various directions on floor.
	2. Fast travel step with "hook"
1	Moving in LOD, small step on R (1) small step on L (2) small hop on L, lifting R ft up and in front of L in "hook" motion (3) small step on R (4) small step on L (5)
2-8	Repeat pattern of meas. 1, seven more times. Leader can wind line around room.
	3. Fast travel step with "bloop-bloop"
1	Moving in LOD, small step on R (1) small step on L (2) small sharp leap onto ball of R (&) small sharp step on ball of L (3) small step on R (4) small step on L (5)
2-8	Repeat pattern of meas. 1, seven more times. Leader can wind line around room.
	4. Sideways with stamps
1	Repeat pattern of meas 1 Fig. II
2	Facing LOD, step on R (1) step on L (2) facing ctr, step diag. back on R, simultaneously touching and twisting ball of L ft out to L (3) step on L to L (4) step on R behind L (5)
3	Facing ctr, step on L to L (1) step on R behind L (2) step on L to L (3) cross R in front of L (4) step on L in place (5)
4	Repeat pattern of meas. 3 with reverse direction & ftwork
5	Repeat pattern of meas. 3
6	Step on R in place (1) step on L next to R (2) sharp touch with ball of R ft slightly fwd (3) step on R in place (4) sharp touch with ball of L ft slightly fwd (5)
7	Same as meas. 6 with opp. footwork
8	Three small steps in place R-L-R, leap on L (4) sharp touch with ball of R ft

Sequence: FIG. 1, FIG. 2, FIG. 1, FIG. 3, FIG. 1, FIG. 4

Description by Yves Moreau

KRIVO SADOVSKO HORO

Криво Садовско хоро
(Bulgaria)

From the region of Sadovo in Western Thrace and is somewhat similar with other complex rhythm dances (*Krivo Horo*) such as *Bužimis* and *Sedi Donka*. Learned in Bulgaria from the Ivan Vazov Ensemble, Sofia, 1966.

Pronunciation: KREEH-voh SAH-doff-skoh Ho-ROH
Music: Yves Moreau CD
Rhythm: 13/8 counted as 1-2, 1-2, 1-2, 1-2-3, 1-2, 1-2 or qqqSqq
Formation: Short mixed lines with belt hold (L over R). Face ctr, wt on L.
Style: Small light steps, small knee bend. Upper body erect.

Meter: 13/8

Description

No special introduction. Dance begins with any musical phrase.

1. Basic with rocking-step

- 1 Step on R to R (1) step on L behind R (2) step on R to R (3) step on L behind R (4) hop on L bring R leg in an arc up and around twd the back (5) step on R behind L (6)
- 2 Wt on R, "rock" fwd stepping on to L (1) "rock" back onto R (2) rock again fwd onto L (3) rock back onto R raising L knee (4) close L to R, bouncing twice (5,6)
- 3-4 Repeat pattern of meas. 1-2, with opp direction and ftwrk

2. Basic with stamps

- 1 Repeat pattern of Fig. 1, meas. 1
- 2 Repeat Fig. 1, meas. 2 (4 rocking steps), hop on R ft, raising L knee fwd and up describing a bkwd circle ("bicycle" step) (5) stamp L besides R, no wt (6)
- 3-4 Repeat meas. 1-2, with opp direction and ftwrk

3. Towards ctr and back with heel touches

- 1 Do 4 running steps fwd to ctr beg with R ft (1-4), hop on L, raising R knee (5) step fwd on R (6)
- 2 Repeat meas. 1 with opp ftwrk, still moving twd ctr
- 3 Starting with R, do 4 small steps in place (1-4) hop on L, bringing R leg in an arc fwd and across in front of L (5) touch R heel, leg straight, in front of L (6)
- 4 Hop on L, extending R leg out diag R (1) touch R heel, leg straight, diag. R (2) hop on L (3) touch R heel again across in front of L (4) hop on L, bringing R leg in an arc up and around twd the back (5) step on R behind L (6)
- 5-8 Repeat meas. 1-4, with opp ftwrk and direction, moving bkwd to starting pos.

4. Scissor-steps in place

- 1 Starting with R ft, do 4 scissor-steps in place (cts 1-4) hop on L ft, raising R knee (5) stamp R heel beside L ft, no wt (6)
- 2 Repeat meas. 1
- 3 Step R,L,R in place (1-3) bending slightly from waist, slap L ft fwd (4) leap onto L beside R (5) slap R ft fwd (6)
- 4 Repeat meas. 3
- 5-8 Repeat pattern of meas. 1-4

Note: :leader calls change of figures at will.

