

BABA DZURDZA  
Macedonia

This dance is from the region of Skopje. Atanas remembers dancing it when he was only 5 years old, but it is still danced today. Mile Kolarov, Atanas's uncle, tells the story which was handed down to him by previous generations, concerning the origins of this dance. Back during the time that this area was under the control of the Turks, an old woman named Baba Dzurda was serving as cook to the local Pasha. While the Pasha was delighted with her cooking, when he wanted to be entertained he preferred young, beautiful girls. He asked Baba Dzurda to bring her granddaughter to the court to dance for him. Grandmother refused, saying her granddaughter did not know any dances, but the Pasha insisted that she be brought and sent his servants to force her to come and dance for him. When the granddaughter was told to dance, she replied that she did not know how to dance, which angered the Pasha greatly. Fearing for her granddaughter's life, the old woman insisted that she be permitted to dance in the girl's place and finally was permitted to do so. However, since the old woman could only dance in a manner befitting her years, all the people in the court laughter and ridiculed her.

This is danced for recreation in the nearby village cultures, not in the city. When visiting the Skopje area, and attending a dance, don't --under any circumstances--lead the dance. Also, do not start a new line since the man leading the original line has paid the orchestra for the privilege of leading this dance and would be very angry if some one else tried to take over from him, and much unpleasantness could result.

TRANSLATION: Grandmother Dzurda

RECORD: Songs & Dances of Jugoslavia, AK-005, Side B, Band 4

RHYTHM: 7/16 counted:  $\frac{1,2}{1} \frac{3,4}{2} \frac{5}{3} \frac{6,7}{4}$  (S, S, Q, S)

FORMATION: A Line dance with hands joined and down.

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METER: 7/16

PATTERN

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Meas.

FIG. I:

A

1 Moving in LOD do 1 grapevine: (Step L across R (ct 1), step R to R (ct 2), step L behind R (ct 3), step R to R (ct 4)).

2-3 Repeat meas 1, twice more (3 in all).

4 Step L across R (ct 1), Step R next to L (ct 2), hop on R (ct 3), step L in place, lift R leg fwd (ct 4).

B

1 Lift on L, raise R leg fwd (ct 1), step R in place and lift L leg (ct 2), flex R leg (ct 3), straighten R while lowering L in front of R leg without wt.

2 Repeat meas 1, with opp ftwk.

*Cont*

3-4 Repeat meas 1-2.

Transition: On Part A, ct 1 on repeat, stand on L and lift L instead of stepping L across R as at beginning of dance.

Repeat Part A and B as many times as desired.

FIG. II:

A: Repeat Fig. I-A

B: Similar to Fig. I-B, except with double flex as follows:

- 1 Hop on L (ct 1), step on R, lift L leg fwd (ct 2), bounce on R (ct 3), bounce on R, bending knee more for greater emphasis and lower L in front of R leg without wt (ct 4).

2 Repeat meas 1, with opp ftwk.

3 Repeat meas 1.

4 Hop on R (ct 1), Step L,R,L in place (cts 2-4).

Transition: Same as in Fig. I.

Repeat Part A and B as many times as desired.

FIG. III:

A: Repeat Fig. I, Part A. Similar to Fig. I-B and Fig. II-B, but with cross steps.

- 1 B: Lift on L (ct 1), step R in place (ct 2), step L across R (ct 3), step R in place (ct 4).

2 Repeat meas 1, with opp ftwk.

3 Repeat meas 1.

4 Lift on R (ct 1), step L in place (ct 2), step R in place (ct 3), step L across R.

Repeat Part A and B as many times as desired.

FIG. IV:

A: Repeat Fig. I-A.

B:

- 1 In place, repeat Fig. III, meas 1.

2 Turn CCW using same ftwk as Fig. III, meas 2.

3 Repeat Fig. III, meas 3.

4 Turn CCW using same ftwk as Fig. III, meas 4.

Repeat Part A and B as many times as desired.

*Cont*



FIG. V:

A: Repeat Fig. I-A

B:

- 1 Lift on L (ct 1-Q), step on R (ct &-Q), step on L to L (ct 2-S),  
step on R (ct 3-Q), step on L to L (ct 4-S).
- 2 Lift on L in place (ct 1-Q), step R,L in place (cts &-Q, 2-S),  
hop on L (ct 3-Q), step R in place (ct 4-S).
- 3-4 Repeat meas 1-2, with opp ftwk and direction.

Repeat Part A and B as many times as desired.

This description is meant as refresher notes only, for use after having learned the dance from a qualified instructor. Proper styling must be learned in person as it cannot be adequately described in writing.

Presented by Atanas Kolarovski