

Dobrudzanska Reka (Bulgaria)

Camille Brochu, of Montreal, learned Dobrudzanska Reka (doh-bruh-SHAHN-skah RUH-kah) from "Ansamble Sredec, in Sofie, Bulgaria during the summer of 1968. The dance as learned by Mlle. Brochu was choreographed for and performed only by women. However, Dobrudzan men also dance rekas - a generic term referring to dances which involve hand movements. "Reka" translates to "hands". Yves Moreau presented the dance at the 1968 Kolo Festival, San Francisco, California.

RECORD: XOP0 X-319A (45). Must be slowed down. 2/4 meter

FORMATION: W only in short lines of 6 to 8 dancers. Hands joined at shldr level, "W" pos. Hands back near shldrs, not pushed twd. Face slightly R of ctr, wt on L ft.

STEPS: Basic Step (1 meas to complete): With a preparatory lift on ball of L ft, step on ball of R ft (ct 1); takewt on full R ft as L full ft stamps beside R, both knees bent (ct &); repeat with opp ftwk, including preparatory lift (cts 2,&). Throughout dance the Basic Step always begins by stepping onto R ft for ct 1 of meas involved. There is more emphasis on lift of body from ball of supporting ft than in covering distance. Body bends from waist twd side of stamping ft - the head and shldrs tip from side to side as a result of bending at the waist. The hands remain in orif pos - do not pump up and down. The emphasis of the steps is more vertical than horizontal; the ball of the ft contacts the the floor first. However, the stamps are firm and done with full ft.

STYLING: The W of Dobrudza dance with simplicity and calmness and, at the same time, exhibit strength and firmness. There is contrast throughout the dance between soft lyricism and sharp, quick, strong movements. The W occasionally shout in a high-pitched voice "ju-ju-ju-ju-ju-ju-ju", stressing the 7th shout (yew).

MUSIC 2/4

PATTERN

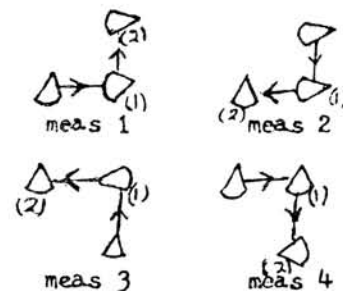
Measures

- 4 INTRODUCTION. No action.
- I. ENTRANCE. This Fig is never repeated.
- 1-16 With 16 Basic Steps move in LOD.
- II. SOLO

Release hands, put fists on hips (do not break wrists), face ctr, use Basic Step throughout. The area of movement is confined within a radius of a normal-sized step from the starting point (R,L, fwd, or back) in a continuous, smooth, flowing manner. The sharp angles indicated by the line drawings are specific only as points of reference. The points of the symbols indicate direction of facing.

- 1 During the preparatory lift, beg to turn 1/4 CW and end facing LOD (cts 1,&); move twd ctr L shldr leading (cts 2,&).
- 2 Retrace steps.
- 3 Turn 1/4 CCW and move twd ctr, R shldr leading (cts 1,&); turn 1/4 CW to face twd ctr and move to L (cts 2,&).
- 4 Retrace steps, but turn to face RLOD on ct 2.
- 5-16 Repeat meas 1-4, 3 more times (4 in all). Each repeat of meas 1, ct 1 involves a 1/2 turn CW to face LOD.

CENTER



III. MOVING SIDEWARD

Join hands down at sides, elbows locked. Face ctr exactly, but move LOD.

- 1 Step on R to R, arms thrust bkwd (ct 1); step on L across in front of R, arms brought fwd but not high (ct &); repeat for cts 2,&.
- 2 Step on R to R, arms thrust bkwd (ct 1); stamp L beside R, no wt, arms fwd (ct &); step on L to L, arms thrust bkwd (ct 2); stamp R beside L, no wt, arms fwd (ct &).
- 3-16 Repeat meas 1-2, 7 more times (8 in all). The arm swings are short, tense, and strong; elbows remain locked.

IV. MOVING FORWARD

- 1-2 Face ctr and move fwd with 2 Basic Steps. Arms swing fwd on ct 1, bkwd on ct 2 and are much more relaxed than in Fig III. Head tips from side to side (same side as stamping ft), but this action must be natural and not forced and is achieved only after great familiarity with ftwk, arm motions, and mood of dance.
- 3 Hop on L, simultaneously raising hands up at about a 45° angle from shldr (ct 1); stamp R beside L, no wt (ct &); leap onto R in place (ct 2); stamp L beside R, no wt (ct &).
- 4 Leap onto L in place (ct 1); stamp R beside L, no wt (ct &); stamp R again, no wt, bring hands down sharply to "W" pos (ct 2).
- 5-16 Repeat meas 1-4, 3 more times (4 in all). Always move fwd twd ctr on first two meas of the Fig.

V. BASIC AND STAMPS

- 1-2 With hands raised high, elbows fairly straight, face R of ctr, move in LOD with one Basic Step. Turn to face L of ctr, move bkwd in LOD with one Basic Step. Bring hands sharply to "W" pos on & of ct 2.
- 3 Turn to face R of ctr and move in LOD with one Basic Step. Push hands up, fwd, swing down and bkwd on cts 1,&,2; swing fwd (not high) (ct &).
- 4 Stamp R beside L, no wt, arms thrust bkwd (ct 1); arms fwd (ct &); repeat for cts 2,&. Arm motions are again sharp and tense as in Fig III.
- 5-16 Repeat meas 1-4, 3 more times (4 in all).

VI. FINALE

- 1 Face ctr and move fwd with one Basic Step. Arms swing fwd on ct 1, bkwd on ct 2 with soft motion as in Fig IV.
- 2 Step bkwd on R (ct 1); close L to R (ct &); step fwd on R (ct 2); scuff L heel fwd, rising on ball of R ft (ct &). Arms swing rhythmically as in meas 1 (fwd on ct 1, bkwd on ct 2). On "scuff" arms beg to come up fwd.
- 3 Turning to face slightly L of ctr, step on L to L, hands high (ct 1); stamp R beside L, no wt, bring hands sharply to "W" pos (ct &); facing ctr, step bkwd onto ball of R ft, knee straight (L ft stays in place and may turn in slightly as body turns to face ctr), extend arms fwd at shldr level, elbows almost straight (ct 2); hold (ct &). There is no exaggerated movement of arms or head. Total wt is on ball of R ft on cts 2,&.
- 4 Take wt on L ft in place, hands start to come back to "W" pos (ct 1); stamp R beside L, no wt, hands in "W" pos (ct &); hands go up a little (ct ah); stamp R beside L, no wt, hands come back to "W" pos (ct 2); hold (ct &). The hand motions are short and sharp.
- 5-16 Repeat meas 1-4, 3 more times (4 in all).

Dance repeats from Fig II.

Notes by Virginia Wilder in collaboration with Camille Brochu, August, 1972, Ben Lomond, CA. Reviewed with Yves Moreau at Kolo Festival, San Francisco, 1976, and approved by him.