

R+J



SAN BUENAVENTURA STATEWIDE FOLK DANCE FIESTA

**VENTURA, CALIFORNIA
MAY 26, 27, 28, 29**

**INSTITUTE STAFF:
YVES MOREAU
(Bulgarian)
and
SUSAN CASHION
(Mexican)**

**Afterparty Musicians
THE ETHNOTONES**

S T A T E W I D E I N S T I T U T E

May 27-28, 1989

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AMOR DE MADRE
Mexico

This dance is a chotis from northern Mexico. Susan learned the dance from Al Pill a teacher of Bilingual/Bicultural Ed., Fullerton State College, California.

TRANSLATION: Mother's Love

PRONUNCIATION: AH-mohr deh MAH-dreh

MUSIC: Tape - special Statewide tape;
or Amor de Madre is available on other Norteno albums
by other better Norteno groups.

FORMATION: Cpls scattered around the dance floor. For teaching
purposes use a circle with W on the outside.

POSITION: Basic waltz pos: except, WL hand grasps M upper R
arm, WR hands grasps M upper L arm.

STEPS: Basic step:
Meas 1, Ct & - Stamp L
1 - Step L
& - Step R
2 - Step L Travel in LOD
& - Stamp R
3 - Step R
& - Step L
4 - Step R

Meas 2, Ct 1 - Step L, body tilts L
2 - Step R, body tilts R
3 - Step L Travel in RLOD
4 - Step R
& - Stamp L

Step described for M, W use opp ftwk unless otherwise
stated.

METER: 4/4

PATTERN

Meas

INTRODUCTION:

PART I:

1-16 Do Basic Step, 8 times.
Note: During meas 2,4,6,8 cpls turn CCW

PART II:

1-16 Do Basic Step, 8 times.
Note: During meas 2,4,6,8, W turns under joined hands
(ML-WR).

PART III:

- 1 M "throws" W in and out of circle.
Both stamp R (ct &); M step LRL (cts 1&2), W step RLR (cts 1&2); repeat with opp ftwk (cts &,3,&,4). (2 in all)
- 2-4 Repeat meas 1, 3 more times (4 in all).

PART IV:

- 1-4 With ML and WR hands joined M works W around him CW like a lasso.
W: Repeat ftwk of Part III (stamp R, step RLR, alternate ftwk 4x)
M: Dance in place stamping L ft on each ct.

PART V:

- 1 Do Basic Step 8 times. Inside arms around waist of ptr, outside arm gestures.
Travel LOD around circle, W on ML side (cts 1-&-2); turn and travel in RLOD, W on ML side (cts &-3-&-4).
- 2 Cpls turn individually, M CCW (L), W CW (R).
- 3-8 Repeat meas 1-2, 3 more times. (4 in all)

PART VI:

This part has 12 meas due to strange musical phrasing.
Cpls face to face with M back twd ctr, no contact.

- 1 Traveling fwd, step RLR (cts 1-&-2); tap R heel (ct &); step L bkwd (ct 3); tap L heel (ct &); step R bkwd (ct 4); tap R heel (ct &).
- 2-12 Repeat meas 1, 11 more times, alternating ftwk. (12 in all)

PART VII:

Formation: W in front of M in a circle, all face LOD, L hands joined to L side, R hands joined above W R shldr.

- 1 With 1 Basic Step (both beg L ft), move twd ctr of circle (cts 1-2); with 1 Basic Step move away from ctr (cts 3-4).
- 2 Cpls turn CCW (W fwd, M bkwd).
- 3-12 Repeat meas 1-2, 5 more times. (6 in all)
- 1-8 REPEAT PART I, except on last meas turn (improv) at end.

CLARINET CALIENTES

Mexico

This dance is a polka from Nuevo Leon and was taught to Susan Cashion by Maestro Daniel Andrade of Monterrey, Mexico in 1978, and was presented by her at the 1984 Folk Dance Camp, Stockton.

TRANSLATION: Hot clarinets

PRONUNCIATION: clahr-ee-NEH-tays cah-lee-EN-tays

FORMATION: Cpls facing a few feet apart, and scattered around the room with M back to ctr.

