

ČEREŠNÍČKY

Moravian

PRONUNCIATION: CHER-esh-neeck-kee

TRANSLATION: Little cherries

SOURCE: Dick Oakes learned this dance from František Bonuš, professor at the Academy of Music and Dance in Praha (Prague) in Central Bohemia, who introduced it to folk dancers in the United States at the 1979 San Diego State University Folk Dance Conference.

BACKGROUND: This is a women's dance from Southeast Moravia (although men may participate). Southeast Moravia is known for wine and sunshine. The towns of the Zlin region have much in common, but are still so varied they just can't be thrown together into one "basket," if only because the region is located at the meeting point of four ethnographic regions: Wallachia, Moravia, Slovakia, and Hana. Southeast Moravia is formed from the picturesque Moravskoslezské Beskydy mountains and the Vsetín peaks. The region of Wallachia gets its name from the Vlach shepherds who settled in the 12th century. With the joining of the mountain shepherds and the farmers, who settled in the valleys and mountains of this region, came some exceptionally charming national traditions, and started the establishment of the impressive traditional architecture in the form of wooden buildings, which even now are a part of the strong folklore tradition.

MUSIC: DDGU (7"EP) 114005, side B, band 1 (4 meas musical introduction with Coda); SUPRAPHON (LP) SUA 52754, side 2, band 1 (no musical introduction or Coda); Worldtone (45rpm) WT 1003 (no musical introduction or Coda).

Geisler, Richard. Sheet music, "Lark in the Morning Free Music Library," <http://larkinam.com/LITMLibrary.html#Geisler>.

FORMATION: Originally W in an open or closed cir with hands joined and held down in "V" pos. If open cir is used, leader is at L. When M join the group, they alternate with the W.

METER/RHYTHM: 2/4

STEPS/STYLE: KEY STEP: Step R across in front of L taking wt and bending L knee (ct 1); step L to L (ct 2); bring R to L with a click (ct 1); pause (ct 2). The first step may be accented.

MEAS

MOVEMENT DESCRIPTION

INTRODUCTION

DDGU has 4 meas. There is no introduction on the SUPRAPHON or Worldtone recordings.

I. STEP-CLOSE WITH TOUCH

- 1 Step on straight L to L, turning head to L and moving hands fwd (ct 1); close R to L, taking wt and sharply bending knee while turning head to face fwd and moving hands back to sides (ct 2);
- 2 Step on straight L to L, turning head to L and moving hands fwd (ct 1); close R to L, taking wt and sharply bending knee while turning head to face fwd and moving hands back to sides (ct 2);
- 3 Step on straight L to L, leaving R in place (ct 1); touch R out to side with entire ft (ct 2);
- 4 Close R to L without wt, bending knees (ct 1); pause (ct 2).
- 5-8 Repeat action of meas 1-4 to R with opp ftwk and body action.
- 9-16 Repeat action of meas 1-8, taking wt on last closing step.

CHORUS

- 1 Step R across in front of L (ct 1); step L swd (ct 2);
- 2 Step R across in front of L (ct 1); step L swd (ct 2);
- 3-4 Dance 1 Key Step;
- 5 Step R across in front of L (ct 1); step L swd (ct 2);
- 6 Step R across in back of L (ct 1); step L swd (ct 2);
- 7-8 Dance 1 Key Step;
- 9-16 Repeat action of meas 1-8.

NOTE: Meas 1-2 are danced smoothly; meas 5-6 are danced with a low leaping action.

II. STEP-CLOSE WITH LIFTS

- 1 Step on straight L to L, turning head to L and moving hands fwd (ct 1); close R to L, taking wt and sharply bending knee while turning head to face fwd and moving hands back to sides (ct 2);
- 2 Step on straight L to L, turning head to L and moving hands fwd (ct 1); close R to L, taking wt and sharply bending knee while turning head to face fwd and moving hands back to sides (ct 2);
- 3 Lift on R, swinging L heel across in front of R (ct 1); lift on R, swinging L heel out to side (ct 2);
- 4 Close L to R, taking wt (ct 1); pause (ct 2).
- 5-8 Repeat action of meas 1-4 to R with opp ftwk.
- 9-16 Repeat action of meas 1-8.

NOTE: Meas 1-2 are danced smoothly; meas 5-6 are danced with a low leaping action.

CHORUS

- 1-16 Repeat action of Chorus described above.

III. STEP-CLOSE WITH TOUCH

1-16 Repeat action of Fig I.

IV. STEP-CLOSE WITH LIFTS

1-16 Repeat action of Fig II.

V. CODA

NOTE: On some recordings, the Coda will not be danced because of the length of the recording.

Variation 1

1 Moving to L, step R across in front of L (ct 1); hop R, bringing L around in circular motion with knee slightly bent and heel out (ct 2);
2 Step L (ct 1); hop L, bringing R around in circular motion with knee slightly bent and heel out (ct 2);
3-4 Dance 8 small quick steps to L, beg with R crossing over in front of L;
15-16 Repeat action of meas 1-4 three more times.

Variation 2

1 Moving to the L, step R across in front of L (ct 1); hop R (ct &); step L swd (ct 2);

NOTE: At the leader's discretion, the first step may be accented with a twisting motion of the body.

2 Step R across in front of L (ct 1); hop R (ct &); step L swd (ct 2);
3-4 Dance 8 small quick steps to L, beg with R crossing over in front of L;
5-16 Repeat action of meas 1-4 three more times.

Variation 3

1 Moving to the L, step R across in front of L (ct 1); hop R but with twisting motion in body (shldr remain facing L but hips twist to R) (ct &); step L swd (ct 2);

2 Step R across in front of L (ct 1); hop R but with twisting motion in body (shldr remain facing L but hips twist to R) (ct &); step L swd (ct 2);
3-4 Dance 8 small quick steps to L, beg with R crossing over in front of L;
5-16 Repeat action of meas 1-4 three more times.

Variation 4

1-16 Breaking into cpls with W hands on M shldr, M R hand on W shldr-blade, M L hand on W upper arm, or into trios or small circles with low "V" pos or Back-Basket hold, dance the same ftwk as in Variation 2 (with or without twist) to end of music.

Variation 4 should be used only in small groups where the leader can be seen and the makeup of the line somewhat controlled. When the makeup of the line is not

evenly man and woman, the extra person should always be included in a trio or small circle.

NOTE: This var danced instead of Var 2 unless length of Coda is doubled into 64 meas.

Repeat entire dance from beg.

ČEREŠNÍČKY
Moravian

/ Čerešničky, čerešničky, čerešně
Vy jste se mi rozspaly na cestě. /
/ Kdo vas najde, kdo vas posběra?
Ja som měla včera večer frajera. /

Little cherries, little cherries, oh cherries,
You spilled and scattered all over the road.
Who will find you, who will pick you up?
Last night I had a lover.

/ Bol to frajer malovaný jak růža,
Toho som si vyvolila za muža. /
/ Ani bych mu robít neddla,
Lenom ako růžu bych ho chovala. /

He was handsome like a rose,
I picked him to be my mate.
I wouldn't let him work,
I'd only keep him as the rose.

/ Ako růžu, ako růžu, červenú,
Já bych bola jeho ženú, /
/ Já bych bola heho Lália,
Ako moja růža, růža červená. /

As the rose, as the red rose,
I would be his beloved wife,
I would be his Lalia,
As my rose, my red rose.