

## A1 BUCIMIS

Bulgaria

*Buđimiš* (boo-chee-MEESH, "hemlock") is a dance from around the town of Pazardžik in western Thrace, Bulgaria. The origin of its name is unknown; the melody of *Buđimiš* is undoubtedly that of a now-forgotten folk song which made mention of hemlock in its first line. Villagers today, however, know no such song.

The movements of *Buđimiš* are similar to those of other west Thracian dances such as *Gankino (Krivo) horo*; its uniqueness lies in its unusual 15/16 meter, with 7 dancer's beats in a quick-quick-quick-slow-quick-quick rhythm pattern:

Dancer's beats (counts):	1	2	3	4	5	6	7
Rhythm:	Q	Q	Q	Q	S	Q	Q
15/16 notation:	♪	♪	♪	♪	♪	♪	♪

*Buđimiš* is less popular now in Bulgaria than it was a generation or two ago, when it was often done at village dance gatherings, in long lines with the men concentrated at both ends and the women in the middle. The belt hold was used. Nowadays, *Buđimiš* is preserved primarily by performing groups, and numerous choreographed figures have been added to it. Of the 5 variations described below, #1, #2 and #3 are original folk variations; #4 and #5 are examples of later exhibition-type elaborations.

**Formation:** Belt hold, grasp neighbor's belt, R arm in back, L arm in front. End dancers have free hands on hip or flourish a kerchief.

MEAS	PATTERN
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(1-2) Introduction - 2 meas drum solo; dancers wait.

Variation 1 - Basic step

- 1 Facing ctr, step Rft sdwd R (1); step Lft behind Rft (2); step Rft sdwd R (3); step Lft behind Rft (4); step Rft sdwd R (5); close Lft beside Rft and bounce on both ft together (6); bounce again on both ft together (7).
- 2 Reverse footwork and direction of meas 1 of this variation.

Variation 2 - Basic step with stamps

- 1 Facing ctr, step Rft sdwd R (1); step Lft behind Rft (2); step Rft sdwd R (3); step Lft behind Rft (4); step Rft sdwd R (5); hop on Rft in place, turning to face slightly R of ctr, raising L knee high and bending fwd from waist (6); stamp L heel (no wt) beside R toe, straightening body abruptly and turning to face ctr (7).
- 2 Reverse footwork and direction of meas 1, this variation.

## BUCIMIS (Continued)

Variation 3 - Heel taps

- 1 Facing ctr, step Rft sdwd R (1); step Lft behind Rft (2); step Rft sdwd R (3); step Lft behind Rft (4); with wt on Lft and L knee bent, lean fwd and tap R heel diag fwd/R, R knee straight (5); tap R heel directly fwd (twd ctr - no wt) (6); slide Rft along floor lightly back to its place beside Lft and take wt on Rft in place (7).
- 2 Reverse footwork and direction of meas 1, this variation.

Variation 4 - Double heel taps

- 1 Same mov'ts as in meas 1 of Variation 3 above.
- 2 Still facing ctr, tap L heel directly fwd (no wt), L knee straight (1); slide Lft along floor lightly back to its place beside Rft and take wt on Lft in place (2); tap R heel directly fwd (no wt), R knee straight (3); lightly slide Rft along floor back to its place beside Lft and take wt on Rft in place (4); tap L heel diag fwd/L (no wt), L knee straight (5); tap L heel directly fwd, L knee straight (6); hold, wt still on Rft (7).
- 3-4 Reverse footwork and direction of meas 1-2, this variation.

Variation 5 - Reel steps with taps

- 1 Facing ctr, hop on Lft in place, bringing Rft around in a small arc to a position behind L ankle (1); step on Rft behind and very close to L heel (2); hop on Rft in place, bringing Lft around in a small arc to a position behind and very close to R heel (3); step on Lft behind and very close to R heel (4); close Rft beside Lft and chug bkwd with both ft together sharing wt (5); hop fwd on Lft to original place, raising R knee fwd and bending fwd from waist (6); stamp R heel (no wt) beside L toe, straightening body abruptly (7).
- 2 Rock fwd onto Rft "on its own track" (i.e., not crossing in front of Lft) (1); rock back onto Lft in its place (2); rock fwd again onto Rft (3); rock back onto Lft again (4); stamp R heel (no wt) beside L toe (5); leap onto Rft in place beside Lft (6); stamp L heel (no wt) beside R toe (7).
- 3-4 Reverse footwork of meas 1-2, this variation.

**SEQUENCE:** The order and number of times each figure is done is up to the leader. Twice through each figure as written above has proven to be a comfortable sequence for learning purposes (i.e., each figure to R-L-R-L before proceeding to next).

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