



# **2011 Spring Folk Dance Festival**

Kyklos International Folk Dancers

**Saturday, March 26, 2011**

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## **Dance Syllabi**

Sitnata

Ginka

Dzhangouritsa

Mariikinata

Varnenski Kyuchek na Horo

Selsko Shopsko

Shestorka Sitna

# Sitnata

(Bulgaria)

“Sitnata” could be translated as “quick short steps.” This is a men's dance from the village of Podem, Plevan region, Central North Bulgaria. The pattern includes 2 figures—“Forward-Back,” performed twice, and “Cross-Step-Combination,” performed three times. This combination of first and second figure could be repeatedly performed several times throughout the bagpipe melody. This pattern is highly representative for the dances from Central North Bulgaria.

Pronunciation: SEET-nah-tah.

Music: *2011 Dance Selection* CD, Band 16.

Formation: Straight line; belt hold, facing ctr. 2/4 meter

Steps & Styling: Feet parallel, knees slightly bent, whole body trembling. First figure is slower and relaxed and gradually, along with the tempo, steps become quicker a shorter.

## Meas

## Pattern

INTRODUCTION: bagpipe

### I. FIGURE I Forward-Back

- 1 Step on R fwd (ct 1&); step on L fwd (ct 2&).
  - 2 Step on R fwd (ct 1&); weight on R, slightly springing, lift L (ct 2&).
  - 3 Step on L bkwd (ct 1&); step on R fwd (ct 2&).
  - 4 Step on L bkwd (ct 1&); weight on L, slightly springing, lift R (ct 2&).
- 5-8 Repeat meas 1-4.  
9-16 Repeat meas 1-8.

### II. FIGURE II Cross-Step Combination

- 1 Step on R in front of L, L is lifted (ct 1); step on L (ct &); step on R in place behind the heel of R (ct 2); step on L (ct &).
- 2 Step on R in front of L, L is lifted (ct 1); step on L (ct &); hop on L facing cntr (ct 2); step on R (ct &).

3-4 As meas. 1-2 opp. ftwrk.

5-6 Repeat meas 1-2.

Sitnata—continued

7 Hop on R (ct 1); step on L (ct &); hop on L (ct 2); step on R (ct &).

8 Repeat meas 7.

9 Hop on R with lifted up L (ct 1); spring on R, up-down bicycle with L (ct &); Hop on R with lifted up L (ct 2); step on L in place (ct &).

10 As meas. 9 opp. ftwrk.

11 Hop on R with lifted up L (ct 1); spring on R, L frwd with straightened knee (ct &); hop on R, L knee is tightly bent and pointing the floor (ct 2), pause (ct &).

12 Hop on R, L frwd with straightened knee (ct &); hop on R with lifted up L (ct 2); step on L, with R, slightly lifted (ct &).

SEQUENCE: Fig I (16 meas) and Fig II (12 meas repeated three times) are performed in that sequence throughout the melody. The dance ends with hop on both of the feet.

Recitative (optional): *Hayde Vsichki na Lesa!* [Come On Everybody, Join the Line/ Belts!]

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# Ginka

(Bulgaria)

This is a dance performed to the popular Pirin Macedonian song “Mitro le, Mitro” (Southwest Bulgaria). When performed by men only, this dance is danced with high jumps. The dance pattern includes 1 figure.

Pronunciation: GIHN-kah

Music: *2011 Dance Selection* CD, Band 4.

*From Bulgaria and Beyond* CD, Band 6.

7/8 meter (SQQ)

Formation: Open circle; hands joined in V-pos, facing LOD.

Steps & Styling: Typical for the men's style is high jumping and not holding hands in a line but dancing individually, one man behind the next in a circle. Women steps are small and elegant.

## Meas

## Pattern

2 meas. tarambuka plus 16 meas instr.

INTRODUCTION Start with song.

