

DE-A LUNGUL
(Romania)

De-a Lungul (DEH-ah LOON-gool) means "along the line," yet it is a cpl dance that traditionally opens a suite of dances at the Sunday Hora, due probably to its slow, stately formal character. Sunni Bloland saw the dance done by mature married cpls during a Market Day in Tîrgu Mureş, in central Transylvania. The youth of a nearby village, Hódóc, explained that they too do the dance, but only when it is "led" by elders. It seems, at least in that village, De-A Lungul is the province of one age group nowadays, although that was not the case in the past. Sunni presented the first four variations originally in the following order with no musical introduction:

I I, II II, III III, IV IV,
I I, II II, III III, IV IV,
I, II, III, IV

FORMERLY

With the addition of three figures plus a walking ("plimbare") introduction, try the following:

I	two times	V	two times
II	two times	VI	two times
III	two times	VII	two times
IV	two times	I	four times

Record: Roemeense Volksdansen (LP) Nevofoon 12153, side 2, band 5. 3/4 meter. *MAY BE SPEEDED*

Formation: Cpls in a circle facing LOD, inside hands joined and held down in "V" pos, free hands hanging loosely at sides.

Meas

Pattern

1-8 INTRODUCTION. "Plimbare" -- 24 walking steps; *JOINED INS. HDS. SWING Gently.*
start M L, W R. *FIN. FACING PTRR FT. Together*

FIGURE I. INSIDE HANDS HELD (M R, W L). *SWD.*

1 M: Changing joined hands to "W" pos, rock ~~and~~ L bringing joined hands down in front as body leans fwd (ct 1); step *SDWD.* ~~sdwd~~ R coming upright and bringing hands to "W" pos (ct 2); close L to R without wt (ct 3).

2 Step fwd L bringing joined hands down to "V" pos (ct 1); step fwd R bringing joined hands up to ~~W~~ pos (ct 2); *FWD+UP IN AR* turning to face ptr, step sdwd L in LOD and assume Reverse Social Dance pos (ct 3).

3 Rock sdwd R (ct 1); rock sdwd L (ct 2); close R to L without wt (ct 3).

4 Moving in RLOD, step R, L angling slightly away from ptr (cts 1,2), step fwd R pivoting CCW to face LOD and closing L to R without wt (ct 3).

Note: To repeat Fig. I, maintain inside "W" pos hand hold. To dance Fig. II, assume Varsouvienne pos.

1-4 W: Same as M but with opp ftwork.

DE-A LUNGUL (continued)

FIGURE II. BOTH HANDS HELD (Varsouvienne pos).

- 1 M: Step fwd L bending knee (ct 1); step bkwd R (ct 2); close L to R without wt (ct 3).
2 Step fwd L, R, L (cts 1,2,3).
3 Step R to R (ct 1); → step L in front of R (ct 2); step R across in front of L (ct 3). ←
4 Step diag bkwd L (ct 1); ↓ step diag bkwd R (ct 2); ↘ close L to R without wt (ct 3). M leads W around him as he faces fwd.

1-2 W: Same as M.

- 3 Keeping both hands joined, walk CCW around in front of and behind M with R,L,R (cts 1,2,3).
4 Step L twd M R side (ct 1); step on R pivoting CCW in place (ct 2); close L to R to end facing LOD in Varsouvienne pos (ct 3).

FIGURE III. LEFT HANDS HELD.

- 1-4 Repeat action of meas 1-4, Fig. II, except that R hands are released.

FIGURE IV. RIGHT HANDS HELD.

- 1-2 M: Repeat action of meas 1-2, Fig. II.
3 Releasing L hands, step sdwd R (ct 1); step L in front of R (ct 2); step bkwd R (ct 3).
4 Step sdwd L (ct 1); step fwd R (ct 2); close L to R without wt (ct 3). M leads W around him as he faces fwd.

1-2 W: Repeat action of meas 1-2, Fig. II.

- 3 Releasing L hands, walk CW around in back of and in front of M with R,L,R (cts 1,2,3).
4 Step L twd M R side (ct 1); step on R pivoting CW in place (ct 2); close L to R to end facing LOD in Varsouvienne pos.

FIGURE V. MAN'S PONT ("SLAP").

- 1 M: Step fwd L bending knee (ct 1); step bkwd R (ct 2); step L beside R (ct 3).
2 Releasing R hands, step sdwd R (ct 1); step L in front of R (ct 2); close R to L without wt (ct 3).
3 Bend knees (plié) in preparation (ct 1); hop on L extending R leg fwd slapping R thigh at knee with R palm (ct 2); hold, slightly lowering R leg (ct 3); small leap sdwd R (ct &).
4 Step sdwd L (ct 1); step R in front of L (ct 2); close L to R without wt (ct 3). M leads W across in front of himself on meas 2, and back to his R side turning her under raised joined hands to end in Varsouvienne pos.

