

## CROSS-INDEX TERMS:

**Jove** - the 1949 name in Janković**Jovino kolo** (1962) **Jovino horo**, **Jovino oro** (1976) - other names applied by Crum**Jove male mome** - the 1964 name from Boxell and Holden**Jove mala mome** - the 1966 name from Crum**Jove malaj mome** - the 1976 name from Crum, sometimes **Jove malai mome****Jovinata** - the name on Balkanton 1971**Anke lûko lûko pero**; **Povela e Jova**; **Sednala je Stana** - related songs**IMM**, **Jove male mome**, **Yove male mome** - different transliterations used in America, but rarely

## BACKGROUND:

The Nišava River cuts the Stara Planina mountains in a dramatic gorge that served as an invasion route for 6th century Slavs into Thrace. Western Europeans later followed that route on the Orient Express passenger train. The Nišava valley region bounced between Serbian and Bulgarian control several times, so the *Šop* (Shope) folk culture is similar on both sides of the border. The pioneering ethnographic sisters Ljubica and Danica Janković (1949, *Narodne Igre: 5 Knjiga*, pp. 334-335 & 398) published a simple, one-figure *Jove* as collected from Donji Krivodol, Caribrod, Gnjilan, Pirot, Serbia. In 1962, Dick Crum presented *Jovino kolo* in the Nišava suite he choreographed for the Duquesne University "Tamburitzans," but few recreational folk dancers knew of that *Serbian Medley 6* (see the discussion about Serbian medleys in the 2013 *Problem Solver*).

And then, things got hot! The dance swelled both in name and in complexity. Rickey Holden and Dennis Boxell brought to America in 1964 a *Jove male mome* from Bulgaria, danced to their exciting Folkraft LP-26 recording. Their instructions described six figures and six optional figures such as "Bounce-bounce, Toe-heel, Pas de Basque, Scissors, Hop-tap, etc." By 1966, both Boxell and Crum were presenting multi-figured dances to the Folkraft recording, and Crum's more precisely prescribed sequence of seven figures became ubiquitous, although modified. In about 1976, Crum published also a one-figure *Jove* from Niš, for women, plus additional information about the dance to accompany the even MORE exciting phonograph recording by the Nama orchestra. In part, Crum wrote:

At village spinning bees in the Nišava River valley, the women spent very little time quietly absorbed in their tasks -- when gossip and story-telling momentarily wound down, one of the women would begin to sing and the others would join in. A favorite folk song on such occasions was *Jove, malaj mome* (YOH-veh, MAH-lie MOH-meh, "Oh, young, Jova"), known throughout the region on both the Bulgarian and Yugoslav sides of the border. The song's lyrics varied, but usually recounted the social behavior, deeds and misdeeds of a pretty girl named Jova, who probably actually lived sometime in generations past.

In many villages the "song about Jova" served to accompany dancing. The villagers called the dance itself *Jove* or *Jovino (h)oro*. In recent years musical instruments have replaced singing as the accompaniment, and the lyrics are being forgotten, but the melody and young Jova's name remain attached to the dance. Actually, the villagers rarely even dance *Jove* nowadays; for the most part it lives on among amateur stage-performance groups, in specially rehearsed forms that include and elaborate upon the old, traditional movements.

In 1982, Jaap Leegwater published a three-figure *Jove malaj mome* with a somewhat similar melody and a song starting "Anke lûko lûko pero," but that dance does not appear here.

The various spellings of the title have caused confusion: "male" appears to be an incorrectly spelled vocative case for the adjective "small," so rule out that spelling. The "j" on the end of "malaj" is a Šop dialectal variant of "mala," being the Old Slavonic article: "mala-ja" (the little). Perhaps that old form reflects the age of the song/dance? I don't know. Many thanks to Jim Kahan and Leslie Scott for their invaluable assistance with this description.

