

Danț din Groși

(Maramureș, Romania)

Many ethnographers and folklore specialists claim that couple dances originated in Scandinavia. Danț din Groși seems to be a perfect example in support of this theory. The dance's two parts are clearly reminiscent of typical elements in Nordic dances, namely the promenade and the pivot turns. This dance from Maramureș, however, is distinct in that it is led by a particular couple who signals when to change figures and decides how long the dance will last. The dancers liven up the dance by shouting (strigaturi) and whistling (fluierături), creating a festive, joyful atmosphere.

Maramureș, in North-western Romania, is a focus of great interest to folklorists since traditions have survived in this region and continue to be preserved with utmost authenticity. Groși is a commune located five kilometers southeast of Baia Mare, the capital of Maramureș. It is made up of three villages: Groși, Ocoliș and Satu Nou De Jos. The locality of Groși was certified in 1411, but its first inhabitants were there long before that. Legend has it that centuries ago, the area was covered by oak forests, the impressive trees having thick trunks. The forests served to shelter the inhabitants and hide them from barbarians. A 300-year-old oak tree stands at the entrance of the village of Groși in honor of the ancient forests. A law to protect the tree is in force.

Pronunciation: DAHN-ts deen GROH-sh(ee)

Music: *Sonia Dion & Cristian Florescu, Special Edition, Band 12* or *Sonia Dion & Cristian Florescu, Romanian couple dances, Band 9* 2/4 meter

Formation: Circle of couples

Steps & Styling: Promenade Position: Open social dance pos (conversation pos) facing LOD. Couples stand side by side facing the same direction, with the M's R arm around the W's waist. W's L hand rests on the M's R shoulder. W's R arm held down at the sides. M may choose to dance with the free L alongside the body or with arm raised or behind the back with elbow bent at 90° angle.

Pivot Position: Shoulder-shoulder blade hold pos, M facing LOD. Couple facing each other. M's hands on W's back below the shoulders and W's hands on M's shoulders. Hold the arms bent at the elbows forming a circular space between the cpl.

Ftwk described for M, W use opp ftwk (W start R ft fwd).

Meas

Pattern

1-4 INTRODUCTION No musical introduction; at the beginning of the dance, the first 4 meas of Fig I serve as the introduction.

I. PROMENADE

- 1 Step fwd on L (ct 1); touch ball of R near L.
- 2 Step fwd on R (ct 1); touch ball of L near R.

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3-16 Repeat meas 1-2 seven more time (8 total). During the last meas, M does his ftwk almost in place while W turns $\frac{1}{4}$ t to L (slightly) to turn in front of M and take pivot position arms.

II. PIVOT

1 Step on L slightly diag to L (ct 1); step on R near (or next to) L (ct &); step on L slightly diag to the L (ct 2); lift on L (ct &).

2 Step on R slightly diag to R (ct 1); step on L next to R (ct &); step on R slightly diag to the R (ct 2); lift on R (ct &)

3-4 Repeat meas 1-2, but during the last meas (4) cpl turns slightly to end with M's back to ctr and ready for the next part (pivot).

During meas 1-3, W does bigger steps than M; W moves from one side of her ptr to the other with small curve motions (Croissant).

5-6 Do two full turns moving in LOD with four (4) large walking steps (pivot steps)

7-8 Repeat meas 1-2.

9-16 Repeat meas 1-8.

During the last meas, when changing from Fig. II to Fig. I, M does ftwk almost in place while W turns $\frac{1}{4}$ to R (slightly) to initiate the Promenade pos.

Sequence: Introduction (no action) (meas 1-4) + Fig I (meas 5-16) + Fig II
 Fig I + Fig II + Fig II
 Fig I + Fig II + Fig II
 Fig I + Fig II + Fig I

Presented by Sonia Dion & Cristian Florescu