

# 8 INTRO-NO ACTION

I 4X=16M  
II 4X=16M  
III 2X=16M  
IV 2X=16M  
V 1X=12M  
VI 1X=22M

RPT

Page 1

## ČETVORNO (Bulgaria - Šoplūk)

Četvorno ("foursome dance"-as with many such folk names, what "four" refers to is unclear) is a West Bulgarian member of the family which includes U Sest and Zikino. Četvorno is characteristically in 7/8 meter counted  $\bullet \bullet \bullet$  "slow-quick-quick" with moderately fast music. The dance commonly travels only to the right, although some variations can be seen that travel both to the right and to the left.

This version of Četvorno is an arrangement of steps seen by Dennis Boxell in and near Sofia in 1963 and 1968 and annotated by Dennis Boxell and Mary Hoagland. Within the limits of recorded music, an attempt has been made to include typical steps that build naturally from quiet to more energetic, as native dancers would do, then relax, then build again. The basic movements could be combined in other ways to fit other recorded music or live music.

RECORD: Slavjan; SLA 1000, Četvorno Horo.

METER: 7/8 "slow-quick-quick"

FORMATION: Short lines of up to a dozen or so dancers. Belt hold (R arm in ~~front~~ <sup>back</sup>) or "V" formation.

### PATTERN

#### Measure

Bounces

#### Figure 1 - Basic Step

OSNOVNA ~~ST~~

- 1 Facing slightly to R and traveling to R, step on R ft (ct 1); hop on R ft, raising L knee (ct 2); step on R ft (ct 3).
- 2 Repeat Measure 1
- 3 Facing center, step in place on R ft, sinking slightly on R knee and raising L knee (ct 1); bring feet together and bounce twice (cts 2 & 3).
- 4 Repeat Measure 3 starting with L ft.

At the start this figure may be done as step-close, step-close, becoming a step-bounce-bounce as the dancers warm up.

Repeat until music changes.

continued

4X2  
16M

ČETVORNO (cont.)  
(Bulgaria - Šoplūk)

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PATTERN

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Measure

Figure 2 - Basic Step with "Sovaj's"

- 1-2 Same as Measures 1 and 2 of Figure 1.
- 3 Sovaj or "twizzle" step. With the L ft crossed in front of the R ft, step lightly back onto R ft to face center, sinking slightly onto R knee, while slight amount of weight remains on L ft, ball of L ft remains on the ground, and L heel twists slightly CCW until L ft is parallel to R ft (ct 1); step in place on L ft (ct 2); step R ft across (ct 3).

- 4 Sovaj starting onto L ft.

This is a more energetic variation of Figure 1.

Repeat until music changes.

Figure 3 - Building with Kicks

- 1-2 Same as Measure 1 and 2 of Figure 1
- 3-4 Two sovaj steps as in Measures 3 and 4 of Figure 2.
- 5 With weight on L ft, a low kick of R leg using R knee and foot, starting with R knee bent, straightening R knee and "pumping" R ft down (ct 1); raise R knee and step on R ft (ct 2); step in place on L ft (ct 3).
- 6 Repeat Measure 5, taking last step across R ft (ct 3).

continued



ČETVORNO (cont.)  
(Bulgaria - Šoplūk)

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PATTERN

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7-8 Two sovaj steps as before.

As Bulgarian dancers "get into" a dance they commonly build (gradi) on basic steps. Dancers may hop on first count of Measures 5 and 6.

Repeat until music changes.

*HOOKS, 4 STAMPS* *Gradi* *ČUKNI*  
Figure 4 - Building More, with Stamps

- 1 Facing slightly to R and traveling fwd, hop on L ft, raising R knee and crossing R ft in the air over L calf (ct 1); step onto R ft (ct 2); step onto L ft (ct 3).
- 2 Repeat Measure 1.
- 3-6 Repeat Measures 3-6 of Figure 3. (*sovaj and kicks*)
- 7 Bending from the waist and twisting body slightly to L, stamp R ft close to ball of L ft, then immediately step onto R ft to face center (ct 1 - the stamp takes 2/3 of the beat (♩), and the step takes 1/3 of the beat (♩)): twisting body slightly to R, stamp L ft close to ball of R ft (ct 2); step onto L ft to face center (ct 3).
- 8 Twisting body slightly to L, stamp R ft close to ball of L ft (ct 1); straightening body, step onto R ft to face center (ct 2); step onto L ft in place (ct 3).

