Dobrolushko Horo
(Bulgaria)

Dobrolushko Horo (doh-broh-LOOSH-koh hoh-ROH) was choreographed by Martin Koenig from Thracian steps and motifs he learned from members of the Koutev National Ensemble of Bulgaria. He presented it at the University of the Pacific Folk Dance Camp in 1982.

RECORDS: Balkan Arts 701 EP "Folk Dances of Bulgaria", Side B/2;
              Balkan Arts BA329684 (45) "Dobrolushko Horo."   2/4 meter

FORMATION: Lines; grasp L neighbor's belt almost at the buckle, R neighbor's belt toward the back,
              L arm over neighbor's R. If not using belt hold, join hands in "V" pos.

STEPS and
STYLING: Step-hop: step on R (ct 1); hop on R (ct 2). May be done on L. The dance is done with
              the knees bent and continually flexing on most counts. Steps are with the full foot, with
              a rather heavy feeling.

MUSIC 2/4   PATTERN

Measures

          INTRODUCTION: Begin with the musical phrase.

    I.   BAVNO (BAHV-noh) (Slow, "Basic step")

1   Facing ctr (or slightly R), step sdwd on R (ct 1); step L in front of R, with an accent
          (ct 2).

2   Step sdwd on R, but keep L on ground (ct 1); release L (off the ground), bringing it bkwd
          (ct 2).

3   Step back on L (ct 1); hold (ct 2).

   II.   DAJ GO ŽIVO (digh goh ZHEE-voo) (Do it lively)
          Repeat Fig 1 with animation:

1   Take 2 running steps on R (cts 1,2).

2   Jump onto both ft (ct 1); hop on R (ct 2).

3   Step back on L (ct 1); hop on L with R in front (ct 2).

  III.   TRI NA DJASNO (tree nah DYAHSS-noo) (Three to the right)

1   Step sdwd on R (ct 1); step on L behind R (ct 2).

2-3   Repeat meas 1 two times.

4   Step sdwd on R (ct 1); step on L beside R (ct &); step on R in place (ct 2).

5-8   Repeat meas 1-4 with opp ftwk and direction.

9   Repeat meas 1.

10   Repeat meas 4.

11-12   Repeat meas 9-10 with opp ftwk and direction.

13-16   Repeat meas 9-12.

IV. IŽHVŬRLI (eess-fur-LEE) (Kick)

1   Step fwd on R, raising L leg behind ready to kick fwd (ct 1); throw L leg fwd, keeping knee bent slightly (ct 2); raise L ft in front of R knee (ct &).

2   Hop on R while bringing L leg, still raised, bkwd (ct 1); step on L in place (ct 2). (Note: on ct 2 the L may step bkwd or behind R. Action of L leg is continuous and smooth.)

V. DJASNO/LJAVO (DYAHSS-noo LYAH-voo) (Right, left)

1   Step sdwd on R (ct 1); step L behind R (ct 2).

2   Step sdwd on R (ct 1); hop on R (ct 2).

3-4   Repeat meas 1-2 with opp ftwk and direction.

VI. KŬRŠI (kur-SHEE) (Snap, swing)

1   Displace L ft with R in a bkwd cutting movement, bringing L ft up in back with bent knee (ct 1); hop on R, extending L ft fwd (ct 2).

2   Repeat meas 1 with opp ftwk and direction.

VII. NAPRED (nah-PRET) (Forward)

1   Leap fwd on R (ct 1); step fwd on L (ct 2).

2   Close R next to L with a click, no wt (ct 1); hold (ct 2).

VIII. NAZAD (nah-ZAHT) (Backward)

1-2   Repeat Fig VII with same ftwk, moving bkwd.

         ALTERNATE for Fig I and II (The following form of pravo can be used for the first 2 figures of this dance, in place of the ones described. However, the two versions are not mixed.)

I. BRAVNO

1   Facing diag R, step fwd on R (ct 1); step on L next to R, with an accent (ct 2).

2   Step on R diag/R fwd (ct 1); lift on R, bringing R leg fwd (ct 2).

3   Step on L diag/R fwd (ct 1); bend L knee fairly sharply (ct 2).

4   Face ctr, move bkwd with 2 steps R,L (cts 1,2).

5-6   Move bkwd with 2 Step-hops R,L.

II. DAJ GO ŽIVO

1   Facing diag R, take 2 steps fwd (almost running) R,L (cts 1,2).

2   Step-hop on R moving diag/R fwd (cts 1,2).

3   Step on L diag/R fwd (ct 1); jump on both ft (ct 2).

4   Moving diag/R bkwd, hop on R (ct 1); run bkwd on L (ct 2).

5-6   Move diag/R bkwd with 2 Step-hops R,L.

SEQUENCE: The sequence of this dance is determined by the leader. However, certain conventions are common, and others are useful. For instance, the dance will almost always start with Bavno, and continue with Daj Go Živo. Figures will often end with Izhvŭrli (Fig IV). Napred will usually be followed by an approximately equal number of Nazad (usually between one and three). It is convenient to use Djasno/Ljavo (Fig V) as a rest step, to be used after Izhvŭrli if nothing else is called.

Thus, several nice "packages" can be used and understood to follow from only a single call: "Tri Na Djasno" with no other calls would mean "Do Tri Na Djasno (Fig III) once, do Izhvŭrli (Fig IV) once, then do Djasno/Ljavo (Fig V) until a new figure is called." "Kursi" with no other calls would mean "Do Kursi (Fig IV) 4 times (or some other established number of times), do Izhvŭrli once, then do Djasno/Ljavo until a new figure is called." Similarly, "Napred" alone might mean "Napred (Fig VII) once, Nazad (Fig VIII) once, Izhvŭrli once, then Djasno/Ljavo for a while."

Numbers can be called in Bulgarian: edin pŭt (ee-DIN putt) means one step, dva pŭti (DVA PUTT-ee) means two steps, and tri pŭti (TREE PUTT-ee) means three steps. For example, you might call "Napred tri pŭti, Nazad edin pŭt, (after a pause) Izhvŭrli dva pŭti."

A sequence Marty sometimes used, which timed the figures so Bavno was repeated when the first melody of the music returned, is as follows:
Fig I (13 times), Fig II (5 times); Fig III once + Fig IV once + Fig V twice; Fig III once + Fig IV once + Fig V once; Fig VI (8 times); Fig VII (3 times) + Fig VIII (3 times) + Fig IV once + Fig V once; Fig VII twice + Fig VIII once + Fig IV twice + Fig V once. Then go back to Bavno again.

Description written 1983.