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## Jove malaj mome (continued)

### MUSIC:

Jova's song developed a fascinating rhythm, which some dancers count in **eight** as:

1 2 3 4 5 6 7 8  
slow quick quick quick quick slow quick quick  
*Jo ve -- ma laj mo-me le le*

Yes, the music actually has a meter of 18/16, with each "slow" being three sixteenth notes (semi-quavers, in Britain) and each "quick" being two sixteenth notes. Other dancers count it in **six**:

1 2 3 4 5 6  
slow slower quick quick slow slower

For clarity, I describe the dance here with **eight** dancers' beats per bar.

SOUND RECORDINGS with the melody most commonly known in North America:

Du-Tam 29/30 = Gateway 1230, *An Evening with the Tamburitians*; B-4, *Dances from the Nišava Valley (Jovino kolo)* played and sung by the Duquesne University Tamburitians

Folkraft LP 26, *Bulgarian Folk Dances, Vol. 1*; A-1, *Jove Male Mome*, = Folkraft 1526a, *Jove Male Mome*, played by Pece Atanasovski

NAMA 2, *Nama 2*; A-2, *Jove Malaj Mome*, played and sung by Nama

SOUND RECORDINGS with melodies **not** commonly known in North America:

Balkanton BHA 10710, *Veseli humoristični narodni pesni i hora*; A-7, *Jove, malaj mome*

Balkanton BHA 1971, *Stancho Stoilov*; B-4, *Jovinata*

Gega GD 134, *Ajde Na Horo: 20 Bulgarian Folk Dance Favorites*; 17, *Jove, malaj mome*, played by Šopskata Grupa

XOPO 5, *Horo and Ruchenica Dances of Bulgaria*; A-3, *Jovinata (Sednala je Stana)*

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## **JOVE** - the dance in Janković, 1949

FORMATION: The Janković sisters did not note a formation, possibly assuming the usual: dancers in an open circle; leader at the right end of the resultant line, with a second leader at the left end.

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### BARS ACTION

in 8 Basic motif.

1 Turn to face to right and CCW around the circle. Step forward and CCW around the circle onto right foot (ct 1), hop on right foot (ct 2), step forward onto left foot (ct 3). Step forward and CCW around the circle onto right foot (ct 4), step TOWARD CENTER onto left foot (ct 5), step to right onto right foot, turning to face center (ct 6), hop twice in place on right foot (cts 7,8).

2 Turn to face to left and CW around the circle. Starting onto LEFT foot, dance the pattern of bar 1 with opposite footwork, traveling CW around the circle.

Dance 1-2 to the end of the music.

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**JOVE, MALAJ MOME** - the first *Jove* published by Crum in 1976: "an old version from around Niš in Serbia ..., formerly done to singing only."

FORMATION: "W[omen] only, in an open circle or line, hands either joined down at sides ("V" position) or grasping neighbors' belts."

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## Jove malaj mome (continued)

### BARS ACTION

in 8 Basic motif.

- 1 Turn to face to right and CCW around the circle. Step forward and CCW around the circle onto right foot (ct 1), step forward onto left foot (ct 2), wait (ct 3). Step forward and CCW around the circle onto right foot (ct 4), step forward onto left foot (ct 5), step forward onto right foot (ct 6), close left foot to right foot, no weight, and turn to face to left and CW around the circle (ct 7), wait (ct 8).
- 2 Facing to left and CW around the circle and starting onto LEFT foot, dance the pattern of bar 1 with opposite footwork, traveling CW around the circle.

Dance 1-2 to the end of the music.

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**JOVE, MALAJ MOME** - the second *Jove* published by Crum in 1976: "a version from Godeč in Bulgaria, as performed by village groups for local folklore festivals."

FORMATION: "Open circle or line, M and W, grasping neighbors' belts (R arm under, L arm over); end dancers' free hands on hips or flourishing handkerchief; leader may carry special ornamental cane." Many dancers today, however, join hands at sides, resulting in the arm swinging in Figure 7 below.

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### BARS ACTION

in 8 Introduction. The Nama recording has 1 bar of drum introduction. The other two common recordings have none.

Entrance Figure 1: Walk to right.

- 1 Turn to face to right and CCW around the circle. Step forward and CCW around the circle onto right foot (ct 1), step forward onto left foot (ct 2), wait (ct 3). Step forward and CCW around the circle onto right foot (ct 4), step forward onto left foot (ct 5), step forward onto right foot (ct 6), step forward onto left foot (ct 7), wait (ct 8).

