

Line-Racénica from the town of Gabravo in Sever na Bǎlgaria (Northern Bulgaria) also called the ethnographic region of Severnjaško. It is often performed to songs like Izgrala e mescinka or Drjanovskite bulki. The recording on the accompanying CD is an instrumental version of the latter song.

MUSIC : CD Folk Dances from Bulgaria - JL2019.01.CD  
with Jaap Leegwater & Mea Nordenfelt

METER : 7/8  counted here as 

STYLE : slight knee bend position, fluent lyrical movements

FORMATION : Open circle. Hands joint at W-position

INTRODUCTION : 16 bars (instrumental)

<u>MEAS</u>	<u>CT</u>	<u>PATTERN</u>	Part I
1	& 1-2 3	facing ctr, small lift on L ft, extending R ft fwd step on R ft twd ctr bounce on R ft	
2	1-2 3	step back on L ft low leap ("fall") onto R ft, extending L ft sdwd L	
3	1 2 3	small lift on R ft step on l ft sdw L step on R ft next to L ft	
4		repeat action of meas 3	
5-8		repeat action of meas 1-4 with opp ftwk & directions	
9-16		repeat action of meas 1-8	

## GABROVSKA RACENICA (page 2/2)

<u>MEAS</u>	<u>CT</u>	<u>PATTERN</u>	Part 2
1	1-2 3	facing ctr, dancing in place small leap onto R ft, flicking L ft in front small leap onto L ft, flicking R ft in front	
2	1 2 3	step on R ft step on L ft in front of R ft step back on R ft in place	
3	1 2 3	hop on R ft, bring L ft around step on L ft behind R ft step on R ft next to L ft	
4	1 2 3	“fall” onto L ft in front of R ft, slightly bending body fwd at waist step back on R ft step on L ft next to R ft	
5		repeat meas 4 with opp frwk	
6	& 1 2 3	facing ctr, moving fwd tw center bounce on R ft, exting L ft fwd followed by: a step on l ft move R ft fwd bounce on L ft	
7		repeat action of meas 6 with opp ftwk	
8		repeat action of meas 6	
9-16		repeat action of meas 1-8 in place and bkwds	



Dance description by Jaap Leegwater  
Presented by Jaap Leegwater at the Canada/USA 2019 Spring teaching tour  
<http://www.jaapleegwater.com>

# Изгряла е месечинка

Галина Дурмушлийска

# Izgrjala e mesečinka

Galina Durmušlijska

The musical score is written in G major and 7/16 time. It consists of eight staves of music. The first four staves are instrumental, and the last four staves contain lyrics. The lyrics are: Из - гря - ла е ме - се - чин - ка, Из - гря - ла е ме - се - чин - ка, Ал - я - на, гал - я - на, пор - то - кал - я - на, бла - га душ - ка ме - де - на, ши - кер - я - на.

