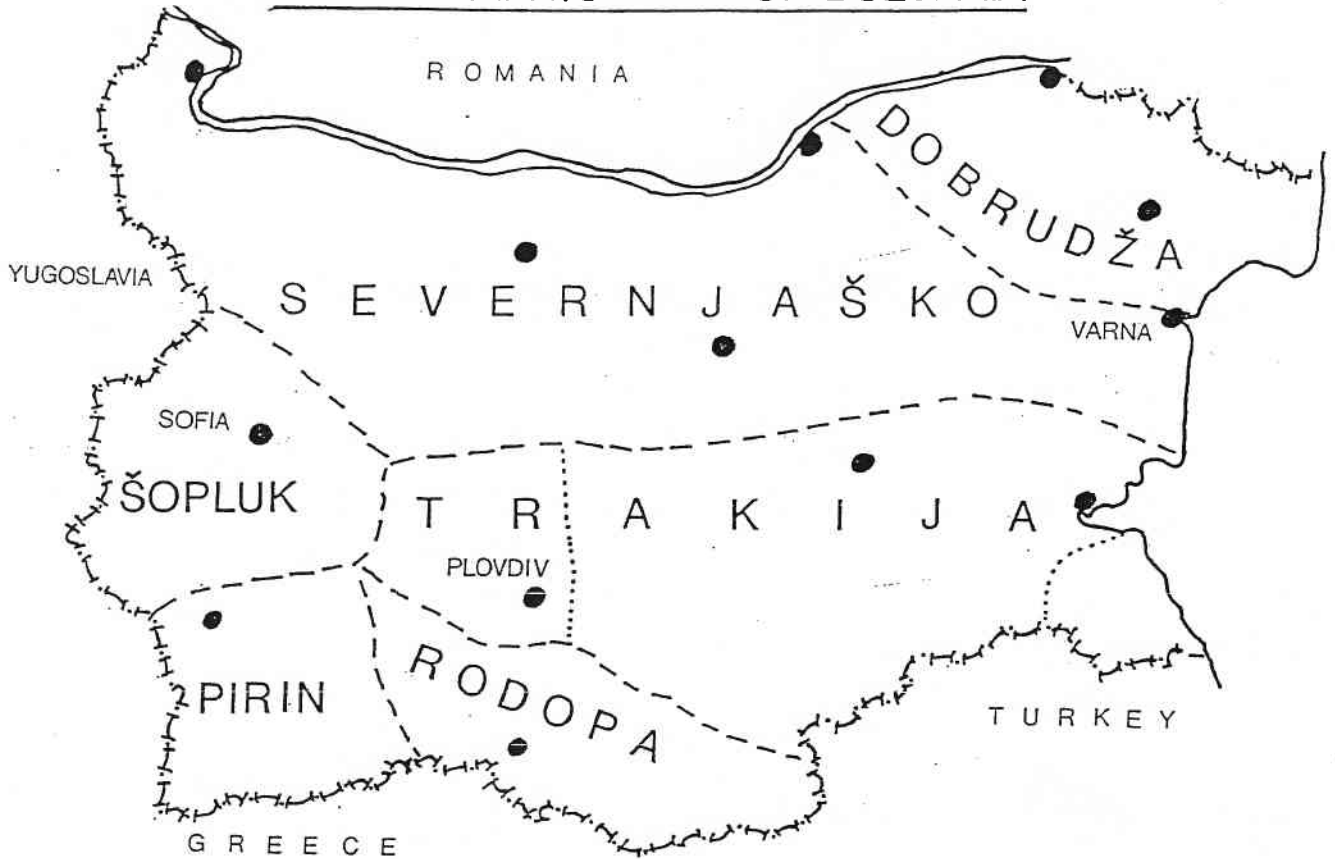


## ETHNOGRAPHIC MAP OF BULGARIA



## REGIONAL DIFFERENCES AND CHARACTERISTICS

What follows is not a complete list but more a quick reference guide to help you to determine 1) - from what area a certain dance or dance tune originates and 2) - what the most striking characteristics are.

### SEVERNJAŠKO (NORTHERN BULGARIA)

#### Dance

- wt mainly on the fore ft
- small and energetic steps with high knee liftings
- the movements are light and upward
- jumpy and bouncy

#### Music

- fast, vivid tempo
- Vlach* or Romanian influences
- principal instruments:  
all kinds of flutes (*occarino, svirka, duđuk, kaval*) and *violin* and *Duhov ensembles*

### TRAKIJA (THRACE)

- wt mostly on the whole flat ft
- slight knee bend position
- all accents and stamps are directed tw the ground, downward
- "earthy" quality
- smooth and round movements
- gracious hand and arm gestures in individual performances
- "contemplative", dignity

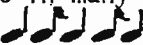
- starts often slow, "solemny" then gradually builds to moderate - fast
- composed-irregular-meters in Western Thrace
- rich melody lines
- principal instruments  
*gādulka, gajda, kaval*

REGIONAL DIFFERENCES AND CHARACTERISTICS IN DANCESTYLE AND MUSIC (Page 2 of 2)


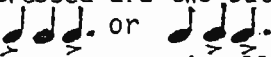

Dance

Music

ŠOPLUK (WESTERN BULGARIA)

