

## Osogovka (Macedonia)

Osogovka (oh-soh-GOHV-kah) is named for the mountain Osogovo, which rises above the Ovcepole plain in eastern Macedonia. In the many villages at the foot of the mountain, variations of this dance (traditionally for men only) are performed at weddings, religious and other festivities, with active competition and a high level of spiritual expression of emotion. It is a popular performance dance of the Tanec and Lado ensembles of the former Yugoslavia. The dance has been taught by Atanas Kolarovsky at the 1969 Stockton Folk Dance Camp and Kolo Festival '69, Billy Burke at Mendocino Folklore Camp '76, Michael Ginsburg at KF '97, Steve Kotansky at SFDC '99, and Kete Ilievski at SFDC '02 and KF '02. This description covers Kete's steps and variations.

- Music:** CD: Boris Ilievski - Kete, Macedonian Dances, Band 6.  
Cassettes: Michael Ginsburg, Dances of Former Yugoslav Republics, Side B/6;  
Steve Kotansky, Stockton 1999, Side B/4.
- Rhythm:** 11/16 meter=2/16+2/16+3/16+2/16+2/16, counted here as q,q,s,q,q or 1,2,3,4,5.
- Formation:** Open circle of men facing ctr in T-pos, W behind in a separate line face ctr in W-pos.
- Styling:** Vigorous and enthusiastic, but controlled.

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### Measures

### Pattern

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#### INTRODUCTION M only.

During the 45 seconds of warm-up music from the gaida, the leader walks briskly CCW around the hall, waving a kerchief in his R hand.

- 1-4 When the gaida begins playing the appropriate rhythm, the leader stops and the other men begin to form a line behind him, all facing LOD.
- 5 Moving in LOD, M leap onto L, bringing R arm in front of chest, with elbow bent and L arm down and back (ct 1); with reversed arms, leap onto R (ct 2); continuing in LOD with arms moving in opposition to ft, leap fwd onto L, R (cts 3,4-5).
- 6-8 Repeat meas 5 three times, as the other M catch up with the leader, all turning at the end of meas 8 to face ctr in T-pos.

#### I. BASIC STEP

- 1 Facing ctr in T-pos (W in W-pos), touch ball of L ft fwd (cts 1-2); bouncing on R, raise L leg in front of R, knee bent (ct 3); step on L behind R (cts 4-5).
- 2 Facing R of ctr and moving in LOD, step on R (ct uh); step on L (cts 1-2); bounce on L, raising R fwd with knee bent (ct 3); turning to face ctr, step on R in LOD (cts 4-5).
- 3 Step in LOD on L (cts 1-2); bounce on L, raising R leg fwd with knee bent (ct 3); turning to face ctr, step on R in LOD (cts 4-5).

## II. BASIC WITH LEAP

1-2 Repeat Fig I, meas 1-2.

3 Moving in LOD, leap onto L (ct uh); step on R, L (cts 1,2); bounce on L, raising R fwd with knee bent (ct 3); turning to face ctr, step on R in LOD (cts 4-5).

## III. POINT AND SWITCH

1 Facing ctr, touch ball of L ft fwd (cts 1-2); bouncing on R, straighten L knee, extending L ft fwd low (ct 3); switch leg positions sharply, so that bent L leg supports wt, with straight R leg extended fwd low (cts 4-5).

2 Sharply switch leg positions again, turning CW so that L ft touches floor in LOD (ct uh); step on L in LOD (cts 1-2); bounce on L, raising R fwd with knee bent (ct 3); step on R in LOD (cts 4-5).

3 Repeat Fig. II, meas 3.

## IV. DIP AND PUSH

1-2 Repeat Fig. I, meas 1-2, but end with most of wt on R heel fwd, R toe raised, L ft touching floor behind, both knees bent and body bent fwd at the waist.

3 Beginning with a wt shift back onto L (ct uh), repeat Fig. II, meas 3.

## V. TWIST CCW AND CW

1 Repeat Fig I, meas 1.

2 Facing R of ctr and moving in LOD, step on R (ct uh); step on L (cts 1-2); turning to face ctr, twist hips CCW and raise bent R knee across in front of body (ct 3); twisting CW, step on R beside L (cts 4-5).

3 Facing ctr, alternate twisting CCW and CW, stepping L, R, L, R (cts uh, 1-2, 3, 4-5).

Note: The responses of the pleated skirts to the swings of the hips and lower parts of the body provide a spectacular picture.

## FINALE

1 On the final measure of the dance, Kete continued twisting with the steps and rhythm of Fig V, meas 3, while moving twd ctr L, R, L, stamp R (cts uh, 1-2, 3, 4-5). On the final stamp R fwd, he threw his arms (or R arm only) fwd and up.

Sequence: Figure changes are signaled by the leader; Kete used a handkerchief. After the INTRODUCTION there are 88 measures of music. Kete danced the five three-meas figures as follows: Fig I, 8 times; Fig II, 8 times; Fig III, 5 times; Fig IV, 3 times; Fig V, 5 times. The last measure was for the FINALE.