

Izručàna Bulgaria

Izručàna (eez-roo-CHA-nah), a men's dance from the village of Manastirište, is one of the most beautiful and most difficult in Northern Bulgaria. The fact that the musical phrase has four or eight measures, while the dance figures are seven measures long, makes Izručàna an interesting example of periodic synchrony between music and dance. Not only the dance figures and the music cross phrased, but in Figure II, and again Figure III, a single pattern 2 ½ measures long is danced twice during measures 3 – 7, so that the repeated dance pattern is shifted by one count with respect to the musical accents.

Music: CD:ILBD#8 (Bulgarian Folk Dances – Summer 2001,) Band 4. 2/4 meter

Cassette: ILBD#8 "Home is Where the Heart is," Side A/3.

Formation: Dancers mixed in an open circle led from the right, hands joined down in V-pos.

Styling: Lively and energetic with crisp and well-defined movements.

Meas	2/4 meter	Pattern
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INTRODUCTION, No action during slow melody, Begin after four bells.

I. TO THE RIGHT, FORWARD AND BACK

- 1 Facing ctr., step squarely on R to R as straight arms move forward sharply to about 45 degrees (ct 1); hop on R (ct 2); step onto L beside R as arms move down (ct &).
2. Repeat meas. 1, but extend straight arms fwd. to about 90 degrees on ct. 2.
3. With straight arms fwd., leap fwd. again onto R, L (cts. 1-2).
4. H on L, touching ball of R ft. diag. R fwd. (ct. 1); hop on L raising R sole sharply across in front of L ft. (ct. 2).
5. L bkwd. onto R, L, R, while lowering arms in an arc (in, up, fwd., down) (cts. 1 & 2).
6. Leaning slightly fwd., leap fwd. onto L, pushing straight arms back and bending R knee to raise ft. behind thigh (ct. 1); Scuff R heel fwd. beside L, while straightening body and beginning to raise straight arms fwd. (ct. 2).
7. Raising straight arms fwd. to 90 degrees, hop bkwd. on L (ct. 1); stamp R heel beside L, no wt., and begin lowering arms (ct. &); leap bkwd. onto R, L as arms are lowered to sides (cts. 2 &).

II. TO THE RIGHT AND CIRCLE CCW TWICE

- 1-2 Repeat figure 1, meas. 1-2.
3. F ctr. with straight arms extended fwd. at 90 degrees, leap diag. fwd. R onto R (ct. 1); Leap fwd. twd. ctr. onto L (ct. 2).

4. Leap onto R across in front of L (ct. 1); leap bkwd. onto L (ct. 2); stamp R heel beside L, no wt. (ct. &).
5. Lowering straight arms smoothly, leap bkwd. to R onto R, L (cts. 1 &); raising straight arms fwd. to 90 degrees, leap diag. fwd. R onto R (ct. 2).
6. Leap fwd. twd. ctr. onto L (ct. 1); leap onto R across in front of L (ct. 2).
7. Leap bkwd. onto L (ct. 1); stamp R heel next to L, no wt. (ct. &); lowering straight arms smoothly, leap bkwd. to R onto R, L (cts. 2, &).

III. LEAPS, CLICKS AND HOPS IN PLACE

- 1-2. Facing ctr., repeat fig. I, meas. 1-2 but in place with arms down.
3. Step on R in place, while moving flat L ft. slightly to L (ct. 1); click inside L sole to R ankle (ct. &); hop or lift on R in place (ct. 2); step on L beside R (ct. &).
4. Step on R in place (ct. 1); step on L in place (ct. &); hop or lift on L in place (ct. 2); stamp R heel beside L ft., no wt. (ct. &).
5. Step on R in place (ct. 1); step on L in place (ct. &); step on R in place, while moving flat L ft. slightly to L (ct. 2); click inside of L sole to R ankle (ct. &).
6. Hop or lift on R in place (ct. 1); step on L beside R (ct. &); step on R in place (ct. 2); step on L in place (ct. &).
7. Hop or lift on L in place (ct. 1); stamp R heel beside L ft. no wt. (ct. &); step on R in place (ct. 2); step on L in place (ct. &).

SEQUENCE: Figure changes are called by the leader, Iliana danced these in the following order:
Fig. I, thrice; fig. II, thrice; fig. III, thrice; these were repeated;
then fig. I, thrice; fig. II, thrice; fig. I, five times as the music speeds up to the end of
the dance.

The music then returns to the slow melody of the INTRODUCTION.