

Osogovka

(Macedonia)


This dance is known in a very small area of eastern Macedonia consisting of several villages of the region of the mountain Osogovo. It is a typical men's dance, rich with variations of the basic pattern, "Soborska." The dance is performed during weddings, religious and other festivities.

This is one of the Macedonian dances where dancers bring a high, spiritual expression of their emotions. Very often they are competing, using 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. Accompaniment is by traditional instruments: Gajda (mostly), Kaval, Supelka, Tapan. The costume is Ovce polska.

One version of the pattern has been 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. Learned from Mitko Aleksov, former choreographer of "Tanec"—SMF Struga '88.

Pronunciation:

CD:

Rhythm: 11/16 meter counted 1 2 3 4 5  (Introduction 9/16

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

Meas

Pattern

INTRODUCTION

This pattern is usually performed until all dancers are lined up and following 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 shldr, L arm in front of the R arm of the neighboring dancer on the L.

- 1 Facing to R, hands free, step fwd on L, R arm moving in front of the chest and bent in 90° (ct 1); step fwd on R, L arm moving fwd in front of chest and bent in 90° (ct 2); step fwd on L, R arm moving in front of the chest and bent in 90° (ct 3); step fwd on R, L arm moving fwd in front of chest and bent in 90° (ct 4-5).

FIGURE I

- 1 Facing ctr, wt on ball of R, lower wt onto full R ft, touching L fwd and raising it up in front of R ft (cts 1-2); bounce on R, raising L fwd (ct 3); step on L next to R (cts 4-5).
- 2 Facing diag R of ctr, step fwd on R (ct 1); step fwd on L in front of R (ct 2); bounce on L (ct 3); step fwd on R (cts 4-5).
- 3 Step fwd on L (cts 1-2); bounce on L (ct 3); step fwd on R turning to face ctr (cts 4-5).

FIGURE II

- 1-2 Repeat Fig I, meas 1-2.
- 3 Leap fwd onto L (ct 1); step fwd on R (ct 2); leap fwd onto L (ct 3); step fwd on R, turning to face ctr (cts 4-5).

Osogovka—continued

FIGURE III

- 1 Facing ctr, wt on ball of R, lower wt onto full R ft, touching L fwd and raising it up in front of R ft (cts 1-2); bounce on R (ct 3); L extended up and fwd, sharply take wt on L and extend R (cts 4-5).
- 2 Abrupt step on R to R, turning to face R (ct 1); abrupt step fwd on L (ct 2); bounce fwd on L (ct 3); step fwd on R (cts 4-5).
- 3 Step fwd on L (cts 1-2); bounce on L (ct 3); step fwd on R turning to face ctr (cts 4-5).

FIGURE IV

- 1-2 Repeat Fig I, meas 1-2.
- 3 Step on L behind R (ct 1); step fwd on R (ct 2); leap fwd onto L (ct 3); step fwd on R (cts 4-5).

FIGURE V

- 1-3 Repeat Fig II except that in meas 3, instead of moving fwd to ctr, steps are performed with swings of the hips and lower part of the body, making a spectacular display of the pleated skirts.

Presented by Boris Ilievski—Kete