1 W: Same as M.

- 2 Releasing R hands, walk three steps ^{RLR} across in front of M to end standing at his L side but facing RLOD (cts 1,2,3).
3 Hold in place giving firm support with L hand to M if needed (cts 1,2,3).
4 Walking across in front of M and turning 1/2 CCW under joined hands to face fwd in LOD, step L,R (cts 1,2); close L to R without wt and assuming Varsouvienne pos (ct 3).

DE-A-LUNGUL (continued)

FIGURE VI. WOMAN'S FULL TURNS, MAN'S PONT ("SLAP")

- 1 M: Repeat action of meas 1, Fig. II.
2 Releasing R hands, step bkwd L (ct 1); step R beside L (ct 2); large step fwd L (ct 3).
3 Raise extended R leg fwd slapping R thigh at knee with R palm (ct 1); step bkwd R snapping fingers of R hand (ct 2); step bkwd L snapping fingers of R hand (ct 3).
4 Step R fwd across in front of L (ct 1); step L diag fwd L (ct 2); step R beside L to end in Varsouvienne pos (ct 3).

- 1 W: Same as M. *ON HEELS*
2 Releasing R hands, making 1-1/2 CCW pirouettes, in front of M, and ending at M L side facing RLOD, step L, R (cts 1,2); close L to R without wt (ct 3).
3 Hold in place, no action (cts 1,2,3).
4 Beginning L, making 1-1/2 CCW pirouettes in front of M under joined L hands, and ending on M R side facing LOD, step L,R (cts 1,2); close L to R without wt to end in Varsouvienne pos (ct 3).

FIGURE VII MAN'S JUMP-CLICK.

- 1 M: Same as meas 1, Fig. II.
2 ~~Step fwd L~~ (ct 1); step fwd R (ct 2); ~~step fwd L~~ pivoting CW in place ^{to} face RLOD and keeping hands held to end in Reverse Varsouvienne pos, W on M L (ct ~~4~~ *STEP L CT 3*).
3 In place, two small jumps in place with ft together (cts 1,&); small jump with ft apart and knees bent (ct 2); jump into air clicking ft together (ct &); land on both ft ~~with R slightly fwd~~ (ct 3). *TOGETHER*
4 Moving in RLOD, step fwd R,L (cts 1,2); ~~step R~~ pivoting ^{on} *LEFT* CCW in place to end ⁱⁿ *LOD* and keeping hands held to end in Varsouvienne pos, W on M R (ct ~~4~~ *AND STEP RT BESIDE L. CT 3*).
1-2 W: Same as M.
3 Hold in place, no action (cts 1,2,3).
4 Same as M.

Presented by Sunni Bloland

*THIS IS DESCRIPTION
OF FIGS.*

THE SEQUENCE IS ON PAGE

WORDS FOR DE-A LUNGUL

Mindra mea de la Ciubud.

Mîndra mea de la Ciubud
Multe vorbe-n sat se-aud
Spune lumea De la noi
Că fac seara drum pe voi, măi...

Spune lumea, bat-o vina,
C-ar fi ochii tăi pricina,
ochii tai ca doua mure,
Inima vor să mi-o fure.

Dar eu lumii-n ciudă-i fac
Cînd le spun că ochii-nu plac
Si-oi veni măi des la voi
Să-ți dau, mindră, buze moi, măi
Si-am să te cer de mireasă,
Mindra mea, floare aleasă.

My sweetheart from Ciubud
Rumors are flying in the village.
The world is saying that I keep going too often
in the evening to your place.

God bless the world.
They say that your eyes may be the reason.
Your eyes are like two black berries.
They want to steal my heart.

But in spite of them (the world)
I keep telling them I like your eyes;
That I will come to visit you more often
To kiss you my sweetheart, with my soft lips,
And I will ask you to be my bride, my sweetheart,
my chosen exquisite flower.

Presented by Sunni Bloland

De-a Lungul (Romania)

De-a Lungul (DEH-ah LOON-gool) means "along the line," yet it is a couple dance that traditionally opens a suite of dances at the Sunday Hora, due possibly to its slow, stately formal character. Sunni Bloland saw the dance done by mature married couples during a Market Day in Tirgu Mures, in central Transylvania. The youth of a nearby village, Hodoc, explained that they do the dance, but only when it is "led" by elders. It seems, at least in that village, De-a Lungul is the province of one age group now-adays, although that was not the case in the past.