Modified ballroom pos: Ptrs facing with ML and WR hands joined palm to palm with W grasping M hand, MR hand grasps WL upper arm, WL hand grasps M upper R arm.

MUSIC: Musart 3079

Music also available on tapes from record dealers.

METER: 2/4

PATTERN

Meas Cts

INTRODUCTION:

PART I: DOS-A-DOS (Theme A music)

1-8 Beg L ft with 16 steps ptrs dos-a-dos, passing R shldr to beg - W hold skirts, M hook thumbs in belt. At end of fig cpls join in ballroom pos.

PART II: BASIC POLKA STEP WITH TURN

1 1 Tiny leap to L on L - tilt body twd L and twist hips to L.
& With wt on L, tap R heel.
2 With wt still on L, tap L heel.
& Tap R heel.

2 Repeat meas 1 with opp ftwk. (leap R, tap R heel 2x, tap L heel)

3-8 Men: Repeat meas 1-2, 3 times (4 in all) or 8 Basic Steps alternating sides.

Women: 7 Basic Steps, on the 8th, turn once CCW (L) under joined MR-WL hands.

9-24 Repeat meas 1-8, 2 more times (3 in all).

PART III: ROCKS/CACHETITAS (Theme B music)

During this part, ptrs dance closely, MR and W's L cheeks may be touching (faces turned twd LOD). Only shldrs and heads are close, not the rest of the body.

CLARINETE CALIENTES, page 2

1 1 Step L on L with small bounce - swing hips to L.
2 Close R to L - hips swing twd R.

2-4 Repeat meas 1, 3 times (4 in all).

5 1 Step back on L, leaving R in place.
& Shift wt fwd onto R.
2 Step fwd on L, leave R in place.
& Shift wt bkwd onto R.

6-8 Repeat meas 5, 3 more times (4 in all).

9-24 Repeat meas 1-8, 3 more times (4 in all).

PART IV: LEVANTANDO EL POLVO

1 1 Stamp L ft in place - toe points in.
2 Stamp L ft in place - toe points out.

2 1,&,2 Stamp L,R,L in place.

3-4 Repeat meas 1-2 with opp ftwk. (stamp R 2x; stamp RLR)

5 1-2 Brush/scuff L toe on floor.

6 1,&,2 Stamp L,R,L in place.

7-8 Repeat meas 5-6 with opp ftwk. (brush R, stamp RLR)

9-12 Repeat Part II, meas 1-4. (basic polka)

13 1-2 Step L,R in place.

14 1,&,2 Stamp L,R,L, in place.

15 Repeat meas 13 with opp ftwk (step RL), except ptrs release upper arm hold and W spins CW (R) out under ML arm.

16 Repeat 14 with opp ftwk (stamp RLR), except W spins CCW (L) back to place under ML arm.

17-32 Repeat meas 1-16.

1-24 REPEAT PART III: ROCKS/CACHETITAS (Theme B music)

PART V: BASIC & BACK KICKS (Theme A music)

1-4 Repeat Part II, meas 1-4 (basic polka).

5 1 Small jump onto both ft - ft tog.
2 Small leap L on L as R leg lifts bkwd - look over shldr.

CLARINETE CALIENTES, page 3

- 6-8 Repeat meas 5, 3 more times (4 in all).
- 9-15 Repeat meas 1-7.
- 16 1, &, 2 Stamp R, L, R in place.
 Note: M can turn W CCW (L) into wrap pos.

Presented by Susan Cashion
Ventura Statewide 1989

Corrections from 1984 Folk Dance Camp, Stockton

EL SAPO Y LA RANA
Mexico

This dance is a "Redova" from northern Mexico. The steps and styling are from Monterrey. The dance was learned by Susan Cashion in 1971 from Jose Ibarra in Monterrey, Nuevo Leon.

TRANSLATION: The toad and the frog

PRONUNCIATION: el SAH-poh ee lah RAH-nah

MUSIC: Tape - special Statewide tape;
or Mexican record, ECO 247

FORMATION: For teaching or recreational dancing, form a circle of cpls facing LOD, for performance ptrs dance facing audience. W is on MR side. L hands are joined with WL arm extended in front of M, WR fist is on own R waist, MR hands is on WR waist.