## FIGURE

- 1 Hop on L with R raised (ct 1); step on R (ct 2) ; pause (ct 3).
- 2 Hop on R with L raised (ct 1); step on L (ct 2) ; pause (ct 3).
- 3 Hop on L with R raised (ct 1); hop on L (ct 2) ; step on R back to place (ct 3).
- 4 Step fwd on L (ct 1); turning to face ctr, jump on both ft (ct 2); pause (ct 3).
- 5 Still facing ctr, hop twice on R while circling L ft around and behind R (cts 1,2); step on L behind R (ct 3).
- 6 Turning to face LOD, step fwd on R (ct 1); step fwd on L (ct 2); pause (ct 3).

# Dzhangouritsa

(Bulgaria)

This is one of several dance patterns known as a Dzhangouritsa,” characteristic for Pirin Region. They are more than one melody typical for this dance. When performed by men only, this dance is performed with high jumps. This particular pattern includes 1 figure.

Pronunciation: Dzhan-GOUH-reeh-tsah.

Music: *2011 Dance Selection* CD, Band 6.

*From Bulgaria and Beyond* CD, Band 10

9/8 meter (QQQS)

Formation: Open circle; hands joined in V-pos, facing LOD.

Steps & Styling: Typical for the men's style is high jumping. Women steps are small and elegant.

## Meas

## Pattern

16 meas. Instrumental.

INTRODUCTION

## FIGURE

- 1 Step on R ft to the R; step on L ft to the R (ct 1 [one-two]); step on R ft to the R (ct 2 [one-two]); large step on L ft to the R (ct 3 [one-two]); hop on L ft, step on R in place taking the wt on R (ct 4 [one-two-three]).
- 2 Facing ctr, hop on R, L touches the floor in front of the R with straightened knee (ct 1 [one-two]); hop on R, L touches the floor with straightened knee left of the R (ct 2 [one-two]); hop on R, L touches the floor in front of the R with straightened knee (ct 3 [one-two]); hop on R, L steps behind the R performing reversed bicycle movement (ct 4 [one-two-three]).
- 3 The body turns slightly diagonally left, step on R ft in front of the L, step on the L ft (ct 1 [one-two]), step on R in front of the L with slightly bent knee, lift L ft with bent knee behind the R (looks like sharp kick of the L foot behind the R calf) (ct 2 [one-two]); step on L ft with taking the wt on the L ft, (ct 3 [one-two]); step on R ft fcng ctr, step on L (ct 4 [one-two-three])
- 4 Hop on L ft with lifted R in reversed LOD; R ft performs up-dawn bicycle (ct 1 {one-two}); R ft takes the wt while steps in front of the L ft (ct 2 {one-two}); hop on R ft, the body faces ctr, lift the Lft from “down” to “up” (dawn-up bicycle) (ct 3 [one-two]); hop on R ft, step on L ft, the body turns LOD (ct 4 [one-two-three]).

<http://www.youtube.com/watch?v=94-6J7bn8ro>

# Mariikinata

(Bulgaria)

This is a dance choreographed to accompany the popular Macedonian song (“Mama na Mariika Dumashe”) based on a traditional women’s dance pattern from Pirin Macedonia, known as Deninka. The dance pattern includes 3 figures.

Pronunciation: Mah-RII-kih-nah-tah.

Music: *2011 Dance Selection* CD, Band 10.

*Ya si te Daruvam Surtseto, Dushata* CD (*I Give You My Heart, My Soul*) Songs & Dances from Bulgaria, Macedonia, & Serbia. Band 18.

*From Bulgaria and Beyond*, Band 9 (instrumental); 7/8 meter (QQS)

Formation: Open circle; hands joined in W-pos, elbows bent.

Steps & Styling: Small soft steps, no high jumps.

## Meas

## Pattern

16 meas instrumental INTRODUCTION.