Presented by Yves Moreau

SEDI DONKA

Седи Донка
(Bulgaria)

A typical "krivo"-type of dance from Western Thrace (around town of Pazardzik). Other names for this dance include Sedi Dimka, Sedi Petko and Iztârsi Kalci. First three variations were introduced to North American folk dancers by Richard Crum in 1968. Last variation was learned in Bulgaria by Yves Moreau.

Music: Yves Moreau CD
Rhythm: 25/16 (7/16 + 7/16 + 11/16) a mixture of two "cetvorno"-type measures and one "kopanica". Counted here as S-Q-Q + S-Q-Q + Q-Q-S-Q-Q
Formation: Short mixed lines, belt hold, L over R. Face slightly R of ctr, wt on L
Style: Sharp and bouncy steps.

Meter: 7/8 + 7/8 + 11/8

Pattern

No special introduction. Dance may start at beginning of any musical phrase

1. Travel

- 1 Facing LOD, step on R (1) step on L (2) hold (3) Repeat patterns of cts 1-3;
step on R (1) step on L (2) step on R (3) step on L (4) pause (5)

2. Side to side

- 1 Step on R in LOD (1) small lift onto R, L ft moving across R (&) step on L across R (2)
hold (3) Repeat same movement as first 3 cts (1,2,3)
Facing ctr, step on R to R (1) step on L behind R (2) step on R to R (3) bounce twice
in place, ft together (4,5)
2 Repeat pattern of meas. 1 with reverse direction and ftwrk

3. Side to side with stamps

- 1-2 Same pattern as in Fig. 1 but instead on 2 bounces on last two cts, replace with
"bicycle stamps": hop on R raising L knee (ct 4) sharp stamp, no wt with L (ct 5)
and also in reverse direction

4. Forward and back with stamps

- 1 Step on R fwd (1) hop on R, (&) step on L fwd (2) hold (3)
Repeat same movements as first 3 cts (1,2,3)
Two little steps in place R-L (1,2) stamp with R, no wt (3) step on R in place (4) stamp with L
no wt (5)
2 Same pattern as in meas 1 but moving away from center

5. Twists in place

- 1 Step on R in place turning sharply to face R and raising L knee high across R (1) hop
on R keeping L knee high (2) step on L next to R (3) repeat same movement (1,2,3)
Two quick steps in place R-L (1,2) touch R heel diag fwd R (3) touch R heel again
straight fwd (4) hold (5)
2 Repeat pattern of meas 1 with reverse footwork

Suggested sequence: Do each figure twice . Leader may also call figure change.

Description by Yves Moreau

DEVOJKO MARI HUBAVA

Девойко мари хубава
(Rhodopes-Bulgaria)

A basic 10 measure "Pravo" from the Rhodopes done to a well-known and loved folk song

Music: Yves Moreau CD

Meter: 2/4

Formation: Mixed lines or open circle; hands joined up in W pos; wt on L, face R of ctr.

Meter 2/4

Pattern

Introduction: 20 meas (instrumental). Start dance with song.

Fig. 1: Basic step - Melody A - song

- 1 Facing LOD, step fwd on R (1) step fwd on L (2)
- 2 Step fwd on R (1) lift L ft slightly across R (2)
- 3 Step fwd on L (1) lift R ft behind L calf (2)
- 4 Facing ctr, sway to R onto R (1) hold (2)
- 5 Facing ctr, step back onto L onto L (1) hold (2)
- 6-30 Repeat pattern of meas 1-5, five more times

Fig. 2: In and out diagonally - melody B - instrumental

- 1 Facing ctr, step fwd diag R onto R (1) step diag fwd on L (2)
- 2 Step diag fwd onto R (1) slight lift onto R raising L knee (2)
- 3 Step fwd onto L beginning to face diag fwd L (1) slight lift onto L raising R knee (2)
- 4 Facing diag fwd L, back out with two walking steps, R-L (1,2)
- 5 Facing diag fwd L, step back onto R (1) slight lift onto R raising L knee (2)
- 6-10 Repeat pattern of meas 1-5, with reverse direction and footwork

Repeat dance from beginning

Presented by Yves Moreau

PRAVO ČAPRAZ

Право Чапраз
(Bulgaria)

Dance from the region of Jambol based on the widespread Pravo Trakijsko. When the Pravo gets into faster and more exciting tempos, then men often go into a series of in place variations using percussive fancy steps and patterns with calls. This type of dance has also been known under "Često". Steps observed by Yves Moreau and learned from various sources in Bulgaria, summer 1966.