STYLE: When not holding ptr, M places thumbs in belt, W has fist on waist. Very lifted body, use of stretched legs for steps and leaps. Some say dance was an off-shoot of the Polish "Redowa", which would assume the courtly elegance of the Polonaize.

Both use same ftwk unless otherwise stated.

METER: 3/4

PATTERN

Meas Cts

1-4 INTRODUCTION: No action

PART I: BASIC STEP

Dance beg on meas 5 of music.

5 & Stamp R without wt.
 1 Step R diag R fwd, bend knee.
 2 Small leap on L in place.
 3 Small leap on R in place.
 & Stamp L in place.

6 Repeat meas 5 with opp ftwk

7-8 Repeat meas 5-6, except W turn once CW (R) once under joined L hands while continuing fwd in LOD.

9-16 Repeat meas 5-8, 2 more times. On last turn, end facing ptr and release hand hold.

PART II: FWD & BACK

Ptrs facing.

- 1 1 Leap R across L.
 2 " L " R.
 & " R " L.
 3 Touch L toe behind R.
- 2 1 Leap back on L where it touched.
 2 Leap R behind L.
 3 Leap L bkwd.
 & Stamp R in place.
- 3-4 Repeat meas 5-6, Part I. (stamp R, R diag fwd, Leap LR, stamp L; repeat with opp ftwk)
- 5-8 Repeat meas 1-4.
- 9-16 Repeat meas 1-8, except both turn individually CW (R) once during meas 11-12 and 15-16.

PART III: STEP-HEEL BRUSHES

Ptrs facing

- 1 1 Step L in place.
 2 Brush R heel fwd.
 3 Hop on L or bounce on L heel.
- 2 Repeat meas 1 with opp ftwk.
- 3 1 Run L in place.
 2 Run R - beg individual 1-1/4 turn CCW (L) traveling 1/4 CCW rotation with ptr.
 3 Run L - continue turn.
- 4 1 Run R - complete 1-1/4 turn facing ptr.
 2 Stamp L in place.
 3 Hold.
- 5-16 Repeat meas 1-4, 3 more times (4 in all).
- 17-20 Join in ballroom pos and repeat meas 1-4 with M running in place and W turning CCW under joined hands - ML, WR.

PART IV: BALLROOM VARIATION OF BASIC

Cpls in ballroom pos with M facing LOD and W facing M. Description for M, W use opp ftwk.

- 1 & Small leap on R.
 1 Step L fwd - long gliding step.
 2 Close R to L.
 3 Small leap on L.
- 2-16 Repeat meas 1 alternating ftwk 15 times (16 in all). Dancers could take impromptu turn on meas 16 to punctuate end of dance.

FLORECITAS
Mexico

This chotis was learned by Susan Cashion from Andres Saenz of Ciudad Victoria, Tamaulipas, Mexico in 1971, and was arranged by her.

TRANSLATION: Little flowers

PRONUNCIATION: flo-reh-CEE-tahs

MUSIC: Tape - Special Statewide tape

FORMATION: Cpls in a circle with M back to ctr and W facing M. M have thumbs in belt, W fists on waist.

Both use same ftwk unless otherwise stated.

METER: 4/4

PATTERN

Meas Cts

PART I: CLAPPING

- 1 1-3 Intro. - hold.
&-4 Stamp R, 2 times - clap hands, 2 times.
- 2 1 Step R in place.
2 Stamp L - rotate shldrs CCW (L).
3 Step L in place.
4 Repeat meas 1, cts &-4 (stamp R & clap 2x) - rotate shldrs CW (R).
- 3-4 Repeat meas 2, 2 more times (3 in all).
- 5 1 Brush R heel fwd.
& Step R fwd.
2 Tap L toe behind R - rotate shldr CCW (L).
& Step L bkwd.
3 Hold.
& Stamp R - rotate shldrs CW (R).
4 Stamp R in place.
- 6-8 Repeat meas 5, 3 more times (4 in all).

