

Vojniškata

(Thrace, Bulgaria)

Vojniškata means “in a soldier's manner” and describes the sharp, powerful way of tapping during dancing, resembling a soldier's march. This line dance is one of the most famous within a small ethnographic region, the so called Erkeč area, Burgas district. This area is well preserved culturally, untouched by Turkish influence. It consists of three villages: Erkeč, Panicovo, and Dobrovan which have their own unique folklore. Vojniškata is a men's line dance from the village of Panicovo and is known as well as Maskata (In a Men's Manner). The leader, at the head of the group, calls the changing of the figures, yelling out the names of each one. Since the Erkeč area is located between the two major ethnographic regions Thrace and Dobrudža, Vojniškata reflects styling characteristics from both of them. The source is the Group for Authentic Dances from the village of Panicovo, Burgas district.

Pronunciation: voy-NISH-kah-tah.

Cassette: Folk Dances from Bulgaria - NK 1994.02 / A5. 2/4 meter
This tune is very specific and can not be replaced.

Formation: Open circle, hands in belt-hold position, L over R.

Styling: Thracian/Dobrudžan styling includes: steps on whole ft, bouncing in bend knee position, soft, Dobrudžan stamps, starting with heel kick from behind or aside, small Râčenica steps in a specific open parallel position, light small leaps in bend knee position. All the leaps and hops can be performed alternatively as steps on low energy level.

Meas

Pattern

2 meas INTRODUCTION. No action.

FIGURE I: ZAIGRAJ (ZAH-ih-grie)

- 1 Moving in LOD, step fwd on R (ct 1); step fwd on L (ct 2).
- 2 Step fwd on R.
- 3 Step fwd on L.
- 4 Step bkwd on R diag to R (ct 1); step on L behind R (ct 2).
- 5 Facing RLOD and moving in LOD, step bkwd on R.
- 6 Step bkwd on L.

FIGURE II: ČESTO (CHEHS-toh)

- 1 Facing ctr, leap fwd onto R (ct 1); leap fwd onto L, bringing R ft around, close to the floor (ct 2).
- 2 Touch L ankle with R ft, keeping wt on L (ct 1); step sdwd R on R (ct 2).
- 3 Leap fwd onto L (ct 1); stamp on both ft in an open parallel pos, bending both knees (ct 2).
- 4 Leap bkwd onto R diag to R (ct 1); leap onto L behind R (ct 2).
- 5 Leap sdwd R onto R (ct 1); touch with L ft sdwd L in an open parallel pos, keeping wt on R (ct &); leap sdwd R into an open parallel pos (ct 2).
- 6 Repeat meas 5 with opp ftwk.

Vojniškata—continued

FIGURE III: ČUKNI (CHUHK-nih)

- 1 Moving in LOD, leap fwd onto R (ct 1); leap fwd onto L, turning R heel out (ct 2).
- 2 Close R ft against L ft with a sharp click, tapping both heels (ct 1); fall onto R in place, turning L heel out (ct 2).
- 3 Close L ft with a sharp click against R ft, tapping both heels (ct 1); fall onto L heel, touching with R ft sdwd R in an open parallel pos, bending both knees (ct 2).
- 4-6 Facing ctr, repeat Fig II, meas 4-6.

FIGURE IV: HVÂRLI (HVAHR-lih)

- 1 Moving in LOD, leap fwd onto R, bringing L leg around close to the floor (ct 1); leap fwd onto L, bringing R leg around close to the floor (ct 2).
- 2 Chug on L bkwd diagonally to L, softly flicking R leg across in front of L (ct 1); leap sdwd R onto R, slightly lifting L knee (ct 2).
- 3 Leap fwd onto L, lifting R knee (ct 1); stamp sdwd R on R in an open parallel pos, bending both knees (ct 2).
- 4-6 Facing ctr, repeat Fig II, meas 4-6.

FIGURE V: HVÂRLI, ČUKNI (HVAHR-lih CHUHK-nih)

- 1 Moving in LOD, repeat Fig IV, meas 1.
- 2 Chug on L bkwd diagonally to L, softly flicking R leg across in front of L (ct 1); step sdwd R on R in open parallel pos, tapping both heels in knee-bend pos (ct 2).
- 3 Hop fwd on L (ct 1); step sdwd R on R in open parallel pos, tapping both heels in knee-bend pos (ct 2).
- 4-6 Facing ctr, repeat Fig II, meas 4-6.

FINAL STAMP

- 1 Facing ctr, repeat Fig II, meas 5.
- 2 Leap onto L in place (ct 1); stamp on R in place (ct 2).

SUGGESTED SEQUENCE:

Fig I four times.

Fig II twice. Fig III twice. Fig IV twice. Fig V twice.

Fig II twice. Fig III twice. Fig IV twice. Fig V twice.

Final stamp.

Presented by Nina Kavardjikova
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