- |  |  |
|--|--|
| <ul style="list-style-type: none"> <li>- wt on the fore ft</li> <li>- body leans slightly fwd</li> <li>- small, light and energetic steps with sharp knee liftings</li> <li>- the upper part of the body moves fwd and back in coordination with the knee liftings</li> <li>- <i>Šopska Natrisane</i> (relaxed shoulder bouncing on the rhythm of the steps)</li> <li>- "jerkey" and angular movements</li> <li>- very expressive, outgoing and "witty"</li> </ul> | <p>fast vivid tempo</p> <p><i>Graovo</i>-syncopated beat in many slower and fast 2/4 dances : </p> <p>the music consists of many 1/8 or 1/16 notes, which has the effect of the melody supporting and carrying the rhythm</p> <p>principal instruments:<br/>flutes (<i>svirka</i>, <i>duduk</i>, <i>kaval</i>), <i>gadžulka</i><br/><i>gajda</i> and <i>tapan</i></p> |
|--|--|

DOBRUDŽA (NORTHEASTERN BULGARIA)

- |  |  |
|--|--|
| <p>Men:</p> <ul style="list-style-type: none"> <li>- heavy, wt on the whole ft</li> <li>- knee bend position</li> <li>- hips are slightly turned fwd.</li> <li>- upper body erect and proud</li> <li>- every stamp is accompanied by slight knee bending or dipping</li> <li>- "down-to-earth" quality</li> </ul> <p>Women:</p> <ul style="list-style-type: none"> <li>- light, bouncy and feminine</li> <li>- rocking body and arm movements</li> </ul> | <p>slow - moderate tempo, "stretched" both cts (main and secondary) are often stressed in the <i>Dobrudžjan</i> 2/4 beat </p> <p>slow 7/8 <i>Râženik</i> stressed are two out of the three main cts  or .</p> <p>principal instrument: <i>kopanka</i> (small <i>gadžulka</i>) typical combination: <i>physharmonica</i>, <i>kopanka</i> and <i>gajda</i> (<i>Dobrudžanskata Trojka</i>)</p> |
|--|--|

PIRIN (BULGARIAN MACEDONIA)

- |   |   |
|---|---|
| <ul style="list-style-type: none"> <li>- high and on the ball of the ft</li> <li>- liftings on the ball of the ft on cts &amp; (upbeat)</li> <li>- vertical bouncy character</li> <li>- "balanced" movements</li> <li>- many rhythmic and syncopated nuances</li> </ul> | <p>from slow - fast</p> <p>very melodic, songs rich in many different rhythms and irregular meters</p> <p>"stretched" and playfull interpretation of the beat</p> <p>principal instruments:<br/><i>zurna</i>, <i>tambura</i>, <i>tâpan</i>, <i>davabuka</i> and <i>trâmpa</i> (tambourine)</p> <p>Turkish influence, it is also the area of Moslim-Bulgarians (<i>Pomaci</i>)</p> |
|---|---|

RODOPA (RHODOPE MOUNTAIN RANGE)

- |  |  |
|--|--|
| <ul style="list-style-type: none"> <li>- wt on the whole flat ft</li> <li>- <i>čukče</i> (low hops)</li> <li>- Women: gracious almost solemnly "deliberate" steps</li> <li>- Men: expressive and strong</li> </ul> | <p>slow, usually to a song</p> <p><i>Horovodna pesen</i> (Dancesong) or accompanied by a <i>Kaba Gajda</i> (low-pitched <i>gajda</i>) melancholic, gliding melodies and singing</p> <p>Here too <i>Pomak</i> and Turkish influence</p> |
|--|--|

BULGARIAN DANCE RHYTHMS

2  
4  PRAVO

6  
8  PRAVO TRAKIJSKO

5  
8  PAJDUŠKO

7  
8  RĂČENICA

7  
8  ČETVORNO, MAKEDONSKO (PIRINSKO)

8  
8  TEŠKOTO

8  
8  DILMANO DILBERO, NEVROKOPSKO, LJASKOVSKI

9  
8  DAJČOVO, VARNENSKO, KUČEK

9  
8  GRÂNCARSKO

11  
8  KOPANICA, GANKINO

11  
8  NEDA VODA

13  
8  PETRUNINO

13  
8   
KRIVO SADOVSKO

15  
8   
BUČIMIŠ

BULGARIAN DANCE RHYTHMS (Page 2 of 2)

Combinations of one or two of the previous mentioned irregular meters are also to be found in Bulgarian Folk Music and Dance. They are referred to as *Smesen* ("mixed") beats or if it is a dance *Smeseno Horo*. Another term frequently used is *Krivo* ("crooked") or *Krivo Horo*.

Some examples of these so called "composed irregular meters" are:

13/8 (8/8 + 5/8)   
 BIČAK ISPAJČE

18/8 (7/8 + 11/8)   
 JOVE, JOVINATA, JOVE MALAJ MOME

22/8 (9/8 + 13/8)   
 SANDANSKO

25/8 (7/8 + 7/8 + 11/8)   
 SEDI DONKA

37/8 (9/8 + 9/8 + 5/8 + 5/8 + 9/8)   
 AJŠA, DVAŠTI TRIŠTI



**BULGARIA**