Pronunciation: TCHAP-rahz
Music: Yves Moreau CD
Rhythm: 2/4
Formation: Lines, belt hold, L over R. Wt on L. Face slightly R of ctr.
Style: Slight knee bend, "earthy" style.
Steps: "Tropoli": "Fall" onto R in place, raising L knee (1) tap ball of L slightly fwd (&) "fall" again onto R ft, raising L knee (2) full stamp with L, no wt (ct &) same action repeats with reverse footwork. Total step has 2 measures.

Measure	Pattern
	No special intro. Start at beg of any musical phrase
	1. "Bavno" or "Trakijka" (Thracian Pravo)
1	Heading diag. fwd. step on R to R (1) step on L (2)
2	Larger step on R with marked knee flexion (1) pause (2)
3	Larger step on L with marked knee flexion (1) pause (2)
4-6	Same as meas 1-3, but moving straight back, body facing ctr.
	2. "Udari" Pravo with "Thracian stamp"
1	Sharp heavy stamping step with R, diag fwd. R (1) close L to R (2) sharp low stamp again with R (&)
2	Stamp again with R (1) lift or light hop on R (2)
3	Larger step fwd on L (1) lift or light hop on L, at same time bring R ft up behind L calf (2)
4-6	Same as in meas. 4-6, Fig. 1
	3. "Udari" with jump
1-2	Repeat pattern of meas 1-2, Fig. 2
3	Step on L leg diag fwd R, (1) jump onto both feet sharply tog, bending knees (2)
4-6	Repeat pattern of meas 4-6, Fig. 1
	4. "Tropoli" or "Daj na mjesto" (tapping steps in place) -chorus
1-2	Do a "tropoli" step on each side as described in introduction text above
3-8	Do six more "tropoli" steps

Note: "Tropoli" figure is done from now on (8 meas) between each of the following variations OR the number of times required to get back to the beg of a musical phrase

Čapraz (Cont'd) page 2

- 5. "Iz hvârli" (with a kick)**
1 Step fwd on R (1) pump L heel fwd in air (2)
2 "Chug" back on R ft, raise L knee high and out to L (1) step bkwd on L (2)
- 6. "Iz hvârli, dva pati"**
1-4 Execute Fig. 5, two times
- 7. "Iz hvârli, tri pati"**
1-6 Execute Fig. 5, three times
- 8. "Hlopka"**
1 Facing ctr, two small running steps fwd, R,L (cts 1,2).
2 Click R to L (ct 1); hold (ct 2).
3-4 Repeat meas 1-2.
5 Bending fwd from waist, slap R ft diag R (straight knee) (ct 1); hold (ct 2).
6 Repeat meas 5.
7 Slap R ft diag R (straight knee) twice (cts 1,2).
8 Slap R ft again (ct 1); hold (ct 2).
9-16 Straighten body and repeat meas 1-8, FIG. V (tropoli) moving bkwd
- 9. "Seči"**
1 Repeat pattern of meas 1, Fig. 8
2 Come up onto ball of L ft, simult. croasing R ft in front of L (1) pause (2)
3-4 Repeat pattern of meas. 1-2
5 Step onto R slightly fwd and to R (ct 1); step on L next to R, turning to face R (L shldr to ctr) and raising R ft sharply up behind L calf (ct 2).
6 Still facing R, quick step on R to R (ct 1); close L to R (ct &); step on R to R (ct 2); quick stamp with L next to R, no wt (ct &).
7 Facing ctr, step on L turning slightly to L (ct 1); sharp stamp with R next to L (ct 2).
8 Step on R fwd turning slightly to R (ct 1); small sharp jump onto both ft slightly apart (body is facing R of ctr)(ct 2).
9 Facing ctr, two steps back R,L (cts 1,2).
10-11 Repeat meas. 1-2, of Fig. VI (iz hvarli)
12-15 Move back to place with 4 basic "tropoli" steps

Note: The above described figures can be called or re-arranged in the order you wish. The number of "tropoli" steps between figures is determined by leader and will depend greatly on the music and figures used.

Presented by Yves Moreau

PROLETNO HORO

Пролетно Хоро
(Bulgaria - Thrace)

This is a variation on the popular *Pravo Trakijsko Horo*. Often done at springtime in several villages of the Elhovo area in Eastern Thrace. Source: Dimitâr Petkov, 1970.