Entrance Figure 2: Step-hop to right.

- 1 Facing to right and CCW around the circle, step forward and CCW around the circle onto right foot (ct 1), hop forward on right foot (ct 2), step forward onto left foot (ct 3). Step forward and CCW around the circle onto right foot (ct 4), step forward onto left foot (ct 5), step forward onto right foot (ct 6), hop forward on right foot (ct 7), step forward onto left foot (ct 8).

Entrance Figure 3: Run to right. "Bloop-bloops"

- 1 Facing to right and CCW around the circle, run lightly forward and CCW around the circle TWICE QUICKLY onto: right foot, left foot (cts 1,&), step forward on right foot (ct 2), step forward onto left foot (ct 3). Step forward and CCW around the circle onto right foot (ct 4), step forward onto left foot (ct 5), run lightly forward TWICE QUICKLY onto: right foot, left foot (cts 6,&), step forward on right foot (ct 7), step forward onto left foot (ct 8).

Note: Some unknowing dancers turn this motif into a "Drop step; Drop onto L extending R to R, run, run, run, run, Drop, run, run." Please do not perpetuate this travesty on an otherwise wonderful Šop motif. Learn it correctly, and you can use it in other wonderful Šop dances, such as *Ripna maca* (described in the 1996 *Problem Solver*).

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4. Basic motif. "Bounce-bounce"

- 1 Turn to face to right and CCW around the circle. Step forward and CCW around the circle onto right foot (ct 1), hop forward on right foot (ct 2), step forward onto left foot (ct 3). Turning to face center, step to right onto right foot (ct 4), step BEHIND right foot onto left foot (ct 5), step to right onto right foot (ct 6), raise right heel (ct &), step beside right foot onto balls of both feet, dropping heels to floor (ct 7), raise and lower heels "bounce" (ct 8).
- 2 Turn to face to left and CW around the circle. Starting onto LEFT foot, dance the pattern of bar 1 with opposite footwork, traveling CW around the circle.

5. Basic motif with scissors.

- 1 Turn to face to right and CCW around the circle. Step forward and CCW around the circle onto right foot (ct 1), hop forward on right foot (ct 2), step forward onto left foot (ct 3). Turning to face center, step to right onto right foot (ct 4), step BEHIND right foot onto left foot (ct 5), step to right onto right foot, kicking left foot forward, sharp and small, with knees straight (ct 6), step beside right foot onto left foot, kicking right foot forward, sharp and small, with knees straight (ct 7), step beside left foot onto right foot, kicking left foot forward, sharp and small, with knees straight (ct 8).
- 2 Turn to face to left and CW around the circle. Starting onto LEFT foot, dance the pattern of bar 1 with opposite footwork, traveling CW around the circle.

6. Basic motif with stamps.

- 1 Turn to face to right and CCW around the circle. Step forward and CCW around the circle onto right foot (ct 1), hop forward on right foot (ct 2), step forward onto left foot (ct 3). Turning to face center, step to right onto right foot (ct 4), step BEHIND right foot onto left foot (ct 5), step to right onto right foot, beginning to raise left knee forward (ct 6), hop on right foot, lifting left knee hip-high with left foot hanging below left knee (ct 7), bend right knee and stamp left foot forward, but do not take weight onto left foot (ct 8).
- 2 Turn to face to left and CW around the circle. Starting onto LEFT foot, dance the pattern of bar 1 with opposite footwork, traveling CW around the circle.  
Note: Šop styling for such knee lifts requires you to bend forward a bit to counterbalance the knee (cts 6-7) and then straighten up strongly as you stamp (ct 8).

