


BULGARIAN

FOLK

DANCES

collected IN **bulgaria** BY **yves moreau**

Dance Notations by Bev & Ginny Wilder

Balkan 

BHA-734

IMPORTED EXCLUSIVELY IN THE UNITED STATES BY:

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56-40 187 STREET
FLUSHING, N. Y. 11365

- | <u>Meas</u> | <u>Pattern</u> |
|-------------|--|
| 4 | Hop on R, bring L knee up and extend ft fwd and down (ct 1). Step bkwd on L (ct 2). Step bkwd on R (ct 3). Repeat action of meas 4, Part III, exactly. |
| 5 | |
| 6 | Hop on R, raising and lowering L leg across in front of R (ct 1). Hold (ct 2). Hop on R, raising L knee (ct 3). |
| 7 | Step L to L (ct 1). Step R behind L (ct 2). Step L to L (ct 3). |
| 8 | Repeat action of meas 6, Part III, with opp ftwork. On final 16th note stamp R, no wt. |
| 9-16 | Repeat action of meas 1-8, Part III, exactly. |

IV. TWIST

- 1-16 Repeat action of Part III, meas 1-16, except on ct 1 of meas 4 and meas 5 the bent L knee is twisted across and back in front of R leg. Keep legs close together.

V. IN PLACE

- | | |
|------|--|
| 1 | Pas de Basque, beg R (cts 1, 2, 3). |
| 2 | Pas de Basque, beg L (cts 1, 2, 3). Raise R ft sharply to R side, knees bent on ct 3. |
| 3 | Close R to L sharply (ct 1). Hold (ct 2). Raise L ft sharply to L side, knees bent (ct 3). |
| 4 | Close L to R sharply (ct 1). Hold (ct 2). Maintain wt on R. Sharply raise L knee and then extend L diag fwd L, straightening knee (ct 3). L ft does not touch floor. |
| 5-8 | Repeat action of meas 1-4, Part V, with opp ftwork. |
| 9-16 | Repeat action of meas 1-8, Part V, exactly. |

VI. KICK

- | | |
|------|--|
| 1-2 | In place, Pas de Basque R and L. |
| 3 | Long, heavy step fwd on R (ct 1). Bring L leg around and up in a wide, sweeping arc, knee bent (cts 2,3). |
| 4 | Bend R knee, push L ft down, straightening L knee (ct 1). Hop on R, retracting L knee (ct 2). Hold (ct 3). |
| 5-8 | Repeat action of meas 1-4, Part VI, with opp ftwork. |
| 9-16 | Repeat action of meas 1-8, Part VI, exactly. |

REPEAT DANCE FROM BEGINNING.

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PRONUNCIATION KEY:

The Bulgarian language uses the Cyrillic alphabet. In the enclosed dance descriptions however, the official Slavic phonetical Latin alphabet (as used in Serbo Croatian) is being utilized.

- Ш - as in the "sh" in the word "shout".
- С - as in the "s" in the word "sit"
- С - as in the "ch" in the word "check".
- С - as in the sound "TS"
- Ж - as in the sound "ZH" (or the French "J")
- Ј - as in the "y" in "yoke".
- А - as in the "u" in "but"
- У - as in the sound "oo" (or the French "ou")

ABBREVIATION KEY

beg	begin, begins, beginning	LOD	line of direction
bkwd	backward	M	man
CCW	counter-clockwise	meas	measure, measures
COH	center of hall	opp	opposite
cpl	copple	pos	position
ct or cts	count	ptr	partner
ctr	center	R	right
CW	clockwise	RLOD	reverse line of direction
diag	diagonal	sdwd	sideward
dn	down, downward	twd	toward
ft	foot, feet	W	woman
fwd	forward	wt	weight
H or hd	hand		
L	left		

These abbreviations follow the pattern used by the Folk Dance Federation of California, and the University of Pacific Folk Dance Camp.

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COOL-skoh Hoh-ROH

Learned by Yves Moreau during the winter of 1970 from an amateur folk dance group in the village of Kula, Vidin District, in north-west Bulgaria. It is danced primarily by the Vlachs, who are Rumanian minorities in Bulgaria.

The term "Vlachă" refers to Bulgarians who fled to Rumania during the Turkish occupation and remained there for several centuries, settling mostly in Banat, Oltenia, and Wallachia (from which the word Vlach is derived). After the Turks left, the Vlachs returned to Bulgaria, but by that time they had lost most of their Bulgarian characteristics and were more Rumanian in their culture.

Music: Balkanton BHA 734. Side 1, Band 1. 2/4 meter.

Formation: Short, mixed lines. "W" pos, hands close to shoulders. Face ctr unless otherwise indicated. Wt on L.

Knees bent slightly, bouncy feeling, but not airy and light - a solid, rather heavy quality. Small steps.

Arms: Arms swing rhythmically from "W" pos to a pos alongside the body throughout the dance as follows: During odd-numbered meas (1,3) the hands are in "W" pos; during even-numbered meas (2,4) the hands are extended fwd at shoulder height and lowered to side on cts 1 &, and returned to "W" pos by the beginning of next meas.