Pronunciation: PROH-let-noh Hoh-ROH
Music: Yves Moreau CD
Rhythm: 2/4
Formation: Mixed lines. L hand at waist and R hand hooked into L elbow of person to the R. Wt on L, face slightly R
Style: Proud and "earthy" (slight knee bend).

Meter: 2/4

Pattern

1-16 Introduction: Bagpipe (*gajda*) music. No action. Start with song

1. Slow Pravo (song)

1 Step on R (1) hold (2)
2 Step on L (2) hold (2)
3 Step on R (1) Step on L (2)
4 Step on R, turning to face ctr (1) hold (2)
5 Step bkwd on L (1) hold (2)
6 Step bkwd R (1) step bkwd on L (2)
7 Step fwd on R (1) hold (2)
8 Close L ft to R with a slight bounce (1) hold (2)
9-16 Repeat action of meas

2. Pravo with stamps (gajda)

1 Travelling diag fwd R, sharp heavy step onto R (1) heavy lift onto R, L knee is raised (2)
2 Still travelling diag fwd, same movement as meas. 1 with opp ftwrk
3 Sharp low step fwd onto R (1) sharp low step fwd onto L (&) sharp low step fwd onto R (2)
4 Facing ctr, sheavy step onto L (1) low stamp onto R, no wt (2)
5 Still facing ctr, large step back onto R (1) lift L knee (2)
6 Still moving bkwd, large step onto L (1) lift R knee (2)
7 Small step onto R (1) small step onto L next to R, extending R ft out to R (2)
8 "Click" R next to L sharply (1) Pause (2)

Suggested sequence to match music:

Intro (wait), Fig. 1 (six times), Fig. 2 (six times), Fig.1 (twice)

Presented by Yves Moreau

MÂŽKI BUENEK

МЪЖКИ буенек
(Bulgaria)

Traditional men's dance from the region of Elhovo in Eastern Thrace. It was usually danced in winter or early springtime. Women also do similar "buenek" dances for the St. Lazarus Day ritual.

Pronunciation: MUSH-skee Boo-eh-neck
Music: Yves Moreau CD
Rhythm: 2/4
Formation: Mixed lines, belt hold, L over R or hands joined down at sides. Wt on L (bent knee). Face R of ctr (LOD)
Style: Earthy heavy steps, slight knee bend.

Meter: 2/4

Pattern

1-16 Introduction . No action.

1. Basic "buenek" travel

1 Step on R, straightening L knee (1) step onto L with slight knee bend (2)
2-16 Repeat pattern of meas. 1

2. Strong step to center

1 Face ctr, strong stamping-like step to R and slightly fwd (1) bring L ft
along side of R calf (2)
2 Repeat pattern of meas 1, with opp ftwrk (still moving fwd)
3-8 Repeat pattern of meas 1-2, three more times
9 Step bkwd and slightly R onto R ft (legs apart, in half-sitting pos) (1)
light bounce onto R ft (2)
10 Repeat pattern of meas 9 with opp ftwrk, still moving bkwd
11-16 Repeat pattern of meas 9-10, three more times

3. Travel step with stamp and click

1 Facing ctr, sharp stamping-like step onto R to R (1) small hop onto R (2)
2 Small crossing step onto L in front of R (1) small hop onto L, picking up R ft
in back (2)
3 Two small steps bkwd, R-L
4 Click R ft sharply to L (1) pause (2)
5-16 Repeat pattern of meas 1-4, three more times

Dance repeats from beginning

Presented by Yves Moreau

LAZARSKA RÂČENICA

Лазарска Ръченица
(Trakia-Bulgaria)

A women's dance connected with the Lazaruvane Springtime folk custom. These traditional steps are from the region of Stara Zagora.

Music: Yves Moreau CD

Meter: 7/8. Q-Q-S or 1-2, 1-2, 1-2-3

Formation: Women in line or open circle. Face ctr; wt on L ft. Arms in W pos.

Meter: 7/8

Pattern

No introduction. Start dance with song.