Из - гря - ла е ме - се - чин - ка

Из - гря - ла е ме - се - чин - ка

Ал - я - на, гал - я - на, пор - то - кал - я - на

бла - га душ - ка ме - де - на, ши - кер - я - на

Изгряла е месечинка

*Аляна, галяна, портокаляна  
блага душка медена, шикеряна*

Че огряла градинчица

В градинчица - Иринчица

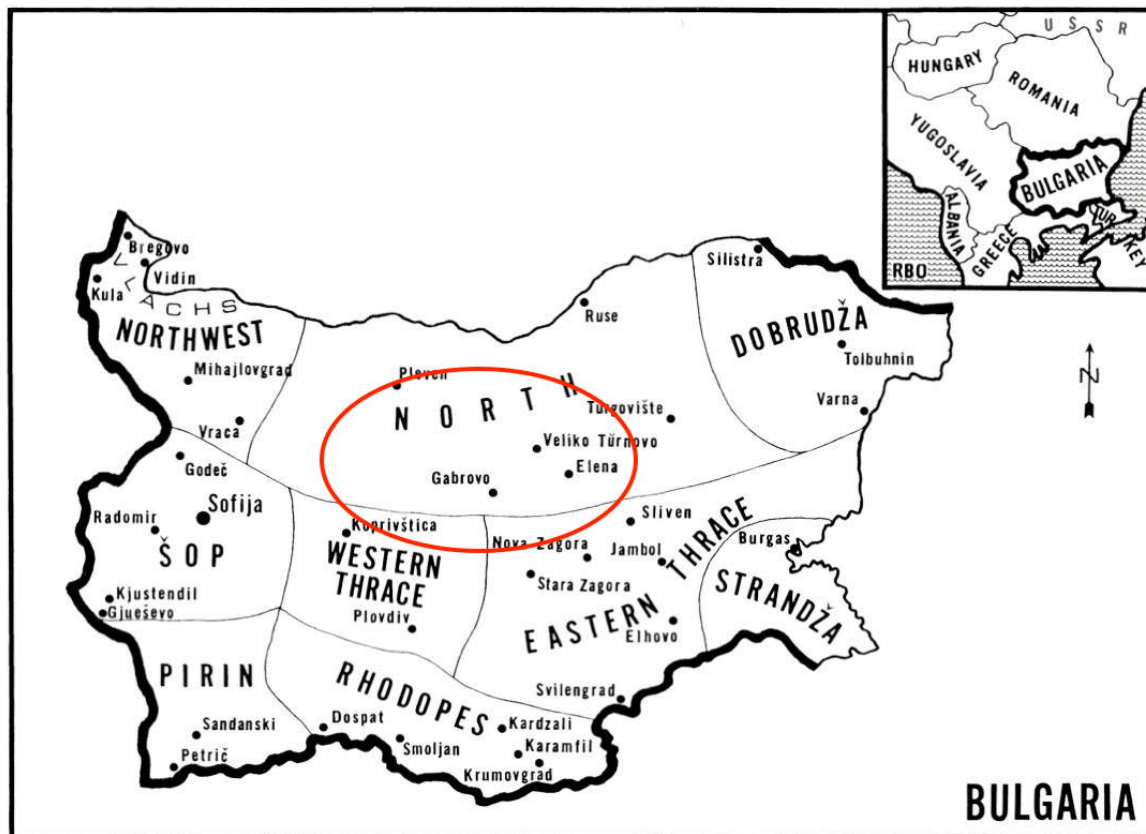
Да си бере росна китка

# ГАБРОВСКА РЪЧЕНИЦА

## GABROVSKA RÂČENICA

(*Izgrala e Mesecinka*) from the town of

Gabrovo, **Severnjaško**



## Kjustendilska Răčenica

**PRONUNCIATION:** kyoo-sten-DEEL-skuh ruh-cheh-NEE-tsoh

**TRANSLATION:** Răčenica from the town of Kjustendil, Bulgaria

**SOURCES:** Dick Oakes (from Dick Crum); Jaap Leegwater (from Maria Eftimova at the State Choreographers Dance School in Sofia), who also observed variations in villages in the Šopluk region; Steve Glaser (from Ivan Doukov of the Trnovo Ensemble). Dance description from notes by Dick Oakes, Andrew Carnie and Steve Glaser.

**BACKGROUND:** “Răčenica” is used to describe the particular dance rhythm of 7/16, as well as the group of dances done to this rhythm. The Răčenica is generally regarded as Bulgaria’s national dance and is done throughout the year and in all ethnographic regions. The term comes from the Bulgarian root words for hand or forearm, “răka” (singular) or “răce” (plural). The town of Kjustendil is in the Šopluk ethnographic region of western Bulgaria. The dance has movements typical of Šopi dances in western Bulgaria.

**MUSIC:** NAMA 1 (LP) 1001, Side 1, Band 5; Balkan-Arts (LP) MK 6G 1, Side B, Band 7; Balkanton (LP) BHA 340, Side 2, Band 3 (Atanas Vulcev); Balkanton (LP) BHA 402, Side 2, Band 4 (Boris Karlov); Leegwater, Pan Bulgarian Folk Dances (cass) JL 1987.02; Nevofoon (LP) 15007, Side 2, Band 2 (Ensemble Iskra); XOPO (LP) X-LP-1, Side 1, Band 4; MH 45-3057. Sheet Music includes the following – Holt, Marcus B.: *Orchestral Melodies for Gajda, Gadulka, Kaval, and Tambura: 1977*, includes Kyustendilska Ruchenitsa.

**FORMATION:** Open circle or line of mixed men and women. Hands are joined and held down in “V” position or they may hold neighbor's belts with the right arm under the left. The dancers on the ends may hold their belt, place their free hand on their hip (fingers forward and thumb back for women; fingers down and thumb forward for men), or wave their hand, arm or a handkerchief or scarf usually made of linen or silk, called a “răčenic”, which is often fringed and is a part of the costume in many areas of Bulgaria. Dancers hold the răčenic by opposite corners and twirl it or hold it by one corner and wave it.

**METER/RHYTHM:** The 7/16 răčenica rhythm is the most popular irregular dance rhythm in Bulgaria. It consists of two beats of two counts followed by one beat of three counts (2+2+3=7). These three major beats are counted in the step descriptions (shown below) as three dancer's counts of two quick beats and one slow beat (QQS). The tempo of the răčenica ranges from very slow to very fast.

**STYLE:** This dance is done with small and energetic steps. The upper body bends slightly forward at the hips in coordination with the leg movements and footwork. The shoulders are relaxed and tend to gently bounce with the action of the steps.

### STEPS:

- ◆ ČUKČE (CHOOK-cheh): Standing on one foot, lift and lower the heel of that foot, leaving the ball of the foot on the floor.
- ◆ GRAOVKA (gra-OHV-kuh): Do a hop-step-step, with the hop being a Čukče (as described above) and the two steps being slightly in LOD and close to the supporting foot.
- ◆ RĂČENICA (ruh-cheh-NEE-tsoh): Do a step-step-step, alternating feet and emphasizing the last step.

### DANCE:

<u>Measure</u>	<u>Description</u>
	<u>BASIC STEP</u>
	PRĂSTI (PRUSS-tee) – “toe”
1-2	Facing diagonally L, dance two Graovka steps backward to R.