Meas Pattern

No introduction

I. FORWARD AND BACK

- 1 Moving fwd twd ctr step R, L (cts 1, 2).
- 2 Continuing fwd, step R (ct 1). Step L next to R (ct &). Step R next to L (ct 2).
- 3-4 Repeat action of meas 1-2 moving bkwd away from ctr and reversing ftwork.
- 5-8 Repeat action of meas 1-4.

II. HEEL TOUCH AND BOUNCE

- 1 Touch R heel diag fwd R (ct 1). Lift R ft across L shin (ct 2).
- 2 Step R next to L, bouncing on both heels 3 times (cts 1, &, 2).
- 3-4 Repeat action of meas 1-2, Part II, reversing ftwork.
- 5-8 Repeat action of meas 1-4, Part II.

III. FORWARD AND BACK WITH STAMPS

- 1 Moving fwd twd ctr step R, L (cts 1,2).
- 2 Continuing fwd, step R (ct 1). Step fwd L (ct &). Small leap fwd onto R (ct 2). Stamp L next to R, no wt (ct &).
- 3-4 Repeat action of meas 1-2, Part III, reversing ftwork and direction.
- 5-8 Repeat action of meas 1-4, Part III.

IV. DOUBLE HEEL TOUCH

- 1-2 Touch R heel diag fwd R (ct 1). Lift R ft across L shin (ct 2). Repeat for meas 2.
- 3 Small step R to R (ct 1). Step L behind R (ct &). Step R to R (ct 2). Stamp L next to R, no wt (ct &).
- 4 Repeat action of meas 3, Part IV, reversing ftwork and direction.
- 5-8 Repeat action of meas 1-4, Part IV.

KULSKO HORO (continued)

V. FIVES AND SEVENS

- 1 Step R to R (ct 1). Step L behind R (ct 2).
 2 Step R to R (ct 1). Step L behind R (ct 2). Step R to R (ct 2).
 Stamp L next to R, no wt (ct 2).
 3-4 Repeat action meas 1-2, Part V, reversing ftwork and direction.
 5-8 Repeat action of meas 1-4, Part V.
 9 Move to R with 4 small steps, R, L behind, R, L behind (cts 1, 2, 3, 4).
 10 Continuing to R, step R, L behind, R, stamp L next to R, no wt (cts 1, 2, 3, 4).
 11 Repeat action of meas 9-10, reversing ftwork and direction.
 13 Move to R with 3 small steps, R, L behind, R (cts 1, 2, 3). Stamp L next to R, no wt (ct 4).
 14 Repeat action of meas 13, Part V, reversing ftwork and direction.
 15 Small leap onto R (ct 1), Stamp L next to R, no wt (ct 4).
 16 Small leap onto L (ct 2). Stamp R next to L, no wt (ct 4).
 Small leap onto R (ct 1). Stamp L next to R twice, no wt (cts 2, 3).
 17-32 Repeat action of meas 1-16, Part V, reversing ftwork and direction.

VI. TWIST

- 1 Move fwd twd ctr with 3 small running steps, R, L., R, (cts 1, 2, 3). Stamp L next to R, no wt (ct 4).
 2 Repeat action of meas 1, Part VI, with opp ftwork.
 3 Repeat action of meas 1, Part VI.
 4 Bring L ft behind bent R knee, L knee turned out, twisting hips to L but upper body remains facing ctr (ct 1). (W raise L ft only to R calf). Straighten body to again face ctr (ct 2).
 5-8 Repeat action of meas 1-4, Part VI, reversing ftwork and direction.
 9-16 Repeat action of meas 1-8, Part VI.

REPEAT OF DANCE IS AS FOLLOWS:

- Part I Meas 1-4
 Part II Meas 1-4
 Part III Meas 1-4
 Part IV Meas 1-4
 Part V Meas 1-4; 9-16 (omit meas 5-8)
 Repeat Meas 1-4 & 9-16 with opp ft and direction (omit meas 5-8)
 Part VI Meas 1-8

DENINKA
 (Bulgaria)

DEN-ing-kah

This dance, for W only, was learned by Yves Moreau from Ilija Vretenarov, leader of a folk dance group in Kavrakirovo near Petric in southwestern Bulgaria (Macedonia). The dance comes from the village of Kulata on the Bulgarian-Greek border.

Music: Balkanton BHA 734. Side 1, Band 2. 7/16 meter:
 1-2-3, 1-2, 1-2.
 Counted here as 1, 2, 3.

Formation: Open circle of W. "W" pos, hands near shoulders.
 Leader may carry kerchief in R hand. Face ctr.

DENINKA (continued)

Style: Posture erect, steps small, demeanor is reserved, quiet feminine.

Meas Pattern

No introduction

- I.
 1 Step bkwd on R, lifting L, knee bent, lower hands to sides (ct 1). Hold (cts 2,3).
 2 Step fwd L, leaving R in place, return hands to "W" pos (ct 1). Rock back on R (ct 2). Rock fwd on L (ct 3).
 3 Facing slightly R of ctr, moving in LOD, step R (ct 1). Step L (cts 2,3).
 4-5 Continuing in LOD, step R, L, R (cts 1,2,3). Step L, R, L (cts 1,2,3)
 6 Small leap fwd onto R (ct uh). Small leap fwd onto L (ct 1). Swing R ft around and step across in front of L, facing ctr; bring L ft up behind R calf, R knee bent; bend fwd a little from waist and look to L (ct 2). Hold (ct 3).
 HANDS: Lower to hip level on ct 2. Hold (ct 3).
 7 Return hands to "W" pos and rock back on L (ct 1). Rock fwd on R (ct 2). Rock back on L (ct 3).
 8 Step bkwd on R (ct 1). Close L to R with a bounce (ct 2). Hold (ct 3).