Fig. 1: Travel to R (Melody A - song)

- 1 Step on R to R, arms extend fwd & down (1) pause (2) step on L crossing behind R, arms continue moving down and back (3)
- 2 Step on R to R, arms begin to move fwd & up (1) pause (2) lift L ft bending L knee, arms extend up to W pos (3)
- 3 With arms in W pos, small step fwd twds ctr on L (1) pause (2) bring R ft behind L calf (3)
- 4 - 18 Repeat pattern of meas 1-3, five more times

Fig.2: Travel R and L (Melody B - song)

- 1 Facing LOD (R of ctr) three small running steps R-L-R.
- 2 Still moving LOD, three small running steps L-R-L.
- 3 - 4 Repeat pattern of meas 1-2
- ~~4~~ - 7 Repeat pattern of meas 1-3, Fig. 1 with same arm motions
- ~~7~~ 8 Facing ctr, step back onto R ft (1) pause (2) left L knee (3)
- 9-16 Repeat pattern of meas. 1-8 with reverse direction & ftwrk (RLOD)

Fig. 3: Forward and turn (Melody C - instrumental)

- 1 Facing ctr, do three small running steps fwd twds ctr, R-L-R
- 2 Step on L crossing in front of R with body turning to face R (1) pause (2) bring R ft behind L calf (3)
- 3 With body facing ctr, step away from ctr with three small steps R-L-R
- 4 3 small steps in place L-R-L
- 5-8 Repeat pattern of meas 1-4
- 9 Moving twds ctr, three small running steps R-L-R
- 10 Still moving twds ctr, three small running steps L-R-L
- 11 With feet together, bend knees and clap hands extended to R (1) pause (2-3)
- 12 Repeat pattern of meas 11 but hands clap extended to L

Lazarska Râčenica (cont'd) p.2

13-16 Letting go of hands, travel alone out to R, moving away from ctr (CW) and gradually coming back to face ctr using small running steps R-L-R, L-R-L, R-L-R, L-R-L. Note: while doing this pattern, the hands do special motion: close fist inwards (1) pause (2) extend fingers & hands stretched out (3)

Dance repeats from beginning

Presented by Yves Moreau

NESTINARSKO HORO

Нестинарско хоро
(Bulgaria)

This dance is part of the *Nestinarsko* fire-walking ritual connected with the feast of St. Constantine and St. Helen. This ritual died out in 1956 but is being somewhat revived today in certain villages of the Strandja mountains in S.E. Bulgaria. This dance is related to the *Pravo Horo* and was danced around the fire before the hot coals were spread and certain initiated women (*nestinarki*) carrying sacred icons would dance barefoot on the hot embers in a trance-like state. Similar forms of this ritual are still being performed in Northern Greece (*Anastenaria*). Source: Documentary film, Institute of Music, Sofia, Raina Katarova, 1966.

Pronunciation: Ness-tee-NAHR-skoh ho-ROH
Music: Yves Moreau CD
Rhythm: 7/16 counted here as 2-2-3 or 1,2,3 or quick-quick-slow,
followed by a melody in 2/4 meter
Formation: Open circle or line, hands joined in "W" pos. (shldr height).
Face R of ctr, wt on L.
Style: Bent knees. Proud and smooth

Meter: 7/8

Pattern

1-8 Introduction . No action.

1. Basic step (7/8)

- 1 Large step on R ft with marked knee flexion (1) pause (2) slight elevation of R ft lifting L ft behind (3) Arms: in "W" pos
2 Repeat pattern of meas 1, but starting with L ft, arms: in "W" pos
3 Facing ctr, small hop on L (1) step on R to R (2) cross L behind R (3) Arms: move down and bkwd
4 Step on R to R (1) pause (2) small hop on R lifting L (3) Arms: go back to "W" pos
5-6 Repeat pattern of meas 3-4, with opp direction and ftwrk (same arm movements).

2. Pravo Horo (2/4)

Note: At certain point, rhythm changes from 7/8 to 2/4. Leader waits for convenient phrase to start "Pravo" sequence

- 1 Step on R to R (1) step on L in front of R (2)
2 Facing ctr, step on R to R (1) step on L behind R (&) step on R to R (2)
3 Repeat pattern of meas. 2 in reverse
Note: in some villages, arms may move in specific ways in meas 2-3 (i.e.: slight "rolls" or arms swinging back and forth etc.)

Repeat dance from beginning.

Presented by Yves Moreau

VĀLCĪDOLSKA KUCATA

ВЪЛЧИДОЛСКА КУКАТА
(Bulgaria-Dobrudža)

Variations on the popular Kucata-Pandalaš type of dance. From the area around Vālcīdol, N.E. of Varna. Source: Julian Stanev, 1998.

Pronunciation: VAHL-tcheeh-dohl-skah KOOH-tsah-tah
Music: Yves Moreau CD
Rhythm: 7/8 counted here as q-2. 1-2. 1-2-3, or 1,2,3 or q-q-S
Formation: Individual dancers in line or circle formation, hands behind lower back,
Face R of ctr, wt on R
Style: Dobrudzan. Earthy and proud.

