



## REGIONAL DIFFERENCES AND CHARACTERISTICS

What follows is not a complete list but more of a quick reference guide to help you to determine (1) from what area a certain dance or dance tune originates; and (2) what the most striking characteristics are.

### SEVERNJAŠKO (NORTHERN BULGARIA)

#### Dance

- weight mainly on the fore foot
- small and energetic steps with high knee lifting
- light and upward movements
- jumpy and bouncy

#### Music

fast, vivid tempo  
*Vlach* or Romanian influences  
 principal instruments:  
 all kinds of flutes (*occarino, svirka, duduk, kaval*)  
 and violin and *duhov* ensembles

### TRAKIJA (THRACE)

- weight mostly on the whole flat foot
- slight knee bend
- all accents and stamps are directed toward the ground, downward
- smooth and round movements
- gracious hand and arm gestures in individual performances
- contemplative and dignified style

starts often slow and solemn, then gradually builds to a moderate to fast tempo  
 composed-irregular meters in Western Thrace  
 principal instruments: *gâdulka, gajda, kaval*

ŠOPLUK (WESTERN BULGARIA)Dance

- weight on the fore foot
- body leans slightly fwd
- small, light and energetic steps with sharp knee liftings
- the upper part of the body moves fwd and back in coordination with the knee liftings
- Šopska Natrisane (relaxed shoulder bouncing on the rhythm of the steps)
- jerky, angular movements
- very expressive, outgoing and witty

Music

fast vivid tempo

Graovo-synco ted beat in many slower and fast 2/4 dances: 

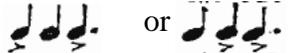
the music consists of many 1/8 or 1/16 notes, which has the effect of the melody supporting and carrying the rhythm

principal instruments: flutes (svirka, duduk, kaval), gadulka, gaida and *tapan*

DOBRUDŽA(NORTHEASTERN BULGARIA)Men:

- heavy, weight on the whole foot
- knee bend position
- hips are slightly turned forward,
- upper body erect and proud
- every stamp is accompanied by slight knee bending or dipping
- “down-to-earth” quality

slow - moderate tempo, "stretched" both cts (main and secondary) are often stressed in the Dobrudžjan 2/4 beat 

slow 7/8 Râčenik stressed are two out of the three main cts 

principal instrument': kopanka (small gadulka) typical combination: physharmonica, kopanka and gajda

(Doburjžanska *Trojka*)

Women:

- light, ,bouncy and feminine
- rocking body and arm movements

PIRIN (BULGARIAN MACEDONIA)

- high and on the ball of the foot
- liftings on the ball of the foot on cts & (upbeat)
- vertical bouncy ,character
- “balanced” movements'
- many rhythmic and syncopated nuances

from slow to fast, very melodic, songs rich in many different rhythms and irregular meters

"stretched" and playful interpretation of the beat

principal instruments:

zurna, tambura, tâpan, darabuka, and trâmpe (tambourine)

Turkish influence; it is also the area of Muslim-Bulgarians (*Pomaci*).

RODOPA (RHOPE MOUNTAIN REGION)

- weight on the whole flat foot
- čukče (low hops)
- Women: gracious, almost solemnly deliberate steps
- Men: expressive and strong

slow, usually with a song

Horovodna pesen (Dancesong) or accompanied by a Kaba Gajda (low-pitched gajda)

melancholic, gliding melodies and singing

Here too *Pomak* and Turkish influence

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