BREAK

- 1-3 Repeat action of meas 3-5, Part I.
 4 Step R to R, facing ctr (ct 1). Close L to R with a bounce (ct 2). Hold (ct 3).

SEQUENCE OF DANCE: Part I twice; Break; Part I eight times
 Part I twice; Break; Part I eight times

DOSPATSKO HORO
 (Bulgaria)

Dose-PAHT-skoh Hoh-ROH

Learned by Yves Moreau in December, 1969, from Nasko Dimitrov, Smoljan, Bulgaria. The dance comes from the small town of Despot in Smoljan District. It is done by the Bulgarian-Mohammedans in the western part of the Rhodopes.

Music: Balkanton BHA 734. Side 1, Band 3. 7/8 meter: 1-2-3, 1-2, 1-2.
 Counted here as 1, 2, 3,.

Formation: Segregated lines. M use shoulder hold. W use "W" pos. Face ctr. Wt on L ft.

Style: Smooth, quiet, controlled - somewhat heavy in feeling. Has a Macedonian flavor. W arms move up and down with the rhythm, and their movements are not as large as those of the M.

Meas Pattern

No introduction

- I. IN PLACE
 1-2 In place, step R, L, R (cts 1, 2, 3). Repeat for meas 2, begin L.

Koh-KEE-cheh (continued)

<u>Meas</u>	<u>Pattern</u>
1-8	Introduction - no action.
	<u>I. OSNOVNO (Basic step)</u>
1	Moving in LOD, step R (ct 1). Step L (ct 2). Lift on L, raising R ft slightly across L shin (ct 3). Step fwd R (ct 4). Step fwd L (ct 5). Repeat action of meas 1.
2	Face ctr, step R to R (ct 1). Step L behind R (ct 2). Step R to R (ct 3). Lifting on R, close L to R bouncing twice on both ft (cts 4,5).
3	Repeat action of meas 3, reversing ftwork and direction.
4	Repeat action of meas 3, reversing ftwork and direction.
5-8	Repeat action of meas 1-4, Part I.
	<u>II. GRADI (Build)</u>
1-2	Repeat action of meas 1-2, Part I.
3	Face ctr, step R to R (ct 1). Step L behind R (ct 2). Step R to R (ct 3). Lift on R, raising L ft to side, knees close together (ct 4). Step L next to R (ct 5).
4	Lift on L, raising R ft to side, knees close together (ct 1). Step R next to L (ct 2). Thrust L fwd, knee straight (ct 3). Hop on R (ct 4). Step L behind R (ct 5).
5-8	Repeat action of meas 1-4, Part II.
	<u>III. BIJ OTPRED (Hit forward)</u>
1-2	Repeat action of meas 1-2, Part I.
3	Face ctr, step R to R (ct 1). Step L behind R (ct 2). Step R to R, turning ft to R (ct 3). Keeping knees close together, touch L toe next to R ft (ct 4). Step L fwd, turning ft to L (ct 5).
4	Touch R toe next to L (ct 1). Step twd ctr on R (ct 2). Repeat action of cts 3,4,5 meas 4, Part II (thrust, hop, step).
5-8	Repeat action of meas 1-4, Part III.
	<u>IV. NA MJASTO (In place)</u>
1-2	Repeat action of meas 1-2, Part I.
3	Face ctr, step R to R (ct 1). Step L behind R (ct 2). Step R to R, simultaneously kicking L ft up to side, knees close together (ct 3). click L to R sharply (ct 4). Hold (ct 5).
4	Hold (cts 1,2). Repeat action of cts 3,4,5 meas 4, Part II (thrust, hop, step).
5-8	Repeat action of meas 1-4, Part IV.
	<u>V. S LEVJA (With the left)</u>
1-2	Repeat action of meas 1-2, Part I.
3	Face ctr., step R to R (ct 1). Step L behind R (ct 2). Leap onto R (ct 3). Raise L knee and then extend and touch L heel diag fwd L (ct 4). Hold (ct 5).
4	In same manner touch L heel again in same place (ct 1). Hold (ct 2). Repeat action of cts 3,4,5, meas 4, Part II (thrust, hop, step).
5-8	Repeat action of meas 1-4, Part V.
	<u>VI. STRANI SKOCI (Side leaps)</u>
1-2	Repeat action of meas 1-2, Part I.
3	Face ctr, step R to R (ct 1). Step L behind R (ct 2). Low leap R to R (ct 3). Leap L to L (ct 4). Hold (ct 5).
4	Leap R to R (ct 1). Hold (ct 2). Leap L to L (ct 3).

KOKICE (continued)

5-8	Touch R heel diag fwd R (ct 4). Hold (ct 5). Free ft is raised up in back sharply during leaps. Repeat action of meas 1-4, Part VI.
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After the 9th 8-meas musical phrase there is a 2 meas break. Do the opening 2 meas of the dance during the break.

