# Hora din pusta banatului

From the region of Banat, Romania
Presented by Sonia Dion & Cristian Florescu

There are two large families of dances in Romania, called *Sârba* and *Hora*. The *Hora* is certainly the most popular and most widespread form of dance, being found in every region. Its popularity is partly because the number of dancers, men or women, is unlimited and anyone can join the circle, no matter what their dance level is. The term *Hora* is also synonymous with "ball" (for example, the Sunday festival in a particular village), at which the *Hora* is not necessarily danced.

Usually the *Hora* is danced in a large closed circle with hands held in the W position. However, in some areas (northern Oltenia and Banat), the dance is done in an open circle with a leader who may chose to take the line into a spiral.

The particular feature of *Horă din pusta Banatului* is the musical interpretation. Although the sequence of steps stays the same, the melodic line changes as the pace becomes faster and faster.

**Formation:** open mixed circle
**Position:** hands joined, right arm down in front, left arm bent (from elbow) in back.
 Facing directly and moving in LOD.
**Pronunciation:** HOH-ruh deen poos-TAH bah-nah-TOO-loo-ee
**Music:** *Sonia Dion & Cristian Florescu Romanian Realm Vol. 2*, Band 6

**<u>Basic step</u>:**

Meas.    Count

| Meas. | Count | |
|---|---|---|
| **1** | 1 | Step fwd on R |
| | & | Close L ft near R (with wt) |
| | 2 | Step fwd on R |
| | (1&2 = one two-step) | |
| **2** | Repeat meas. **1** with opp ftwk | |
| **3** | 1 | Step fwd on R |
| | 2 | Step fwd on L |

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Meter: 2/4          Pattern of *Hora din pusta banatului*
- - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - -
Meas.    Count

**1-16**          **<u>Introduction</u>** (no action)

**<u>Melody A</u>**
(8 x 16 meas.)

Style: The steps are very small and gliding (no bouncing), body straight and with a very proud attitude.
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Meter: 2/4          Pattern of *Hora din pusta banatului* (continued)
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Meas.    Count

## Melody B

Hands joined in W pos. moving in LOD but facing center (slightly
          diag. to the right) (same hand position for melodies **B**, **C** and
**D**)

(6 x 16 meas.)

Style: The steps are more energetic, bouncing, and the two-steps change to running
two-steps.

Note: This melody begins with the 2 walking steps of the basic step, but they will change to light
running steps afterwards.


## Melody C
(2 x 16 meas.)

Style: The running two-steps change to pas-de-basque, almost the same style as
          melody B but faster.

Note: This melody begins also with 2 running steps.


## Melody D (Sârba)
(4 x 16 meas.)

Style: The steps are very, very energetic, sharp and quick. The running two-steps
          are smaller and very fast.

Note: This melody begins with the L running two-steps.

**Variation for melody D:** Use the basic step or the basic step described below.

Basic step description
Meas.    Count

| Meas. | Count | |
|---|---|---|
| **1** | 1 | Step on L in place and raise R ft in front of L shin |
| | 2 | Wt still on L, knee bent and pumps slightly while R leg describes very small fwd bicycle. |
| **2** | | Do 2 running steps (small) starting with R ft (R, L). |
| **3** | | Repeat meas. **1** with opp ftwk |


Final pattern:

Basic steps throughout (with styles and variation as noted).


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