

A2 JOVE, MALAJ MOME (Jovino horo)

Bulgaria and Yugoslavia

At village spinning bees in the Nišava River valley, the women spent very little time quietly absorbed in their tasks -- when gossip and story-telling momentarily wound down, one of the women would begin to sing and the others would join in. A favorite folk song on such occasions was *Jove, malaj mome* (YOH-veh, MAH-lie MOH-meh, "Oh, young Jova"), known throughout the region on both the Bulgarian and Yugoslav sides of the border. The song's lyrics varied, but usually recounted the social behavior, deeds and misdeeds of a pretty girl named Jova, who probably actually lived sometime in generations past.

In many villages the "song about Jova" served to accompany dancing. The villagers called the dance itself *Jove* or *Jovino* (*horo*). In recent years musical instruments have replaced singing as the accompaniment, and the lyrics are being forgotten, but the melody and young Jova's name remain attached to the dance. Actually, the villagers rarely even dance *Jove* nowadays; for the most part it lives on among amateur stage-performance groups, in specially rehearsed forms that include and elaborate upon the old, traditional movements.

Jove is unique among Balkan folk dances because of its rare rhythm pattern: slow-quick-quick-quick-quick-slow-quick-quick, conventionally notated in $7/16 + 11/16 = 18/16$ meter, with 8 dancer's beats:

Dancer's beats (counts):	1	2	3	4	5	6	7	8
Rhythm:	S	Q	Q	Q	Q	S	Q	Q
18/16 notation:								
Lyrics:	Jo	-	ve	--,	ma-laj	mo-me,	le-le,	

Two versions of the dance are described here: (A) an old version from around Niš in Serbia (Yugoslavia), formerly done to singing only, and (B) a version from Godeč in Bulgaria, as performed by village groups for local folklore festivals. Version (B) was introduced in the U.S. in 1966 by Dick Crum and has become familiar to many U.S. and Canadian folk dancers.

(A) NIŠ VERSION

Formation: W only, in open circle or line, hands either joined down at sides ("V" position) or grasping neighbors' belts.

MEAS	PATTERN
1	Facing diag R of ctr and moving in LOD: step Rft fwd (1); step Lft fwd (2); hold (3); step Rft fwd (4); step Lft fwd (5); step Rft fwd (6); close Lft (no wt) beside Rft, turning to face ctr (7); hold (8).
2	Reverse footwork and direction of meas 1.

(Continued)

JOVE, MALAJ MOME (Continued)

(B) GODEČ VERSION

Formation: Open circle or line, M and W, grasping neighbors' belts (R arm under, L arm over); end dancers' free hands on hip or flourishing handkerchief; leader may carry special ornamental cane.

Figure 1 - Walking to R

- 1 Facing R of ctr and moving in LOD: step Rft fwd (1); step Lft fwd (2); hold (3); step Rft fwd (4); step Lft fwd (5); step Rft fwd (6); step Lft fwd (7); hold (8).
Repeat mov'ts of this meas until leader signals a new figure.

Figure 2 - Step-hops to R

- 1 Facing R of ctr and moving in LOD: step Rft fwd (1); hop on Rft fwd (2); step Lft fwd (3); step Rft fwd (4); step Lft fwd (5); step Rft fwd (6); hop on Rft fwd (7); step Lft fwd (8).
Repeat mov'ts of this meas until leader signals a new figure.

Figure 3 - Double running steps ("bloop-bloops")

- 1 Facing R of ctr and moving in LOD: 2 small running steps fwd, dividing ct 1 into a "very quick" and a "quick" step as follows: light running step with Rft (1 ♩), light running step with Lft (& ♩); Rft running step fwd (2); Lft running step fwd (3); Rft running step fwd (4); Lft running step fwd (5); two small running steps fwd, exactly as in ct 1, dividing ct 6 into: Rft running step fwd (6 ♩), Lft running step fwd (& ♩); Rft running step fwd (7); Lft running step fwd (8).
Repeat mov'ts of this meas until leader signals a new figure.

Figure 4 - Basic Jove with bounces

- 1 Facing R of ctr and moving in LOD: step Rft fwd (1); hop on Rft fwd (2); step Lft fwd (3); turning to face ctr, step Rft sdwd R (4); step Lft behind Rft (5); step Rft sdwd R (6); close Lft beside Rft and bounce slightly on both feet twice in place (7,8).
- 2 Reverse direction and footwork of meas 1 of this figure.

Figure 5 - Basic Jove with scissors

- 1 Cts 1-5 same as cts 1-5 of meas 1 of Fig. 4; then: step Rft beside Lft with short sliding mov't bkwd, thrusting Lft fwd low (6); step Lft beside Rft with short sliding mov't bkwd, thrusting Rft fwd low (7); step Rft beside Lft with short sliding mov't bkwd, thrusting Lft fwd low (8).
- 2 Reverse direction and footwork of meas 1 of this figure.

Figure 6 - Basic Jove with stamps

- 1 Cts 1-6 same as cts 1-6 of meas 1 of Fig. 4; then: hop on Rft in place, turning to face diag R of ctr, raising bent L knee fwd and bending fwd from waist (7); strike L heel (no wt) fwd near R toe and straighten body (8).
- 2 Reverse direction and footwork of meas 1 of this figure.

JOVE, MALAJ MOME (Continued)

Figure 7 - Basic Jove in place ("Vraži!" [VRAH-zhee, "wild"])

- 1 Facing ctr, step Rft fwd (1); hop Rft in place (2); step Lft beside Rft (3); Rft very short step bkwd (4); Lft very short step bkwd (5); step Rft fwd (6); hop Rft in place (7); step Lft beside Rft (8).
- 2 Still facing ctr, step Rft bkwd (1); hop on Rft in place (2); step Lft beside Rft (3); step Rft in place (4); step Lft in place (5); bending a bit fwd from waist, place R heel diag fwd/R (no wt) on floor, R knee straight (6); still bent a bit fwd from waist, place R heel fwd (twd ctr, no wt), R knee straight (7); hold (8).

NOTE ON SEQUENCE: Figs. 1-3 are used by village demonstration groups as an entrance, and Figs. 4-7 (the actual basic *Jove* with variations) are done facing an audience. A fixed sequence useful for U.S. and Canadian recreational folk dancers consists of each figure done for 4 meas, i.e., Figs. 1-3 four times each, followed by Figs. 4-7 each done twice as written. Then repeat from Fig. 1. Note that the music begins with a one meas (8 ct) drum introduction.