Meter: 7/8

Pattern

Introduction, 8 meas. of fast music. No action.

1. Solo travel

- 1 Facing LOD, point ball of L toe fwd (1) pause (2) step fwd on L (3)
- 2 Repeat same action as in meas. 1 but starting with R
- 3 Three "heavy" low running steps fwd, L-R-L
- 4 Close R to L, bending both knees (1) pause (2) step fwd on R (3)
- 5-16 Repeat same action three more times ending to face ctr on last count and bringing hands up in W pos to connect with neighbours to begin Fig. 2

2. Right and left with circular motion of R

- 1 Facing ctr with wt on R, step on L, crossing in front of R (1) pause (2) step on R to R (3)
- 2 Close L to R (1) pause (2) step on L to L (3)
- 3-4 Repeat pattern of meas 1-2 with reverse dir and ftwrk
- 5 Facing ctr, with wt on L, come up slightly onto L heel, while sending R leg out and around to R (1) step on R next to to L (2) small step on L next to R (3)
- 6 Repeat pattern of meas 5
- 7 Three low running steps in place, R-L-R
- 8 Close R to L, bending both knees (1) pause (2) step on R to R (3)
- 9-16 Repeat pattern of meas. 1-8

3. Right and left with stamp and arm motions

- 1 Facing ctr with wt on R, step on L, crossing in front of R and swinging arms bkwd, straight elbows (1) pause (2) step on R to R, arms swing fwd (3)
- 2-3 Repeat pattern of meas. 1, two more times, arms swing up to W pos on last ct of meas. 3
- 4 With arms in w pos, sharp low stamp with L next to R, no wt (1) pause (2) step on L to L, arms begin to swing fwd and down (3)
- 5-8 Repeat pattern of meas 1-4, with opp dir and ftwrk
- 9-16 Repeat pattern of meas 1-8.

Repeat dance from beginning.

Presented by Yves Moreau

OPAS (Mali Izvorski)

Мали Изворски Опас
(Bulgaria)

A variation on the popular Opas dance type found throughout Dobruđa. From the village of Mali Izvor near the town of Dobrič.

Music: Yves Moreau CD
Rhythm: 2/4
Formation: Short lines, belt hold, L over R or front basket hold. Wt on L. Fac ctr.
Style: Heavy, bent knees and proud, straight upper body.

Meter 2/4

Pattern

1-4 Intro. music. No action.

1. Basic Pravo

- 1 Facing ctr, step on R to R (1), step on L in front of R (2)
- 2 Step on R to R (1) lift L leg up, bent knee (2)
- 3 Step on L in place (1) lift R leg up, bent knee (2)

2. Pravo with close

- 1-2 Repeat pattern of meas. 1-2, Fig. 1
- 3 Step on L in place (1) lift R leg up but with circular motion out to R side and fwd (2)
- 4 Close R to L, bending upper body fwd (1) Pause (2)

3. Stamping Pravo

- 1 Step on R to R with heavy flat-footed accent (1) step on L in front of R with same heavy flat footed accent (2)
- 2 Quick flat step on R slightly R, lifting L knee (1) quick flat stamp with ball of L next to R with wt (&) quick flat hop on R in place (2) quick flat stamp with L next to R, no wt (&)
- 3 Heavy step with L slightly to L (1) sharp stamp with R, no wt, next to L (2)

4. Right and left

- 1 Large step to R with R (1) large step on L behind R (2)
- 2 Large step on R to R (1) bring R leg close to R and out to L diag. with straight knee (2)
- 3-4 Same as meas. 1-2 with reverse dir and ftwrk

5. Stamping Pravo with close

- 1-3 Same as meas. 1-3, Fig. 3
- 4 Stamp with R slightly fwd, no wt (1) stamp again with R, no wt (2)
- 5 Heavy step slightly fwd on R (1) hop on R, L leg extends fwd (2)
- 6 Heavy step slightly fwd on L (1) bring R ft behind L calf (2)
- 7 Step back on R (1) step back on L (2)
- 8 Step on R to R, twisting to R (1) hop on R swinging L knee across R (2)
- 9-10 Repeat pattern of meas 2-4, Fig. 2

Leader calls figures at will

Description by Yves Moreau

TERVELSKA RĀKA

Тервелска Рѣка
(Dobrudža-Bulgaria)

A variation on the popular Rāka widespread throughout Dobrudža. This version comes from the area around the town of Tervel. Observed by Yves Moreau in 1972.

Music: Yves Moreau CD

Meter: 2/4

Formation: Mixed lines or open circle; hands joined up in W pos; wt on L, face R of ctr.

