

BUČIMIŠ

Bulgarian

PRONUNCIATION: boo-chee-MEESH

TRANSLATION: Towel or kerchief that a dance leader flourishes.

SOURCE: Dick Oakes learned this dance from Dennis Boxell, Dick Crum, Gordon Engler, Bruce Mitchell, and others. This version is the one taught by Dennis at the 1967 University of the Pacific Folk Dance Camp. There are many possible figures to this dance.

BACKGROUND: This Bučimiš is from the Pazardžik region of Thrace in central Bulgaria. Pazardžik is located in the fertile Gornotrakiiska (Upper Thracian) Lowland, along the two banks of the Marica River. It was founded five centuries ago as a market settlement, which gradually turned into an important economic and administrative center. The road (İstanbul – Sofía – Western Europe) on which the town was a road station contributed to it as well as the fact that it turned into a port on the Marica River for cereals, rice, wine, timber from the Rodopes, and iron from Samokov, which were transported by rafts for İstanbul (through Enos).

The association between the horo Bučimiš and the poisonous Hemlock plant is not accurate although there is a similarity of the names.

MUSIC: DU-TAM (45rpm) 1004-A
DU-TAM (LP) 3001, Duquesne University Tamburitza's Treasury of Dance
Folkraft (LP) LP-26
Folk Dances of Bulgaria (LP) Vol. 1 VITOO1
Balkanton (LP) 10441, Jaap Leegwater
NAMA #1 (LP), NAMA Orchestra Balkan Folk Dances

FORMATION: In Thrace, the dance is done as one long line of dancers with the men clustered at the right and left ends, in a belt hold ("X" position, called "lesa na poyas") with right arm under. In America, dance in mixed lines of 5 to 8 dancers using a belt hold ("X" position, called "lesa na poyas") with right arm under). Dancers on ends tuck free thumbs into own belts. All face ctr.

METER/RHYTHM: 15/16. The rhythm is quick-quick-quick-quick-slow-quick-quick or 2+2+2+2+3+2+2=15.

STEPS/STYLE: The dancers in this region are known for their light-footed, small, and intricate footwork. The upper part of the body often trembles and moves in sympathy with the steps of the dancers who punctuate their dancing with frequent shouts and cries, such as "a segah," "hope," and "hiss-hiss." Dance Bučimiš low to the ground and flat-footed, using small steps with a constant bounce (jiggle).

ČUKČE: Scoot bwd on one or both ft.

MEAS

MOVEMENT DESCRIPTION

THE DANCE

I. IZLIZANE -- (eez-lee-ZANH-ee), "enter"

- 1 Step R swd (ct 1), step L next to R (ct 2), step R swd (ct 3), step L next to R (ct 4), step R swd bending R knee slightly (ct 5), bounce twice on both heels (cts 6-7),
- 2 Repeat action of meas 1 to L,
- 3-4 Repeat action of meas 1-2 two more times.

II. KURSTI -- (KOOR-stee), "cross"

- 1 Step R swd (ct 1), step L in back of R (ct 2), step R swd (ct 3), step L in back of R (ct 4), step R swd bending R knee slightly (ct 5), bounce twice on both heels (cts 6-7),
- 2 Repeat action of meas 1 to L,
- 3-4 Repeat action of meas 1-2 two more times.

III. ČUKNI -- (CHOOK-nee), "stamp"

- 1 Repeat action of Fig II, meas 1, cts 1-5 (cts 1-5), Čukče R raising L knee in a reverse bicycle movement in air (ct 6), stamp L heel lightly next to but slightly fwd of R without weight (ct 7),
- 2 Repeat action of meas 1 to L,
- 3-4 Repeat action of meas 1-2 two more times.

IV. PETA I PETA -- (PAY-tah ee PAY-tah), "heel and heel"

- 1 Repeat action of Fig II, meas 1, cts 1-5 (cts 1-5), touch L heel diag fwd with straight leg (ct 6), touch L heel fwd with straight leg (ct 7),
- 2 Repeat action of meas 1 to L,
- 3-4 Repeat action of meas 1-2 two more times.

VI. HAJDE -- (HIGH-deh), "let's go" (Moves only to R)

- 1 Repeat action of Fig IV, meas 1,
- 2 Step L swd to L (ct 1), touch R heel diag fwd with straight leg (ct 2), touch R fwd with straight leg (ct 3), hold (ct 4), jump to both ft in place with R in front of L (ct 5), jump to both in place with ft about 12 inches apart (ct 6), jump to both in place closing ft sharply together (ct 7).
- 3-4 Repeat action of meas 1-2 one more time to L with opp ftwk.
- 5-8 Repeat action of meas 1-4.

VI. NOVO -- (NOH-voh), "new"

- 1 Step R swd (ct 1), step L in back of R (ct 2), step R swd (ct 3), step L in back of R (ct 4), touch R heel diag fwd with straight leg (ct 5), touch R heel fwd with straight leg (ct 6), hold (ct 7).
- 2 Leap onto R next to L (ct 1), stamp L slightly fwd next to R without wt (ct 2), leap onto L next to R (ct 3), stamp R slightly fwd next to L without wt (ct 2), leap onto R next to L bending knee slightly (ct 5), tap L heel diag fwd (ct 6), tap L heel fwd (ct 7).
- 3-4 Repeat action of meas 1-2 two more times.
- 5-8 Repeat action of meas 1-4.

IV. PLETI -- (PLAY-tee), "braid"

- 1 Lift on L (ct 1); step bwd R (ct 2); lift on R (ct 3); step bwd L (ct 4); Čukče back on both ft (ct 5); Čukče back on L simultaneously raising R fwd extending leg (ct 6); touch R heel fwd (ct 7),
- 2 Step R,L,R,L in place (ct 1-4); touch R heel fwd (ct 5); step R fwd (ct 6), touch L heel fwd (ct 7).
- 3-4 Repeat action of meas 1-2 with opp ftwk.
- 5-6 Repeat action of meas 1-2.
- 7 Repeat action of meas 3.
- 8 Repeat action of meas 4, cts 1-6, slap R fwd, bending L knee and holding ft on ground with straight leg (ct 7).
- DANCE SEQUENCE

The dance as described above is done once through to the DU-TAM 1004-A recording. With other recordings, the leader may determine the sequence and number of repeats of each Fig.