DENJOVO HORO
(Bulgaria)

DEN-yoh-voh Hoh-ROH

This dance was learned by Yves Moreau in the winter of 1970 from Stefan Stojkov, from the village of Lovnidol near Gabrovo, northern Bulgaria. The dance is very popular throughout most villages in Gabrovo District. It is often referred to as the North Bulgarian Cetvorno.

Music: Balkanton BHA 734. Side 1, Band 6. 7/16 meter: 1-2-3 1-2, 1-2, Counted here as 1, 2, 3.

Formation: Mixed lines of M and W, hands joined down at sides. Face slightly R of ctr. wt on L ft.

Steps: Pas de Basque: to L - Step L to L (ct 1). Step R in front of L (ct 2). Step back on L in place (ct 3).
to R - Reverse ftwork.

Style: Moves quickly with very light, sharp, small steps.

<u>Meas</u>	<u>Pattern</u>
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Leader starts at the beg of any 8 meas musical phrase. He may change to next pattern at his discretion and should signal change by raising R hand.

	<u>I. BASIC</u>
1	Moving in LOD, step R (ct 1). Lift on R (ct 2). Step in LOD with L (ct 3).
2	Continuing in LOD, step R (ct 1). Step L in front of R, leaving R in place (ct 2). Step back on R in place (ct 3).
3	Face ctr, step L to L (ct 1). Close R to L bouncing twice on both ft (cts 2,3).
4	Repeat action of meas 3, reversing ftwork.
5-8	Repeat action of meas 1-4, reversing ftwork and direction.
	<u>II. PAS DE BASQUE</u>
1-2	Facing and moving LOD, repeat action of meas 1-2, Part I.
3	Face ctr, dance Pas de Basque L.
4	Pas de Basque R.
5-8	Repeat action of meas 1-4, Part II, reversing ftwork and direction.
	<u>III. JUMP</u>
1-2	Repeat action of meas 1-2, Part I.
3	Face ctr, wide jump onto both ft in stride pos, R ft remaining on spot, L ft to L side (ct 1). Jump to L side, ft together, knees bent (ct 2). Hold (ct 3).
4	Pas de Basque R, but take small leap to R on ct 1.
5-8	Repeat action of meas 1-4, Part III, reversing ftwork and direction.

DENJOVO HORO (continued)

Meas	Pattern
	<u>IV. HEEL BOUNCE</u>
1	Facing ctr, take large, reaching step to R with R ft, dragging L ft twd R (ct 1). Jump to R side, ft together, knees bent (count 2). Hold (ct 3)
2	Small leap onto R, throwing L lower leg back and to L side (ct 1). Extend L heel fwd close to R ft, bounce twice on R ft, at the same time touch L heel twice on the floor (cts 2,3).
3	Repeat action of meas 2 Part IV reversing ftwork
4	Repeat action of meas 2 Part IV exactly.
5-8	Repeat action of meas 1-4, Part IV, reversing ftwork and direction.

✓
PANDALAS ALSO CALLED KUCATA
(Bulgaria)

Pahn-dah-LAHSH. KOO-tsa-tah

This dance is done throughout Dobrudza in northeast Bulgaria. The figures given below were chosen from among numerous variations popular in the southern part of Dobrudza. The variations were learned by Yves Moreau in December, 1969, from Danco Ilijev, leader of a folk dance group in the village of Devnja, Varna District.

Music: Balkanton BHA 734. Side 2, Band 1. 7/16 meter: 1-2, 1-2, 1-2-3. Counted here as 1, 2, 3.

Formation: Mixed, short lines of 6 to 8 dancers. Hands joined down at sides. When in "W" pos, hands are close to shoulders. Face LOD. Wt on L.

Style: Upper part of body erect, knees bent. Heavy feeling.

Variations given below may be done in any sequence and with any number of repeats at discretion of leader, with the exception of Entrance Step which is done only once. All variations end with a step or stamp with R ft. Whether or not wt is taken depends upon the variation called next.

Meas	Pattern
1-8	Introduction - no action
	<u>I. ENTRANCE STEP</u> (not repeated)
1	Moving in LOD, lift slightly on L, at same time prepare to step fwd on R by touching R heel to floor (ct 1). Take full wt on R, bending knee (ct 2). Step fwd on L (ct 3).
2-7	Repeat action of meas 1, 6 times (7 in all).
8	Still facing LOD, stamp lightly 3 times, R,L,R, take wt (cts 1,2,3).
	<u>II. BASIC</u>
1	Moving LOD, lift on R (ct 1). Step fwd L (ct 2). Step fwd R (ct 3).
2-4	Repeat action of meas 1, Part II, 3 more times, turning to face ctr on ct 3 of meas 4 with step on R.
5	Stamp L next to R, no wt (ct 1). Hold (cts 2,3).
6	Moving RLOD, step L diag fwd L (cts 1,2). Step R across in front of L (ct 3).
7	Step L sdwd to L (cts 1,2). Step R across in back of L (ct 3).