- 3 Turning to face diagonally R, do one Râčenica step forward to R, starting with R.
- 4 Do one Râčenica step forward to R with a “rocking” pattern, i.e., step forward to R with L, step in place with R, step forward to R with L. NOTE: Some versions of the dance do this step without the rocking pattern.
- 5 Čukče on L while turning to face center (ct uh, before beat 1); step on R slightly sideward to R, bending knees slightly (ct 1); pause (ct 2); hop R bringing L knee up in front of R and swing L foot across in front of R (ct 3).
- 6 Hop on R, moving slightly to L, while L knee remains in front of R (ct 1); step on L sideward to L (ct 2); step on R across in front of L, bending knees slightly (ct 3).
- 7 Hop on R, moving slightly to L (ct 1); step on L sideward to L (ct 2); step on R in back of L, bending knees slightly (ct 3). NOTE: Some versions of the dance do this step without bending the knees.
- 8 Čukče on R while still facing center (ct uh, before beat 1); step on L sideward to L (ct 1); pause (ct 2); hop on L, bringing R knee up in front of L and swing R across in front of L (ct 3).
- 9 Pressing ball of R ft onto floor slightly forward and keeping R knee straight, Čukče on L (ct 1); Čukče on L (ct 2); step on R diagonally across in front of L (ct 3).
- 10 Pressing ball of L ft onto floor slightly forward and keeping L knee straight, Čukče on R (ct 1); Čukče on R (ct 2); step on L next to R (ct 3), turning body diagonally to L in preparation for repeating the dance from the beginning.

### VARIATIONS

#### HLOPKA (HLOPE-kuh) – “cowbells”

- 8 Čukče on R while still facing center (ct uh, before beat 1); step on L sideward to L (ct 1); pause (ct 2); hop on L, bringing R knee up in front of L and swinging R foot around to the R (ct 3).
- 9 Click R to L, straightening knees and taking weight momentarily onto both (ct 1); pause (ct 2); Čukče on L bringing R knee up in front of L and swinging R foot around to the R (ct 3).
- 10 Click R to L, straightening knees and taking weight momentarily onto both (ct 1); pause (ct 2); Čukče on L (ct 3), turning body diagonally to L in preparation for repeating the dance from the beginning.

#### NOŽICA (NOH-zhee-tsuh) – “scissors”

- 8 Čukče on R while still facing center (ct uh, before the beat); light jump onto both feet together in place, bending knees slightly (ct 1); pause (ct 2); Čukče on L, extending R forward close to floor with toe down (ct 3).
- 9 Small leap onto R in place, extending L forward close to floor with toe down (ct 1); small leap onto L in place, extending R forward close to floor with toe down (ct 2); small leap onto R in place, extending L forward close to floor with toe down (ct 3). NOTE: Body leans slightly forward from hips with this action.
- 10 Small leap onto L in place, extending R forward close to floor with toe down (ct 1); small leap onto R in place, extending L forward close to floor with toe down (ct 2); small leap onto L in place, extending R forward close to floor with toe down (ct 3), turning body diagonally to L in preparation for repeating the dance from the beginning.

#### KRÂGOVE (kruh-GOH-veh) – “circles”

- 8 Čukče on R while facing center (ct uh, before the beat); light jump onto both feet together in place, bending knees slightly (ct 1); pause (ct 2); Čukče on L, swinging extended R leg across L (ct 3).
- 9 Hop on L, quickly swinging R in an arc to end up behind L (ct 1); step on R immediately behind L, extending L forward (ct 2); step on L next to R (ct 3).
- 10 Repeat action of measure 9, turning body to face diagonally to L on ct 3 in preparation for repeating the dance from the beginning.

