

Dobrudžanska Ruka

Pronunciation: doh-brood-DZHANS-kah RUH-kah *Translation:* Arms of Dobrudža (dialect) *Presented by:* Autumn Leaves 18, Sue Williard, 2011 *Source:* Dick Oakes learned this dance from Yves Moreau who learned it from Camille Brochu of Montréal, Québec. It was taught at the 1968 California Kolo Festival. *Background:* Camille learned the dance in Sofia, Bulgaria, from the Ansambl Sredec during the summer of 1968. Yves later worked on the dance in Sofia and these notes reflect additions to the original description. Although choreographed for stage in Sofia, the steps and style are based on those movements found in the Dobrudžan Ethnographic region of Bulgaria. Yves also found that a Dobrudžan men's dance complimented this women's dance on stage. *Formation:* Open circle of W with hands joined and held at shoulder height in "W" position. *Meter/Rhythm:* 2/4 *Steps/Style:* The women of Dobrudža dance with much feeling but with much more calm and simplicity than the men. Head movements and slight twists of the shoulders are present in the dance and the hands are in constant motion, which is why the dance is referred to by the name "Rūka." Women of Dobrudža often shout a rolling ululating call: "lju-lju-lju-lju-lju..." (pronounced "lyoo"). Steps are soft, delicate and feminine at all times, without hard stamps or jerky movements. Both of the recommended recordings should be slowed slightly. *Introduction:* No action during the musical introduction

Measure	Count	FIG 1. W position	Measure	Count	FIG 2. Hands on hips
1	1	Facing slightly and moving R, step up onto ball of R	1	1	Facing center with hands on hips, fingers FWD, step R, turning to face diagonally R
	&	Softly lowering R heel, lightly stamp L next to R		&	Lightly stamp L next to R
	2	Step up onto ball of L	2	2	Still facing diagonally R, step L slightly SDWD
	&	Softly lowering L heel, lightly stamp R next to L		&	Lightly stamp R next to L
2-16	—	Repeat action of measure 1 fifteen more times NOTE: All through this figure the hands are marking time with a slight down-up motion with the steps as the hips are swung from side-to-side over the active step.	2	1	Still facing diagonally R, step R slightly SDWD
				&	Lightly stamp R next to L
			2	2	Turning to face FWD, step L
				&	Lightly stamp R next to L
			3	1	Turning to face diagonally L, step R
				&	Stamp L next to R
			2	2	Turning to face center, step L
				&	Lightly stamp L next to R
			4	1	Still facing center, step R slightly SDWD
				&	Lightly stamp L next to R
			2	2	Turning to face L, step L
				&	Lightly stamp R next to L
			5-16		Turning half turn CW to again face diagonally R, repeat action of measures 1-4 three more times

NOTE: As in FIG 1, the hips are swung from side-to-side over the active step. In addition, the upper body tends to precede the lower body as the dancers turn to face a new direction, giving the figure a fluidity of motion. For ease in remembering, the number of steps for each direction change are 3-1-1-2-1.



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Measure	Count	FIG 3. Hands in “V” position
1	1	Facing center with hands joined down in V position, step R SDWD, swinging hands BKWD
	&	Step L across in front of R, swinging hands low FWD
	2	Step R SDWD, swinging hands BKWD
	&	Step L across in front of R, swinging low FWD
2	1	Step R SDWD, swinging hands BKWD
	&	Lightly stamp L next to R, swinging hands low FWD
	2	Step L SDWD, swinging hands BKWD
	&	Lightly stamp R next to L, swinging hands low FWD
3–16	—	Repeat action of measures 1–2 seven more times

NOTE: The hips are swung from side-to-side over the active step on measures 2, 4, 6, 8

Measure	Count	FIG 4. Hands high
1	1	Repeat steps on FIG. 1, measure 1, with hands moving as follows: Bring hands FWD from shoulder height and down slowly
	&	Continue bringing hands down so they are adjacent to hips
	2	Swing hands BKWD
	&	Begin swinging hands FWD so they are adjacent to hips
2	1	Repeat steps of FIG. 1, measure 2, with hands moving as follows: Swing hands low FWD
	&	Begin swinging hands BKWD so they are adjacent to hips
	2	Swing hands BKWD
	&	Begin swinging hands FWD so they are adjacent to hips
		NOTE: Arm movements are smooth throughout.
3	1	Swinging hands quickly upward to about a 50° angle with straight arms (no bend to elbows), hop L in place
	&	Lightly stamp R next to L

2		Step R in place
&		Lightly stamp L next to R
4	1	Step L in place
&		Lightly stamp R next to L
2		Lightly stamp R next to L again, bringing hands to shoulder height in W position
&		Pause
5–16	—	Repeat action of measures 1–4 three more times

Measure	Count	FIG 5. Hands high and swaying
1	1	Bring hands up to about a 50° angle, but this time with elbows slightly bent and facing slightly and moving R, repeat action of FIG 1, measure 1, in LOD with hands swaying as follows: Begin slight sway of hands to R
	&	Complete slight sway of hands to R
	2	Begin slight sway of hands to L
	&	Complete slight sway of hands to L
2	1	Turning to face slightly to L, but continuing in LOD, repeat action of FIG. 1, measure 2 BKWD, with hands swaying as follows: Begin slight sway of hands to R
	&	Complete slight sway of hands to R
	2	Begin slight sway of hands to L
	&	Bring hands to shoulder height in W position
3	1	Facing center, step R slightly SDWD, bringing hands farther downward as elbows more BKWD into a low W position
	&	Sharply brush L low FWD as hands are brought FWD straight out from shoulders
	2	Step L in place as hands are brought down and BKWD
	&	Swing hands low FWD
4	1	Lightly stamp R in place as hands are swung BKWD
	&	Swing hands low FWD
	2	Lightly stamp R in place again as hands are swung BKWD
	&	Begin swinging hands upward
5–16	—	Repeat action of measures 1–4 three more times

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Measure	Count	FIG 6. Hands extend diagonally forward to left
1	—	Repeat action of FIG. 5, measure 1
2	1	Step R BKWD
	&	Step L next to R
	2	Step R FWD
	&	Lightly stamp L next to R
		NOTE: Hand movements for measures 1–2 are the same as FIG. 5, measures 1–2
3	1	Low leap onto L in place, bringing hands up high
	&	Lightly stamp R next to L, bringing hands down to shoulder height in W position
	2	Step diagonally BKWD R, leaving left toe in contact with floor and turned inward (pigeon-toed) as hands are stretched FWD diagonally to L and head and eyes look out over hands diagonally L
	&	Pause
4	1	Step L diagonally FWD to L, bringing hands in an arc into W position at shoulder height
	&	Lightly stamp R next to L as hands are moved in a slightly down-up motion
	2	Lightly stamp R next to L again as hands are moved in a slightly down-up motion
	&	Pause
5–16	—	Repeat action of measures 1–4 three more times
		REPEAT action of FIG. 2, 3, 4, 5 and 6 to end of music.

NOTE: It is nearly impossible in this type of dance notation to fully describe and break down all the various hand, shoulder and head movements that form part of the typical style as dance by the women of Dobrudža.

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