The following description is as the dance was taught by Sunni at the 1977 Folk Dance Camp at the University of the Pacific, Stockton, California.

MUSIC: Record: Roemeense Volkdansen (L P) Nevofoon 12153 S 2, B 5
3/4 meter

FORMATION: Cpls, random spaced, facing LOD, W to M R; inside hands joined and held down in "V" pos, outside hands hang naturally at sides.

STEPS and STYLING Walk*, jump*, leap*, pivot* In Romania, W typically pivot on heels. Rock: Step, bending knee and body. Other ft remains in place. Close: Place full ft (no wt) beside supporting ft. Dance in a stately manner.

*Described in volume "Steps and Styling" published by Folk Dance Federation of California, Inc., 1375 "A" St., Room 111, Hayward, CA 94541

MUSIC 3/4

PATTERN

Measures

INTRODUCTION "Plimbre"

1-8 Beg M-L, W-R, walk 24 steps in LOD. Joined hands (M-R, W-L) in "V" pos swing gently (ptrs very slightly face-to-face, back-to-back); outside hands naturally at sides. Finish facing ptr, ft together, shldr parallel, joined inside hands in "W" pos.

I. INSIDE HANDS JOINED

1 M: Rock sdwd on L ft twd LOD (R ft in place), bring joined inside hands down in an arc as body leans sdwd in LOD (ct 1); step sdwd R on R, straighten body and bring joined hands to "W" pos (ct 2); close L ft to R, no wt (ct 3).

2 Turn to face LOD and step fwd on L, bringing joined hands down to "V" pos (ct 1); step fwd on R, bringing joined hands fwd and up to retrace the arc as ptrs turn to face each other (ct 2); step sdwd L in LOD and assume closed pos, but facing RLOD with M-R, W-L joined hands extended RLOD (ct 3).

3 Rock sdwd R on R (ct 1); rock sdwd L on L (ct 2); close R to L, no wt (ct 3).

4 Step R, L in RLOD, angling slightly away from ptr (cts 1, 2); step fwd on R, pivoting CCW to face ptr, inside arms in "W" pos, and close L ft to R, no wt (ct 3).

5-8 Repeat action of meas 1-4, but finish in Varsouvienne pos, facing LOD (meas 8, ct 3).

1-8 W: Dance counterpart as described for M, but take wt on last step on R (meas 8, ct 3) to free L ft for next pattern.

II. VARSOUVIENNE POSITION - BOTH HANDS JOINED

1 M: Step fwd on L, bending knee (ct 1); step bkwd in place on R (ct 2); close L to R, no wt (ct 3).

2 Step fwd L, R, L in LOD (cts 1, 2, 3).

3 Step on R to R (ct 1); step on L in front of R (ct 2); step on R across in front of L (ct 3).

- 4 Step diag L bkwd on L (ct 1); step diag R bkwd on R (ct 2); close L to R, no wt (ct 3). M remains facing LOD as he moves out of W way and leads her CCW around himself, holding both hands.
- 1-2 W: Dance action as described for M in meas 1-2 (Fig II).
- 3 Keep both hands joined, walk R, L, R to circle M CCW (cts 1, 2, 3).
- 4 Step L twd M R side (ct 1); step on R, pivoting CCW in place to finish in orig pos at M R (ct 2); close L to R, no wt (ct 3).
- 5-8 M and W: Repeat action of meas 1-4 (Fig II).

III. LEFT HANDS JOINED

- 1-8 M and W: Repeat action of Fig II, meas 1-8, except that only L hands are joined as W circles M CCW.

IV. RIGHT HAND JOINED

- 1-2 M: Repeat action of Fig II, meas 1-2.
- 3 Release L hands. Step sdwd R on R (ct 1); step L in front of R (ct 2); step bkwd on R (ct 3).
- 4 Step sdwd L on L (ct 1); step fwd on R (ct 2); close L to R, no wt (ct 3). M remain facing LOD as he leads W CW around himself.
- 1-2 W: Repeat action of Fig II, meas 1-2.
- 3 Release L hands and walk R, L, R to circle M CW (cts 1, 2, 3).
- 4 Step on L to be in front of M (ct 1); step on R, pivoting CW into place at M R side (ct 2); close L to R, no wt, to finish facing LOD in Varsouvienne pos (ct 3).
- 5-8 M and W: Repeat action of meas 1-4 (Fig IV).