PART II: BROKEN ANKLE

M face RLOD around the circle and progress fwd to 2nd W. W face LOD and progress fwd to 2nd M. L shldr twd new ptr at beg and end of turn.

- 1 ah With wt on L, tap L heel.
1 Step R fwd.
& Close L to R.
2 Step R fwd.
& Tap R heel.
3-4 Repeat cts 1-2 with opp ftwk. (R fwd, close L, R fwd).

- 2 1 Place outside of R ft on floor - lean fwd.
 2 Step L over R.
 & Tap L heel.
 ah Stamp R.
 3 Step R,L
 4 Stamp R
 ah Tap L heel.
- 3-8 Repeat meas 1-2, 3 times (4 times in all). End with
the 8th person from your original ptr. M and W face
LOD.

PART III: TRAVEL FWD IN LOD

W on MR side. MR hand on WR waist and L hand on WL
elbow. WL fist on L waist, while R hand holds skirt.
Cpls progress fwd in LOD.

- 1 1 Step R fwd.
 & Close L to R.
 2 Step R fwd.
 Note: On cts 1-3 W open skirt to R and look away from
 ptr.
 & Tap R heel.
 3-4 Repeat cts 1-2 with opp ftwk. W move skirts to L and
 look at ptr.
- 2 Repeat meas 1.
- 3-4 Repeat meas 1-2, except releasing ptr M moves fwd in
circle, W forms a small CW (R) circle in place to allow
new ptr to catch up with her.
- 5-16 Repeat meas 1-4, 3 more times (4 in all).
Note: M have progressed fwd a total of 8 W.

PART IV: PTR WRAP

W crosses arms in front of body (R arm on top). M move
close to W so that she is on his R side, both face LOD
around the circle. MR and WL hands joined, and ML and
WR hand joined.

- 1 1-& Step R; stamp L.
 2-& Step L; stamp R.
 3,&,4 Step R; stamp L; stamp L.
 ah M tap L heel, W stamp R with wt.
 Note: During meas M dance in place while W turn out to
 end on MR side.

NOTE: Meas 2-4 described for M, W use opp ftwk.

- 2 1 Step L.
 & Tap L heel.
 ah Stamp R.
 2 Step R.
 3 Step L.
 & Step R.

- Note: During cts 1-3&, cpls release hands (WR, ML) and spin CW (R) away from ptr.
- 4 Step L, take wt on both ft.
- 3 1 Step R - R hand swings bkwd (which is holding WL hand), rendering ptrs face to face.
& Stamp L.
2 Step L, end back to back with ptr - R hands swing fwd.
& Stamp R.
3,&,4 M step R,L,R, as W turns CCW (L) to wrap up in MR arm. W ends on MR side with both cpls facing LOD.
- 4 1,&,2 Step L,R,L, ending with wt on both ft. M dance in place while W unwrap.
3,&,4 Step R,L,R in place. W wrap up.
- 5-8 Repeat meas 1-4.

Presented by Susan Cashion
Ventura Statewide 1989

NORTENO
Mexico

This dance is a polka from northern Mexico, and is done free style.

TRANSLATION: Northern

PRONUNCIATION: NOR-tain-yoh

MUSIC: Tape - special Statewide tape;
or any Mexican polka. La Capsula is on tape.

FORMATION: Cpls scattered around the dance floor in social dance pos.

Step described for M, W use opp ftwk.

METER: 2/4

PATTERN

Meas Cts

INTRODUCTION: Beg at start of any musical phrase.

CORRIDITA: (Running, or 2-step)

1 1 Step L to L - hips shift sdwd L.
2 Close R to L - hips shift sdwd R.

2 Repeat meas 1.

POLKA BASICO: (Basic step)

1 & Tap L (whole ft or heel) - lifting ft is optional.
1 Step L - hips shift twd L.
& Tap R (whole ft of heel). Do not take wt.
2 Hop on L - hips shift twd .
& Tap R (whole ft or heel) in place. Do not take wt on ft.

2 Repeat meas 1 with opp ftwk.

SEQUENCE:

Repeat each pattern twice, alternating patterns.