### I. FIGURE I

- 1 Facing ctr, step fwd on R, swinging body fwd (ct 1); pause (ct 2) ; small hop on R (ct 3).
- 2 Step bkwd on L, swinging the body bkwd (ct 1); pause (ct 2) ; small hop on L (ct 3).
- 3 Hop on L, turning the body to face LOD (ct 1); step on R to R (ct 2); step on L (ct 3).
- 4 Facing ctr, hop on L in place(ct 1); step on R to R, squatting a bit R (ct 2), touch the ground with toe of L crossed in front R (ct 3).
- 5 Facing ctr, slight hop on R (ct 1); step on L to L (ct 2); step on R in front of L (ct 3).
- 6 Small hop on R (ct 1); step on L to L (ct 2); step on R behind the L (ct 3).
- 7 Step on L (ct 1); pause (ct 2); small hop on L, lifting R fwd (ct 3).

### II. FIGURE II

- 1 Facing LOD, step fwd on R (ct 1); step fwd on L (ct 2); step on R (ct 3). This is a basic Rachenitsa step.
- 2 Repeat meas 1 with opp fwrk.

Mariikinata—continued

- 3 Hop on L raising R fwd (ct 1); step on R (ct 2); step on L (ct 3).
- 4 Turning to face ctr, small leap onto R with small pli  (ct 1); step on L in front of R (ct 2); step on R in place (ct 3).
- 5-7 Repeat Fig I, meas 5-7.
- 8-14 Repeat meas 1-7.

III. FIGURE III. (instrumental, pie formation)

- 1-4 Facing and moving diag R into the circle, repeat Fig II, meas 1-2 twice (basic “Rachenitsa” step).
- 5-8 Facing diag L and moving diag bkwd, repeat meas 1-4, basic “Rachenitsa.”
- 9-16 Repeat meas 1-8.

**Mama na Mariika Dumashe**  
(Lyrics)

Mama na Mariika dumashe  
Mariike, kerko, Mariike  
‘Zemi si, kerko Georgiya  
Georgiya, purvi bekriya //

Poslusha Mariika mayka si  
Ze si go Georgi bekriya  
Georgi na Mariika dumashe  
Mariike, libe Mariike //

V selo se kruchma otvarya  
I az sum kanen da ida  
I az sum kanen da ida  
Sefteto da im napravya  
Firmata da im napisha

Chakala Mariika chakala  
Dorde petlite propeli  
Dorde petlite propeli  
Propeli i zachestili //

Eto go Georgy kak ide  
Devet mu zurni svireya  
Deset tupana chukaya //

Short translation:

Mother advised Mariika to marry Georgy but Georgy is a drunkard. He said to Mariika, “There is a new pub opening in the village and I must go; I’ve been invited to be the first lucky customer and to be the person to give the pub its name.” Mariika waited all night and on the next morning happy Georgy came home with nine zurna and ten tupan (drums) players.



# Varnenski Kyuchek na Horo

(Bulgaria)

This is a dance for both men and women from the region of Varna, Northeast Bulgaria, Black sea. It is composed of one figure in ten measures. The dance represents well-known pattern from that folklore region in large 9/8 meter (so called “Shiroka Devyatka”), which is generally named “Varnenski Kyuchek”. This pattern may include variety of steps and figures, very different for man and women. This particular village pattern is performed as a line dance when man and women dance together.

Pronunciation: VAHR-nen-skih KYUH-chek nah ho-ROH.

Music: 2011 *Dance Selection* CD, Band 11.

*Ya si te Daruvam Surtseto, Dushata* CD (*I Give You My Heart, My Soul*) Songs & Dances from Bulgaria, Macedonia, & Serbia. Band 12 9/8 meter (QQQS)

Formation: Open circle; hands joined in W-pos, elbows bent, or in escort pos. Facing LOD.

Steps & Styling: Small soft steps, no high jumps.

