

Ibraim Odzha

(Central Macedonia)

Source: Learned from Severdjan Azirov and his family. Severdjan and his family are Macedonian Roma, originally from Skopje, Macedonia, and now living in Bronx, NY. This is also one of the dances of the Macedonian Rom community in New York and is essentially a "Beranche". The tune Ibraim Odzha is found through the central part of Macedonia, and it is not uncommon to hear this played on zurla & tupan, izvorno instruments, modern instruments or by a chalgija band (perhaps accompanied by a singer).

Pronunciation: EE-brah-eem, OH-dzja

Formation: Mixed lines of men and women, hands held up at shoulder height, wt on RF, facing ctr.

Rhythm: Nominally - 12/16

$$\begin{array}{ccccc} \underline{S} & Q & Q & \underline{S} & Q \\ (3/16 + 2/16 + 2/16 + 3/16 + 2/16) \\ \underline{1} & 2 & 3 & \underline{4} & 5 \end{array}$$

Note: For dance purposes count "1" is often broken down farther as:
 $(1/16 + 2/16) = 3/16$
Q S

Record: Novo Selo BA-US-1001
Kochano Orkestar - (The East is Red) - CD-CRAW-19
Ibraim Odzha - Mirvet Belovska accompanied by chalgija orchestra
Tanec LPV 1211 - Ibraim Odzha (Zurla & Tupan)
Mendocino Folklore Camp 2000 Tape

Meas. Ct.

- 1 1 1/16 Facing center, with Wt on RF, Step very slightly fwd (towards center) onto ball of LF.
 2/16 Step back in place onto RF.
 2 chukche* in place on RF.
 3 Step slightly Sidwards to L onto LF.
 4 Facing ctr, step fwd onto RF crossing it slightly in front of LF.
 5 Step back in place onto LF.
- 2 1 1/16 Step very slightly fwd (towards center) onto ball of RF.
 2/16 Step back in place onto LF.
 2 chukche* in place on LF.

(continued)

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(continued)

- 3 Step slightly Sidewards to R onto RF.
- 4 Facing ctr, step fwd onto LF crossing it slightly in front of |RF.
- 5 Step back in place onto RF.

- 3 Repeat pattern Meas. 1.

- 4 1 1/16 Turning to Face CCW, Step very slightly fwd (CCW) onto ball of RF.
2/16 Step back in place onto LF.
- 2 chukche* in place on LF, lifting free RF slightly in front, R-Knee bent.
- 3 Step forward onto RF.
- 4 Step forward onto LF beside, or slightly in front of, RF.

- 5 Step forward onto RF.
- 5 1 Step forward onto LF.
- 2 chukche* on LF while beginning to bring free RF forward.
- 3 Step forward onto RF.
- 4 Turning to face center, Step forward (towards center) onto LF.
- 5 Step backwards into place onto RF.

Embellishments:

The description above describes the framework out of which the dance is created (actually the framework is probably even simpler). As with many Macedonian dances, it actually makes little difference where you place foot (i.e. front or behind) even though for a given dance it may be more often found that one more often moves in one way than the other. Since there is such variety in the musical styles that suits a dance of this type, the dancer should take their “stylistic” cues from the character of the music.

NOTE: * chukche - a hop where the hopping foot doesn't leave the ground, a bounce.

Notes by Larry Weiner - 6/2000

As presented by Larry Weiner at Mendocino Folklore Camp, 2000