









A4 ELENO MOME

Bulgaria

Eleno mome (eh-LEN-oh MOH-meh, "Young Elena") is one of the best known Bulgarian dances. It is also known as *Elenino horo*, *Eleninoto*, *Eleninata*, etc., all derived from the first line of the chorus of the accompanying song. It has a number of variants other than the most common one, described below. The dance originated in northern Bulgaria and spread to all parts of that country as well as to Macedonia and Greece during the 1920's and '30's, along with a small group of so-called "popular" line dances such as *Pajduško* and *Šareni žorapi*. For several decades *Eleno mome* was as popular in cities as it was in remote villages. A variant of *Eleno mome* (and quite possibly its predecessor), known as *Ciganskoto*, has been popular in Bulgarian and Macedonian ethnic communities in the U.S. and Canada for several generations.

Bulgarian ethnomusicologists have notated *Eleno mome* in 7/8 and 13/16 meters. In both cases the dance pattern is based on a slow-slow-quick-slow rhythm (4 dancer's beats):

Dancer's beats (counts):	1	2	3	4
Rhythm:	S	S	Q	S
7/8 notation:				
13/16 notation:				

In the NAMA arrangement, the dance is played in 7/8 for the first section (through the end of the last vocal), then it shifts to 13/16 for the rest of the recording.

Formation: Open circle, M and W, hands joined and held down at sides ("V" position). Leader may flourish kerchief in R hand; otherwise end dancers have free hand on hip or behind back.

MEAS	PATTERN
	Dance may begin with any meas of the music.
	<u>Note:</u> All steps below are running steps.
1	Facing R of ctr and moving in LOD: step Rft fwd (1); step Lft fwd (2); facing ctr, step Rft sdwd R (3); still facing ctr, step Lft behind Rft (4).
2	Still facing ctr, step Rft sdwd R (1); hop on Rft in place, swinging Lft fwd (2); step Lft sdwd L (3); step Rft behind Lft (4).
3	Reverse footwork and direction of meas 2.

The above basic pattern is subject to many personal and regional variations. Some dancers do cts 3-4 of meas 1 the same as cts 1-2 of that meas, i.e., 2 running steps in LOD without turning to face ctr or crossing Lft behind. Many dancers insert hitch-hops on the supporting foot before ct 1 of all three meas. Stylized arm swings are sometimes done during meas 2-3, especially by stage-performance groups.