

KILIMARSKO HORO
(Bulgaria)

Background: "Kilimarsko horo" (kee-lee-MAR-ako ho-RO) comes from the town of Berkovo in northern Bulgaria. Its title ("Carpet-weaver's Dance") is deceptive, since the dance is not one of the numerous tradesmen's guild dances of the Balkans (cf. "Kralajdžisko", etc.); the natives give it this name since they liken the foot patterns to the geometric motifs of the typical Bulgarian "kilimi" (carpets). The dance is unusual in that it is really a combination of two different dances (each often done independently), "Kostenskata" and "Triugólnika". In Berkovo the leader signals the switch from one to the other. North American folk dance groups may prefer the fixed sequence below for easier learning purposes. "Kilimarsko horo" was learned by Dick Crum from a group of members of the Kutev Bulgarian State Folk Dance Ensemble.

Recording: Any good "Pajduško" recording may be used. Recommended is XOPD 325-B.

Formation: Usually done in short, mixed lines with back basket hold, although belt hold is sometimes seen.

Meter: Ordinarily notated in 5/16 ("Pajduško") meter, with two dancer's beats in a quick-slow pattern:

1 2
J J
Q S

Measure	Action
<u>Figure I - "Kostenskata"</u>	
1	Step Rft in front of Lft (ct 1); step Lft in place (ct 2).
2	Step Rft diag bk/R (ct 1); step Lft in place (ct 2).
3	= meas 1.
4	Hop on Lft (ct 1); step Rft slightly R (ct 2).
5	Step Lft in front of Rft (ct 1); step Rft in place (ct 2).
6	Hop on Rft (ct 1); step Lft slightly L (ct 2).
7	Step Rft in front of Lft (ct 1); step Lft in place (ct 2).
8	Hop on Lft (ct 1); step Rft in place (ct 2).
9	Hop on Rft (ct 1); step Lft in place (ct 2).
10	Step Rft in place in scissors-like style (ct 1); step Lft in place in scissors-like style (ct 2).
11	= meas 10.
12-15	= meas 8-11.
16-30	Repeat all of this figure.
<u>Figure II - "Triugólnika"</u>	
1	Step Rft in front of Lft (ct 1); step Lft in place (ct 2).
2	Step Rft to R (ct 1); step Lft in place (ct 2).
3	Step Rft diag bk/R (ct 1); step Lft in place (ct 2).
4	= meas 1 of this figure.
5-7	= meas 4-6 of <u>Figure I</u> .
8-11	Four hop-steps fwd, beg hop on Lft. (continued)

Continued...

Crum 11/5/12

KILIMARSKO HORO (cont'd)

- 12 Hop bk on Lft (ct 1); step Rft behind Lft (ct 2).
13 Hop bk on Rft (ct 1); step Lft behind Rft (ct 2).
14-15 = meas 12-13 of this figure.
16-30 Repeat all of this figure.

PRESENTED BY DICK CRUM AT THE 1974 SAN FRANCISCO KOLO FESTIVAL

GRČKOTO (Gurch'-ko-to) or Kalamatianos

This dance is done by all the inhabitants of the Bitola-Prespa-Ohrid area. The name "Grčkoto" is simply Macedonian for "the Greek one". The Albanians from the Lake Prespa region do it also. The tune "Samiotisa" is often used (F-3505-B).

Rhythm: 7/8 = 3+2+2

Dancers' beats: 1,2,3

Formation: Open circle with leader on the right. Hands are joined and held up and forward.

Basic St

1 Step fwd. on R after a slight preparatory lift on L. R knee flexes considerably so that body sinks somewhat.

2. Close L ft. to but behind R ft. (Draw) Wt. is taken on the ball of the foot and the body rises.

3. Step fwd. on R as in ct. 1 but with less emphasis and less sinking. The end of the count is used to do a slight preparatory lift on R.

Now reverse the footwork of meas. above while continuing in the same direction.

The pattern of the dance is a large number (6-20) of measures facing R of center and moving LOD, (to Right) alternating with 2-4 measures of the dance moving RLOD and facing L of center. The alternation of feet never ceases and it is generally the case that the movement to the Left begins with a measure in which you step on the L on ct. 1. Movement to the Right likewise begins with a measure on which you step on L on ct. 1, which means that you must turn and cross your L over your R on that first step.

Occasionally the movement may include several measures done in place while facing center or R of center.

The leader may turn under his own L arm, or may dance behind (outside the circle) the second person by joining R hands with him and placing his own (leader's) L hand on the second person's R shoulder. (This is a common move in many dances from this southern Macedonian region - see Bajrače (Žensko) as taught by Pece Atanasovski.)

The leader may also place the second person in the lead and exchange places with him.

Presented by Bob Leibman

KALIMARSKO