Presented by Susan Cahsion
Ventura Statewide 1989

DOBRA, NEVESTO

Добра, невесто
Bulgaria

A "horovodna" (dancing song) is very popular in the area around the town of Petrič in S.W. Bulgaria (Pirin region). This particular dance variation was observed at a wedding in the town of Sandanski, fall 1969.

TRANSLATION:

PRONUNCIATION: doh-brah neh-vehs-toh

MUSIC: Cassette DBC-YM-8901

RHYTHM: 7/16 meter, counted here as $\frac{1-2-3}{1}$ $\frac{1-2}{2}$ $\frac{1-2}{3}$ (S,Q,Q)

FORMATION: Open circle or line, hands joined down at sides ("V" pos).
Face R of ctr, wt on L ft.

METER: 7/16

PATTERN

Meas

INTRODUCTION: 16 meas

BASIC PATTERN:

1 Step R to R (ct 1); small lift on R, L leg moves fwd (ct 2); step on L (ct 3).

2 Repeat meas 1.

3-4 Do 6 small running steps in LOD, RLR-LRL.

5-8 Repeat meas 1-4.

9 Step R to R as L leg extends fwd - raise hands to "W" pos (ct 1); raise slightly on ball of R ft (ct 2); hold (ct 3).

10 Step L fwd in LOD (ct 1); raise slightly on ball of L ft (ct 2); lift R bkwd (ct 3).

11 Turning to face RLOD, step R bkwd - arms beg to move fwd and down (ct 1); step L bkwd - arms continue path down to sides (ct 2); hold (ct 3).

12 Still facing RLOD, step R bkwd (ct 1); hold (ct 2); raise L fwd (ct 3).

13-16 Repeat meas 9-12 with opp ftwk and direction.

Repeat dance from beg to end of music.

Song words:

Снощи е Добра, късно седела (2)
Ой Добро Добро, Добра невесто (2)
Та е напрела девет вретена (2)
Девет вретена тенка основа (2)

Snošti e Dobra, kâsno sedela (2)
Oj, Dobro, Dobro, Dobra nevesto (2)
Tâ e naprela devet vretena (2)
Devet vretena tenka osnova (2)

Dobra sat very late last night. Dobra, the bride,
spun nine spindles full of fine threads.

Description by Yves Moreau

Presented by Yves Moreau
Ventura Statewide 1989

KULSKA ŠIRA

Кулска Шира
(Bulgaria)

Source: This dance comes from the region around Kula, a town in N.W. Bulgaria near the border with Serbia and Romania. It is related to an earlier variation of a Šira taught by Yves Moreau in 1972 and is also reminiscent of the popular Vlaško. Learned in 1974.

Formation: Mixed lines, belt or hand hold. Face slightly R of ctr. Wt on L.

Meter: 2/4

Music: Special YM cassette.

Style: Steps are light, bouncy and proud.

Measure

Pattern

1-16 Musical intro. No action.

I. BASIC

- 1 Facing LOD, step on R (1) step on L (2)
2 Facing ctr, step on R to R (1) step on L behind R (2)
3 Facing ctr, step on R to R (1) Close L to R (2)
4 Same as in meas. 3 but with opp direction & ftwrk
5 Repeat pattern of meas 3.
6 Heavy step on L slightly to L, bending L knee and sharply extending R leg across L, straight knee (1) step on R across L (2)
7 Facing ctr, step on L to L (1) close R to L (2)
8 Repeat pattern of meas. 7

II. BASIC WITH STOP

- 1-2 Repeat pattern of meas. 1-2, Fig. I
3 Sharp leap onto R ft in place, simult. raising L knee high & with L leg crossed in front of R (1) Pause (2)
4-8 Same as in meas. 4-8, Fig. I

III. BASIC WITH STOP & CROSSING STEPS

- 1-3 Repeat pattern of meas. 1-3, Fig. II
4 Step on L to L (1) cross R in front of L (&)
Step on L in place (2) step on R in place (&)
5 Same as in meas. 4, but with reverse dir. & ftwrk
6 Same as in meas. 4
7 Step on L to L bending L knee (1) slide R to L (&)
same as cts. 1 & (2 &)
8 Repeat pattern of meas. 7

Leader determines number of times for each Fig.

