

Baba Gurgá (Baba Djurdja)

The dance, Baba Gurgá, is from the Skopje region. It is supposed to be imitative of the way in which some old woman, Baba Gurga, once danced for some Turks when they came into her village and demanded that some women dance for them. In dancing for them she satisfied their request while foiling their intent, to see and perhaps take for themselves some of the unmarried girls and younger married women.

Open circle, leader on the right end. Hands are joined and held down in "V" position.
Meter: 7/8 (Four major dance beats) = (Note: some treat it as 7/16:).
1 2 3 4 1 2 3

I' [Perform I' instead of I only at the beginning of the dance.] I' is just like II and III. It begins with a leap onto L across in front of R (moving RLOD). Thereafter, begin each dance phrase with I (which begins with a hop on L).

Figure I

- I: 1 Face right of center. Hop or cukce on L.
2 Step diag. right fwd (RLOD) on R.
3 Face more toward ctr and move sideways:
Close L to R.
4 Step right (RLOD) on R.
- II: 1 Face right of center. Leap onto L across 2-4 as in I:2-4 *Free R is kicked up behind.*
- III: Like II.
- IV: 1 Face right of center. Leap onto L across in front of R (moving RLOD). *Free R is kicked up behind.*
2 Face more toward ctr. Step back (out of circle on R).
3 Hop or cukce on R in place. *Free L is raised high fwd, bent at knee.*
4 R heel is lowered and R knee is flexed. *Free L is lowered a bit.*
- V: 1 Hop or cukce on R in place. *Free L is again raised higher.*
2 Step onto L by R.
3 Cukce on L in place. *Free R is raised high fwd, bent at knee.*
4 L heel is lowered and L knee is flexed. *Free R is lowered a bit.*
- VI: 1 Hop or cukce on L in place. *Free R is again raised higher.*
2 Step onto R by L.
3-4 as in IV:3-4.
- VII: Like V.

Continued...

Figure II (*when faster*)

I - III as in Figure I.

- IV: 1 Face right of center. Leap onto L across
in front of R (moving RLOD).
2 Step diag. right fwd (RLOD) on R.
3 Step or leap onto L across in front of R.
4 Face center. Step back (out of circle)
onto R.

Free R is kicked up behind.

*Free R is raised up a bit behind.
Free L is raised high fwd, bent
at knee.*

- V: 1 Hop or cukce on R in place.
2 Step on L by R.
3 Step fwd (into circle) and slightly
across in front of L on R.
4 Step bkwd onto L in place.

*Free L is raised high fwd, knee
bent.*

Free L is raised a bit behind.

- VI: 1 Hop or cukce on L in place.
2 Step on R by L.
3 Step fwd (into circle) and slightly
across in front of R on L.
4 Step bkwd onto R in place.

Free R raise high fwd, knee bent.

Free R is raised a bit behind.

VII: Like V.

Turns

Men may execute turns on measures V, VI, VII by preparing on 3,4 of the previous measure and pivoting (sort of backwards) about the weight-bearing foot during the hop on ct 1 of that measure (as in Naskoto).

When the dancers become a bit more energetic in their performance, an extra quick preparatory cukce may be taken prior to steps on ct 2 in either figure, but especially in Figure II. It may appear in the moving steps of measures I-IV as well.

The rhythm then becomes:

1 & 2 3 4