

TRAKIJSKA RŮČENICA

Bulgarian

- PRONUNCIATION:** trah-KEES-kah ruh-cheh-NEE-tsah
- TRANSLATION:** Růčenica dance from Trakija (Thrace)
- SOURCE:** Dick Oakes learned this dance from Marcus (Holt) Moskoff who learned this dance in Bulgaria. Yves Moreau taught a variant at the 1989 Ventura Statewide Festival in California.
- BACKGROUND:** This is a 12-meas Růčenica in Thracian style. The Thracian region of Bulgaria has many dance variants called by this same name. It is also notated as "Trakijska Râčenica." Owing to their martial reputation, the Thracian tribesmen were much used as mercenaries by the Greek kings of Syria, Pergamum, Bithynia, and other regions. Thracian mercenaries were always in demand, as they were fierce fighters, especially in rocky or hilly regions similar to their homeland. They were however considered a bit expensive at times, and liable to switch sides.
- MUSIC:** Bitov (7"EP) B-001;
Westwind (7"EP) WRS-1775.
- FORMATION:** Short, segregated lines with hands joined and held together at shldr height in tight "W" pos with held forearms close together (elbow to elbow).
- METER/RHYTHM:** 7/8. The rhythm is quick-quick-slow (2-2-3=7) an is written below in three dancer's counts.
- STEPS/STYLE:** ČUKČE: A low hop in which the heel of the supporting ft is raised prior to the beat and returns to the floor on the beat.
- The style of the dance is heavy with knees somewhat bent and ft apart.

MEAS

MOVEMENT DESCRIPTION

INTRODUCTION - None or wait 12 meas.

THE DANCE

- 1 Facing diag R, step R in LOD, bending knees and leaving L in contact with floor (ct 1); pause (ct 2); Čukče on R as L is raised outward in back (ct 3);
 - 2 Continuing in LOD, repeat action of meas 1 with opp ftwk;
 - 3 Facing ctr, step R swd in LOD as hands are brought down to "V" pos at sides (ct 1); pause (ct 2); step L across in back of R, bringing hands up to tight "W" pos (ct 3).
- 4-6 Repeat action of meas 1-3.

- 7 Step R twd ctr, bending knees and leaving L in contact with floor (ct 1); pause (ct 2); Čukče on R as L is raised outward in back (ct 3);
- 8 Repeat action of meas 7 twd ctr with opp ftwk;
- 9 Step R bwd, bending knees and leaving L in contact with floor (ct 1); pause (ct 2); Čukče R, bringing L out to side (ct 3).
- 10 Touching L out to L, Čukče R (ct 1); shifting wt to L while leaving R in place, Čukče L (ct 2); step R across in front of L (ct 3);
- 11 Repeat action of meas 10;
- 12 Step L swd, bending knees and leaving R in contact with floor (ct 1); pause (ct 2); Čukče L, pivoting slightly to face diag R and bringing R out to R (ct 3).

Repeat entire dance from beg.

TRAKIJSKA RŮČENICA
(Stojne, Stojne, bjala Stojne)
Bulgaria

Stojne, Stojne, bjala Stojne	Stojna, Stojna, fair Stojna!
Zal jubila bjala Stojna	Fair Stojna fell in love
Zal jubila vak'l Ivan	With black-eyed Ivan,
Vak'l Ivan, vak'l ovčar	Black-eyed Ivan, the black-eyed shepherd.
Dokato se zaljubili	While they were falling in love,
Toj pri stado ne otide	He didn't go to be with his flock,
Toj pri stado ne otide	He didn't go to be with his flock,
Stadoto si do obidi	To look over his flock.
Če otide vak'l Ivan	Black-eyed Ivan went out
Stadoto si do obidi	To look over his flock,
Stadoto si do obidi	To look over his flock,
Na ovčari hljab da nosi	And to bring bread to the shepherds.
Kučeta go ne pusnali	The dogs didn't let him in
Ne pusnali, zalali go	And barked at him (kept him away by barking).
Stadoto si razpr'snalo	The flock scattered
Ovčari go zarjukali	And the shepherds swore at him.
Če izvadi meden kaval	Ivan brought out his honey-sweet kaval
Ta zasviri žalno, milno	And began to play sweetly, sadly.
Ta osmiri kučetata	He calmed down the dogs
Ta zav'rna sivo stado	And brought back the grey flock.