PANDALAS (continued)

Meas	Pattern
8	Step L to L (cts 1,2). Stamp R next to L (ct 3).
	<u>HAND MOVEMENTS DURING PART II.</u>
meas 1-4	Swing hands bkwd (ct 1). Swing hands naturally fwd (cts 2,3).
5	Continuing fwd and upward swing, raise hands to "W" pos (ct 1). Hold (cts 2,3).
6	"W" pos.
7	"W" pos (ct 1). Extend hands fwd and lower to side (cts 2,3).
8	Swing hands fwd and up (cts 1,2). "W" pos (ct 3).
	<u>III. SCUFF</u>
1-5	Repeat action of meas 1-5, Part II, including hand movements.
6	Small leap onto L, turning to L, raising R ft in back, knee bent (ct 1). Scuff R heel next to L (ct 2). Step fwd on R (ct 3).
	<u>HAND MOVEMENTS:</u> Raise elbows bkwd, lowering hands slightly (ct 1). Begin to push hands fwd (ct 2). Full extension of arms (ct 3).
7-8	Turning to face ctr. repeat action of meas 7-8, Part II. <u>HAND MOVEMENTS:</u> Lower to sides cts 2,3 of meas 7. Raise to "W" pos as in meas 8, Part II.
	<u>IV. FORWARD</u>
	<u>HANDS IN "W" pos</u> through meas 5, Part IV.
1	Facing ctr, wt on L, touch R toe to R, bounce twice on L (cts 1,2). Step R fwd across L, bending R knee (ct 3).
2	Repeat action of Meas 1, Part IV, reversing ftwork.
3-4	Repeat action of meas 1-2, Part IV
5	In place, 3 light stamps, R, L, R, take wt (cts 1,2,3).
6-8	Repeat action of meas 6-8, Part III, including hand movements.
	<u>V. GRAPEVINE</u>
	<u>HANDS IN "W" pos</u> through meas 5, Part V
1	Facing ctr, move LOD with light leaps, R to R (cts 1,2). L across in front of R (ct 3).
2	Leap R to R (cts 1,2). Leap L behind R (ct 3).
3-4	Repeat action of meas 1-2, Part V.
5	Jump to ft apart (stride pos) (cts 1,2). Jump to ft together (ct 3).
6-8	Repeat action of meas 6-8, Part III, including hand movements.
	<u>VI. PAUSE</u>
1-3	Facing and moving LOD, wt on R, repeat action of meas 1-3, Part II (lift, step, step), except on ct 3 of meas 3, leap onto R turning to face ctr, bring L ft up in back, knee bent.
4	Step L behind R with wt on balls of both ft, sink into knee bend (ct 1). Hold (ct 2). Take wt on R (ct 3).
5-8	Repeat action of meas 1-4, Part VI, exactly.
	<u>HAND MOVEMENTS DURING PART VI.</u>
meas 1-3	Swing bkwd as in Part II, except on ct 3 of meas 3 extend straight up.
4	Return to "W" pos (ct 1). Hold (ct 2). Lower to sides (ct 3) to begin bkwd swing again.

BEE-chuhk

Learned by Yves Moreau in March, 1970, from Ilija Vretenarov, leader of a folk dance group in Kavrakirovo, near Petrič. It is popular in the villages around the town of Petrič in south-west Bulgaria (Macedonia).

Music: Balkanton BHA 734. Side 2, Band 2. 9/16 + 5/16 (14/16) meter: 1-2, 1-2, 1-2, 1-2-3 plus 1-2, 1-2-3. Counted here as 1, 2, 3, 4, 5, 6.

Formation: Lines, or open circles. Segregated. M use shoulder hold. W use "W" pos with hands close to shoulders. Face LOD. Wt on L ft. Meas 1 of each Part begins facing LOD.

Meas Pattern

Leader starts at the beginning of any 4 meas musical phrase and changes from one pattern to another at will - preferably in the order given here.

I. BASIC

- 1 Lift on L (ct 1). Step R in LOD (ct 2). Lift on R (ct 3). Step L in LOD (ct 4). Turn to face ctr and step R to R (ct 5). Step fwd L (ct 6).
- 2 Lift on L (ct 1). Step bkwd on R (ct 2). Lift on R (ct 3). Step bkwd on L (ct 4). Face and step in LOD on R (ct 5). Step in LOD on L (ct 6).

II. TWIST

- 1 Repeat action of meas 1, Part I.
- 2 Repeat action of meas 2, Part I, cts 1 through 4. With ft together raise and lower on balls of ft, twisting heels to R (ct 5). Raise and lower again, twisting heels to L (ct 6).

III. ROCK

- 1 Lift on L (ct 1). Step R in LOD (ct 2). Lift on R (ct 3). Step L in LOD, leaving R in place (ct 4). Rock back on R (ct 5). Rock fwd on L (ct 6).
- 2 Face ctr, step R to R (ct 1). Hold (ct 2). Step L behind R (ct 3). Step R to R (ct 4). Lift on R, bringing straight L leg around to front (ct 5). Step L in front of R with bent knee, bringing R up behind with bent knee (ct 6).

- 3 Step bkwd on R (ct 1). Step fwd on L (ct 2). Step back on R in place (ct 3). Step fwd on L in place (ct 4). Lift on L, bringing straight R leg around to front (ct 5). Step R in front of L with bent knee, bringing L up behind with bent knee (ct 6).
- 4 Repeat action of meas 3, Part III, with opp ftwork, but on final ct bring L ft far enough around to step on it in LOD on ct 6.

