

Horaca la Mahala

(Romanian Gypsy)

Horaca la Mahala (“Horaas done in the Gypsy Neighborhood”) is a Gypsy version of the Romanian Hora. Lee Otterholt (who wrote this dance description, used by permission; Thanks Lee!) learned this dance from Mihai David who learned it from Rrom (“Gypsies”) in Romania. We, Jane and I, learned it from Lee, spring, 2011

Pronunciation: HOH-ra ka la ma-HA-la

Music: 4/4 meter CD

Formation: Open circle, hands held together high (“W” position)

Steps & Styling Lively

Meas 4/4 meter

Pattern

INTRODUCTION. No action.

I. FIGURE I

- 1 Facing and moving twdctr: Step fwd on R ft, hands stretch fwd (1), step fwd on L ft, hands swing back behind body(2), step fwd on R ft, hands swing fwd to hip height, elbows straight(3), touch ball of L ft next to R ft, bending elbows so hands come straight back to position near hips (4).
- 2 Facing ctr and moving away from ctr: Step bkws on L ft, stretching arms fwd at hip height (1), step bkws on R ft, bending elbows so hands come straight back to position near hips(2), step bkws on L ft, stretching arms fwd at hip height (3), touch R ft next to L, bending elbows so hands come straight back to position near hips (4). *(In other words, the arms make a “sawing” motion, with the accent on the “pulling” movement (cts 2, 4).*
Repeat until leader signals a change.

II. FIGURE II

- 1 Facing and moving twdctr: Step fwd on R heel (1), step on L ft next to R heel (&), step hard on R ft, bending knee (2). During these counts, the arms are slowly stretched frwd at hip height. Step fwd on L heel (3), step on R ft next to L heel (&), step hard on Lft, bending knee (4). During these counts, the arms are slowly swung bkws to a position slightly behind the body.
- 2 Facing ctr and moving away from ctr: Step bkws on R ft, swinging arms quickly fwd to hip height (1), step bkws on L ft, bending elbows so hands come straight back to position near hips (2), step bkws on R ft, stretching arms fwd at hip height (3), step on L ft next to R, bending elbows so hands come straight back to position near hips (4). *(In other words, the arms make a “sawing” motion, with the accent on the “pulling” movement (cts 2, 4).*
Repeat until leader signals a change.

II. **FIGURE III (preferably on the instrumental break music)**

- 1 Facing diag L and moving L, hands in “W” position throughout: Step on ball of R ft crossed in front of L (1), step on L ft behind R (&), step on ball of R ft crossed in front of L (2), step on L ft behind R (&), step on ball of R ft crossed in front of L (3), step on L ft behind R (&), leap hard onto R ft , lifting L ft under you (4)
- 2 Dancing in place and gradually turning to face diag R: step bkwards onto L ft (1), step on ball of R ft next to L (&), step on L ft in front of R (2), scuff R heelfwd in LOD. Now facing diag R and moving R: Step fwd on R ft (3), scuff L heelfwd (&), step fwd on L ft (4), scuff R heelfwd, turning to face diagL.
Repeat 3 more times.

Sequence: Intro
17 times fwd and back with any combination of Fig I and/or Fig II, 4 Fig III (break)
13 times fwd and back with any combination of Fig I and/or Fig II, 4 Fig III (break)
12 times fwd and back with any combination of Fig I and/or Fig II, 4 Fig III (break)
any combination of Fig I and Fig II until end

Dance description by Lee Otterholt