7. Ending figure, the basic motif in place. Vraži ("wild"). Face center.

- 1 Step **FORWARD** onto right foot (ct 1), hop in place on right foot (ct 2), step beside right foot onto left foot (ct 3). Step slightly back onto right foot (ct 4), step slightly back onto left foot (ct 5), step forward onto right foot (ct 6), hop in place on right foot (ct 7), step beside right foot onto left foot (ct 8).
- 2 Step **BACK** onto right foot (ct 1), hop in place on right foot (ct 2), step beside right foot onto left foot (ct 3). Step in place twice onto: right foot, left foot (cts 4,5), bending forward from the hips with left knee bent a bit, touch right heel diagonally forward to right with right knee straight (ct 6), touch right heel straight forward (ct 7), wait (ct 8).  
Yes, most folks raise the left knee forward (cts 1-2 & 6-7 of bar 1, & cts 1-2 of bar 2). Some folks shout "hoo-hah" (cts 6-7 of bar 2). Some West Coasters dance a left foot "forward bicycle" with weight on right foot (cts 6-7 of bar 1), touching left heel in front (ct 8), followed by a left foot "back bicycle" with weight still on right foot (cts 1-3 of bar 2). Some folks swing hands forward and back during Figure 7, but the belt-hold specified by Boxell/Holden and Crum for this and related dances (e.g., *Ripna maca*, described in the 1996 *Problem Solver*, and *Godečki čačak*, described in the 1987 *Problem Solver*) would prevent swinging. Crum gave hands "joined down at sides" as an option for that women's version from Niš, but that version had no *vraži*.

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## Jove malaj mome (continued)

### SEQUENCE OF FIGURES:

- 1 Most American groups dance Crum's sequence of Figures 1-7 for 4 bars each, all done twice. This never made sense to me. After all, why would you dance two sets of entrance figures?
  - 2 Jim Kahan reported seeing Figure 7 doubled in length (both times through), with the first (walking) figure eliminated the second time, to fit the Folkraft and Nama recordings. That sequence creates an attractive performance. Notes from New Jersey also describe that sequence.
  - 3 Leslie Scott reported *Jove* as a dance called by the leader. This follows Holden and Boxell, more or less: dance each Entrance Figure for 4 bars, and then dance other figures for 4 bars each, ending with *Vraži*. This probably is the way the people of Godeč create their exhibition versions.
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Other variations on the basic motif, not described above:

#### 8. Basic motif with toe-heel.

- 1 Turn to face to right and CCW around the circle. Step forward and CCW around the circle onto right foot (ct 1), hop forward on right foot (ct 2), step forward onto left foot (ct 3). Turning to face center, step to right onto right foot (ct 4), step BEHIND right foot onto left foot (ct 5), step to right onto right foot (ct 6), touch left toe beside right foot with left heel twisted a bit to left (ct 7), touch left heel beside right foot with left toe twisted a bit to left (ct 8).
- 2 Turn to face to left and CW around the circle. Starting onto LEFT foot, dance the pattern of bar 1 with opposite footwork, traveling CW around the circle.

#### 9. Basic motif with pas-de-Basque.

- 1 Turn to face to right and CCW around the circle. Step forward and CCW around the circle onto right foot (ct 1), hop forward on right foot (ct 2), step forward onto left foot (ct 3). Turning to face center, step to right onto right foot (ct 4), step BEHIND right foot onto left foot (ct 5), step to right onto right foot (ct 6), step in front of right foot onto left foot (ct 7), step behind left foot onto right foot (ct 8).
- 2 Turn to face to left and CW around the circle. Starting onto LEFT foot, dance the pattern of bar 1 with opposite footwork, traveling CW around the circle.

#### 10. Basic motif with slaps.

- 1 Turn to face to right and CCW around the circle. Step forward and CCW around the circle onto right foot (ct 1), hop forward on right foot (ct 2), step forward onto left foot (ct 3). Turning to face center, step to right onto right foot (ct 4), step BEHIND right foot onto left foot (ct 5), step to right onto right foot, beginning to raise left leg forward with left knee straight (ct 6), hop on right foot, lifting left leg hip-high (ct 7), bending forward a bit from the hips, bend right knee and slap left foot forward, but do not take weight onto left foot (ct 8).
- 2 Straightening up, turn to face to left and CW around the circle. Starting onto LEFT foot, dance the pattern of bar 1 with opposite footwork, traveling CW around the circle.