V. MAN'S PONT (Slap)

- 1 M: Step fwd on L, bending knee (ct 1); step bkwd on R (ct 2); step on L beside R (ct 3).
- 2 Release R hands. Step sdwd R on R (ct 1); step on L in front of R (ct 2); close L to R, no wt (ct 3).
- 3 Bend knees in preparation (plié) (ct 1); hop on L extending R leg fwd and slap R boot top with R palm (ct 2); hold, slightly lowering R leg (ct 3); small leap sdwd R on R (ct 4).
- 4 Step sdwd L on L (ct 1); step R in front of L (ct 2); close L to R, no wt (ct 3).
- M lead W across to his L side on meas 2; then across to his R side, turning her CCW under their joined L hands to Varsouvienne pos on meas 4.

- 1 W: Dance action as described for M in meas 1 (Fig V).
- 2 Release R hands. Walk R, L, R across in front of M to stand at his L side facing RLOD (cts 1, 2, 3).
- 3 Stand in place, giving M support with L hand (cts 1, 2, 3).
- 4 Step L, R to walk across in front of M to his R side and turn 1/2 CCW under joined L hands to face fwd in LOD (cts 1, 2); close L to R, no wt, in Varsouvienne pos (ct 3).
- 5-8 M and W: Repeat action of meas 1-4 (Fig V).

VI. WOMAN TURNS ("Pirouettes"), MAN PONT

- 1 M: Repeat action of Fig I, meas 1.

18

- 2 Release R hands, step bkwd on L (ct 1); step R beside L (ct 2); large step fwd on L (ct 3).
- 3 Raise extended R leg fwd, slap R boot top with R palm (ct 1); step bkwd on R, snap fingers of R hand (ct 2); step bkwd on L, snap fingers of R hand (ct 3).
- 4 Step on R fwd across in front of L (ct 1); step L diag fwd L (ct 2); step R beside L and resume Varsouvienne pos (ct 3).
- 1 W: Repeat action of Fig II, meas 1.
- 2 Release R hands. Step L, pivot on R heel, turning 1 1/2 (or 2 1/2) times CCW under joined L hands to finish at M L side, facing RLOD (cts 1, 2); close L to R, no wt (ct 3).
- 3 Stand in place, no action.
- 4 Step L, pivot on R heel, turning 1 1/2 times CCW under joined L hands to finish at M R side facing LOD (cts 1, 2); close L to R, no wt, and resume Varsouvienne pos (ct 3).
- 5-8 M and W: Repeat action of meas 1-4 (Fig VI).

VII. MAN JUMP-CLICK

- 1 Repeat action of Fig II, meas 1.
- 2 Step fwd L, R (cts 1, 2); step fwd on L pivoting 1/2 CW in place to face RLOD, hands still joined, W to M L (ct &); step on R beside L (ct 3).
- 3 Jump 2 small, low jumps in place, ft together (cts 1, &); small jump with ft apart and knees bent (ct 2); jump in air, clicking heels together (ct &); land both ft together (ct 3).
- 4 Step fwd in RLOD. L, R (ct 1, 2); pivot 1/2 CCW in place, keeping hands joined, W to M R (ct &); step R beside L (ct 3).
- 1-2 W: Dance action as described for M, meas 1-2 (Fig VII).
- 3 Stand in place, no action.
- 4 Dance action as described for M, meas 4 (Fig VII).
- 5-8 M and W: Repeat action of meas 1-4 (Fig VII). On ct 3 of meas 8, join M-R, W-L hands in "W" pos, facing ptr, to repeat action of Fig I.
- 16 meas Repeat action of Fig I, meas 1-4, four more times.

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 EDITOR'S NOTE: With this issue of LET'S DANCE we are putting an ethnic article (or picture) on the remainder of the dance write-up page. Your comments are welcome.  
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23

Romanian Village HORA

edited by Sunni Bloland

The Village HORA* is the most frequent social occasion for dancing in Romania. In Otenia, Muntenia and Moldovia it is called HORA whereas in Transylvania and Banat it is called JOC. HORA brings together not only the dancers and musicians but elders and children as well. In the context of village life it is a joyous, entertaining and sociologically very important event evidenced by the fact that villagers prepare for this ceremonial by dressing up in their national costumes or "Sunday best". Its an occasion for various social groups, based on age, sex, marital status and friendship, to establish and deepen inter-and intra-group relationships.

Placement of these groups within the dance area is bound by tradition and reflects the rapport between them. As an example in Maramures (N.W. Transylvania) where the HORA'S primary function is pre-courtships, the musicians are placed at the "top" of the dance space. The young married men and women

*The word HORA in Romania refers both to a dance occasion, as in the case of this discussion, as well as to a dance type or specific dance i.e.; Hora Nutii.