RADOMIRSKA LESA
РАДОМИРСКА ЛЕСА
 (Bulgaria)

Source: This dance is of the Šopsko-Graovsko Horo category of line dances from West Bulgaria. This particular version is from the Radomir region. Learned from Anastasia Moskova.

Formation: Belt hold in mixed lines.

Meter: 2/4

Music: Any Šopsko type of horo tune. Special YM cassette.

Style: Small sharp movements. Light and proud.

Measure	Pattern
1	Facing ctr, leap to R on R (1) leap onto L crossing in front of R (2)
2-3	Repeat action of meas 1, twice
4	Step to R on R (1) step on L next to R (and) step on R in place(2)
5	Repeat action of measure 4 with opp. ftwrk
6	Repeat measure 4
7-12	Repeat action of meas. 1-6 with opp. ftwrk (to the left).
13	Facing ctr, leap fwd on R (1) leap fwd on L (2)
14	Repeat action and ftwrk of meas 13
15	Stamp R ft slightly fwd and next to L, no wt (1) stamp R ft slightly fwd, no wt (2)
16	Stamp R ft slightly fwd, no wt (1) pause (2)
17	Leap bkwd on R (1) leap bkwd on L (2)
18	Repeat action and ftwrk of meas 18
19-20	Repeat action and ftwrk of meas 15-16

Presented by Yves Moreau
 Ventura Statewide 1989

ŠOPSKI LAZARKI
ШОПСКИ ЛАЗАРКИ
Bulgaria

"Lazarki" is the name given to young unmarried women who go from house to house in the village, singing and dancing for good health and happiness on St. Lazarus day around Easter time. This dance is based on traditional steps from the Sofia region. The dance was learned by Yves Moreau from Radi Radev, Sofia, 1969.

PRONUNCIATION: shohp-skee lah-zahr-kee

MUSIC: Cassette DBCJ-YM-8901

RHYTHM: 7/16 meter, counted here as 1-2 1-2 1-2-3
1 2 3

FORMATION: Open circle or line, hands joined down at sides. Face ctr, wt on L.

STYLE: Posture erect, small bouncy steps, demeanor is reserved, and proud.

METER: 7/16

PATTERN

Meas

INTRODUCTION: There is a short musical intro with accordion and drum.

PART I: SLOW PATTERN

- 1 Step R to R keeping wt on L (ct 1); small bounce with ft apart (ct 2); step L in front of R with slight flex (ct 3).
- 2 Repeat meas 1, but on ct 3, step L behind R without flex.
- 3 Close R to L, and do 3 small bounces in place (cts 1-3).
- 4-6 Repeat meas 1-3.
- 7 Step R fwd twd ctr, bending R knee - arms beg to swing up and fwd (ct 1); continue flex - arms fwd and up (ct 2); R knee is straight and L leg comes up behind R calf - arms reach shldr ht (ct 3).
- 8 Step L bkwd, bending L knee - arms beg to swing back and down (ct 1); continue knee flex - arms down and back (ct 2); L knee is straight and R knee is up somewhat - arms reach down pos at sides (ct 3).
- 9-24 Repeat meas 1-8, 3 more times (4 in all).

- PART II: FAST PATTERN
- 1-4 Release hand hold and rest both hands on hips, face R of ctr and do 4 meas of running 1-2-3's, beg R. Face ctr on 4th meas.
- 5 Facing ctr, small hop on L, bring R leg around and fwd (ct 1); step R in front of L (ct 2); step L in place (ct 3).
- 6 Small hop on R, bring R leg out to R and back (ct 1); step R behind L (ct 2); step L in place (ct 3).
- 7-8 Repeat meas 5-6. (hop L, R front of L, L in pl; hop R, R behind, L in pl)
- 9 Do 3 small running steps twd ctr (RLR) (cts 1-3).
- 10 Small jump onto both ft in place with marked knee flex (ct 1); hold (ct 2); release wt onto L, straightening knee as R flicks bkwd (ct 3).
- 11-12 Repeat meas 9-10, but move bkwd with running steps (RLR).
- 13-16 Repeat meas 9-12.