# Пернишка рѣченица

Ибро Лолов

# Perniška račnica

Ibro Lolov

♩ = 142

A

5

B

14

C

19

24

28

33

39

45

49

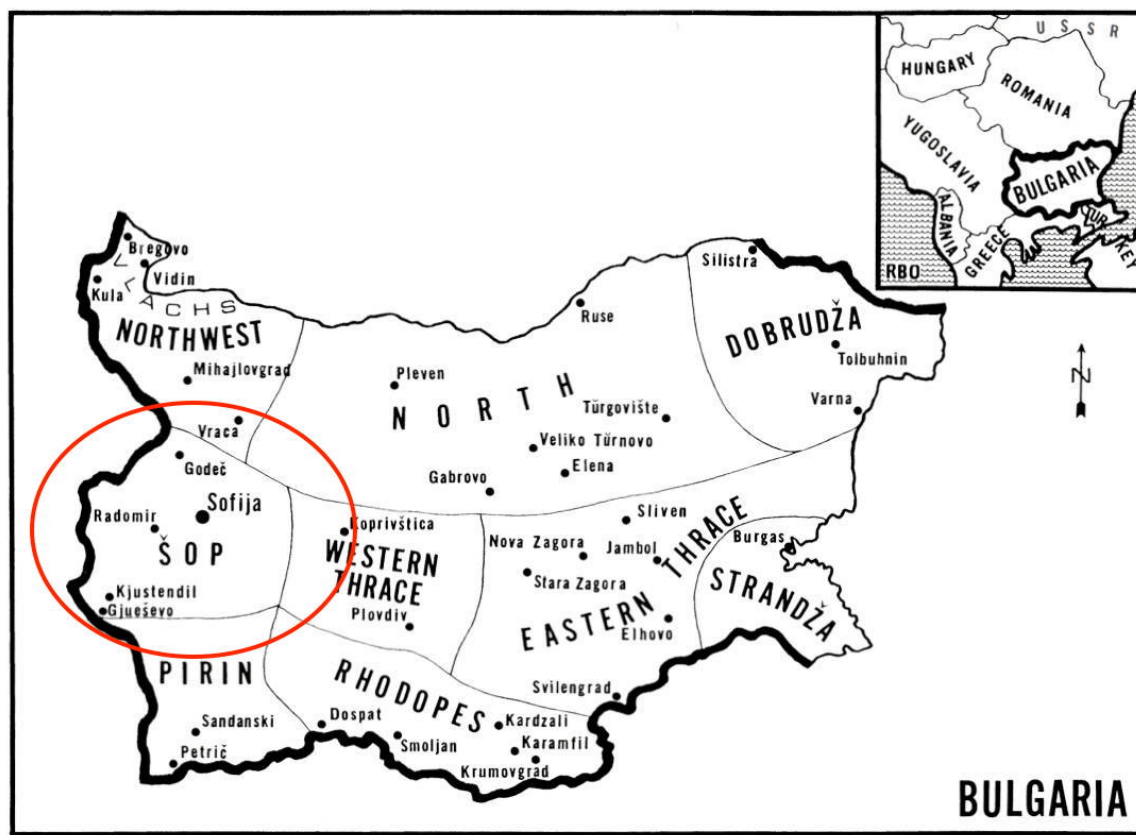
53

57

# КЮСТЕНДИЛСКА РЪЧЕНИЦА

## KJUSTENDILSKA RÂČENICA

from the town of Kjustendil, **Šopluk**





# Lomska Râcenica

(Bulgaria)

The name translates as a Râcenica from the town of Lom in N. W. Bulgaria. Many towns in N. W. Bulgaria have their own version of the line Râcenica. Included here are variants notated in two different locations. The first, known as Râcenicata, was learned and notated by Jaap Leegwater in the village of Lipen, Mihailovgrad district, N. W. Bulgaria, in the fall of 1979. The second was learned by Jaap Leegwater and Nina Kavardjikova from Censlav Dokov, dancer from Vidin, N. W. Bulgaria in the fall of 1991.

**Pronunciation:** LOHM-skah ruh-cheh-NEET-sah

**Cassette:** Folk dances from Bulgaria, UOP Folk Dance Camp 2000, Side A/1  
Folk Dances from Bulgaria, vol 1- JL1992.01, Side A/9

**Rhythm:** 7/8 meter, counted 1-2 1-2 1-2-3 or 1 2 3, QQS

**Formation:** Medium-length lines, hands in belt hold, L over R.

**Styling:** Severnjaški / Vlach: light and jumpy, small and energetic steps on the whole ft, relaxed shldrs react naturally in a bouncy way to the rhythm of the steps.

## Meas

## Pattern

16 meas

### INTRODUCTION

#### PART 1. RÂČENICATA

- 1 Facing ctr and moving fwd, step on R (ct 1); step on L next to the heel of R ft (ct 2); step with emphasis or fall onto R (ct 3).
- 2 Repeat meas 1 with opp ftwk.
- 3 Repeat meas 1.
- 4 Moving bkwd, hop on R, swinging L ft in an arc around fwd, sdwd, behind (ct 1); step on L behind R (ct 2); step on R (ct 3).
- 5 Repeat meas 4.
- 6 Turning to face L of ctr and dancing in place, small lift or hop on R, immediately followed by a step on L (ct 1); lift R knee in front (ct 2); small hop on L, kicking R leg down (ct 3).
- 7 Small lift or hop on L, immediately followed by a light stamp with the ball of the R ft next to L ft, no wt (ct 1); lift R knee in front (ct 2); small hop on L, kicking R leg down (ct 3).
- 8 Repeat meas 7.
- 9-32 Repeat meas 1-8 three more times.

#### PART 2. LOMSKA RÂČENICA

- 1 Facing ctr and moving diag fwd R, step on R (ct 1); step on L slightly behind and across R (ct 2); step on R (ct 3).
- 2 Moving diag fwd L, step on L (ct 1); step on R slightly behind and across L (ct 2); step on L (ct 3).
- 3 Repeat meas 1.
- 4 Moving diag fwd R, hop on R, sharply lifting L knee in front (ct 1); step on L (ct 2); step on R (ct 3).
- 5 Moving in LOD, repeat meas 4.
- 6 Facing ctr and moving bkwd, jump on both ft together (cts 1-2); hop on L, lifting R knee and extending R leg fwd down ("spusek") (ct 3).
- 7 Repeat meas 6 with opp ftwk.

**Lomska Râţenica—continued**

- 8 Repeat meas 6.  
9-32 Repeat meas 1-8 three more times.

Note: Jaap taught the dance for four medium-length lines facing on the sides of a square. During Part 2, each line progressed 1/4 CCW.