*BRUSHES*

Figure 5 - Traveling to Each Side

*METI (horse paws)*  
*or BRUŠI*

- 1 Facing slightly to R with weight on L ft and traveling fwd, in a vertical circular motion with R leg, brush ground ahead of and parallel to L ft with ball of R ft, and raise R knee (ct 1); hop on L ft (ct 2); step on R ft (ct 3).

continued

✓  
ČETVORNO (cont.)  
(Bulgaria - Šoplúk)

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PATTERN

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- 2 Repeat Measure 1, brushing<sup>bwd</sup> with L ft and hopping on R ft.
- 3 Brush<sup>bwd</sup> R ft as in Measure 1 (ct 1); leap onto R ft, raising L knee (ct 2); leap onto L ft (ct 3).
- 4 Sovaj onto R ft, as in Figure 2.
- 5 Sovaj onto L ft.
- 6 Sovaj onto R ft.
- 7-12 Repeat Measures 1-6 traveling to L.

This recording only leaves time to do Figure 5 once.

*TWIST, HEEL TOUCHES*

Figure 6 - Heel Taps (RIPNA MACA)

*NA PETA*

- 1-2 Same as Measures 1 and 2 of Figure 2!

*heel touch*

- 3 *TWIZZLE* As in the first ct of a sovaj step, with L ft crossed in front of R ft, step back onto R ft to face center (ct 1); step slightly to L on L ft (ct 2); step to L, behind L ft, onto R ft (ct 3).

- 4 Step in place on L ft, thrusting R ft shortly, sharply fwd, foot parallel to ground (ct 1); bringing back R ft, step on R ft in place, thrusting L ft fwd in the same manner (ct 2); bringing back L ft, step in place on L ft, thrusting R ft fwd (ct 3). This is a scissors step.

- 5 Step in place on R ft (ct 1); hop on R ft (ct 2); step on L ft behind R ft, turning hips slightly to L (ct 3).

continued



ČETVORNO (cont.)  
(Bulgaria - Šoplūk)

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PATTERN

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- 6 Step forward (to center) onto R ft, bending R knee slightly immediately after taking weight (ct 1); extend L leg to L, knee straight, touching L heel at about "10 o'clock", eyes look L (ct 2); touch L heel at about "11 o'clock" (ct 3).
- 7 Repeat Measure 6 stepping forward onto L ft, touching ~~R~~ heel.
- 8 Step in place on R ft (ct 1); hop on R ft (ct 2); step on L ft across R ft.
- 9 Repeat Measure 3, moving backward. (TWIZZLE)
- 10 Repeat Measure 4, moving backward and arriving in place. (TWIZZLE)
- 11-14 Repeat Measures 5-8.
- 15-18 Four sovaj steps, beginning onto R ft, moving slightly backward.
- 19 With weight on L ft, raise R knee, flexing supporting (L) knee, and tap R heel next to L ft (ct 1); hop on L ft, bringing R ft close behind L (ct 2); step on R ft close behind L (ct 3), continuing to move backward.
- 20 Repeat Measure 19, hopping on R ft and tapping L heel.
- 21-22 Repeat Measures 19-20, continue to move backward and arriving in place.

This recording leaves time to do the whole Figure 6 once.

continued (again)

3-8  
RPTD

ČETVORNO (cont.)  
(Bulgaria - Šoplük)

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PATTERN

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After Figure 6, dancers might lower their energy level for a while, and then build up again. Figure 1 is a warming-up step that would probably not be repeated.

This record has enough music for dancers to return to Figure 2 and repeat Figures 2-6, doing each figure until the music changes.