

Presented by Martin Koenig

DOBROLUSHKO HORODOBROLUSHKO HORO

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Martin Koenig learned the different steps from members of the Koutev National Ensemble of Bulgaria. This version was choreographed and arranged by Martin Koenig.

PRONUNCIATION: Doh-broh-LOOSH-koh Hoh-ROH.

RECORD: Balkan Arts 701 EP, Side B, Band 2.

FORMATION: Single long line, beld hold (L over R).

METER: 2/4

PATTERN

Meas Cts

INTRODUCTION: Begin dance at start of any musical phrase.

FIG. I: BAVNO

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|---|---|---|
| 1 | 1 | Facing ctr and moving in LOD, step sdwd R on R. |
| | 2 | Step L slightly across R. |
| 2 | 1 | Step sdwd R on R. |
| | 2 | Lift L bkwd. |
| 3 | 1 | Step on L behind R. |
| | 2 | Lift L. |

Repeat Fig. I as often as leader desires.

FIG. II: DAI GO ZHIVO

- 1-3 Repeat Fig. I, meas 1-3 with more animation. Step-lifts become run-hops; i.e., steps become runs, lifts become hops.

FIG. III: TRI NA DESNO

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|-------|---|---|
| 1 | 1 | Facing ctr, step sdwd R on R. |
| | 2 | Step L behind R. |
| 2-3 | | Repeat meas 1, twice more (3 in all). |
| 4 | 1 | Step sdwd R on R. |
| | & | Step L beside R. |
| | 2 | Step R in place. |
| 5-8 | | Repeat meas 1-4, with opp ftwk and direction. |
| 9 | 1 | Step sdwd R on R. |
| | 2 | Step L behind R. |
| 10 | 1 | Step sdwd R on R. |
| | & | Step L beside R. |
| | 2 | Step R in place. |
| 11-12 | | Repeat meas 9-10 with opp ftwk and direction. |
| 13-16 | | Repeat meas 9-12. |

Cont

FIG. IV: HISFERLI

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|---|---|--|
| 1 | 1 | Step R fwd, raise L leg bkwd in prep of kick fwd |
| | 2 | Kick L fwd |
| | & | Raise L in front of R knee. |
| 2 | 1 | Čukče on R while moving L, still raised, bkwd. |
| | 2 | Step L in place, or bkwd, or behind R. |

FIG. V: DESNO/LEVO

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|-----|---|--|
| 1 | 1 | Step sdwd R on R |
| | 2 | Step L behind R. |
| 2 | 1 | Step sdwd R on R. |
| | 2 | Hop on R. |
| 3-4 | | Repeat meas 1-2 with opp ftwk and direction. |
| | | Repeat Fig as often as leader desires. |

FIG. VI: KRSHI

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|---|---|---|
| 1 | 1 | Displace L with R in a bkwd cutting motion, bringing L up in back with bent knee. |
| | 2 | Hop on R as L extends fwd. |
| 2 | | Repeat meas 1 with opp ftwk. |

FIG. VII: NAPRED-NAZAD+

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|------|-----|---|
| 1 | 1-2 | Step R,L fwd |
| 2 | 1 | Close R to L with click. |
| | 2 | Hold. |
| 3 | 1-2 | Step R,L bkwd |
| 4 | 1 | Close R to L with click. |
| | 2 | Hold. |
| 5-6 | | Repeat Fig. IV, meas 1-2 (cut R bk, hop R) |
| 7-10 | | Repeat Fig. V, meas 1-4 (R sdwd, R behind; R sdwd, hop// repeat with opp) |
| | | Repeat Fig. as often as leader desires. |
| + | | Leader of line calls how many steps fwd and how many steps back. |

Sequence suggestions: The leader calls the figures by name, and the repetitions are determined by him. Normally the changes from Fig I to Fig. II and from Fig. II to Fig III are called. However, Fig. III is usually done only once and is always followed by Fig. IV once, followed by any number of repetitions of Fig. V without their being called. The leader can change the number of times Fig. III and Fig IV are done, but if he says nothing the above is what is understood. It is nice to do Fig. III, IV and V as a package. A similar situation obtains in Fig VII, where meas 1-2 comprise Napred (fwd), and meas 3-4 Nazad (bkwd). Napred can be done any number of times in a row followed by any number of Nazad and not necessarily the same number of each. Nazad is followed by Hisferli (Fig IV) once if the leader doesn't say anything; this in turn is followed directly by Desno/Levo. It is nice to time things so that Bavno can be repeated when Melody A returns.