Dance description by Jaap Leegwater, © 1993  
Presented by Jaap Leegwater

# Балканджийска ръченица

Оркестър Хоро – Русе

# Balkandžijska râčenica

Orkestar Horo – Ruse

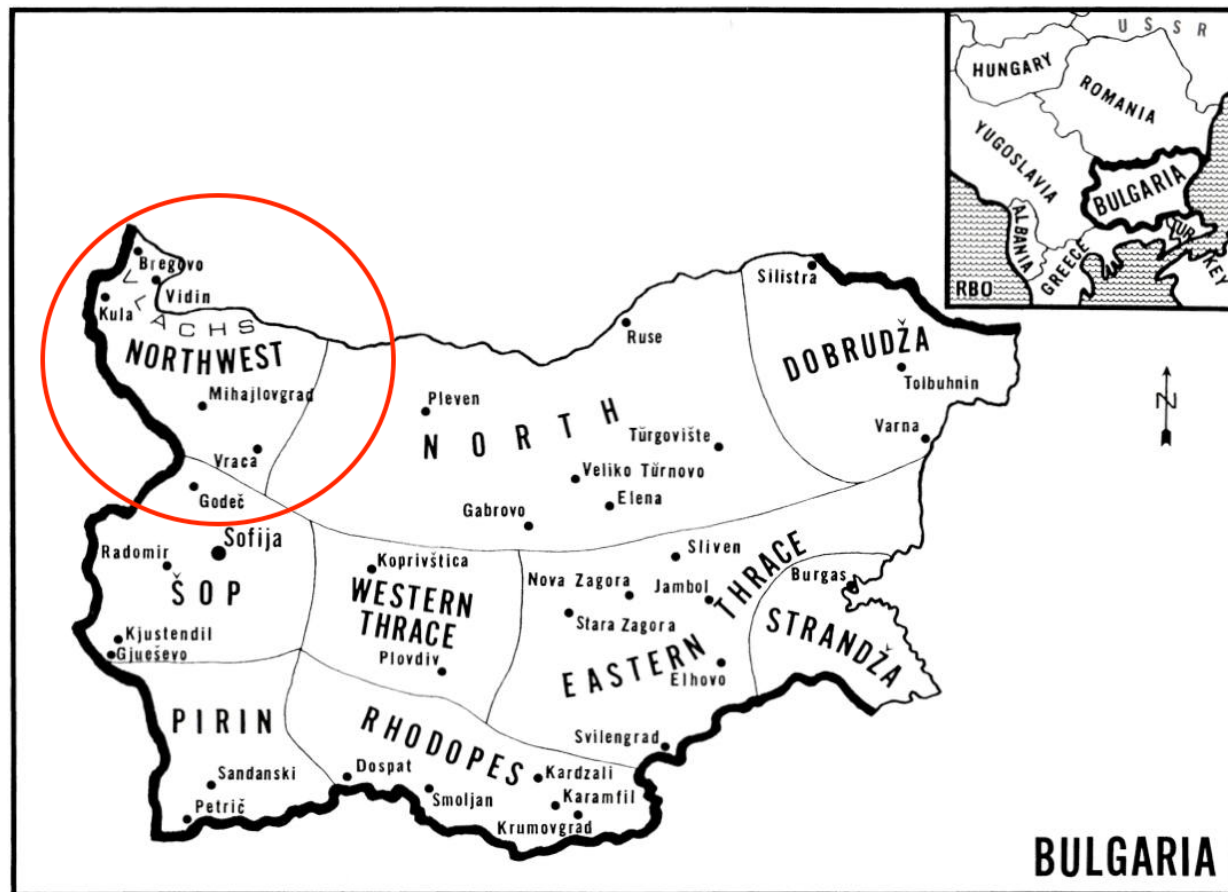
The musical score is written for a single melodic line in 7/16 time, featuring a key signature of one flat (B-flat). The score is divided into eight systems, labeled A through H. System A (measures 1-6) includes chords Bb, F, C/E, Cm/Eb, Cm, and F. System B (measures 7-12) includes chords Bb, F, C, and Gm. System C (measures 13-16) includes chords F, Gm, C, G, and C, ending with a 'fine' marking. System D (measures 17-25) includes chords Gm, F, C, Bb, and F, with first and second endings. System E (measures 26-34) includes chords Bb, F, C, F, and F, with first, second, and third endings. System F (measures 35-44) includes chords Bb, F, C, F, and F, with first, second, and third endings. System G (measures 45-50) includes chords G, D, G, Am, and Am, with first, second, and fourth endings. System H (measures 51-54) includes chords G, D, G, and G, with a fourth ending and a 'D.C. al fine' instruction.

ABC ABC DE DE FG HG AB

# ЛОМСКА РЪЧЕНИЦА

## LOMSKA RÂČENICA

from the village of Lipen, Montana district in **N.W. Bulgaria**



# Mâdro

(Bulgaria)

The name translates as “wisely.” The dance is also known as Mâdroto (“the sage”) or Ćorbadzijsko Horo (“the master’s or rich lady’s dance”). Mâdro is a traditional women’s dance from the town of Kotel in Eastern Trakija. The dance originally consisted of only one step-close basic step, performed in a slow, light, subdued and feminine way. The composition described here is based on a version taught by Belĉo Stanev, choreographer from Varna, Bulgaria.

Pronunciation: MUH-droh

Cassette: Folk dances from Bulgaria, UOP Folk Dance Camp 2000, Side B/5  
Bulgarian Folk Dances, JL1990.01 Side B/15

Rhythm: 7/8 meter, counted as 1-2-3, QQS.

Formation: Closed circle, hands joined in W-pos. Face LOD.

Styling: Trakijski: feminine, subdued, and somewhat solemn with light and bouncy movements. The heavily ornamented dress and the jewelry worn with it influence the modest performing style.

## Meas

## Pattern

INTRODUCTION. None.

### PART 1a

- 1 Moving in LOD, step on R, without wt, bending both knees and slightly moving L shldr fwd (ct 1); shift wt to R ft, lifting on R and slightly moving R shldr fwd (ct 2); small step on L, shldr parallel to floor (ct 3). There is a gentle, subtle hip action accompanying each shldr motion.
- 2-3 Repeat meas 1 twice more.
- 4 Light three-step RLR: Step on R (ct 1); step on L (ct 2); step on R (ct 3).
- 5-8 Repeat meas 1-4 with opp ftwk.

### PART 1b

- 1-3 Repeat Part 1a, meas 1-3; small lift on L (final ct &).
- 4 Ritardando (the music slows down): Step on R (ct 1); small lift on R (ct &); step on L (ct 2); small lift on L (ct &); step on R (ct 3).
- 5-8 Repeat meas 1-4 with opp ftwk.

