

# PLEVENSKO PAIDUSHKO

(Bulgaria)

Plevensko Paidushko (PLEH-ven-sko Py-DOOSH-ko) means Paidushko from Pleven. "Paidushko horo" is a dance-type which is widespread in Bulgaria and Macedonia. Each village has one or more variants of it, but all are characterized by the 5/16 rhythm and the frequent occurrence of the "limping step". Paidushko from Pleven is particularly interesting because of its two figures.

This dance was introduced by Dick Crum at the 1958 Folk Dance Camp at the University of the Pacific. He learned it from Vasil Kinev, Bulgarian folk dance leader now living in the United States.

MUSIC: Records: XOPO 306 "Pajdushkata", XOPO X-EP 309A "Paidushko Horo",  
or any other good "Paidushko" record.

FORMATION: Dancers in an open circle facing ctr, hands joined down at sides.

STEPS AND STYLING: Note: Dancers may experience difficulty in mastering the 5/16 rhythm of this dance. Each measure has two beats, the first having a value of 2/16, and the second having 3/16. Accent is on the second beat. It may be convenient to count "one-TWO" stressing the "TWO", and holding it a bit longer than the "one".

Hop-step: With wt on L, hop L (ct 1), step R (ct 2). Step may also begin with hop on R. Leap\*

\*Described in volumes of "Folk Dances From Near and Far" published by Folk Dance Federation of California, Inc., 1095 Market St., San Francisco, California .

MUSIC 5/16

PATTERN

Measures

## NO INTRODUCTION

### I. FIRST FIGURE

- 1 Moving to L (CW), step R across in front of L (ct 1), step to L on L (ct 2)
  - 2 Repeat action of meas 1.
  - 3 Facing diag to R in LOD, raise joined hands to shoulder height, and with wt on L dance one hop-step.
  - 4 With wt on R, repeat action of meas 3, continuing in LOD.
  - 5 Face ctr and take a very tiny leap fwd onto R as hands come down to sides (ct 1); take a tiny leap bwd onto L, hands still down (ct 2).
  - 6 Raise joined hands and step straight back on R (ct 1), hold (ct 2).
  - 7 Hands still up, step straight back on L (ct 1), hold (ct 2).
- Note: During meas 6-7 there is only one movement per meas instead of the customary two, hence there is no accent on ct 2.
- 8 Take a tiny leap straight bwd with R, as hands come down (ct 1), close L beside R, taking wt on L (ct 2).
- 1-8 Repeat action of meas 1-8.  
(rptd)

### II. SECOND FIGURE

During the entire Second Figure the joined hands are held down at sides, but not rigidly.

- 1 Step R in front of L (ct 1), step L in place (ct 2).
  - 2 Step diag bwd to R (ct 1), step L in place (ct 2).
  - 3 Step R in front of L (ct 1), step L in place (ct 2).
  - 4 Moving directly twd ctr, leap fwd on R (ct 1), step L beside R (ct 2).
  - 5 Leap fwd again on R (ct 1), strike L against R ankle, but leave wt on R (ct 2).
  - 6 Moving bwd, hop on R, at same time raising L knee (ct 1). (M raise knee high, while W keep L ft close to floor.) Still moving bwd, step on L, raising R leg fwd, knee straight (ct 2). (M raise leg high, W simply extend R leg, ft close to floor.)
  - 7 Bring R ft down sharply, simultaneously raising L leg high fwd, scissors-fashion (ct 1); bring L ft down sharply, raising R leg high fwd, knee straight (ct 2).
  - 8 Repeat action of meas 7 (Fig II).
- 1-8 Repeat action of meas 1-8 (Fig II).  
(rptd)

Repeat dance from the beginning.