

# Srèshnatata

(Thrace, Bulgaria)

From the Stràndzha Mountains in Thrace, this kind of dance called, "Kàshtni Horà" ("Dances at home"), are enjoyed during familie celebrations. Because of that, the form of the dance is comfortable for a big room or a garden.

Pronunciation:

CD: IBLD#8, "Bulgarian Folk Dances—Summer 2001," Band 7. 2/4 meter

Cassette: "Bulgarian Folk Dances—Summer 2001," Side A/7.

Formation: Dancers form a square with 4 lines facing each other. The best number of M and W in one line is 3 or 4. Hands are held in front basket hold, no connection between lines. 2 opp lines—numbers 1 and 3—start the dance going twd each other to meet in the ctr, while the other 2 lines—lines 2 and 4—wait dancing in place. Numbers 2 and 4 repeat the same figure as 1 and 3.

## Meas

## Pattern

16 meas INTRODUCTION. No action.

### PATTERN (lines 1 and 3)

- 1 Facing ctr, step fwd on R (ct 1); hop fwd on R (ct 2).
- 2 Step fwd on L (ct 1); hop fwd on L (ct 2).
- 3 Leap fwd onto R (ct 1); leap fwd onto L (ct 2).
- 4 Repeat meas 3, moving fwd.
- 5 Step on R in place (ct 1); crossing L ft with straight knee in front of R ft, hop on R in place (ct 2).
- 6 Repeat meas 5 with opp ftwk.
- 7 Low leap onto R in place (ct 1); low leap onto L in place (ct &); low leap onto R in place (ct 2).
- 8 Leap onto L in place (ct 1); stamp R heel next to L ft, no wt (ct 2).
- 9-12 Repeat meas 1-4 moving bkwd.
- 13-16 Repeat meas 5-8 in place.
- 17-20 Repeat meas 1-4 while turning whole line CCW, ending facing ctr.
- 21-24 Repeat meas 5-8 in place.
- 25-32 Repeat meas 9-12.

### PATTERN (lines 2 and 4)

- 1-8 Dance in place.
- 9-40 Repeat pattern for lines 1 and 3, meas 1-32.

All dancers repeat meas 1-32 to end of music, but lines 1 and 3 start immediately, and lines 2 and 4 start 8 meas later.

Presented by Iliana Bozhanova

*Sreshnatata*

The musical score for "Sreshnatata" is written in a single melodic line on a treble clef staff with a key signature of one sharp (F#) and a 2/4 time signature. The piece is divided into several sections:

- Section 1:** Measures 1-4. Chords: D, D, A, A, D, A, D, A. Includes triplets and first endings.
- Section 2:** Measures 5-8. Chords: D, G, D, A7, D. Includes first and second endings.
- Section 3:** Measures 9-12. Chords: D, G, G, A, A, D, A7. Includes triplets and first and second endings.
- Section 4:** Measures 13-16. Chords: A, A, A, A, D, G, A, A, A. Includes a triplet.
- Section 5:** Measures 17-20. Chords: G, D, G, A, gm, gm, A, D. Includes a fourth ending.
- Section 6:** Measures 21-24. Chords: A, A, A, A, A, A, A. Includes triplets and first and second endings.
- Section 7 (Kaval):** Measures 25-32. Chords: D, D, cm, D, cm, cm, cm, D, D, D, cm, D. Includes a key signature change to one flat (Bb) and a double bar line with repeat sign.
- Section 8 (Gayda):** Measures 33-36. Chords: cm, cm, d, d, cm, dm, cm, dm, cm, dm. Includes a double bar line with repeat sign.

Srèshnatata—continued

The musical score consists of six staves of music in a single system. The key signature has one sharp (F#) and the time signature is 3/4. The music features a mix of eighth and sixteenth notes, with many triplets. Chords are indicated by letters G, C, D, D7, cm, and dm. The score includes first and second endings, a repeat sign, and a double bar line with repeat dots. The piece concludes with the word "Fine".

Staff 1:  $\frac{1}{3}$  cm dm cm D |  $\frac{2}{4}$  7 D cm D | D (triplet) D (triplet)

Staff 2: 1 cm D | 2 cm D | 8 G (triplet) G (triplet) D D

Staff 3: G D G G D G C G D<sup>3</sup> D G

Staff 4: 9 G C G D G G C C D D

Staff 5: G D<sup>7</sup> G G | 10 G G D D

Staff 6: G D G G D G C | 1 D G | 2 D G | G D<sup>7</sup> Fine