### PART 2

- 1 Facing ctr, step fwd on R (ct 1); take wt off L ft (ct 2); bounce on R, lifting L leg behind (ct 3).
- 2 Step bkwd on L (ct 1); take wt off R ft (ct 2); bounce on L, lifting R knee in front (ct 3).
- 3 Step on R to R (ct 1); take wt off L ft (ct 2); step and close L next to R (ct 3).
- 4 Step on R to R (ct 1); take wt off L ft (ct 2); close L next to R without wt (ct 3).
- 5-8 Repeat meas 1-4 with opp ftwk.

## Mádro—continued

PART 3

- 1 Moving twd ctr, step on R (ct 1); touch L toe next to R heel, bending R knee (ct 2); brush L ft fwd (ct 3); rise onto ball of R ft, bringing L leg fwd with straight knee (ct &).
- 2 Repeat meas 1 with opp ftwk.
- 3-4 Repeat meas 1-2.  
During meas 1-4, lean body fwd slightly and hold arms fwd, elbows straight.
- 5 Moving bkwd from ctr, step on R, bending R knee (ct 1); take wt off L ft (ct 2); bounce on R ft, lifting L knee in front (ct 3).
- 6 Repeat meas 5 with opp ftwk.
- 7-8 Repeat meas 5-6.

## Sequence:

<u>Music</u>	<u>Meas</u>	<u>Pattern</u>	<u>Times</u>
AB	7+9=16	Part 1a	2x
AB	7+9=16	Part 1b	2x
CC	8+8=16	Part 2	2x
CC	8+8=16	Part 3	2x
AB	7+9=16	Part 1a	2x

Description by Jaap Leegwater, © 1990

Presented by Jaap Leegwater

# Мъдро

# Mádro

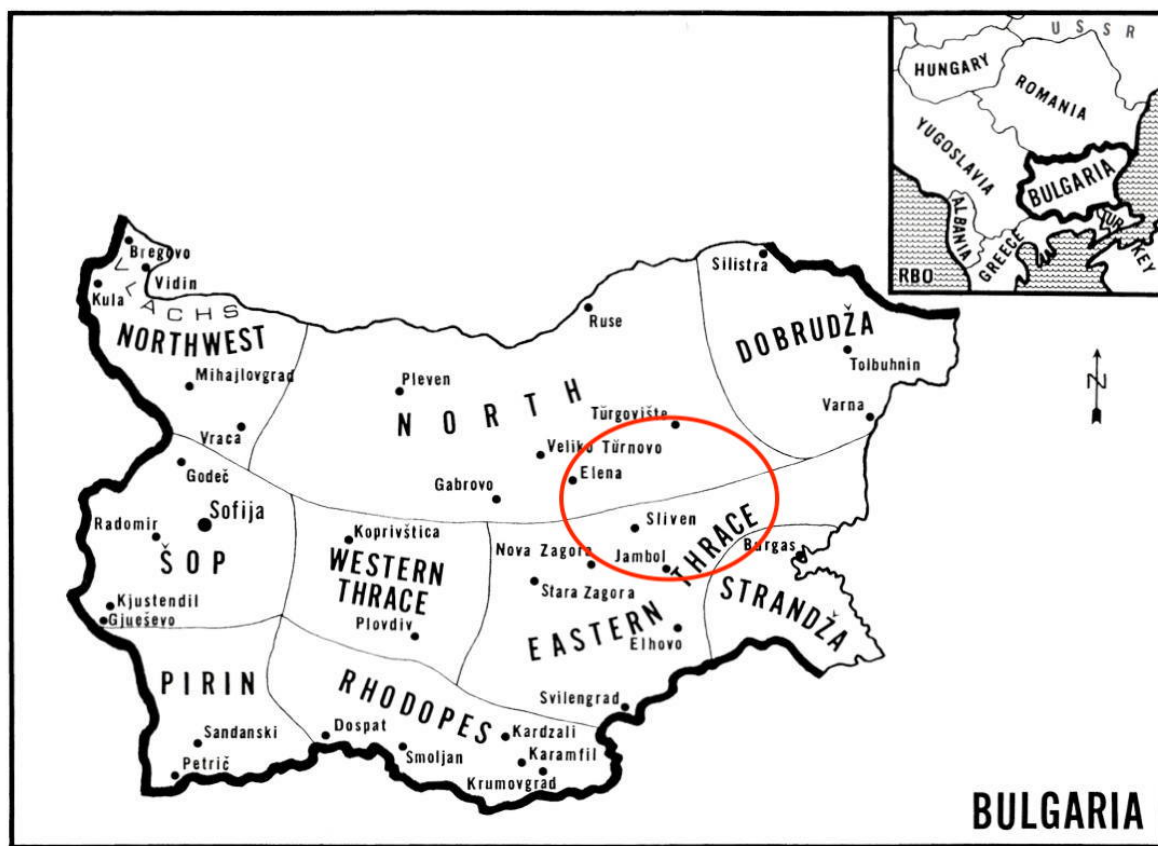
♩ = 63

The musical score is written for a single melodic line in 16/8 time. It begins with a treble clef and a key signature of three flats (B-flat major/C minor). The tempo is marked as ♩ = 63. The score consists of 11 systems of music, each with a treble clef and a key signature of three flats. The first system includes a 16-measure rest followed by the melody. Chords are indicated below the staff: Fm, Bbm, C, Bbm, C, Fm, Bbm, Bbm, C, Fm, Bbm, Cm, Eb, Fm, Cm, Bb, Cm, Bbm, Cm, D, Gm, Cm, D, Gm, Cm, and D. The score features several repeat signs with first and second endings. The piece concludes with a double bar line and a repeat sign, followed by the instruction "D.C. al coda". A separate "coda" section follows, starting with a treble clef and a key signature of two flats (B-flat major/C minor), and ending with a double bar line and a repeat sign. The tempo marking "rit." is placed above the final measure of the coda.