IV. LEAP

- 1 Lift on L (ct 1). Step R in LOD (ct 2). Lift on R (ct 3). Step L in LOD (ct 4). Step R in LOD (ct 5). Step L in LOD (ct 6).
- 2 Hop on L (ct 1). Step fwd R (ct 2). Low jump onto both ft, L ft leading (ct 3). Leap onto R (ct 4). Leap onto L turning to face ctr (ct 5). Leap to R on R, lifting L across in front of R (ct 6).
- 3-4 Repeat action of meas 1-2, Part IV, reversing ftwork and direction, turning to face RLOD on first ct.

Bahl-DUHZ-kah

Learned by Yves Moreau in July, 1969, from Atanas Nikolov, leader of a folk dance group in Harmanli, Thrace. This dance is quite common in Ljubimec and other villages around Svilengrad, a town in western Thrace on the Bulgarian-Turkish border.

Music: Balkanton BHA 734. Side 2, Band 3. 2/4 meter

Formation: Mixed lines. "W" pos with hands extended fwd at about eye level. Face LOD. Wt on L.

Style: Unsophisticated - danced mostly by older people. Steps are heavy. Ft remain close to floor.

Meas Pattern

No introduction

I. RIGHT AND LEFT

- 1 Moving in LOD, step R (ct 1). Step L (ct 2).
- 2 Face ctr, step R to R (ct 1). Step L behind R (ct 2). Step R to R (ct 2). Touch L next to R (ct 2).
- 3-4 Repeat action of meas 1-2, reversing ftwork and direction.
- 5-8 Repeat action of meas 1-4, Part I.

II. FORWARD AND BACK

- 1 Facing and moving twd ctr, small leap onto ball of R ft (ct 1). Step fwd on L, bending knee (ct 2). Repeat for cts 2, 4.
- 2 Repeat action of meas 1, Part II, but stamp L next to R, no wt, on final "2" ct.
- 3-4 Repeat action of meas 1-2, Part II, reversing ftwork and direction.
- 5-8 Repeat action of meas 1-4, Part II, exactly.

HAND MOVEMENTS FOR PART II: During each meas of Part II hands describe a small circle, moving smoothly fwd, down, back and up to original pos.

III, IV

Repeat Parts I, II, exactly.

V. RIGHT AND LEFT WITH STAMPS

- 1-8 Repeat action of meas 1-8, Part I, substituting a stamp with no wt for the "touch" (meas 2, ct 2).

VI. FORWARD AND BACK WITH STAMPS

- 1 Repeat action of meas 1, Part II.
- 2 Small leap fwd onto ball of R ft (ct 1). Stamp L next to R twice, no wt (cts 2, 4).
- 3-4 Repeat action of meas 1-2, Part VI, reversing ftwork and direction.
- 5-8 Repeat action of meas 1-4, Part VI.

HAND MOVEMENTS FOR PART VI: Hands describe circles as in Part II except on "stamps" make 2 circles (twice as fast).

VII, VIII

Repeat Parts V, VI, exactly.

IX. RIGHT AND BACKWARD:

HANDS swing naturally throughout.

Meas	Pattern
1	Facing and moving LOD, step R (ct 1). Step L (ct 2).
2	Step R, L, R (cts 1, &, 2), turning to face ctr on ct 2.
3	Step bkwd L (ct 1). Step bkwd R (ct 2).
4	In place, 3 light stamps, L, R, L (cts 1, &, 2).
5-8	Repeat action of meas 1-4, Part IX.

X, XI, XII

Repeat Parts VI, IX, VI.

ABDALA also called VLASKO DAJČOVO HORO

Ahh-dah-LAH VLAHSH-koh DYE-choh-voh Hoh-ROH

Learned by Yves Moreau during March, 1970, from Nikola Vajtušev, a 75-year old man from the village of Vrâv, Vidin District. The dance is quite common throughout the villages in the most northwest area of Bulgaria along the Danube. It is danced by the Vlachs (Rumanian minorities).

The term "Vlachs" refers to Bulgarians who fled to Rumania during the Turkish occupation and remained there for several centuries, settling mostly in Banat, Oltenia, and Wallachia (from which the word Vlach is derived). After the Turks left, the Vlachs returned to Bulgaria, but by that time they had lost most of their Bulgarian characteristics and were more Rumanian in their culture.

Music: Balkanton BHA 734. Side 2, Band 4. 9/16 meter: 1-2, 1-2, 1-2, 1-2-3. Counted here as 1, 2, 3, 4.

Formation: Short, mixed lines. Belt hold, L over R. If no belt, joined hands down at sides. Face LOD. Wt on L ft.

Style: Erect, proud carriage. Knees bent slightly. Steps are small and sharp. Dance has a rather heavy quality. Leader indicates change in pattern at his discretion.

