

Bistriška Kopanica

(Bulgaria)

Bistriška Kopanica (BEES-treehsh-kah KOH-pah-knee-tsah) was observed in the village of Bistrice near Sofia in the summer of 1966 by Yves Moreau. It was first taught at the 1968 Kolo Festival in San Francisco and then (wrongly) called Bistrice Kopanica. The correct form is Bistriška, meaning: “from Bistrice”.

RECORD: Any “Kopanica” or “Gankino” tune

Suggested recordings: XOPO LP-3 A/1 or FOLKRAFT LP-26 B/6.

METER: 11/16: counted here as 2-2-3-2-2 or 1-2-3-4-5, or quick, quick, SLOW, quick, quick

FORMATION: Mixed or segregated lines (short). Belt hold, L over R. Wt on L ft. Line is always straight, facing ctr.

STYLE: The “Šop” people are very proud by nature yet their dances remain somewhat heavy in character. Upper part of body is upright straight most of the time except for occasional bends. Movements are firm and sharp. Head movements often accompany the intricate ftwk.

MUSIC 11/16

PATTERN

Measures

INTRODUCTION: Usually 4 meas.

I. “IZLIZANE” (entrance or starting step)

1 Facing ctr, step on R ft to R (ct 1); step on L ft closing to R ft (ct 2); step on R ft to R (ct 3); small light stamp onto L ft next to R, twice (cts 4,5).

2 Repeat action of meas 1, with opp dir and ftwrk.

II. “BISTRISKA” (basic step)

1 Moving directly fwd twds ctr, two small running steps R,L (cts 1,2); hop on L, simultaneously swinging R leg upwd in front of L, with upper body bending fwd slightly, head straight up (ct 3); two small running steps fwd R,L (cts 4,5).

2 Hop on L ft in place, simultaneously touching floor briskly with ball of R ft, crossing it in front of L ft (ct 1); hop on L, with R ft starting to move to R and bkwd (ct 2); step on R ft behind L (ct 3); hop on R, with L ft starting to move to L and bkwd (ct 4); step on L ft behind R (ct 5). Counts 2-5 represent 2 “reeling” steps bkwd.

III. “RIPNI RAZ” (one “brush-step”)

1 Two small running steps in place R,L (cts 1,2); sharp “brush” step with R (ball of ft) and bending upper body fwd (ct 3); two small running steps fwd R,L (cts 4,5).

2-3 Repeat pattern of FIG. II, meas 1-2 (basic step).

IV. “RIPNI DVA” (two “brush-steps”)

1 Repeat action of FIG. III, meas 1, cts 1-3; hop in place onto L ft (ct 4); one “brush-step” with R with same style as in previous fig. (ct 5).

2-3 Repeat action of FIG. II, meas 1-2 (basic step).

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(Continued)

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PATTERN

Measures

V. "PLETI" ("braiding" or "crossing" step)

- 1 Two small running steps R,L moving twds ctr (cts 1,2); touch R heel diag R, 30 degrees from line of dancers (ct 3); touch R heel diag R, 60 degrees from line of dancers (ct 4); small leap fwd onto R ft (ct 5).
- 2 Still moving fwd twds ctr, repeat pattern of meas 1, reversing ftwrk.
- 3 Still facing ctr, small sharp step on R to R (ct 1); small sharp leap onto L ft, in place (ct 2); sharp stamp on R ft next to L (ct 3); small sharp leap onto R ft, in place (ct 4); sharp stamp on L ft next to R (ct 5).
- 4 Moving directly bkwd, take five small running steps to the basic rhythm, L,R,L,R,L.
- 5-6 Repeat action of FIG. II, meas 1-2 (basic step).

VI. "HLOPKA" ("chugs" and "slaps")

- 1 Wt on both ft and ft together, 3 small "chugs" moving bkw-fwd-bkw (cts 1,2,3); leap onto L, simultaneously extending R leg up and fwd diagonally (ct 4); "slap" R ft diag R (ct 5).
- 2 Leap onto R in place besides L ft (ct 1); touch L heel diag L, 30 degrees from line of dancers (ct 2); touch L heel diag L, 60 degrees from line of dancers (ct 3); leap onto L in place beside R ft (ct 4); "slap" R diag R (ct 5).
FIG. II (basic step) does not repeat here

Note: There is no definite order or sequence for the above figures. The leader "calls" each figure at will.

Originally presented by Yves Moreau

Presented by Paul Wagner at DCFF 2012