

Abdala (Bulgaria)

Abdala (AHB-dah-lah), sometimes known as Vlasko Dajcovo, was learned by Yves Moreau during March, 1970 from Nikola Vajtusev, a 75 year old man from the village of Vrav, Vidin District in N.W. Bulgaria. This type of dance is quite common throughout several villages along the Danube in N.W. Bulgaria. It is danced by "Vlachs" (Romanian minorities). The dance was presented by Yves Moreau at the 1991 University of the Pacific Folk Dance Camp.

The term "Vlachs" is used in several ways in the Balkans. Most people agree that Vlachs originally came to Bulgaria from Southern Romania ("Wallachia"), and were for a long time nomadic people who settled primarily in Northwest Bulgaria, Northeast Serbia, Macedonia, and Northern Greece. The term is also used in North Bulgaria to denote the "Banat Bulgarians", who originally fled Bulgaria to settle in Romania, later to return to their homeland. Their language and folklore are mixtures of Romanian and local elements.

RECORD: Balkanton BHA-734 Side B/4, or any other "Dajcovo" 9/16 tune.

CASSETTE: Folk Dances from Bulgaria YM-UOP-91 Side A/8.

RHYTHM: 9/16 meter (2/16+2/16+2/16+3/16), counted here as 1-2-3-4, or Quick-Quick-Quick-SLOW.

FORMATION: Short mixed lines with belt hold, L over R. If no belt, hands are joined down at sides in "V" position. Face R of ctr, wt on L ft.

STEPS and STYLING: Cukce: Rise on ball of foot and come down on heel.

Erect, proud carriage. Knees bent slightly. Steps are small and sharp. Dance has a rather "heavy" quality. Leader indicates pattern changes at own discretion.

MUSIC 9/16 meter PATTERN

Measures

INTRODUCTION None. Leader may start at beginning of any eight measure phrase.

I. TRAVELLING AND ROCKING STEP

- 1 Facing R of ctr and moving in LOD (CCW), Cukce on L (ct 1); step on R (ct 2); Cukce on R (ct 3); step on L (ct 4).
- 2 Cukce on L (ct 1); turning to face ctr, step on R to R side (ct 2); step on L behind R (ct 3); step on R to R side (ct 4).
- 3 In place, low hop on R, bringing L around in front of R, L knee bent and L ft low (ct 1); step on L in front of R (ct 2); low step back on R (ct 3); low step fwd on L (ct 4). Cts 3, 4 feel like "rock-rock".
- 4 Repeat meas 3 with opp ftwk.
- 5-8 Repeat meas 1-4, reversing ftwk and direction.

Abdala (continued)

II. CLICKS IN PLACE

- 1 Facing ctr, step on ball of R in front of L (ct 1); step back onto full L, picking up R knee sharply (ct 2); step on ball of R in front of L (ct 3); step back onto full L, lifting R ft to R side, with knees close together (ct 4).
- 2 Close R to L with a sharp click, wt on both ft equally (ct 1); fall onto L, raising R ft to side again with knees close together (ct 2); repeat cts 1, 2 (cts 3, 4).
- 3-8 Repeat meas 1-2, three more times. On final ct, raise R knee in front in preparation for next step.

III. TRAVELLING STEP AND JUMPS

- 1 Facing R of ctr and moving in LOD, Cukce on L (ct 1); step on R (ct 2); Cukce on R (ct 3); step on L (ct 4).
- 2 Turning to face ctr, step on R to R (ct 1); step on L behind R (ct 2); step on R in place, raising L ft to L, knees close together (ct 3); close L to R with sharp click (ct 4).
- 3 Jump, landing with ft apart to sides (ct 1); jump, bringing ft together with a click (ct 2); repeat cts 1, 2 (cts 3, 4).
- 4 Hop on L in place, lifting R knee (ct 1); step on R to R (ct 2); step on L in front of R (ct 3); step back on R in place (ct 4).
- 5-8 Repeat meas 1-4, reversing ftwk and direction.

IV. STAMPS IN PLACE.

- 1 Facing ctr, step on ball of R ft in front of L, equal wt on balls of both ft (ct 1); as body bends forward from waist, take full wt on R, bending knee and bringing L ft up sharply behind R with L knee bent and turned out (ct 2); step back on ball of L ft, keeping equal wt on both ft as torso straightens (ct 3); take full wt on L ft, raising R leg sharply in front, knee bent (ct 4).
- 2 Small leap on R to R (ct 1); stamp L a little fwd, no wt (ct 2); small leap on L beside R (ct 3); stamp R a little fwd, no wt (ct 4).
- 3-8 Repeat meas 1-2 three more times.

DANCE SEQUENCE: Music includes 19 eight measure phrases. Yves Moreau danced the figures in the following sequence: Wait eight measures; Fig.I-four times; Fig.II-once; Fig.III-twice; Fig.IV-twice; Fig.I-twice; Fig.II-once; Fig.III-twice; Fig.IV-twice; Fig.I-twice.

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