Meas	Pattern
	No introduction. Leader may start at the beginning of any 8 meas musical phrase.
	I. ROCK
1	Moving LOD, lift on L (ct 1). Step fwd R (ct 2). Lift on R (ct 3). Step fwd L (ct 4).
2	Lift on L (ct 1). Turning to face ctr, step R to R (ct 2). Step L behind R (ct 3). Step R to R (ct 4).
3	In place, low hop on R, bringing L around in front of R, L knee bent (ct 1). Step on L in front of R, leaving R in place (ct 2). Rock back on R (ct 3). Rock fwd on L (ct 4).
4	Repeat action of meas 3 with opp ftwork.
5-8	Repeat action of meas 1-4, reversing ftwork and direction.

II. CLICK

1	In place, facing slightly L of ctr, step R in front of L (ct 1). Step back onto L in place (ct 2). Step fwd onto R (ct 3). Step back onto L, lifting R ft to R side, knees close together (ct 4).
2	Close R to L with a sharp click, wt on both ft equally (ct 1). Small hop on L, raising R to side again (ct 2). Repeat for cts 3, 4.
3	Repeat action of meas 1-2, Part II, 3 more times (4 in all). On final ct, raise R knee in preparation for next step.

III. JUMP	
1	Facing and moving LOD, lift on L (ct 1) Step fwd R (ct 2). Lift on R (ct 3). Step fwd L (ct 4).
2	Turning to face ctr, step R to R (ct 1). Step L across in back of R (ct 2). Step R in place, raising L ft to L side, knees close together (ct 3). Close L to R with sharp click (ct 4).
3	Jump to stride pos (ct 1). Jump to ft together pos (ct 2). Repeat for cts 3, 4.
4	Hop on L in place (ct 1). Step R to R (ct 2). Step L in front of R (ct 3). Step back on R in place (ct 4).
5-8	Repeat action of meas 1-4, Part III, reversing ftwork and direction.
IV. STAMP	
1	Face ctr, step on ball of R ft in front of L, equal wt on both ft (ct 1). Take full wt on R, bending knee. Body bends fwd from waist. L ft brought up sharply behind R, knee bent and turned out (ct 2). Step back on ball of L ft, equal wt on both ft (ct 3). Take full wt on L ft, raise R leg sharply in front, knee bent (ct 4).
2	Small leap to R on R (ct 1). Stamp L next to R, no wt (ct 2). Small leap to L on L (ct 3). Stamp R next to L, no wt (ct 4).
3-8	Repeat action of meas 1-2, Part IV, 3 more times, exactly.

OPAS
(Bulgaria)

OH-pahs

This dance, for M only, was learned by Yves Moreau in January, 1970, from Emil Pavlov, dancer with an amateur folk dance group in Tolbuhin Dobrudža. The variations given below are just a few out of the many figures for this dance which is done in all parts of Dobrudža. These particular variations originate from the village of Alekovo, Silistra District.

Music: Balkanton BHA 734. Side 2, Band 5. 4/4 meter.

Formation: Short lines of M. Belt hold, L over R. Belt necessary. Face ctr. Wt on L.

Style: Mens' Dobrudzan dances are the strongest of all Bulgaria. The movements are big and heavy and often include stamps, squats, and an occasional shoulder twist - the latter reflecting Turkish influence.

Meas	Pattern
1-8	Introduction - no action.

1	PART I. Turn twd R, step R (ct 1). Stamp L next to R, no wt (ct 2). Turn twd L, step L (ct 3). Stamp R next to L, no wt (ct 4).
2	Small leap onto R, turning twd R (ct 1). Stamp L next to R, no wt (ct 2). Chug fwd on R (ct 2). Stamp L next to R, no wt (ct 3). Leap onto L, turning to L (ct 3). Stamp R next to L (ct 4).
3-8	Repeat action of meas 1-2, 3 more times (4 in all).

1	PART II. Facing and moving LOD, step R (cts 1,2). Step L (cts 3,4).
2	Turning to face ctr, step R to R (ct 1). Large step

- | Meas | Pattern |
|------|---|
| | on L behind R, hips twisted to L as far as possible without changing facing direction (ctr), knees well bent (ct 2). Step R in place (ct 3). Sweep L leg around twd ctr (ct 4). |
| 3 | Step L next to R, straightening knees (ct 1). Hold (ct 2). Turning to move RLOD, step L (cts 3,4). |
| 4 | Continuing in RLOD, step R (cts 1,2). Facing ctr, step L to L (ct 3). Large step on R behind L, hips twisted to R as far as possible without changing facing direction (ctr), knees well bent (ct 4). |
| 5 | Step L in place (ct 1). Sweep R leg around twd ctr (ct 2). Step R next to L, straightening knees (ct 3). Hold (ct 4). |

PART III.

- | | |
|-----|--|
| 1 | Facing ctr, move fwd R, L (cts 1,2). Sweep R leg outward and fwd twd ctr, close to floor (ct 3). Pass R ft quickly bkwd next to L ft, long step back on R, toes turned to R, twisting hips to R; raise L ft off floor as step is taken (ct 4). |
| 2 | Turning to L, step L near R (ct 1). Stamp R next to L, no wt (ct 2). Turning to R, step R (ct 3). Stamp L next to R, no wt (ct 4). |
| 3 | Facing ctr, leap onto L, twisting body to L (ct 1). Leap onto R, twisting body to R (ct 2). Twisting to L, jump into stride pos, knees bent (ct 3). Hold (ct 4). |
| 4 | Repeat action of meas 1, Part I. (step, stamps). |
| 5-8 | Repeat action of meas 1-4, Part III. |

PART IV.