#### 11. Basic motif with high knees. Dee and Frank Alsberg published this motif as "Prance."

- 1 Turn to face to right and CCW around the circle. Step forward and CCW around the circle onto right foot (ct 1), hop forward on right foot (ct 2), step forward onto left foot (ct 3). Turning to face center, step to right onto right foot (ct 4), step BEHIND right foot onto left foot (ct 5), step to right onto right foot, lifting bent left knee waist-high (ct 6), step in place onto left foot, lifting bent right knee waist-high (ct 7), step in place onto right foot, lifting left knee waist-high (ct 8).
- 2 Turn to face to left and CW around the circle. Starting onto LEFT foot, dance the pattern of bar 1 with opposite footwork, traveling CW around the circle.

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## Jove malaj mome (concluded)

### 12. Basic motif with chugs.

- 1 Turn to face to right and CCW around the circle. Step forward and CCW around the circle onto right foot (ct 1), hop forward on right foot (ct 2), step forward onto left foot (ct 3). Turning to face center, step to right onto right foot (ct 4), step BEHIND right foot onto left foot (ct 5), jump back onto both feet with feet together (ct 6), hop forward onto both feet with feet together (ct 7), hop back onto both feet with feet together (ct 8).
- 2 Turn to face to left and CW around the circle. Starting onto LEFT foot, dance the pattern of bar 1 with opposite footwork, traveling CW around the circle.

### 13. Basic motif with together-astride-together.

- 1 Turn to face to right and CCW around the circle. Step forward and CCW around the circle onto right foot (ct 1), hop forward on right foot (ct 2), step forward onto left foot (ct 3). Turning to face center, step to right onto right foot (ct 4), step BEHIND right foot onto left foot (ct 5), jump onto both feet with feet together (ct 6), hop onto both feet with feet shoulder-width apart (ct 7), hop onto both feet with feet together (ct 8).
- 2 Turn to face to left and CW around the circle. Starting onto LEFT foot, dance the pattern of bar 1 with opposite footwork, traveling CW around the circle.

Other variations on the ending figure, not described above. These motifs come from Holden and Boxell.

### 14. Basic motif, facing center. I speculate that this figure evolved into the *vraži* of Figure 7.

- 1 Step forward onto right foot, bending right knee a bit (ct 1), raise right heel and straighten knee (ct &), step beside right foot onto left foot with weight on both feet (ct 2), raise both heels (ct &), lower heels (ct 3). Step back onto right foot (ct 4), step beside right foot onto left foot (ct 5), step forward onto right foot (ct 6), step beside right foot onto left foot (ct 7), wait (ct 8).

### 15. Basic motif, vraži.

- 1 = bar 1 of Figure 14 (step forward ...).
- 2 Step **BACK** onto right foot (ct 1), step beside right foot onto left foot and bend knees a bit (ct 2), straighten knees (ct &), bend and straighten knees again (cts 3,&). Step forward onto right foot (ct 4), step beside right foot onto left foot (ct 5), bending forward from the hips, with left knee bent a bit, touch right heel diagonally forward to right with right knee straight (ct 6), touch right heel straight forward (ct 7), stamp right foot beside left foot, no weight (ct 8).

Jove, malaj mome, le le, po poleka oro vodi.

Jova, you young girl, le le, more gently the *oro* lead.

Sama si sakala, le le, na oro da ideš,  
na oro da ideš, le le, momče da izbereš.

You yourself wished, le le, to the *oro* to come,  
to the *oro* to come, le le, a lad to choose.

Jove, malaj mome, le le, što mi se naduvaš?

Jova, you young girl, le le, why are you so puffed up?

Što mi se naduvaš, le le?  
Ta ne mi sboruváš?

Why are you so puffed up, le le?  
Why to me you do not speak?

Jove, malaj mome, le le, sama si sakala

Jova, you young girl, le le, you yourself wanted

Sofijski momčeta, le le, s rusi mustačeta,  
Sofijski momčeta, le le, s vezani menteta.

Sofia lads, le le, with blond mustaches,  
Sofia lads, le le, with embroidered jackets.

End of **JOVE, MALAJ MOME**.