

Gjuševska Râčenica

Source: Yves Moreau learned this dance in Bulgaria in 1966 from Nasko Vassilev and introduced it to folk dancers in the USA.

Translation: Small handkerchief from Gjusevo. *Pronunciation:* gyoo-SHEV-ska ru-che-NEE-tsa *Rhythm:* 7/16 meter. Counted as quick-quick slow (2+2+3=7). *Background:* The village of Gjusevo is located in a high mountain range about five kilometres from the former Yugoslavian border between Kjustendil and Kriva Palanka, and within the Sop region. The “ruchentitsa” is probably the most widespread dance form in Bulgaria and can be performed in solos, couples, trios or in mixed or segregated lines. *Formation:* Mixed short lines with hands held in belt hod, with left arm over right or hands joined in “V” position. No introduction. *Step:* Sop-Style Pas de Basque—Step slightly SDWD w/small sharp raising of bent free knee (1), step free foot in front of supporting foot w/small sharp lift of bent free knee (2), step free foot in place with small sharp lift of free knee.

Measure	Count	FIG. 1	Measure	Count	FIG. 2
1	1	Facing L in RLOD, but moving BKWD in LOD, hop L	1	1	Facing and moving toward center, take a small bounce on L, pushing partial weight onto ball of R foot extended to R
	2, 3	2 steps BKWD (R, L)		2, 3	Small bounce on L, w/R still touching floor out to R; Small leap FWD onto R
2	1, 2, 3	REPEAT measure 1, FIG. 1			
3	1	Turning to face center, step R SDWD	2	1, 2, 3	REPEAT measure 1, FIG. 2 w/opposite footwork
	2, 3	Step L across R; Step R SDWD			
4	1, 2, 3	Step L in back of R; Step R SDWD; Step L across R	3–4	—	REPEAT measures 1–2
5	1, 2, 3	Step R SDWD; Step L next to R heel; Step in place R	5	1	Moving BKWD, away from center, make a small bounce on L, pushing partial weight onto ball of R extended to R
6	1	Hop R, lifting L leg up and slightly across in front w/a small circular motion		2, 3	Small bounce on L, w/R still touching floor out to R; Small leap BKWD onto R
	2, 3	Step L next to R; Step R next to L	6	1, 2, 3	REPEAT measure 5, FIG. 2 w/opposite footwork
7	1, 2, 3	REPEAT measure 6, FIG. 1			
8	1, 2	Turning to face diagonally L, step L; Step BKWD R	7–8	—	REPEAT measure 5–6, FIG. 2
	3	Leaving R in place and bending knees slightly, step in place L (take partial weight on both feet while leaning slightly FWD)	9–16	—	REPEAT measures 1–8, FIG. 2
9–15	—	REPEAT measures 1–7, FIG. 1			
16	1, 2, 3	REPEAT measure 8, but remain facing center and do NOT lean FWD.			

Figures 3, 4 and variation continued on next page...

Gjuševska Râčenica continued

Measure	Count	FIG. 3	Measure	Count	FIG. 4
1	1, 2, 3	Hop L, extending R diagonally to R in air; hop L, bringing R in back of L calf	1	1, 2	Facing slightly R, hop L touching R heel to floor diagonally to R
2	1, 2, 3	Step R in back of L; Step L slightly SDWD; Step R across L		3	Bringing R heel to shin (W: low / M: w/knee turned out and thigh parallel to floor)
3-4	—	REPEAT measures 1-2, FIG. 3 w/opposite footwork	2	1, 2, 3	Hop L; Step R next to L; Step L across R w/ quick bend of supporting knee and leaving R back in place
5-8	—	REPEAT measures 1-4	3	1, 2	Step R BKWD in place; Step L next to R
9	1, 2, 3	Small "Sop-Style Pas de Basque R		3	Turning to face slightly L, step R across L, w/ quick bend of supporting knee
10	1, 2, 3	Small "Sop-Style Pas de Basque L	4-6	—	REPEAT measures 1-3, FIG. 4 w/opposite footwork
11	1, 2, 3	Step FWD R; Hop R, bringing L knee up in front w/slight body twist to R	7	1, 2, 3	REPEAT measure 1
12	1, 2, 3	REPEAT measure 11, FIG. 3 w/opposite footwork	8	1, 2, 3	Facing center w/feet together, dance 3 small bounces in place on heels
13-14	—	REPEAT measures 9-10, FIG. 3	9-12	—	REPEAT measures 5-8, FIG. 2 moving BKWD
15	1, 2, 3	Bending slightly FWD, dance small scissor-steps (step in place R extending L low and FWD)	13-15	—	REPEAT measures 1-3, FIG. 4, but end facing to L in RLOD
16	1, 2, 3	REPEAT measure 15, FIG. 3 w/opposite footwork	16	1, 2, 3	Facing to L w/feet together, dance three small bounces in place, leaning over slightly on third bounce

VARIATIONS

FIG. 2: On measures 14-16, as dancers move BKWD, they may raise their elbows behind and squeeze the ends of the line toward the middle.

FIG. 3: On measures 1, 3, 5, and 7 dancers may lean away and look toward the extended leg. On measure 8, dancers then spread out to normal belt-hold position. On measure 9-10, Pas de Basque steps may move slightly FWD and then on measures 11-12 will become large.