

OSOGOVKA

Background Information: This dance is known in very small location of East part of Macedonia and this is in several villages of the region of the mountain Osogovo.

Typical men's dance rich with the variety of the variations of the basic pattern, "Soborska" dance performed during the weddings, religious and other festivities.

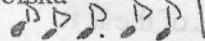
This is one of the Macedonian dances that brings the dancers to the high spiritual expression of their emotions to the dance. Very often they are competing with their creativity, virtuosity and ability in performing the pattern and the variations. Transitions from one pattern/variation to the other is usually performed on the command of the leader of the dance or after his first performance of the new pattern/variation.

One version of the Pattern is adopted by the Albanian minority living in few mixed villages in that region. Therefore the name "Arnautot" (Turkish name for Albanian) can be also found as a name of the dance.


















Formation: open circle, hand hold by the shoulders, and free hands in some moments of the performing.

Music: Accompaniment by Traditional instruments Gajda (mostly), Kaval, Supelka, Tapan












Costume: Ovce polska

Rhythm: 11/16 

Source: Mitko Aleksov former choreographer of "Tanec" - SMF Struga '88

Pattern	measures	count	note value	movement description
<u>Introduction pattern</u>				
	1	1		Face to the R, Free hands, L ft step forward, R arm move in front of the chest bent in about 90
		2		R ft step forward, L arm move forward in front of the chest bent in 90
		3		L ft step forward, R arm move forward in front of the chest bent in 90 "
		4		R ft step forward, L arm move forward in front of the chest bent in 90 "
This pattern is usually performed until all dancers are lined up and follow the leader. In most of the cases the pattern is repeated 4 times and with the last step, count 4, the hands are going up on the shoulders every left arm in front of the arm of the left coo dancer.				
I	1	1-2		Facing to the center, body weight on the R ft, R ft down from the ball L ft touches the ground forward and lifted up in front of the R ft.
		3		Bounce (Hop step without leaving the ground) on R ft, L ft lifted up frwrd
		4-5		Lft step next to the R ft
	2	1		Turn face diagonally R of the center, R ft forward
		2		L ft step forward moving in front of the R ft
		3		Bounce (Hop step without leaving the ground) on L ft
		4-5		R ft step forward
	3	1-2		L ft step forward
		3		Bounce (Hop step without leaving the ground) on L ft
		4-5		R ft step forward, Face touring to the center
II	1-2			Repeat measure 1-2 from pattern I
	3	1		Leap from R ft on L ft forward
		2		R ft step forward
		3		Leap on L ft forward
		4-5		R ft step forward, Face touring to the center

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| III | 1 | 1-2 |  | Facing to the center, Repeat measure 1-2 from pattern I |
| | | 3 |  | Bounce (Hop step without leaving the ground) on R ft |
| | | 4-5 |  | R ft holds the weight and L ft extended up forward both goes in abrupt exchange of their places, so R ft comes forward and L ft comes under the body holding the weight |
| | 2 | 1-2 |  | Abrupt step on R ft to the R with turning face to the R followed by immediate abrupt step on L ft forward |
| | | 3 |  | Bounce (Hop step without leaving the ground) on L ft forward |
| | | 4-5 |  | R ft step forward |
| | 3 | 1-5 | | Repeat measure 3 count 1-5 from Pattern II |
| IV | 1-2 | |  | Repeat measure 1 and 2 |
| | 3 | 1 |  | L ft steps behind R ft in spot |
| | | 2 |  | Step on R ft forward |
| | | 3 |  | Lip on L ft forward |
| | | 4-5 |  | Step on R ft forward |
| V | 1-5 | 1-5 | | Repeat pattern II with difference in performing the measure 3 count 1-5 Instead of going forward faced to the center the steps are performed in swings of the hips and bottom part of the body, making spectacular picture by their pleated skirts. |

Presented by:
Boris Ilievski - Kete

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