

Petrunino Horo

Origin: Šop Region, Bulgaria

Record: (A) XOPO 322, "Petrunino horo;" (b) Balkan Arts MK 6G 1A, "Petrenino horo;" (C) XOPO LP II, "Petruno pile šareno;" (d) NP 595, "Shopska horovodna."

Formation: Mixed open circle or short line, belt hold (grasp neighbor's belt, R arm under his/her L arm).

Source: Presented by Dick Crum, Pittsburgh YWCA, Fall Folk Dance Camp 1975

Note: Petrunino- horn- (peh-TROO-nee-nó ho-RO), also known as Petruna, Petruninata, etc., is one of the standard folk dances associated with the., Shopes ("šopi"), an ethnic subgroup living around Sofia and in western Bulgaria. Its title means "dance named for Petruna (girl's- name)" and derives from the first line of a folk song whose melody is often used to accompany the dance ("Petruno, pile šareno..."). Rhythmically and in terms of steps, Petrunino horo is related to the more famous Eleno mome (Elenino horo), and their melodies are often interchanged or combined.

The version of Petrunino horo given here was learned by Dick Crum in 1968 from Ilija Rizov, Lead dancer of the Koutev Bulgarian State Ensemble. It is the traditional folk form of the dance in Rizov's native town of Radomir. A more elaborate version, extremely popular among Bulgarian amateur exhibition groups, was learned by Dick in the 50's from dancers Vasil Kinev and Neofit Oprikov; notes for it appeared in the syllabus-for the 9th Annual San Francisco Kolo Festival (1960).

Meter: Petrunino horo may be heard played in several different meters (and variously notated, for example, in 12/16, 7/8 or 13/16); there is some controversy among Bulgarian musicologists as to what its proper time signature "should be." Dancers, however, need only know that one measure contains 5 dancer's beats-in a "slow-quick-quick-quick-slow" rhythm pattern, whatever the meter may be:

Style:

No introduction.

BASIC STEP:

- 1 Facing ctr with wt on L ft, "soccer kick" with R ft across in front of L ft (ct 1, S); turning very slightly R of ctr, low light leap on R ft to R (ct 2, Q); continuing in this direction, low light leap on L ft across in front of R ft (ct 3, Q); continuing in this direction, low light leap on R ft to R (ct 4, Q), continuing, low light leap on L ft across in front .of R ft (ct 5, S):
- 2 "Twizzle" step: turning to face ctr, and with a, preliminary "hitch-hop" on L ft, step R ft very slightly bkwd from ctr (almost in place), sharing wt on both ft momentarily, both ft slightly turned out, L ft fwd - (similar to 4th pos in ballet) (ct 1, S); still facing ctr, low light leap sdwd on L ft (ct 2, Q); low light leap onto R ft behind L ft (ct 3, Q), low light leap sdwd on L ft (ct 4, Q); low light leap onto R ft behind L ft (ct 5, S).
- 3 Still facing ctr, and with a preliminary "hitch-hop" on R ft, jump onto both ft side-by -side in place (balls of ft) (at 1, S); hop on L ft in place, kicking R ft fwd with a looses-relaxed movement (ct 2, Q); step R ft in place (ct 3, Q); hop on R ft in place kicking L ft fwd with a loose, relaxed movement (ct 4, Q); step L ft in place'(ct 5, S).

VARIATIONS:

- (A) In some villages, meas 1 is done twice, and then the remaining meas as described above, making a 4-meas sequence.
- (B) The Basic Step may be done in a roughly circular fashion rather than strictly R, L and in place as described above. This is done as follows:

- 1 As in Basic Step.
- 2 Danced in a curved path diag bkwd/L.
- 3 Danced in a curved path diag Fwd/L

(C) A common "reel-style" variation on the Basic Step is the following:

- 1-2 As in Basic Step.
- 3 As in Basic Step, except that L ft goes into a pos behind R ft instead of side-by-side (ct 1, S); hop L ft in place, bringing R ft around in a small arc to a pos in air behind L ft (ct 2, Q); step R ft directly behind L ft (ct 3, Q); hop on R ft in place, bringing L ft around in a small arc to a pos in air behind R ft (at 4, Q); step L ft directly behind R ft (at 5, S).