Meter 2/4

Pattern

Introduction: 32 meas (instrumental). Start dance with song.

Fig. 1: Travel step - Melody A - song

- 1 Facing LOD, step fwd on R (1) low fwd scuff with L next to R (2)
- 2 Same action as in meas 1 but begin with L ft
- 3-4 Repeat pattern of meas 1-2
- 5 Two small steps fwd in LOD, R-L (1-2)
- 6 Small step on R (1) low fwd scuff with L next to R (2)
- 7-8 Same action as in meas 5 but begin with L ft
- 9 Facing ctr, small light leap to R onto R raising L knee (1) hold (2)
- 10 Same action as in meas 7 but with reverse ftwrk
- 11 Step on R to R (1) strong scuff fwd with L ft across R, simultaneously rotating elbows back (2)
- 12 Strong step onto L across R, simultaneously extending both arms diag fwd, straight elbows (1) hold (2)
- 13 Facing ctr, step on R to R, arms start moving down (1) step on L behind R, arms continue moving down (2)
- 14 Step on R to R, arms move up to W pos (1) stamp with L next to R, no wt (2)
- 15 Step on L in place (1) stamp with R next to L, no wt, with a slight "pull" motion of the arms in W pos
- 16 Stamp again with R next to L, no wt, with another "pull" motion of the arms (1) hold (2)
- 17-32 Repeat pattern of meas 1-16

Fig. 2: In and out - melody B - instrumental

- 1 Facing ctr, step fwd on R, arms begin extending fwd and down (1) scuff with L fwd next to R (2)
- 2 Same action as in meas 1, but starting with L, still moving fwd, arms continue extension down and back & fwd
- 3 Moving bkwd, two steps R-L, arms move back

Tervelska Râka (Cont'd) p.2

- 4 Step fwd onto R, arms move fwd (1) low stamp with R next to L, arms are in W pos (2)
- 5 Step onto L in place (1) low stamp with R next to L, no wt (2)
- 6 Large step back onto R simultaneously extending L leg fwd , straight knee and both arms (1) hold (2)
- 7 Step on L in place, arms are back to W pos (1) low stamp with R next to L, no wt, arms do a "pull" motion (2)
- 8 Stamp again with R next to L, no wt, arms do another "pull" motion (1) hold (2)
- 9-32 Repeat pattern of meas 1-8, three more times

Repeat dance from beginning

Presented by Yves Moreau

GRÂNCĀRSKO HORO

Грънчарско Хорo
(Bulgaria)

Popular dance form in North Central Bulgaria. Learned from Nasko Barmāsev in Loveč in 1969. Grāncārsko means "potter's dance" and some of the movements of the dance symbolize the action of the potter's foot on the wheel.

Music: Yves Moreau CD

Rhythm: 9/16 counted here as 1-2, 1-2-3, 1-2, 1-2 or 1, 2, 3, 4 or q-S-q-q

Formation: Mixed lines in open circle, hands joined down at sides

Style: Light and proud. Arms swing fwd and back throughout dance.

Basic step: With weight on L, hop on L, raising R knee (ct 1); step R next to L, raising L knee (ct 2); hop on R, pumping L leg down and up, slightly in front of R leg (cts 3,4). Basic step is then done with hop on R ft (reverse ftwrk).

Meter: 9/8

Pattern

1-8 Intro music: 9/16 meter. No action.

1. Forward and back

1-8 Dance four basic steps

9 Moving swiftly and lightly fwd, hop on L (1) low, reaching step fwd with R (2) close L next to R (3) low reaching step fwd with R (4)

10 Continuing fwd, close L next to R (1) low reaching step fwd with R (2) hop on R, pumping L leg down and up, slightly in front of R leg (as in basic step) (cts, 3,4)

11-12 Dance 2 basic steps, R, L.

13-16 Repeat action of meas 5-8, reversing footwork and direction.

2. Gallop Sideward

1-8 Dance 4 basic steps

9 Moving to R, hop on L (1) low reaching step with R to R (2) close L to R, almost displacing R (3) low reaching step to R (4)

10 Close L to R as before (1) low reaching step with R (2) hop on R, pumping L leg down and up (as in basic) (cts 3,4)

11-12 Dance two basic steps R,L

13-16 Repeat action of meas 5-8, Part II reversing direction and ftwrk

Presented by Yves Moreau

BATUTA

Baryra

(Bulgaria - Northwest-Vlach)

From the village of Rabrovo in N.W. Bulgaria near the town of Vidin. This dance is done by the Vlach minority and is related to other dances from the region including East Serbia: *Stara Vljajna*, *Vlajinica*, *Galaona*, *Juta*, etc.

