

Srebrânska Sborinka

(Bulgaria)

Srebârna is a little village near the regional capital of Silistra, Dobrudža (North Eastern Bulgaria). It is beautifully situated at a lake which is also a national breeding place for birds. The village got its name ("silver") from the silvery shine of the nearby lake.

Sborinka is one of the most popular basic dances of the whole Dobrudžian ethnographic region. The name of the dance comes from the noun *sborište* which translates to "gathering or meeting place," usually the village green or local dance ground, and the verb *sboričkam se* which means "to shuffle." This typical village Sborinka was learned by Jaap Leegwater in March 1983 on a research trip in the Northern part of Dobrudža. His "private lecturer and teacher" was Veliko Stojanov Atanasov, by the villagers also called *Baj Veliko*, ("Uncle" Veliko) at the age of 56 in the village of Srebârna, Silistra District.

Pronunciation: sreh-BRUN-skah SBOHR-ehn-kah

Cassette: Folk dances from Bulgaria, UOP Folk Dance Camp 2000, Side A/7 2/4 meter
Village Dances of Bulgaria - JL1986 01 Side A/2

Formation: Half circle or medium length lines. Hands front basket pos, L over.

Styling: Dobrudžanski
 - Heavy, wt on the whole ft and a slight knee bend
 - Hips are slightly turned fwd
 - Upper body erect and proud
 - Every stamp is accompanied by a slight knee bending or dipping
 - A kind of peasant or earthy quality

The dependence and strong bond of the Dobrudžanic with their property, the ground, becomes visible in the performance, styling, and motives of the dances. Therefore, a merely technical description of the dance style of this region is inadequate because the dance style emotes strongly.

The dance usually begins very gently, slowly, and very relaxed with rocking movements. Almost like a meditation, the dancer opens himself up for the energy that comes from the earth. In this way we could speak of some similarities with more Eastern dance cultures. As the dance progresses, energetic and vivid movements of the body and the shldrs come in.

The various patterns are done on the command of the horovodec (leader in the line). The dancers of Srebârna usually kept the same sequence (described here) and varied the duration of the different parts. Part 2, Na Mjasto ("in place") is often used as a kind of rest step or chorus step.

Meas

Pattern

INTRODUCTION LJUŠ ("BALANCE")

The leader may start the *Ljuš* or "Balance" movement any time he wants.

- 1 Facing ctr and dancing in place, standing with ft apart in second pos, knees slightly bent, shift wt onto L (ct 1); bend L knee (ct &); shift wt onto R (ct 2); bend R knee (ct &).

Srebrânska Sborinka—continued

PART 1a. KRÂSTOSAN HOD (“GRAPEVINE”)

- 1 Facing ctr and moving sdwd R, step on L across in front of R, turning body slightly to the R and bending at waist (ct 1); bend L knee (ct &); step on R sdwd R, turning and straightening body to face ctr (ct 2); bend R knee (ct &).
- 2 Step on L across behind R (ct 1); bend L knee (ct &); step on R sdwd to R (ct 2); bend R knee (ct &).

PART 1b. KRÂSTOSAN HOD SAS DROBINKA (“GRAPEVINE AND SCUFF”)

- 1 Facing ctr and moving sdwd R, step on L across in front of R, turning body slightly to the R and bending at waist (ct 1); stamp (scuff) R ft next to L without wt (ct &); step on R sdwd to R, turning and straightening body to face ctr (ct 2); bend R knee (ct&).
- 2 Repeat meas 2, Part 1a.

PART 2. NA MJASTO (“IN PLACE”)

- 1 Facing ctr, step on L in place (ct 1); stamp R next to L toes, without wt (ct &); step on R in place (ct 2); stamp L next to R toes, without wt (ct &).

PART 3. NA PRED (“FORWARD”)

- 1 Facing ctr and moving twd ctr, step on L (ct 1); stamp R next to L toes, without wt, bending both knees (ct &); step on R (ct 2); stamp L next to L toes, without wt, bending both knees (ct &).
- 2 Repeat meas 1.
- 3 Step on L, swinging straight R leg across in front of L, then fwd, and touch R heel on the floor (ct 1); take wt (step) on R (ct 2).
- 4 Step on L (ct 1); step on R (ct 2).
- 5 Moving bkwd with ft apart, step on L diag back to L (ct 1); bend knees (ct &); step on R diag back to R (ct 2); bend knees (ct &). Keep side-to-side motion strong and backing up small.
- 6-8 Repeat meas 5 three more times.

PART 4. SVIVKA (“KNEE LIFT”)

- 1 Facing ctr and dancing in place, step on L (ct 1); stamp R next to L toes, no wt (ct &); step on R (ct 2); stamp L next to R toes, no wt (ct &).
- 2 Step on L (ct 1); stamp R next to R toes, no wt (ct &); step (“fall”) on R diag bkwd R, turning to face diag R and keeping L toe on the floor with the heel turned out (ct 2); hold (ct &).
- 3 Step on L ft in place, swinging R leg in an arc fwd close to the floor (ct 1); leap onto R next to L (ct 2); leap onto L in place (ct &).
- 4 Leap onto R in place (ct 1); leap onto L in place (ct &); leap onto R in place, lifting L knee in front (ct 2); hold (ct &).

PART 5a. LOST (“STRAIGHT”)

- 1 Facing ctr and moving twd ctr, step on L diag fwd L, turning to face diag L (ct 1); stamp R next to L, no wt, bending both knees (ct &); step (“fall”) on R straight fwd twd ctr, lifting L ft next to R ankle (ct 2); hold (ct &).
- 2-3 Repeat meas 1 two more times.
- 4 Step on L (ct 1); stamp R ft behind L ft, without wt, with instep of R ft by the L heel (third position), bending body at waist (ct &); step bkwd on R, toes still pointing twd R, leaning body slightly bkwd (ct 2); stamp L ft with the heel at instep of R ft, no wt (ct &).
- 5 Step on L in place (ct 1); slap R ft with straight leg across in front of L ft (ct 2).

Srebranska Sborinka—continued

- 6 Slap R ft with straight leg diag fwd R (ct 1); hold (ct 2).
 7 Still facing ctr, now moving bkwd, straighten up with a hop on L (ct 1); stamp R next to L toes, without wt (ct &); low leap onto R (ct 2); stamp L next to R toes, without wt (ct &).
 8 Step on L (ct 1); step on R (ct &); stamp and close L ft next to R, without wt (ct 2).

PART 5b. LOST SÂS VÂŃŃNA I ZADNA SVIVKA ("STRAIGHT AND SWING IN FRONT AND BEHIND")

- 1-5 Repeat Part 5a, meas 1-5.
 6 Repeat Part 5a, meas 6, ct 1 (ct 1); swing R ft up across L shin (ct 2).
 7 Swing R ft up sharply behind L (ct 1); hold (ct 2).
 8 Straighten up with a hop on L ft (ct 1); stamp R next to L toes, without wt (ct &); step ("fall") on R diag bkwd R, lifting L heel turned out (ct 2).

Sequence:

<u>Part</u>	<u>Times</u>	<u>Meas</u>
Musical Introduction		8
Introduction, Ljuš	8x	8
Part 1a, Krâstosan hod	8x	32
Part 1b, Krâstosan hod sas drobinka	8x	32
Part 2, Na mjasto	16x	16
Part 3, Na pred	2x	16
Part 4a, Svivka	2x	8
Part 4b, Klakanè	2x	8
Part 5b, Lost	2x	16
Part 5b, Lost sâs vâŃŃna i zadna svivka	2x	16

Description by Jaap Leegwater, © 1985

Presented by Jaap Leegwater