8 meas INTRODUCTION

## Meas

## Pattern

- |    |   |
|----|---|
| 1  | Small hop on L ft (ct 1); step on R (ct 2); step on L (ct 3); step on R (ct 4).   |
| 2  | Small hop on R ft (ct 1); step on L (ct 2); step on R (ct 3); step on L (ct 4).   |
| 3  | Repeat meas. 1.   |
| 4  | Repeat meas. 2.   |
| 5  | Small hop on L ft (ct 1); step on R ft (ct 2); small hop on R ft (ct 3); step on L ft (ct 4).   |
| 6  | Facing ctr. small hop on L (ct 1); step on R to the right (ct 2); step on L behind the R (ct 3); step on R in place (ct 4).                           |
| 7  | Facing ctr. small hop on R (ct 1); step on L bkrwd (ct 2); small hop on L (ct 3); step on R in place (ct 4).  |
| 8  | Facing ctr. step on L to the left (ct 1); step on R behind L to the left (ct 2); step on L to the left (ct 3); step on R behind L to the left (ct 4). |
| 9  | Repeat meas. 8 facing ctr.  |
| 10 | Repeat meas. 2, moving backward while facing LOD.   |

Note 1: The dance could be performed while at the end men and women dance separately playing with two spoons in each hand.

<http://www.youtube.com/watch?v=mdcaw44Q5mM&feature=related>

# Shestorka Sitna

(Serbia)

Shestorka Sitna a man-women dance from the region of Bela Palanka, Southeast Serbia. The pattern includes one figure, symmetrically performed 4 measures to the right, 4 measures to the left. Source: Seminar for Serbian Traditional Music and Dance, Research Centre for Traditional Serbian Dances, Banja Koviljacha, Serbia 2002.

Pronunciation: Sheh-STOR-kah SEET-nah.

Music: *2011 Dance Selection* CD, Band 8.

Formation: Circle or semi-circle; belt hold, facing ctr. 2/4 meter

Steps & Styling: Feet parallel, along with the tempo, steps become quicker and shorter.

## Meas 2

## Pattern

### INTRODUCTION:

#### I. FIGURE “Right-Left-Varalitza”

- 1 Step on R to the right (ct 1&); step on L to the right (ct 2&) .
  - 2 Step on R to the right, “fake” motion to the right—“Varalitza” (ct 1&); step on L in place
  - 3 Step on R fwd (ct 1&); step on L bkwd (ct 2&) .
  - 4 Step on R (ct 1&); hop on L (ct 2&).
- 5-8 Repeat meas 1-4, opp ftwrk.

This figure is performed throughout the entire melody from moderate to fast tempo. The steps could be performed either in walking or jumpy way.

# **Selsko Shopsko**

## **(Selsko Shopsko Horo za Poyas)**

(Bulgaria)

This is a dance for both men and women from the village of Bozhourishte (Shopluk region, Central West Bulgaria). The dance is performed with instrumental accompaniment, which is not one particular melody; it may or may not include voice. The dance pattern includes one main figure.

Pronunciation: SEHL-skoh SHOHP-skoh.

Music: *2011 Dance Selection* CD, Band 13.

*Ima! Nema!* CD (*There is! There is not!*) Old, New, Borrowed and Blue. Band 3.

*From Bulgaria and Beyond* CD. Band 13.

Formation: Open circle; belt hold, facing ctr.

2/4 meter

Steps & Styling: Feet parallel.

### Meas

### Pattern

16 meas      INTRODUCTION

#### I. FIGURE I

- 1      Step on R ft to the right (ct 1); step on L behind the R ft (ct 2).
- 2      Repeat meas 1.
- 3      Step on R (ct 1); hop on R ft, face LOD (ct 2).
- 4      Step on L , face LOD (ct 1); step on R (ct &); step on L (ct 2).
- 5      Step on R , face ctr (ct 1); step on L in place (ct &); step on R in place (ct 2).
- 6      Step on L to the left (ct 1); step on R in front the L ft (ct 2).
- 7      Step on L to the left (ct 1); step on R behind the L ft (ct 2).
- 8      Step on L bkwd, facing ctr (ct 1); hop on L (ct 2).
- 9      Step on R in place (ct 1); step on L in place (ct &); step on R in place (ct 2).
- 10     Step on L in place (ct 1); step on R (ct &); step on L (ct 2).