МЪДРО

MÂDRO

(*Paju Pašata*) from the town of Kotel, **Central Bulgaria**





# Povlekana

(Bulgaria)

Povlekana is derived from the verb "povličkam" or "povleka" (to drag or to sweep). The dance got its name because of the shuffling, brushing movements of the ft. Different variations of this dance are done in the villages of the district of the town of Silistra, Dobrudža. They sometimes have different names like Brânsicervul (brushing with the shoe) or Sej sej bob. Povlekana was learned by Jaap Leegwater in February, 1983 from the dancers of the village of Ajdemir, Silistra district, Dobrudža. The dance has three patterns: "Osnovno" (basic), "Žensko" (women's variation), and "Mâsko" (man's variation). They are alternated on the command of the first dancer and performed by men and women together.

Pronunciation: pohv-LEH-kah-nah

Cassette: Folk dances from Bulgaria, UOP Folk Dance Camp 2000, Side A/5  
Folk Dances from Bulgaria - JL1986.01,

Rhythm: 7/8 meter: 1-2, 1-2, 1-2-3, counted here as 1, 2, 3.

Formation: Open circle, hands in front-basket hold, L over.

Styling: *Dobrudžanski*: low and small steps, most done with the wt on full ft. Knees are slightly bent.

Meas Pattern

8 meas INTRODUCTION

## PART 1. "OSNOVNO"

- 1 Facing ctr, step fwd on L (cts 1-3).
  - 2 Step back on R (cts 1-2); step on L beside R, quickly taking wt off R (ct 3).
  - 3 Step on R to R (cts 1-2); repeat meas 2, ct 3 (ct 3).
  - 4 Step o R to R (cts 1-2); close L to R without wt (ct 3).
- Repeat Part 1 until the command for the next part is given.

## PART 2. "ŽENSKO"

- 1 Step fwd on L (ct 1); stamp R with instep behind L heel, no wt (ct 2); step back on R (ct 3).
  - 2 Facing ctr, step bkwd on L (ct 1); strike R ft on floor and brush it fwd (ct 2); stamp R ft fwd with wt (ct 3).
  - 3 Three small steps fwd L, R, L (cts 1,2,3).
  - 4 Close and stamp R without wt next to L (cts 1-2); step bkwd on R (ct 3).
- Repeat Part 2 until the command for the next part is given.

## PART 3. "MÂSKO"

- 1 Step fwd on L (ct 1); stamp R with instep behind L heel, no wt (ct 2); step back on R (ct 3).
  - 2 Repeat Part 2, meas 2, cts 1, 2 (cts 1,2); stamp R fwd with a big step (ct 3).
  - 3 Rise on ball of R, lifting L knee in front (ct 1); strike L on floor and brush it fwd without wt (ct 2); stamp fwd on L with wt (ct 3).
  - 4 Stamp on R next to L without wt (cts 1-2); step bkwd on R (ct 3).
- Repeat Part 3 until the command for the next part is given.

Dance description by Jaap Leegwater, © 1983

Presented by Jaap Leegwater

# Повлекана

Добруджанската тройка

# Povlekana

Dobrudžanskata trojka

♩ = 95

G Dm Am G C G Dm Am

Dm Em F G C Dm Em Am Dm Am *fine*

Am

C G Am G C G C

G Am G F G Dm Am

Am Dm Am

Dm D Dm Em Am

G C Dm Am

ПОВЛЕКАНА

POVLEKANA

from the village of Srebârna, Silistrenski district in **Dobrudža**



TRAKIJSKA RÂČENICA  
(Bulgaria)

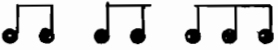

Râčenica ("dance with hand and arm movements") is from the ethnographical region of Trakija (Thrace) in Bulgaria. This Râčenica is representative of Central Bulgaria. It is done individually in the dance circle without holding hands, allowing the dancer optimal freedom for hand and arm gestures (as a Edinična or Solova Râčenica), or with joining hands in line (Horo-Râčenica or Na Horo).

The pattern described here is the most basic and popular one and also demonstrates the almost lyrical and "down-to-earth" quality of the Thracian or Trakijski dance style.

Learned by Jaap Leegwater from Dimitâr Dojčinov at the State Choreographers School in Plovdiv, Bulgaria in 1972 and 1975.

Pronunciation: trah-KEE-skah ruh-cheh-NEE-tsah

Music: LP/Cassette "Folk Dances from Bulgaria" Vol 4.  
JL 1988.02 Side A/2 7/8 meter

Rhythm: 7/8  counted here as  1, 2, 3

Style: Trakijski - slight knee bent pos. Steps are mainly done on the whole ft.

Formation: Open of half circle. Hands joined in "W" pos.