SEQUENCE:

Repeat dance from beginning.

Dance alternates with slow and fast parts 3 times and then continues only with fast part until end of music.

Song words:

Играли са куклици, Лазаре
По сребърни улици, Лазаре 2 X

Лалетата падая, Лазаре
Ергени ги збирая, Лазаре 2 X

Ергени ги збирия, Лазаре
На глави ги кичея, Лазаре 2 X

Igrali sa kuklici, Lazare
Po srebârni ulici, Lazare

Laletata padaja, Lazare
Ergeni gi zbiraja, Lazare

Ergeni gi zbiraja, Lazare
Na glavi gi kiceja, Lazare

Rough translation:

The dolls are dancing
Through the silver streets
The tulips are falling
The boys pick them up and
decorate the girls' heads

Description by Yves Moreau

Presented by Yves Moreau
Description by Yves Moreau

TRAKIJSKA RÂČENICA

Тракийска Ръченица
(Bulgaria)

Source: This dance falls into the category of line râčenica dances. From the repertoire of Ensemble Trakiĵa, Plovdiv. Learned from Anastasia Moskova. It is often seen at weddings in the Plovdiv regions.

Formation: Mixed lines. Hands at shoulder height.

Meter: 7/16. QQS or 1,2,3. Counted as 1-2, 1-2, 1-2-3

Music: Any slow to moderate Thracian râčenica. YM cassette.

Style: Thracian; knees continually bent. Fairly smooth movements but mostly on full foot.

<u>Measure</u>	<u>Pattern</u>
1	Facing ctr, step on R to R, flexing R knee (1) pause (2) step on L behind R (2) step on L behind R, flexing knee (3).
2	Repeat action of meas. 1
3	Step on R to R (1) step on L next to R (2) step on R in place, flexing R knee (3).
4	Repeat action of meas. 3 with opp ftwrk & direction
5	Step fwd on R flexing R knee (1) pause (2) leap onto L next to R, lifting R knee slightly (3).
6	Stamp R fwd, bending both knees (1) pause (2) lift R ft slightly (3).
7	Step bkwrđ on R (1) step on L next to R (2) step slightly back on R (3).
8	Step bkwrđ on L (1) step on R next to L (2) step slightly bkwrđ on L (3).

Presented by Yves Moreau.
Ventura Statewide 1989

Stojne, Stojne, bjala Stojne
zaljubila bjala Stojna
zaljubila vak"l Ivan
vak"l Ivan, vak"l ovčar

Stojna, fair Stojna!
Fair Stojna fell in love
with black-eyed Ivan
black-eyed Ivan, the black-eyed shepherd.

Dokato se zaljubili
toj pri stado ne otide :/
stadoto si d obidi

While they were falling in love
he didn't go to be with his flock
to look over his flock.

Če otide vak"l Ivan
stadoto si do obidi :/
na ovčari hljab da nosi

Black-eyed Ivan went out
to look over his flock
and to bring bread to the shepherds.

Kučeta go ne pusnali
ne pusnali, zalali go
stadoto si razpr"snalo
ovčari go zarjukali

The dogs didn't let him in
and barked at him [kept him away by barking].
The flock scattered
and the shepherds swore at him.

Če izvadi meden kaval
ta zasviri žalno, milno
ta osmiri kučetata
ta zav"rna sivo stado.

Ivan brought out his honey-sweet kaval
and began to play sweet, sadly.
He calmed down the dogs
and brought back the grey flock.

Стойне, Стойне, бяла Стойне
залюбила бяла Стойна
залюбила вакъл Иван
вакъл Иван, вакъл овчар

Докато се залюбили
той при стадо не отиде :/
стадото си д обиди

Че отиде вакъл Иван
стадото си до обиди :/
на овчари хляб да носи

Кучета го не пуснали
не пуснали, залали го
стадото си разпръснало
овчари го зарюкали

Че извади меден кавал
та засвири жално, милно
та осмири кучетата
та завърна сиво стадо.

transcribed by Martha Forsyth
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