- | | |
|-----|--|
| 1 | Facing ctr, hop on L, swing R ft, knee bent, across in front of L (ct 1). Hop on L, swing R ft to R (ct 2). Hop on L, swing R ft across in front of L (ct 3). Leap onto R in place, raising bent L knee sharply (ct 4). |
| 2 | Leap onto L in place, R knee raised (ct 1). Hop on L (ft turns to R), twisting to R as much as possible, R knee bent in preparation for following step (ct 2). Step R away from ctr (ct 3). Stamp L next to R (ct 4). Stamp L again, no wt (ct 4). |
| 3 | Step L twd ctr (ct 1). Sweep R leg outward and fwd twd ctr, close to floor (ct 2). Pass R ft quickly bkwd next to L ft, long step back on R, toes turned to R, twisting hips to R (ct 3). Leap onto L, facing ctr, but twisting hips to L, raise bent R knee sharply (ct 4). |
| 4 | Leap onto R, twisting hips to R (ct 1). Stamp L next to R, no wt (ct 2). Leap onto L, twisting hips to L (ct 3). Stamp R next to L, no wt (ct 4). |
| 5-8 | Repeat action of meas 1-4, Part IV. |

PART V.

- | | |
|-----|--|
| 1 | Facing ctr, walk fwd 4 steps, R, L, R, L (cts 1,2,3,4). |
| 2 | Leap R to R, raising L ft across behind R knee (ct 1). Leap L to L, raising R leg fwd (ct 2). Hop on L, R leg, knee bent, describes vertical bkwd circling motion (ct 3). Step R ft next to L and do full squat, knees together, wt on both ft (ct 4). |
| 3 | Recover with hop on R, twisting bent L knee across R leg (ct 1). Stamp L next to R, no wt (ct 2). Leap onto L, twisting to L, knees close together (ct 3). Stamp R next to L, no wt (ct 4). |
| 4 | Repeat action of meas 2, Part I. |
| 5-8 | Repeat action of meas 1-4, Part V. |

Dance repeats from beginning and then Part I is done again.

Cheh-koor-YAHN-key-noh Hoh-ROH

Learned by Yves Moreau during the winter of 1970 from Nasko Barmašev, choreographer-director of an amateur folk dance group in Loveč, northern Bulgaria. The dance is from the village of Brest, Pleven District. The patterns were selected from several possible ones done in Pleven District.

Music: Balkanton BHA 734. Side 2, Band 6. 7/16 meter: 1-2, 1-2, 1-2-3. Counted here as 1, 2, 3. Racenica rhythm.

Formation: Short lines - no more than 8 in a line - mixed, or segregated. Belt hold, L over R. If no belts, joined hands are at sides. Face R of ctr. Wt on L ft.

Steps: Pas de Basque: Step R to R (ct 1). Step L in front of R (ct 2). Step back on R in place (ct 3). Can also be done beg L ft. Back Pas de Basque - ft crosses in back on ct 2.

Style: Body erect, steps small, movements sharp.

Meas Pattern

No introduction

I. SLOW

- | | |
|-------|---|
| 1 | Moving LOD, step R (cts 1,2). Step L (ct 3). |
| 2 | Face ctr, step R to R (cts 1,2). Step L behind R (ct 3). |
| 3 | Hop on L, raising R knee (ct 1). Stamp R next to L, no wt (ct 2). Step R to R (ct 3). |
| 4 | Hop on R (ct 1). Step on L across in front of R (ct 2). Step back in place on R (ct 3). |
| 5-8 | Repeat action of meas 1-4, reversing ftwork and direction. |
| 9-16 | Repeat action of meas 3-4, 4 times, reversing ftwork on each alternate pair of meas. |
| 17-32 | Repeat action of meas 1-16, exactly. |

II. BOUNCE

- | | |
|------|---|
| 1 | Face ctr, step sdwd on ball of R ft, leaving L in place (ct 1). Bounce on both ft (ct 2). Bounce on R, raising L ft in back of R knee sharply (ct 3). |
| 2 | Step sdwd on ball of L ft, leaving R in place (ct 1). Bounce on both ft (ct 2). Bounce on L again, at same time raise R ft fwd, up and back in a circular motion (Circular motion of free ft is as though pumping a bicycle backwards), R knee bent (ct 3). |
| 3 | Hop on L, continuing circular motion of R ft (ct 1). Stamp R next to L, no wt (ct 2). Step R to R (ct 3). |
| 4 | Hop on R (ct 1). Step L across in front of R (ct 2). Step back in place on R (ct 3). |
| 5-8 | Repeat action of meas 1-4, Part II, reversing ftwork and direction. |
| 9-16 | Repeat action of meas 1-8, Part II, but move fwd instead of sdwd when repeating action of meas 1 and meas 2. |

III. LEG EXTENSION

- | | |
|---|--|
| 1 | Facing ctr and moving fwd, dance Back Pas de Basque beg R ft (cts 1,2,3). |
| 2 | Continuing to move fwd, dance Back Pas de Basque beg L ft (cts 1,2,3). |
| 3 | Repeat action of meas 1, Part III, but raise L leg sharply, knee bent on final ct. |