Description of Basic Step

Meas Pattern

"Râčenica - step in Thracian style"

Facing ctr, dancing in place. This step has the character of a "Pas-de-Basque" and is performed in a slight knee bent pos, "demi-plie."

1 Low leap onto R ft (ct 1); step on ball of L ft next to R toes, wt is now momentarily on L ft and the knees are almost straight (ct 2); low leap ("fall") onto R ft, bending R knee (ct 3).

Described here is a Râčenica RLR. A Râčenica LRL starts with the L ft. This step can be performed in all directions.

Description of The Dance

1 Facing and moving in LOD, small lift on L ft extending R leg fwd (ct ah); step on R ft, bending R knee (cts 1-2) hop on R ft (ct 3).

2 Repeat meas 1 with opp ftwk.

3-4 Two Râčenica-steps RLR and LRL.

5 Turning face ctr, leap onto R ft sdwd R, swinging both arms down (cts 1-2); step on L ft behind across R, bending L knee and swing arms bkwd (ct 3).

6-7 Facing and moving twd ctr, repeat meas 1-2, swinging arms up to "W" pos on ct 1 of meas 6.

8 Facing ctr, moving bkwd, repeat meas 1.

TRAKIJSKA RACENICA (cont'd)

- 9 Facing ctr, moving sdwd L, small lift on R ft, moving L ft sdwd L close along the floor and gently rock the upper part of the body to sdwd L (ct 1); step on L ft, straightening body and taking R ft off floor (ct 2); step on R ft next to L, taking L of floor (ct 3).
- 10 Repeat meas 9.
- 11-14 Repeat meas 5-8 with opp ftwk and direction.
- 15-16 Facing ctr, dancing in place, two Râćenica-steps RLR and LRL, swinging arms up to "W"pos on ct 1 of meas 15.

Notes by Jaap Leegwater

Presented by Jaap Leegwater

PART 1 “TRAKIJSKA RACENICA”

See the separate dancenotes of “Trakijaska Racenica”

PART II SOLO RACENICA

This part consists of a few typical hand and arm movements of the solo Racenica

MEAS CT PART 2a ELIPS “ARMS SWING AND CLAPS”

- 1 Facing ctr, hands free and arms low,  
moving diag L tw ctr  
one Trakijaska Racenica step RLR, swinging arms fwd low and behind
- 2 moving diag R tw ctr,  
one Trakijaska Racenica step LRL, swinging arms fwd low and behind
- 3 moving diag R bkw  
Trakijaska Racenica step RLR, swinging arms fwd low and behind  
moving diag L tw ctr
- 4 moving diag L bkwd and slightly sdwd L,  
one Trakijaska Racenica step LRL, swinging arms fwd low and behind
- 5-16 Repeat action of meas 1-4 three more times

PART 2b ELIPS “ARMS SWING AND CLAPS”

Repeat directions and footwork of Part 2a

- 1 Clap in both hands in front of the body on cts 1-3 of meas
- 2 Clap in both hands in front of the body  
swing both arms fwd  
swing both arm bkw low
- 3-4 repeat meas 3-4of Part 2a
- 5-16 Repeat action of meas 1-4 three more times

MEAS CT PART 3 “V- SHAPE” FIGURE “HAND PALMS FLEXED”

- 1 Facing ctr, L hand at waist, R arm low  
moving tw ctr with one Trakijska Racenica step RLR  
“scooping R hand flexed from low to fwd up
- 2 moving tw ctr with one Trakijska Racenica step LRL  
continue R hand movement to fwd high  
moving L hand flexed next to R hand (on ct 3)
- 3 moving bkwd away from ctr with one Trakijska Racenica step RLR  
1 simultaneously moving R hand slight up and L hand slightly down  
2 simultaneously moving R hand slight down and L hand slightly up  
3 simultaneously moving R hand slight up and L hand slightly down
- 4 moving bkwd away from ctr with one Trakijska Racenica step LRL  
repeat hand movements of meas 3
- 5-8 repeat action of meas 1-4
- 9-12 repeat action of meas 1-4 moving diag L twd ctr and back
- 13-16 repeat action of meas 1-4 moving diag R twd ctr and back
- 17-32 repeat meas 1-16



Dancenotes by Jaap Leegwater  
Introduced by Jaap Leegwater & Mea Nordenfelt at the 2019 Lyrids Folk Dance Festival,  
Vancouver, Columbia B.C.

# Милевска рѣченица

Петко Дачев

# Milevska rãčenica

Petko Dačev

The musical score is written in treble clef with a key signature of one sharp (F#) and a 7/16 time signature. It consists of seven systems of music, each with a starting measure number and a series of chords. The first system (measures 1-4) is marked with a '2x' repeat sign on the right. The second system (measures 6-9) includes a trill (tr) and a fermata (f). The third system (measures 11-14) includes first, second, and fourth endings. The fourth system (measures 17-20) includes first and second endings. The fifth system (measures 22-25) includes first and second endings. The sixth system (measures 26-29) includes first and second endings. The seventh system (measures 31-34) includes first, second, and fourth endings. The chords used are C, D, G, Am, Em, and E.

16 C D G G 2x

6 D G Am Em

11 Am Em Am Em Em Em 1, 3 2 4

17 E 1, 3 2, 4

22 Em Am Em

26 Am Em Em Em 1 2

31 Am Em Am Em Em 1, 2, 3 4



# ТРАКИЙСКА РЪЧЕНИЦА

## TRAKIJSKA RÂČENICA

from the ethnographic region of **Trakia**