Pronunciation: Bah-TOO-tah

Music: Yves Moreau CD

Rhythm: 2/4

Formation: Mixed lines. Belt hold, L over R. Face ctr. Wt on L

Style: Knees bent slightly. "Earthy" style.

Measure 2/4

Pattern

No special introduction . Start at beg of any musical phrase

1. Basic travel step "Vljajna"

- 1 Step on R to R (1) slide L to R almost displacing R, bending knees slightly (2)
- 2 Repeat pattern of meas 1
- 3 Step diag fwd to R on R (1) hold (2)
- 4 Step fwd twds ctr on L (1) hold (2)
- 5 Step slightly fwd twds ctr on L (1) hold (2)
- 6 Moving away from ctr, step diag bkwd on L (1) slide R ft back and next to L (2)
- 7 Moving straight bkwd, small step on L (1) small step back on R
- 8 Still moving back, small step on L (1) hold (2)

2. Stamping step "Batuta"

- 1-2 Repeat pattern of meas 1-2, Fig. 1
- 3 Step on R facing R (1) small hop on R, simult. bringing L knee up and slightly across R leg (2) facing ctr, small sharp stamp with L, no wt (&)
- 4 Facing ctr, small leap onto L (1) sharp stamp, no wt with R ft slightly fwd (&)
small hop in place on L (2) sharp stamp, no wt with R ft slightly fwd (&)
- 5 Facing slightly R, sharp stamp on R ft **with wt** (1) small hop on R simult.
bringing L knee up and slightly across R leg (2) sharp stamp with L next to R,
no wt (&)
- 6 Facing ctr, step on L to L (1) close R to L, almost displacing L and simult.
bending both knees sharply (2)
- 7 Small step to L on L (1) close R to L
- 8 Small step to L on L, simult. raising R ft slightly across L (1) hold (2)

Note: Individual dancers often perform stylistic variations on meas 6-8 of Fig. 2 with marked knee bends, chugs, twists etc. No set sequence. Leader calls change.

Presented by Yves Moreau

Devojko mari hubava

Devojko mari hubava, devojko
Sipni mi vince da pija, devojko
Vince i bela rakija, devojko

Da pijem, da se napijem, devojko
Balno su da si kažeme, devojko
Čije su balno po množko, devojko

Junače ludo i mlado, junače
Moe subalno po množko, junače
Če imam ruba da pravja, junače

Moe subalno po množko, devojko
Če imam služba da služja, devojko
A nemam s košta gradena, devojko
(junače)

Moe subalno po množko, devojko
(junače)
Če nema da se zomime, devojko
(junače)
Če nema da se zomime, devojko
(junače)

Proletno Horo

Zapeli sa, zapeli
Dva slaveja, dva bratja
Pârvi pee na sutrin,
Vtori pee na večer

Koeto pee na sutrin,
Dva ovčerja sâbužda
Koeto pee na večer,
Dva ovčerja prispiva

Zapeli sa, zapeli
Dva slaveja, dva bratja
Pârvi pee na sutrin,
Vtori pee na večer

Marinčice (Tervelska Râka)

Marinčice, gizdavo devojče
Leko peeš, daleko se čueš
Čul me ovčar iz gora zelena
S kaval sviril, kavala izpusnal

Marinčice, gizdavo devojče
Leko peeš, daleko se cueš
Čul me orač iz pole široko
Ralo oral, raloto izpusnal

Marinčice gizdavo devojče
Ovčar iska v planina da peeš
Ovčar iska v planina da peeš
Orač iska sred pole da peeš

Marinčica, gizdava devojka
Tja zapjala ošte po visoko
Ta se čula, gore v planinata
V planinata, dolu vâv poletu

Katuše, mome, Katuše

/ Katuše, pusto Katuše
šo ti bilo crno pisano /
/ baš pijanica da zemiš,
toj Nikola ot kocareta. /

/ Site momčinja na gurbet,
tvojto momče na mejana. /
/ Oj lele, lele, Katuše,
izgorev, jagne, za tebe. /

/ Site momčinja na bazar,
tvojto momče kraj bočki. /
/ Oj lele, lele, Katuše,
izgorev, jagne, za tebe. /

/ U robeta nizi florini,
u kocareta lele nizi piperki. /
/ Oj lele, lele, Katuše,
izgorev, jagne, za tebe. /